

“Music
and the
Picture”

Excerpted from
“Motion Picture News”

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Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE exhibitor is very inconsistent.

He wants a daily change of program, with no repeaters; he will even refuse a film already shown in his town, but how about music? Music to him is of no consideration, as long as his musicians can make some noise, and he does not care if the noise is the same each day of the week. The musicians can repeat over and again the same selections played at other theatres. They can play the same selections day after day, week after week, month after month, and even several times during the same show. In other words, they have the same march for all pictures where such music is desired, the same plaintive selection for a death scene, the same hurry-up music, etc.

If the exhibitor is indifferent to this perpetual repetition of the same tunes, the patrons are very much bored, and their only relief is to go to different theatres.

The Herald Square Theatre has the reputation of having a very good orchestra, and the reputation is well earned, as too often the music carries away the audience without the least respect for the picture.

The Herald Square Theatre has a delicious orchestra for an open-air concert or a summer park, where much flaring of brass instruments and bass drums is necessary to overcome the street noise. As to motion picture music, I do not believe that the orchestra of the Herald Square Theatre is just the thing.

On Wednesday, October 1st, during the film of Essanay, "A Ray of God's Sunshine," the orchestra played such a lively overture, in the Wagner style, that the audience, forgetting the poor little girl on her bed of suffering with the mother in agony at the thought of the father spending in a saloon the dollar given him so kindly by the doctor to buy the necessary medicine, applauded the music. It was a real Wagner selection, starting with a terrible crash of the cymbals, of the drums and of all the brass instruments.

Yes, the audience forgot all the decency, and even the sight of the sickbed did not temper the admiration of certain persons for such an orchestra. A proof that such music distracts the attention from the screen.

Certain persons seem to go to a motion picture show not to look at pictures but to listen to music. A mighty poor taste, as generally no new music is heard and too many selections are repeated the same day.

The lovers of Wagner music, after the first part of the film, gradually realized their applause was out of place and general attention was then drifted from the music to the screen. At nearly the end of the film, an enthusiast of noisy music tried to applaud, but when he found no response he did not insist but flushed and seemed ill at ease for having tried to call an encore.

I am not the only one to pass such a remark, as a gentleman called to see me to express his indignation and to ask me if there was not a way to infuse a little common sense in either the manager or the orchestra leader.

It seems to be Wagner week at the Herald Square theatre, as every day the cymbals, drums and brass instruments make enough noise to drive anyone crazy. I cannot blame the manager as he is a very wise and well-intentioned gentleman, and fearing that his audience could be annoyed by either the Salvation Army or the political speakers holding meetings every evening at the corner of Broadway and Thirty-fifth street, he has ordered his orchestra to make an abuse of drums, cymbals and brass instruments, to drown the noise from the street.

At the same theatre and during the same evening, the scientific film of the Pathe Freres, "Oxygen," was shown. It was a most remarkable series of experiments, not only very interesting but educative. A perfect silence on the part of the orchestra would have been more preferable than the noisy music, especially dur-

ing the experiments with the mouse, to show to the public that we cannot exist without oxygen.

I may not understand the good-hearted dispositions of Mr. Drummer, who when he saw the poor mouse turn over on its back in the jar, for lack of oxygen, brought down his arm with all its might on his cymbals and his foot on the pedal of the bass drum, to wake up the poor mouse and try to bring the little animal back to life. Too bad, but the efforts of the drummer and of his faithful companions, the brass instruments, did not operate the desired miracle and the mouse would have died if the scientist had not been merciful enough to open the jar and introduce some oxygen.

The tail of the Pathe production was scenic views of "Along the Padas River," and there was nothing in the film to warrant a noisy music. In fact, a softer music would have been more in harmony with this beautiful scenery.

It is always the same question. The exhibitor allows himself to be guided by a few noisy patrons and ignores the sentiments of the majority.

There is no doubt that the manager of the Herald Square theatre praised himself on having secured such a good Wagner orchestra when he heard one hundred patrons applaud the music during the dramatic film of the Essanay Company, and said to himself: "What the public wants." Now, if the manager had taken the trouble to take a seat in the audience and to listen to some of the comments, or study the faces of the other spectators, he would have found that for one hundred who had applauded at least five hundred patrons were much dissatisfied.

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SMITH & BROWNE, Inc.
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I AM pleased to be able to state that once in a while an orchestra will try to do justice to a picture and show what can be done to enhance the beauty of certain productions.

When the film of Essanay, "Tony the Fiddler," was shown at the Circle Theatre, Broadway and Fifty-ninth Street, New York, the orchestra surprised me in the efforts of its leader to take advantage of certain features.

Each time that Tony was shown on the screen, playing his fiddle, the musicians would stop, except the violinist, who would accompany Tony on his violin. The effect was great, as the sentimental tunes of Tony's playing were not drowned by a full and noisy music, but on the contrary, the soft playing of the violinist gave the impression that the notes were coming from the picture on the screen and not from the orchestra pit.

As there was no noise, no crash of cymbals, bass-drums and other instruments, the audience enjoyed greatly the production, and the comments heard in the house were favorable.

On October 9th I had the misfortune to witness the same Essanay film, "Tony the Fiddler," at the Bijou Theatre, of Providence, R. I. I say "the misfortune" as the good impression I had retained of the production vanished at the miserable piano playing. It was not the same picture, all the sentiment was gone. It was a common picture.

Mrs. J. Clement, of the Bijou Dream, of Boston, has some strong views on music. She is opposed to a pipe-organ and to a full orchestra, as she claims that the party accompanying the picture must not only memorize much, but must improvise most of the time. Mrs. Clement claims that no matter how efficient can be the members of a full orchestra it is impossible to have them improvise the same kind of music at the same time, especially when the jumps from one scene to another are so quick on the screen. Mrs. Clement claims that all that is needed is just enough music to follow the actions of the picture

and create the desired impression on the audience. She believes in a good pianist, and she is paying the highest wages to her lady pianist, she insists also on having the piano tuned each week and changed every six months.

If Mrs. Clement was not right in her views she would not have the best patronage of Boston, and the fact that the most cultured class patronizes the Bijou Dream is a proof that Mrs. Clement fully understands the music question for motion picture shows.

I met in Norwich, Conn., at the Colonial Theatre another manager, Mr. Chas. McNulty, who has views identical with those of Mrs. Clement. He believes in a good pianist and a drummer, but Mr. McNulty wants the drummer to follow the pianist's orders and not to go by himself. The pianist is Mr. Chas. A. Dowsett, whom I was pleased to meet, get his views and hear him play a picture. Mr. Dowsett studies the theme of the picture, and he seems to put his whole soul into his work. While his fingers run on the keyboard, his mind is not on something else, but on the picture alone. The lovers of motion pictures of Norwich so well appreciate the efforts of Mr. Dowsett that they come to the Colonial Theatre in preference, and, as they like to compliment him on his clever way of playing the picture, he is greatly encouraged, and tries to better himself day after day.

Why are the photoplay houses of small towns far ahead of the ones of the big cities? Merely because in a small town everybody knows everyone. A good picture, a fine projection, appropriate music go from one person to another. The manager, the pianist, the operator are praised, and all these praises are a constant encouragement to do better. In a large city it is selfishness, it is indifference. The patrons strangers to the manager, to the pianist and to the operator, walk away without a word of praise.

I had the pleasure of hearing the Wurlitzer Unit Orchestra at the new "Heights" Theatre, on Wadsworth Avenue and 181st Street, New York.

When such a wonderful instrument is in the hands of a competent pianist, like the one of the "Heights" Theatre, great effects can be obtained. I was charmed with the rendition on the Unit Orchestra.

The new "Olympia" Theatre, of Boston (in course of construction), announces a full orchestra and a pipe-organ to cost \$150,000. I could hardly believe the sign, as I cannot see the advantage of such an expensive musical instrument to accompany the picture. When I asked some persons of Boston if the announcement was not a bluff, I was told that generally Mr. Gordon means what he says.

The only argument I can offer on this wonderful pipe-organ is that it will put a stop to the fad of pipe-organs to accompany Western scenes of fighting cowboys and Indians. The pipe-organ has been a fad like the abuse of posters, and as long as a pipe-organ could be purchased at \$2,000 or \$3,000 on the installment plan, many exhibitors took up the fad, and to be able to meet their obligations, they placed a cheap dance-hall



MARGUERITE RISSER
Of Pathe Freres.

pianist at the keyboard of the organ. Now that Mr. Gordon comes up with a pipe-organ to cost in the six figures, it will be so prohibitive that the exhibitors will not follow the fad and will even stop buying organs to cost in the four figures, as a pipe-organ of \$3,000 will not compare favorably with the one of \$150,000. The pipe-organ has been a mere fad—because Jones had an organ, Brown had to have one, etc.

Critics are not always fair, and in their haste to find fault, often overlook a kind action.

This was the case at the Herald Square Theatre, of New York, on a Thursday evening, when the drummer, animated by a great desire to save motion pictures from the constant slurs of the enemies, tried to shield what in his good judgment was a cruel scene.

The film in question was "When the West Was Young," a Vitagraph. When the kind Indian takes care of the settler's little girl, who had befriended him and who had been killed, is attacked by other Indians, he defends the little girl by killing one of the pursuers. While the Vitagraph gives us to understand that there is actually a murder, they do it in such a manner as to avoid any bad feelings on the part of the spectators. They show the Indian raising his tomahawk and dropping it on the head of the other Indian, and it is done so quickly that no one has time to see the actual blow.

The drummer of the Herald Square Theatre thought that such a scene would unnerve the audience and perhaps create a panic, so, full of good intentions, he made up his mind to change the chill that would have gone through the audience into a laugh. He was clever and succeeded beyond all expectations, as when he used something like a mallet on an empty dry-goods box, he created a genuine sensation. What a sound! Yes, it was a sound that called for a laugh, and women, instead of taking their handkerchiefs to wipe off some tears at the sight of the Indian falling dead, had to hide their faces behind their hands to try to suppress a laugh. I have seen so many pictures that I consider myself self-proof, but in this case the laugh was too general, too contagious, and I had to join the crowd.

While I said in other pages that it would be far better to omit certain sound effects than to produce them incorrectly, I must admit that improper effects, as in the above case, have the advantage to detract the attention from the picture and consequently allow some supposed objectionable scenes to pass unnoticed.

One fault with many drummers is that they do not reason the sound

effects, and have the wrong idea that they must exaggerate their effects to create the impression that they are working.

Many drummers are like many exhibitors who want to show a big picture to please the persons sitting in the rear of the house, to the detriment of the patrons of the front and middle seats. The drummer wants to make much noise to be heard from

the last seats, without realizing that he is a bore on more than half the audience.

When he gives the horse trot, he never considers if the horse is in the back or foreground, if he travels on grass, muddy roads, snow, asphalt or pavement, it is always the same trot effect. He does not even look if there are one or more horses.

J. M. B.

Movie Scribblers Move in Love Feast

Stan Twist a New York Host

MORE than a year ago Stan Twist, in Chicago, entertained his brethren of the "gray goose quill" on the occasion of the Chicago convention. Now on assuming a position with the World Special Film Corporation, he sets in to keep up the character. On the evening of Wednesday, at the Café de Paris, he gave his second annual love feast, at which there were present, besides himself and Mr. E. Mandelbaum, the president of the company, the following: James J. Hoff, The Moving Picture World; William A. Johnston, The Motion Picture News; Mabel Condon, the "Shy Girl" of Motography; Arthur Leslie, Ernest Shipman, J. W. Farnham, and George D. Proctor.

Mr. Mandelbaum, whose long and honorable association with the business entitles his words to respect, stated that his company had in preparation a series of pictures of a highly artistic nature, details of which he preferred at present to withhold. Mr. Mandelbaum is conservative in his methods and prefers to conduct his business along sure and well-defined lines.

He is in the business for the good of the business, and not merely as a temporary speculator of the in-and-out kind—a far too common figure in the motion picture field hitherto. Moreover, he believes in co-operation between motion picture press, manufacturers and exhibitors—a policy which is entirely that of this paper. We desire to say that the policy of the World Special Film Corporation as outlined by Mr. Mandelbaum has our support.

Stan Twist, as usual, made himself agreeably evident to his brethren of the pen. His début in New York, if we may so put it, was an entire success. As we made clear last week, he is well equipped, mentally and artistically. Moreover, he is a sincere picture man—a factor which entitles him to our commendation.

The World Special held a most successful function, indeed. Stan Twist has the savez of making his fellow "movie scribblers" his friends. In re-

turn they of the craft extend to him their best wishes for success personally; and success also to the World Special and its amiable president, Mr. E. Mandelbaum.

The following is the menu:

The Movie Scribblers' hardest task—"To eat, when there's drinking to be done."

Hors d'œuvre à la World; Oysters à la Mirror; Soup à la Billboard; Fish à la News; Entree à la Syndicate; Green Peas, Telegraph style; Potatoes Motography; Squab à la Pompeii; Salad La Miserable; Ice Cream Worlds Special.

Cocktail; Chateau St. Bris; Pomery.—Cafe de Paris, New York.

Guglielmo Marconi, the electrical engineer generally credited with the invention of wireless telegraphy, like our own Edison is not content to rest his laurels upon the invention and the corraling of sounds ne'er before heard o'er land or sea, but has gone on in other directions of science. One of his latest discoveries is the production of an explosive, known as the Marconi dynamite, which is instinct with terrible energy, yet subject to control that does not have death as a resultant from its vibration. An exemplification of this new and powerful explosive was given at Chicago recently at the La Salle Hotel as an entertainment feature of the banquet to State bankers. In this experiment Mary Ruth Newkirk, a clever tot who has appeared in Selig motion pictures from time to time, was incarcerated in a safe, and the door was blown off with a charge of Marconi dynamite, and the little lady stepped forth, smiling and unharmed.

E. Mandelbaum, president of the World Special Films Corporation, returned from Cleveland this week, reporting big business on "Les Miserables" and "The Betrothal," which they control for Ohio, Indiana and Kentucky. At the Knickerbocker Theatre, in Cleveland, "Les Miserables" played to close to \$3,500 on the week.

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IN talking of the opening of the "Empire," a new photoplay house of Portland, Me., the Portland Press says: "The first thing that strikes you as you sit down and look at the pictures being shown on the screen is the music. You would think that there was a whole orchestra there. But there is not, it is but another sample of the modernness of the place."

Then the Portland Press explains that the supposed orchestra is composed of a piano and a Dramagraph, operated by Mr. Alfred Davis. The Dramagraph, according to the description of the Press, is an arrangement by which everything shown on the screen can be imitated. All sounds ranging from the cackles of a hen and the cry of a baby to the booming of a gun or the playing of a graphophone can be reproduced on the machine.

As I described the Dramagraph in a previous issue of this publication, I have not much to add to the rather meagre description given by the Portland Press.

While the Dramagraph can reproduce faithfully all the sound effects required in a motion picture, I wish to correct a wrong impression. The Dramagraph is not a toy, nor is it a mechanical instrument to take the place of the drummer.

Some persons have an idea that all they have to do is to either turn a crank, press down a pedal or pull a string to obtain the desired sound effects. A great mistake, as the Dramagraph requires the service of a conscientious drummer.

The various sound effects enclosed in the cabinet of the Dramagraph are the same kind of traps sold individually to the drummer, consequently they require as much attention if it is desired to have the correct effects at the proper time.

The Dramagraph is an instrument to save some money to the exhibitor and help the drummer.

We know that the "souvenir craze" is strong in the United States, everyone helping himself to the property of others, just to collect souvenirs. If

the traps of the drummer are loose on the floor, on some chairs or tables, there are always enough souvenir-hunters to pick up some of them. One exhibitor of Pittsburgh told me that he had to spend over \$300 per year to replace the traps carried away by visitors.

As all the traps are either nailed, screwed or gummed in the cabinet of the Dramagraph, the souvenir-hunters have no chance to help themselves, and the traps saved during the year amount to more than the price of a Dramagraph.

To the drummer, the Dramagraph is of invaluable help, as all the traps are so arranged as to enable him to produce a number of effects at the same time, a feat that he cannot accomplish correctly when the loose traps are scattered all over the place. For instance, in the scene of a great storm, accompanied by destruction and fire, he can imitate the wind, the rain, the thunder, the fire-alarm bell, the fire-engine, the gallop of the horses, the falling of some buildings or trees, even the cry of the baby left in distress, or of the animal running for a shelter, etc.

To accomplish this the drummer must be experienced and have a knowledge of the Dramagraph, so as to have under his control all the pedals, strings and cranks to enable him to work them quickly and even in darkness.

The drummer who wishes to make the picture talk should welcome the Dramagraph, as he will find many possibilities in the instrument.

The Dramagraph is like the pipe-organ or the Wurlitzer Unit orchestra; it is a marvel when under the control of a man who knows his business, while it will be the most discordant noise in the hands of the man who will pull the strings, turn the cranks and press on the pedals, like the fellow who, while playing a Wurlitzer Unit orchestra, was constantly working all the keys and stops, as if he was amusing himself or trying to find the sound effect of each stop.

If a drummer has fifty or sixty traps loose on the floor, on chairs or tables, it is practically impossible for him to find the right trap at the proper moment, and if the effect is not given at the proper time, it is better to omit it.

I have been taught to look at the pipe organ as the musical instrument of the church, the same as the drum is the instrument to mark the steps of the soldiers. I then feel that it is sacrilegious to accompany a Western picture of a fight between Indians and cowboys, a saloon brawl, a gambling scene, etc., with the sweet melodious tones of the instrument so well adapted to sing the praises of God.

I am opposed to the pipe organ and full orchestra because the exhibitor in general will not and cannot always pay the wages of proficient musicians.

The exhibitor in too many cases wants to make all the money he can, his greatest ambition is to force the patronage by putting his neighbor out of business.

The exhibitor wants a long program, he wants a pipe organ and a full orchestra, not to give a good show to please the patrons but merely to brag: "I show nine reels, more than any of my competitors—I have a pipe organ against the piano of Smith—I have an orchestra of six pieces against the four pieces of my



THE HAPPY FINISH OF A ROMANCE OF THE SEASON

Wallace Reid, the director, and his leading lady, Dorothy Davenport, who were married in Los Angeles on October 13.

neighbor." This is the spirit, he does not seem to care about the quality, his desire is to beat his competitors. He cares so little for the quality that when he shows nine reels and wants to have three shows during the evening, he runs his reels at a speed of ten minutes per reel; in other words, he tries to show six reels in the time required to show three reels properly. He knows that reels run at such speed are unsatisfactory, the actions are so precipitate as to render them unnatural, the patrons have no time to read the sub-titles, consequently they lose the thread of the story, the strain on the eyesight is such as to keep some patrons away. How can you expect the exhibitor to be more particular on good music, when he is so careless in the projection of the picture?

I have no doubt that the time is coming when we will have full orchestras able to play the picture, but before the exhibitors can make any money with such musicians, they will have to change their ways. They must discard the ugly posters that give such a cheap appearance to the theatre; they must give up the idea of long programs; come back to a more rational show of three reels only of the best and properly projected pictures. Musicians able to play the picture are artists, they have a certain pride, and they do not want to be known to play in a side show.

There is no doubt that in the course of time the manufacturers of films will produce pictures to fit certain music. This feature is not a dream, it is coming, but when? When the exhibitors will combine their efforts to give a refined show, when the theatres will be such as to encourage the patronage of persons able to appreciate fine pictures and good music. The manufacturers are ambitious, they are ready to lavish money on good productions and uplift the industry, but in the name of common sense, they do not feel justified to spend money, time and energy on first-class productions when the exhibitor of to-day shows, side by side, a good picture with a punk film. If a back alley manufacturer produces a negative at a cost of \$500 in which he introduces some out of place sensational thrills and is clever enough to have very sensational posters, he has more chances to dispose of his prints than the manufacturer who spends \$5,000 on a clean moral negative of high quality.

I do not discourage the full orchestra or pipe organ, but I advise all exhibitors who have not the best pictures, the patronage and the means to pay first-class musicians, to abandon the full orchestra and the pipe organ and to return to the piano with a drummer.

J. M. B.

How Wild Animals Live

Midgar Features—Five Reels

A GREAT number of animal pictures have been attempted before with varying success, but there has never before been anything produced that is such a faithful reproduction of animal life as it actually exists far from the "madding crowd." Past animal features have for the most part introduced a few lions in some jungle scene that is run in with a drama, or perhaps a comedy. Some of the larger manufacturers have a menagerie for this sole purpose.

These pictures are not taken from a menagerie, but are "caught" right on the spot, after patient and arduous work on the part of the operator. Many were the schemes, attendant only on failure, tried, until finally success met their stubbornness and the pictures are the result.

The pictures are arranged in five series so that they may be used as lectures if so desired. The titles and sub-titles are self-explanatory, and are interesting in themselves. Caterpillars and moths are taken for the first part of the first lecture, thence shifting to dormice in their nests. It shows the difficulty of awakening them, and tells a vivid story of how they live with their young. The peacocks and Chinese geese make good subjects, particularly the latter. The ending of the first reel deals with spiders, including a diagnosis of the terrible tarantula.

The second reel introduces some snakes and insects, the latter part, however, being devoted to the study of the polar bear in various antics. A dace snake, changing his skin, and then, ravenously hungry, eating a whole fish, first turning it round in its mouth, presents many interesting problems.

The third installment depicts the lives of wild animals in Central Africa. This picture was taken at a great risk on the part of the operator, who did not have anyone to help him if needed. Lions and jackals eating their food and burying what was left are shown. Vultures are photographed so nearby that the camera was nearly touching them. The most beautiful but dangerous leopard finished up this reel.

The fourth reel consists of birds and animals we meet in our daily life. Among these might be mentioned the kinklet, cat playing with young rabbits, wild-cats and rabbits and ferret. The fight between a water-beetle and a worm is something original to the picture world.

The concluding part consists but of two subjects, namely, doves and moor hens. The latter were very well pictured indeed.

Every school in the world should have these pictures on exhibition as part of the curriculum.

A. D. M.

VITAGRAPH'S BIG CURTAIN

A magnificent castle with turrets and parapets and towers pointing into the cloud-hung skies is the feature of one of the largest drop-curtain scenes ever attempted in motion pictures. The "drop" is eighty feet long and forty feet high. It is the work of the Vitagraph Company of America for a play entitled "Heartsease." The scene takes in not only the painted castle, but a whole forward wing of the building as well, reproduced in wood and brick. This portion catches afire in the play and is ravaged by wind-driven flames that leap from its windows and break through the crevices of its stone walls. The entire scene represents an old English castle of the medieval type, with the accompanying terraces, green lawns and box-hedge gardens. A sparkling fountain plays its leaping waters before the front entrance of the dignified and impressive old stronghold of barons and beautiful women, and a luxury of bright colors is supplied by the artistic flower-beds. The painting of the large drop-curtain was done by John Moore and the scene was planned and laid out by Director L.

Rogers Lytton, both members of the Vitagraph staff.

Miss Rita Moya, of 127 Brixton Road, S. E., England, who is a well-known comedienne there and shows lantern slides in the motion picture theatres of the British Isles, desires to hear from American manufacturers of song slides with a view of obtaining lantern slides to show in her entertainment.



SCENE FROM "A MOMENTOUS DECISION"
Lubin.



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WHY have we so many defective theatres, such ill-mannered ushers and such poor music to accompany the pictures?

Because too many persons go into the motion picture show business with no experience whatever, and the belief that anything is good enough.

The comments heard and the inquiries received show that the exhibitor is taking much interest in the different departments of *The Motion Picture News* and is eager to receive helpful information.

Finds Few Organs or Orchestras

In Pittsburgh, Columbus, Springfield and Dayton I have found that most of the theatres, especially the best known houses, have not adopted a full orchestra or pipe-organ, but give very good and appropriate music with a pianist and drummer.

In Cincinnati I called at the Family Theatre, where I was surprised to find a pipe-organ. I say surprised because I cannot see the need of such an expensive musical instrument when the house, with its 1,200 seats, has to keep patrons standing in the lobby. I did not like the pipe-organ, as I do not believe that the melodious tones and celestial notes of such an instrument fit a drama of the character of "The Switchman's Mistake."

From the size of the audience at the supper hour I would judge that the pipe-organ does not increase the receipts, as last January and February and at the same hour, the audiences were as good if not better than today. I will admit that it was a cold, damp day, which might have kept some patrons at home.

Here follows a letter from Mr. L. Shaw, Jr., which emphasizes many of the points I discussed in these pages:

Mr. Manager: Do you realize what an important factor music is to your business? Do you realize that music, inefficient and non-appropriate, can ruin the interpretation of your pictures? Are you trying to save a dollar

on cheap talent? If so, you are an enlisted member of the "Penny Wise, Pound Foolish Club."

What jars the human system more than, for example, a piano smasher—who was designed to move pianos instead of playing them—a man or woman who pounds ragtime incessantly and unmercifully during the entire performance, whether it be a death-bed scene or a strong dramatic photoplay, that calls for nothing but classic and descriptive music.

Some so-called "artists" have as much conception of playing for motion pictures as I have in flying from here to Europe (or Hoboken).

One must be an artist to play to motion pictures. And an "artist" calls for good remuneration.

The writer has had a long experience in this branch as a pianist, and is in a good position to talk on such a subject intelligently.

"Playing to the pictures" is the keynote to a good motion picture musician, and in order to accomplish this feat one must have a large repertoire of international and descriptive music, and it is not usually the man or woman who values their services at a low figure who accomplishes the feat. Like everything else in life, good goods must be bought at a good price, and purchasing of cheap talent is false economy.

Ability to Improvise a Good Asset

Where there is nothing else to play for but motion pictures, it is my opinion, and I believe that of many others, that a so-called "ear" musician (providing he or she has a pleasing touch and a good repertoire) is a very superior type of artist for that kind of work.

I have heard pianists, for example, who are really good pianists, either for overture, orchestra or as an instructor, good sight-readers with good execution and harmonic ideas, but they fall flat when describing a picture. They lack that continuous flow of nat-

ural improvising that the born but uncultured pianist exhibits.

I have been in many of the leading "motion picture vaudeville" houses throughout the country and observed this condition in the better-class houses, strange to say.

I have a very good friend who follows the business as his vocation. He literally "reads" anything. A first-class vaudeville pianist, but is lost as soon as the pictures begin to flicker on the screen.

Now, Mr. Manager, once more take a fool's advice and give this part of your business as much consideration as you do your operator or the pictures themselves.

L. SHAW, JR.

I do not fully agree on the last part of Mr. Shaw's letter. It is a mistake to think that the operator is better treated than the musicians, or that the manager is a better judge of pictures.

The manager who cannot appreciate good music, who cannot tell the difference between a piano smasher and an artist able to play the picture, does not know what a good picture is, nor can he judge a good projection.

The truth is that the operator is the worse treated in a small, suffocating booth in which he can scarcely turn around.

J. M. B.

William Fox, the vaudeville magnate, has arranged to present in each of his houses, of the better class, two of the Hepworth features handled in America by Albert Blinkhorn. These are "David Copperfield" in seven reels and "Kissing Cup," a four-part racing melodrama with automobile and aeroplane complications.

Albert Blinkhorn, American agent for some of the biggest of the English feature film manufacturers, has made arrangements by which he will soon be able to offer two single reels every week to the trade. One reel is to be a drama and the other a split comedy and scenic.



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Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHEN Mr. Talbot, of St. Louis, built his 3,000-seat Hippodrome, with a show of two and a half hours for ten cents, the general opinion was that the Grand Central Theatre of Mr. Sievers, on the opposite corner, would go out of existence.

The rumor had a foundation, as it seemed hopeless for Mr. Sievers to try to keep open with pictures only, at the same admission of ten cents. In other words, the current opinion was that a long program of several vaudeville acts with pictures sandwiched between them would draw all the patronage of the neighborhood.

Hippodrome Like a Circus

The Hippodrome was an immense success. It was a novelty. Everyone from the four corners of St. Louis and from the numerous surrounding towns and villages, wanted to see the new Hippodrome.

But—there is always a but—the Hippodrome, while a great attraction, is not the habitual rendezvous of the real lovers of motion pictures and of good plays. The Hippodrome is like a circus. The seats are narrow and uncomfortable, many attendants in gold laces, floods of lights from thousands of lamps of different colors, a full noisy orchestra, and peanut shells on the floor. It is a splendid show, like a show at P. T. Barnum's—a show to see once but a show that does not call for a second visit. There is too much going on to enjoy any special act. Everything, even the pictures, has to be hurried to make time and room for the waiting crowds. It is an excellent circus show.

Did Mr. Sievers suffer? No. After two years of existence, the Hippodrome has failed to stop the daily flow of lovers of motion pictures at the Grand Central Theatre, and Mr. Sievers has suffered so little from the competition of the Hippodrome that he has been able to build a new big motion picture palace called the New Grand Central on Grand avenue, St. Louis, which he runs in connection

with the old Grand Central of Sixth and Market streets.

There is a reason for the great success of Mr. Sievers, and this reason is very simple. Mr. Sievers knows how to put on a good picture. He is master in the art of appropriate music and he is an experienced manager, who knows that appearance and manners are essential to the success of a theatre.

Mr. Sievers' Success

In passing, I must state that in a certain sense I regret the wonderful success of Mr. Sievers, as prosperity has induced him to devote much of his time on another line of business and abandon his theatres to local managers. While the old policy is still in existence, and most of the old employees trained by Mr. Sievers are still in the place, it is easy for an observer to see that the eye of the master is not there all the time.

The success of Mr. Sievers proves that we have enough lovers of motion pictures to patronize our first-class photoplay houses, and who do not call for long programs, sensational posters nor noisy music.

The success of Mr. Sievers is due to his excellent projection and to his wonderful sound effects, in which he is a master as great as Mr. Lyman Howe. The sound effects are not only correct but they are properly timed.

His wave effects proved to me that his drummer was very attentive and was watching every motion on the screen. When the waves would form and roll at a distance, we would hear nothing, but as they would increase in size and near the beach, we could hear this sort of a deep rolling sound, then a splash when they would break.

The following scene was a masterpiece of work on the part of the orchestra, and showed how musicians could enhance the beauty of a picture. A Selig production.

A high rock in the ocean. A man

is seen climbing the rock, most likely a dreamer who wants to admire the rolling waves from a high perch. A rowboat appears. It is drifting away. Its only occupant is a frightened little girl. There is a deep suspense on the part of the audience, a sort of chill. It looks as if the rowboat is going to crash into the rock and send to the bottom of the ocean the beautiful little girl. At the same time the eye is riveted on the dreamer at the top of the rock as he is preparing to dive to save the child. Is he going to dive? Is it not very dangerous, not to say a sure death, to dive from such a height at such a place?

Making the Picture Talk

This scene holds the audience in a deep suspense. Women are ready to scream and to cry, men are affected. On Broadway, New York, the full orchestra would play a lively waltz or march during such a pathetic scene, or would have the audience to whistle a popular ragtime tune. Mr. Sievers' musicians know better. They stop the music. The silence in the orchestra pit respects the agony of the audience. All that we can hear is the waves breaking against the rock, emphasizing the peril of the child. The man dives and as his body strikes the water, we hear the splash, followed by another silence, until the man reappears on the surface and rescues the little girl before the frail boat crashes into the rock. Then the orchestra starts on a soft, plaintive tune until the man brings the child to the witnesses of the rescue, where there is then joy on the screen and in the orchestra pit.

This is the way to make the picture talk, and when the musicians can express the true sentiments they nail the attention of the audience.

I was so delighted with the sound effects of Mr. Sievers that when I met Fred Soistmann, Jr., of Camden, N. J., the demonstrator of the Dramagraph Sound Effect Cabinet, I invited him to visit the New Grand Central

Theatre. While I claim to be a fair judge of sound effects, I was delighted at the real enjoyment of Mr. Soistmann, who is a past expert in the art of producing sound effects for the picture.

It would be too long to enumerate all the effects, but I can state that they were the best I have heard for a long time. The drummer of Mr. Sievers does not believe that he must make a noise all the time to show that he is on the job, and he does not keep his foot pressing on the pedal of his bass drum and cymbals from the first to the last scene of a picture.

Mr. Sievers does not give a long

program at his New Grand Central, but he packs his new house at twenty cents and twenty-five cents on his reputation of showing the best pictures and of showing them properly.

If many of our friends would consult Mr. Sievers, they would not fear unfair competition, as they would realize that lovers of motion pictures do not call for sensational posters, long programs, nor noisy music. The patrons want the quality and they will pay the admission to see a picture projected properly and accompanied with appropriate music.

Various Sound Effects

I had the pleasure to hear the first

Bartola Orchestra installed in the loop district of Chicago at the new Kozy Theatre on Clark street. It is very complete in effects, and as I have stated in a previous letter, the Bartola, like the Wurlitzer Unit Orchestra, the Dramagraph, the Deagan Bells, must be in the hands of a competent musician who can read and understand the picture and control the music accordingly.

The Deagan Bells are still in great favor; they are, in fact, a great attraction. While Mr. J. C. Deagan is busy on a number of new musical instruments, his factory is working overtime on his electric bells.

J. M. B.

Pathe to Film Exposition

Motion Pictures to Tell World of Doings in San Francisco Over the Panama Canal

AN important and interesting contract has just been closed between the Pathe people and the directors of the Panama-Pacific International Exposition. It involves the exploitation of the wonderful progress being made on the exposition grounds where buildings are rising so rapidly that even motion picture machines have difficulty in synchronizing, and it gives to the Pathe people a right to take motion pictures throughout the nine months of the exposition that will prove of inestimable advantage to that organization and of untold interest and entertainment to thousands of motion picture patrons all over the world whose only glimpses of the exposition by the Golden Gate, interest in which is universal, will be obtained through the medium of these pictures.

Already the Pathe people have their hands full keeping apace with the progress of work at the exposition. The present activity of 5,000 men on the grounds will be increased to 10,000 men, it is expected, when the

highest point of construction energy is reached.

The main group of exhibit palaces, comprising the palaces of Education, Liberal Arts, Manufactures, Varied Industries, Mines, Transportation, Agriculture and Food Products, is rising majestically from a chaos of lumber and steel and will be completed fully eight months in advance of the opening of the exposition which is to celebrate the completion of the Panama Canal.

Military pageants are of frequent occurrence, the last having been held in honor of the state of Kansas, which has just selected and accepted at the hands of President C. C. Moore, for the exposition, its site for a state building. Green sward is spreading itself quietly in the spaces reserved for horticultural display, and within the limits of the 635 acres constituting the area of the exposition grounds there is to be found material of bewildering variety and great interest for the vigilant eye of the motion picture camera.

F. R. A. BUYERS

Buyers of state rights on "The Gallows of the Gods," the Film Releases of America three-reel feature, include: Famous Players Film Company, Boston, Mass.; Weiland Film Company, Pittsburg, Pa.; Electric Theatre Supply Company, Philadelphia, Pa.; Golden Gate Film Exchange, San Francisco, Cal.; Exclusive Features, Inc., New York City; Northwestern Feature Film Company, Portland, Ore.; Electric Theatre Supply Company, Baltimore, Md.; Golden Gate Film Exchange, Los Angeles, Cal.; Northwestern Feature Film Company, Seattle, Wash.

SKETCH ARTIST FOR POSTERS

"Show us the lithographs" has become of such significance in the sale of state right features that the Film Releases of America has engaged George McEvoy, a sketch artist of wide reputation and recognized ability, to draw all sketches for its posters. McEvoy's work is powerful in sturdy lines and delicate shadings of intelligence enables him to catch the conception and consummate it artistically.

The first of McEvoy's work will be seen on the lithographs for "The Secret of Adrianople," the interesting three-reel subject which follows "Outlawed."

SYDNEY AYRES—AMERICAN ACTOR

Sydney Ayres, leading man of the "Flying A" company, bears his laurels well. His record on the legitimate stage has been most enviable for his years. His first experience dates back to the time when Little Lord Fauntleroy was famous in America. He was one of the original four boys to play this part.

He has been associated as leading man with such celebrities as E. H. Sothorn and Otis Skinner. He played the part of the original clansman in Thomas Dickson's problem play, "The Clansman." For Wilton Lackaye, in Hall Caine's "The Bondsman," he played lead, and has been identified as a star with almost all principal stock companies in America.

His experience in moving pictures dates back several years. He played the leads in the "101 Bison" features produced by the New York Motion Picture Company. Later he served with success in the Selig and Edison companies.

He will play the lead in "Flying A" subjects. "The Occult," "American Born," a two-part feature, also "The Moth and the Flame," are subjects that give him splendid opportunity to display his versatility.

Mr. Ayres is delighted with conditions and possibilities at Santa Barbara. The hospitality of the members of the various "Flying A" companies, as also that of the populace at large, has made a marked impression on him, while on the other hand his short stay has already won for him the highest regard of his associates.

Gaumont's two new reels, released Saturday, have proved a great success, so much so that they are faced with the problem of building a larger factory at Flushing, L. I., or to stop doing work for other film houses, as already they have a day and night staff constantly at work.



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

SOME one wrote an essay on "Music for the Picture," and said: "Some persons appreciate good music. It is a profitable stunt to try and merit their appreciation."

What does the writer mean? Does he claim that to please a few lovers of grand opera, the orchestra should play the full overture of "Il Trovatore" during a fight between cowboys and Indians?

This writer encourages the exhibitor to follow the very wrong policy which has done so much to retard the prosperity of motion pictures, viz., to listen to fads and to act without good judgment.

When I reproached a manager for running his pictures too fast, he told me: "Some patrons who call during the noon hour and who have not much time, yet who want to enjoy the full show, request us to run the reels as fast as we can."

This is a foolish idea.

Any manager should have more common sense than to displease a whole audience, injure the eyesight of others, and give a poor reputation to his house to merely please a few selfish men who have only thirty minutes at the lunch hour to see pictures? Such a manager cannot make a success of his theatre. Reels run at a speed of ten minutes are hard on the eye and disgust the audience because there is no time to read the subtitles.

Large Screen Undesirable

Other exhibitors want a big screen because they have a few patrons with weak eyesight who insist in taking the last seats and who call for a large picture. This is another bit of foolishness. A picture loses much of its richness when it is magnified.

The same applies to the posters. Because some persons with a single nickel in their pocket ask to see all the posters before they can decide in which theatre they will spend the lone nickel, this abuse of posters which is a disgrace to our streets has arrived.

The patrons of a motion picture theatre are a good deal like shoppers. Then never know what they want and the hardest ones to please prove to be the most undesirable customers. We have too many of these time-killers, who visit the stores, bother the clerks, and walk out without making a purchase. We have them in the show business. They will stop in front of a theatre, argue on the posters, question the singers, question the music, make suggestions, and walk away without spending a nickel.

While I claim courtesy is a good policy, I do not think that it is wise to listen to everyone, as by so doing you please no one and you don't know where you stand. A theatre must have a well-defined policy and stick to it. It is impossible to please everyone, and this has been the great mistake of many of our exhibitors—to try to please all classes. Tastes are different. Try to please one class and try to make of this class your regular patronage.

I freely admit that we have had a number of persons who go to a motion picture as a mere pastime. They cannot enjoy a good story, clever acting, fine photography, appropriate music, but they like a rag time tune. If you want to please this class, you are sure to disgust the real lovers of motion pictures.

A Hard Question Discussed

I stated my experience at Mr. Sievers' Grand Central Theatre in St. Louis, where the refined audience appreciated the excellent music and sound effects, so well timed with the actions depicted on the screen. This class of patrons would have been disgusted if, to please a few persons, the orchestra had struck a good jolly old song during the very pathetic scene of the man diving to rescue the little girl.

Mr. Sievers does not listen to wild advice. He caters to a certain class of lovers of motion pictures, and by sticking to his policy of appropriate music for the picture, he has made a

name and a fortune. The ones who cannot appreciate a good picture and who call for much noise from the orchestra pit, do not visit the New Grand Central Theatre and Mr. Sievers does not care for their trade.

There is a question that should be settled once for all: "What is a motion picture theatre?"

Is it a place where pictures are shown as the main program with enough appropriate music to bring out the effects and enhance the beauty of the picture?

Is it a theatre where vaudeville is the special attraction with a few pictures sandwiched between the acts, while the stage hands prepare the scenery for the next scene?

Is it a concert hall where pictures are shown as a sort of intermission to give a rest to the musicians, or to act as a background to the orchestra?

I don't say that in course of time we will not have pictures produced to follow a musical composition, but the pictures of to-day are produced without any consideration to the incidental music. The producer is very attentive to see that the actors take the proper positions to ensure the best stage effects, but he does not stop to think that if he was to allow twenty-five or fifty more feet to the scene, he could help the music. The producer is an actor, he is not a musician.

The real lovers of literature want to read "Les Miserables" of Victor Hugo, not to know what Jean Valjean is doing, but to read a well-written book. When they go to a photoplay house to see "Les Miserables," they do not go to enjoy a treat in literature. They go to see a succession of pictures depicting the principal feats of Jean Valjean. It is the same with music. Lovers of music will go season after season to hear "Faust," to enjoy some excellent music, to hear some great artists, and when they go to a motion picture theatre to see "Faust," it is not to enjoy the music but to see the wonderful motion pictures. While some

special music has been prepared for "Faust" in motion pictures, it is no more grand opera, only short selections—too short to please the lovers of good music.

Why Not Music for the Picture?

If the photoplay house is a concert hall, you have to run the film at a too slow speed to follow the music, and if the theatre is a motion picture show, you have to cut too much of the music to follow the film.

The real lovers of music do not go to a picture show for a musical treat. They go to a concert. The same applies to lovers of good vaudeville, as they do not expect to find good acts in a five-cent motion picture theatre.

You never see real lovers of motion pictures go to a vaudeville theatre. They know that the films shown there are not of the best, are a sort of side line, and are not projected with the proper care. I made this idea last week when I showed that the great Talbot Hippodrome of St. Louis, with its long vaudeville show of two and a half hours did not take the lovers away from his neighbor, the Grand Central theatre of Mr. Sievers.

In a vaudeville house, the orchestra follows the act on the stage, as it is music prepared for the act. No one could induce the leader of the orchestra to disregard this music to play ragtime, a march or anything else to please a few certain patrons. Why should it be different with motion pictures?

In closing I will state that it is not a profitable stunt to play any selection requested just to please a few persons. You must please the majority and if, like Mr. Sievers, you have a reputation for appropriate music for the picture, stick to your policy. Do not disgust the ones coming to your house with your sound effects by playing celestial voices on the pipe organ during a fight between cowboys and Indians just to please a few who do not know any better.

J. M. B.

McINTIRE & RICHTER DISSOLVE

By mutual consent of James L. McIntire and Robert Richter, composing the firm of McIntire & Richter, who for the past eighteen months have been carrying on a motion picture exchange at 23 East Fourteenth street, New York City, the partnership has been dissolved. The dissolution took effect on the 29th of October, 1913, and it has since developed that Mr. Richter has purchased all of the assets of the partnership. Mr. Richter will continue the business alone, at the same address.

"Our Mutual Girl" Series Coming

Unique and Costly Pictures Will Show Transition from Country Lass to Society Leader and Give Intimate Glimpses of New York Life

A PRETENTIOUS series of motion pictures will be put out by the Mutual Film Corporation, featuring "Our Mutual Girl," who, by the way, is Norma Phillips off the screen. This will be an elaborate and costly series of films, showing the transition of "Our Mutual Girl" from a young country girl into a New York society belle.

In the course of the metamorphosis, the girl will be shown in the theatres and cafés of New York, in the smart shops and in all the centers of interest. It is promised that the real leaders of

New York life, public men, society women and operatic stars will appear in the pictures and also prominent visitors from abroad.

The series is expected to be interesting, especially to motion picture patrons outside of New York, as it will bring them into intimate contact with the busy life of the metropolis. Properly to exploit this undertaking much advertising will be done.

This series, as extensive, perhaps, as any ever shown on the screen, is the personal idea of Harry E. Aitken, president of the Mutual Film Corporation.

NON-FLAM RULES IN PARIS

From Paris comes an article dealing with the new regulation of the Préfect of Police to the effect that, from a date as yet not decided on, none but non-inflammable films are to be shown in picture theatres in Paris. Naturally enough, manufacturers were keenly alive to the necessity of at once endeavoring to secure a modification of this stringent and, apparently, autocratic regulation; but the only concession made by the Préfect is the postponement of the date on which the use of non-flam films is to be made compulsory.

There is considerable reason for the new regulation. Parisian picture theatres cannot be compared with Ameri-

can houses as regards the most important consideration—that of safety in the opinion of many persons qualified to judge. Indeed, the theatres have often been termed "veritable death-traps," and, though the more modern halls are constructed and equipped on proper principles the majority of Parisian halls are said to be lacking in proper and sufficient safeguards against a sudden outbreak of fire.

CRYSTAL READY FOR WORK

The Crystal Film Company is now prepared to keep pace with all printing orders. For some time it has been behindhand with its work, but now, thanks to an enlargement of capacity, it is enabled to meet all demands.



MARY PICKFORD AS MERCY IN "CAPRICE"
Famous Players

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE beautiful presentation of the Kleine version of "Last Days of Pompeii" at the Regent Theatre, New York City, under the leadership of Manager S. L. Rothapel, confirms what I have said in these pages, viz., a full orchestra and a pipe-organ can furnish the most appropriate music and enhance the beauty of the picture, provided the leader or the organist arrange their music to suit the different scenes.

As the work of selecting the different themes is beyond the comprehension of some managers and musicians, I still stick to my policy and advise the manager who cannot afford the wages of high-talented musicians to keep a single piano. A good pianist able to play the picture will bring better results than an orchestra playing a rag-time tune during a death-bed scene.

Music as an Added Attraction

The following lines are contributed by an exhibitor who knows how to use the great musical instrument of Mr. Hope-Jones, of the Wurlitzer fame:

"Did it ever occur to you that some people may come to your theatre *in spite* of poor music?"

"And, by the same token, some may actually stay away *because* of poor music?"

"If you actually lose 10 per cent. of possible patronage by poor music, how much more do you lose by not having music that is really an added attraction and will bring you additional patronage on its own account?"

"Who wants to see a funeral procession to the accompaniment of a rag-time piano and a drum? Also, 'Way Down on the Suwanee River,' sounds like the mischief for a melodramatic scene climax. Also the organ and voice effect *is needed* for a wedding scene.

"Finally, the right atmosphere for every picture is absolutely necessary for its greatest success, and the right music is the one essential thing to produce the right atmosphere.

"If you can't afford a large, well-balanced orchestra, get an instrument that can be played by one man that will give you the effects you want.

"About a year ago the spectacular play, 'A Daughter of Heaven,' was given in the Century Theatre, in New York, with an instrument built according to scientific principles discovered and given to the world by an English genius. The Wurlitzer Unit Orchestra had previously already been used in leading theatres and auditoriums, and the world of critics and musicians regard it highly. Instruments specially adapted for the motion picture theatres have been developed on these principles, and the charming and wonderful effects are astonishing. The 'Quo Vadis' and the 'Les Miserables' films in the Astor Theatre, in New York, and in other cities have been great successes with these instruments.

Cost Is Moderate

"The special advantage of the instrument is, of course, the fact that the effects can be obtained at such a moderate cost—effects otherwise obtainable only

through comparatively large orchestras with a great variety of instruments and traps.

"The good effect of good music on the attitude of the audience towards the whole performance has been noted by the writer in many cities with many classes of audiences.

"Good music, whether by a high-grade orchestra or a fine instrument, quiets a restless audience and gives the cheerful atmosphere that makes them want to come back."

Musical instrument manufacturers are realizing that motion pictures are here to stay, and as they become more and more popular, they are all trying to get a share of the business by devising new instruments to give more life to the picture. I have described the Dramagraph, Deagan Bells, Excelsion Sound Effect Cabinet, Bartola, Leedy Chimes, etc., and in the following issues I will try to keep the reader posted on anything in this line.

J. M. B.



SCENE FROM "THE BLACK 107"

Coming Ruby Feature founded on trial in Russia of Mendel Beiliss for "ritual murder."

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

ON last Sunday evening I visited the "Circle Theatre" on Broadway, New York.

While my desire was to see some first run pictures, I was treated to a real concert. The Ladies' Symphony Orchestra had an exceedingly well-prepared and executed programme of some of the best-known selections. It was a treat.

I am sorry to state that the orchestra did not receive the encouragement due to its efforts, in fact the audience was very cool, too cold. Twice only were the musicians applauded and it was a very mild mark of appreciation. It was more the applause of a few friends of the musicians wishing to enthuse the audience, but who quickly desisted when they found no response to their enthusiasm.

Concert With Pictures on the Side

The fault was not on the part of the orchestra but on the management, who after arranging a Sunday musical programme, offered five reels, each one with shooting and killings.

The two-reel feature of Essanay: "The Brand of Evil" has its merits, but the music was not in accord with the production.

"The Blight" of Pathe which ended with a suicide, did not harmonize with the musical selections.

There was too much Western and Indian fun in the production "A Sense of Humor" of Edison, to fit the music.

I say fit the music because at the Circle and other theatres where they advertise a special orchestra, they do not fit the music to the picture, but expect the pictures to fit the music. In other words, the managers give a concert with pictures on the side.

Mr. Yerkes, of sound effect fame, is introducing a new musical and decorative novelty, for either a stage setting or a lobby display.

It is an electric rainbow fountain of very simple construction requiring no special connections and practically no attention. Five gallons of water, kept in circulation by an electric pump, are forced into a vaporized spray through the glass bowl, and then drained into a metal tank below.

An automatic projector renders it

possible to produce weird changes and blending of colors every few seconds.

The base is octagonal in form and cast in bronze or any other material. The eight panels are surmounted with artistic jardinières for growing plants, ferns or cut flowers.

Mr. Yerkes has arranged a set of his famous electric bells and chimes on the eight panels of the base, hidden by the foliage of the plants. The



ELECTRIC RAINBOW FOUNTAIN

effect is charming and while the patrons admire the spray in its constant changing of colors, they hear the music of the chimes.

I realize that few musicians can play the picture at the Regent because it takes a well-trained mind and a perfect knowledge of music, to distinguish all the points, especially in a picture treating with a foreign subject like the "Last Days of Pompeii." But if it is not given to all musicians to be a master of the art like Mr. Rothapfel, the manager, most of them should have enough common sense to not butcher a fine drama and not overlook a film offering them good opportunities to work some appropriate music.

I refer to the "Veteran" of the Broncho Company. I have seen the film twice and at both exhibitions I found the music out of place.

The first scenes are very pathetic with the veteran, minus his pension and an invalid wife on his charge. There is love and mutual sacrifice in this old couple.

When the old veteran is at the banquet, there are some splendid opportunities for appropriate music. A military charge, a battle scene with much firing of guns, then some deep sentimental notes, when the comrade, who is the speaker and who has just related the war exploits of years gone by, pins on the coat of the veteran a medal of honor. This banquet scene closes with a general cheering for the old veteran.

The old veteran returns home, full splendidly acted but which lost much of its beauty by not being interpreted correctly by the musicians, is the death scene.

What Music Can Do

The most pathetic scene, which is of joy, as during the banquet he has been able to hide under his coat some food for his poor starving wife. When he enters his room, the wife is dead in her rolling-chair, but the veteran, believing that she is asleep, starts, with the least noise possible, to prepare the table so as to surprise his wife with a good, substantial meal.

When everything is ready, the veteran tries to wake up his wife. She is dead.

At the same moment, his comrades arrive in front of the house with a brass band and they start to serenade the veteran.

The leader enters the room full of joy, followed by the strains of the brass band, to find himself in the house of sorrow.

It is certainly a very pathetic scene and a scene that would have brought tears to many eyes if the musicians had known to emphasize these different contrasts of sorrow and joy, instead of dulling the whole action of the picture with an inappropriate, monotonous tune.

I do not wish to criticise the merits
(Continued on page 51)

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We will develop your negative, make you a positive print and ship within 24 hours for 5c per foot complete.
Satisfaction Guaranteed by our fifteen years' experience. Eastman stock used on all our work.

FILM TITLES and ANNOUNCEMENTS

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GUNBY BROS. Inc.
145 West 45th Street New York City

TO ALL WHOM THIS MAY CONCERN.

Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

Machines and Supplies

New and Old Machines. Machines Repaired
Film Cement. Machine Oil. Universal Carbon Holder. Original Effects.

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Successor to C. B. Klein
Manufacturer of Projection Apparatus
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HAVE YOU DECIDED TO USE

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We are making the kind you should buy. Our Special No. 2 Easel Frame with glass front and detachable compo-board back is great for \$6.00, F. O. B. Cleveland, Ohio.

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Remember to address us at our new home office and factory, Box 81
CLEVELAND, OHIO
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Heidelberg Bldg., 42d St. & Broadway

MUSIC AND THE PICTURES

(Continued from page 31)

of the two present films "Last Days of Pompeii." I have seen one only, but I will say that I don't care to see the second one as, no matter how perfect it may be, it would appear very inferior to me, unless if it was shown by Rothapfel. This is what music can do. Appropriate and well-timed music can enhance the beauty of any picture, while incongruous music can ruin a master production. J. M. B.

"FLYING A" PLAYERS HAVE PARTY

The members of the American Film Manufacturing Company's studio at Santa Barbara, Cal., the home of the "Flying A" productions, had a kid party not long ago. Miss Ida Lewis entertained.

Nearly all the guests, carried toys of some sort and represented different characters. Among those present were: Mr. and Mrs. Thomas Ricketts, as "Shipahoy" and Gretchen; Louise Lester, as a baby doll that Calamity Anne had lost; Julius Frankenberg and Vivian Rich, Buster Brown and his sister, Mary Jane. Jack Richardson, as a freckle-faced boy with a stationary smile; Ed Coxen, as a Santa Barbara muchacho from the period of 1850; Harry Von Meter, as honey boy; Mrs. Harry Von Meter and Mr. Orahood as the heavenly twins; and Charlotte Burton, as little girl in blue. All the others present were in their best infantile bibs and tuckers.

AMMEX FEATURE SALES

In the interest of Ammex Western Features F. D. Halliday, general sales manager, took a flying trip to New England last week. Among the recent sales of Ammex features in heretofore unsold territory is "The Fatal Reckoning" to the Victor Film Exchange of Buffalo; and also to the Universal Film Exchange of New York City. The Consolidated Film Company, Ltd., of Montreal has also purchased rights on "The Fatal Reckoning" and "The Barrier of Blood."

AMERICAN PRODUCTIONS VARIED

The subjects being released by the American Film Manufacturing Company are of a character that each week's productions might well be termed a separate and distinct variety. Society dramas, allegorical gems, comedies and Western dramas, each of a distinctive type, are keeping "Flying A" subjects in the first class as drawing cards for the theatres catering to the best patronage.

HART BOOKING BUREAU

SUPPLYING

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Music and the Picture



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

DURING a visit recently to the Savoy Theatre in New York I was pleasantly surprised to see thrown on the screen a small neat sign which read:

"During the following picture S. M. Berg's Symphony Orchestra will render Gounod's 'Meditation.'"

Although this may look like a very small thing, it is really a very important feature. People like to be told what the music is, if they are informed in a pleasant way. Have you never heard at a musicale, the remark "What is that he is playing"?

Started by Professor Berg

This innovation, if it may be so termed, was started by Professor Berg himself. For many years a successful leader and musician, he has had the opportunity of finding out what the people want in the way of good music at the proper time, and when good music is given they also want to know just what the selection is. There are a great many dramas that are very successful if accompanied by good music, and there are comedies that "get over" if they are aided by ragtime. If a medley of the latter is to be played there is no need to advertise the fact, for every one knows the popular music, but for operatic music an announcement is a good plan.

It does not make any difference whether your theatre has a piano or a twenty-piece orchestra, you can have suitable music and at the same time, good music. Poor music will work every bit as much havoc with your business as will poor pictures. If your drummer does not follow the pictures, and insists on just banging away at his instrument, get one that can and will follow the screen. In the fight scenes he can be of more material aid to your picture than anything else, if he understands his business. The same applies to the pianist or to the operator of the mechanical instruments. But make it your watchword to follow the picture with good music, and take care that your patrons are "put next" to that fact.

I noticed recently an article by a man who had made a great success in the grocery business by "creating appetites" for Sunday night suppers. Now you can all do the same thing, no matter what there is at your command. Give your patrons an appetite for good music, that follows the picture, and see if they do not return for more. But be sure that you let them know what they are getting. Tell them that you want suggestions and criticisms and you will get them, but show them that it is good music that you are working for.

"Good Music" Your Middle Name

The Regent Theatre in New York is a specialist in good music that follows the story on the film. Perhaps you have not the means at hand for producing what they can do in completeness, nor have you perhaps even

got an orchestra, but if you only have a piano you can tell your patrons that from now on your middle name will be "good music" and don't stop until you get it!

Musicians will find that the music suggestions offered by many of the manufacturers will be of great assistance in working up an available program that will at the same time please and amuse. But none of this can be done unless you rehearse beforehand. It is not simply a question of looking at the pictures and then deciding what you will play, but get there before the audience and practice.

The more pretentious theatres have recognized that good music is one of the most potent drawing cards. The bigger theatres are making a feature of good music all over the country. The little fellows will follow.

A. D. M.



JAMES MORRISON AND CARLOTTA DE FELICE IN "A CHRISTMAS STORY"—
VITAGRAPH

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

SOME years ago, when motion pictures were still considered as a novelty only, Dewey's on Fourteenth street, New York, ran a few reels a day together with cheap small-time vaudeville. There was practically no attempt made to follow the pictures by the pianist and his one assistant, the drummer. But the whole house was kept continuously convulsed in mirth by the latter, who had a clever fashion of passing witty remarks, supposedly in a stage whisper, but really so they might be heard all over the house. I have never been able to learn whether this was done with the consent of the management or whether the drummer did it on his own responsibility. At any rate it was a most successful experiment.

His remarks were confined to the comedies mostly, and were quite as humorous as the pictures. But once in a while he would make a noise as of two persons kissing each other at a critical time, and thus would invariably bring down the house. While this can hardly be recommended to-day, as a means of amusing an audience, dramas have reached their present state of perfection, but with the comedies the drummer can still be of great assistance. A word here or there mimicking the comedians will often help "get over" some humorous flash which the average person would otherwise lose.

THE present drummer at Loew's Broadway Theatre in New York City has the right idea. His outfit is very complete, and he seems to have the knack of getting in just the right sound at just the right time. The whole orchestra at this theatre, it seems to me, is as nearly in harmony with the productions shown as it is possible to be.

Several nights ago I was in this theatre when "The Yellow Slave," a three-part Melies drama, entirely enacted by Japanese was being shown. Throughout this film the orchestra played selections from "The Mikado," which naturally fitted in exceedingly well with the scenes on the screen, and at the same time pleased every one.

People everywhere were humming the tune long after they had ceased to play it.

Our English contemporary, The Bioscope, in a recent issue suggests the advisability of having "request music." This subject has been much talked of in this country for several years, and a few theatres have taken it up. It is asserted that the houses in England, which have been playing the music requested by the audiences, have met with signal success.

On the other hand, it is said that the main objection to this is the difficulty of being able to follow the picture, if the orchestra is playing request music. That this objection is sound seems probable. It may be that our English cousins find that "request music" is a drawing card, but it is doubtful if this would ever work on this side of the Herring Pond.

THERE would be a small coterie of real music lovers, who would attend the pictures merely in order to hear a concert, but they would not come at all for the pictures in comparison with the music.

Their primary reason for attending at all would be the orchestration, and they would look at the screen simply because they would be unable to keep their eyes away from it.

But would the real picture lovers or "fans" stay?

It is, indeed, a big question. Personally I believe they would be very apt to go, when they could hear just as good music that was more in harmony with the pictures.

I shall be most pleased to hear the views of musicians on this important topic or on any other in this department. Letters will be given full publicity if available.
A. D. M.



SCENE FROM "THE GHOST CLUB"
Gloria American—6 Reels

Music and the Picture



THE application of music to motion pictures is hardly past the experimental stage. This is as true, as it is steadily becoming more true that there is scarcely an exhibitor in the country who has the hardihood to show pictures without music.

A study of the music commonly used as an accompaniment to the pictures makes it plain, at a glance, that the exhibitor keeps cautiously to well-trodden paths, ignorant of or afraid to make excursions into the regions of unexplored possibilities which the musical field, as a whole, has to offer him.

A time-honored march or patriotic air for a military scene, "a-little-slow-music-professor" at moments of gravity and pathos, a favorite waltz, two-step or even a rag for a situation of gayety or happiness, something with moonlight and kisses in it when the lovers are united—and that is the limit of the average exhibitor's endeavors to surround his pictures with adequate musical atmosphere.

Need it be said that is not all, nor half, nor anything but the merest fraction of what can be done, what remains to be done, in making music contribute to the success of the picture and actually interpreting it more clearly to its audience?

Even the exhibitor who has no mind to abandon the approximate formulae just laid down, can find a wide variety of pieces within those limits suitable for his purposes. He has the composers of a dozen nations and two continents to draw upon; it must go hard with him if he cannot discover pieces he can use with pleasure to his patrons and consequent profit to himself.

BUT for those who wish to make serious and decisive tests of the power of music to illuminate all the merits of a good picture, gloss over the faults, when they are not too glaring, of a weak one, and aid generally in establishing and holding the influence of the film drama over its audience, there are fields to explore wider than those which tempted the mariners of old across the Atlantic and over the equator.

Where capable musicians of advanced ability can be obtained, it is safe to entrust the entire musical programme to them, as safe, or rather as wise to

do so as to leave the details of a theatre in the hands of a competent architect.

Such a musician could, if the comparison may be permitted, make the musical part of a film programme as significant in the success of the theatre as the musical programme is in many churches.

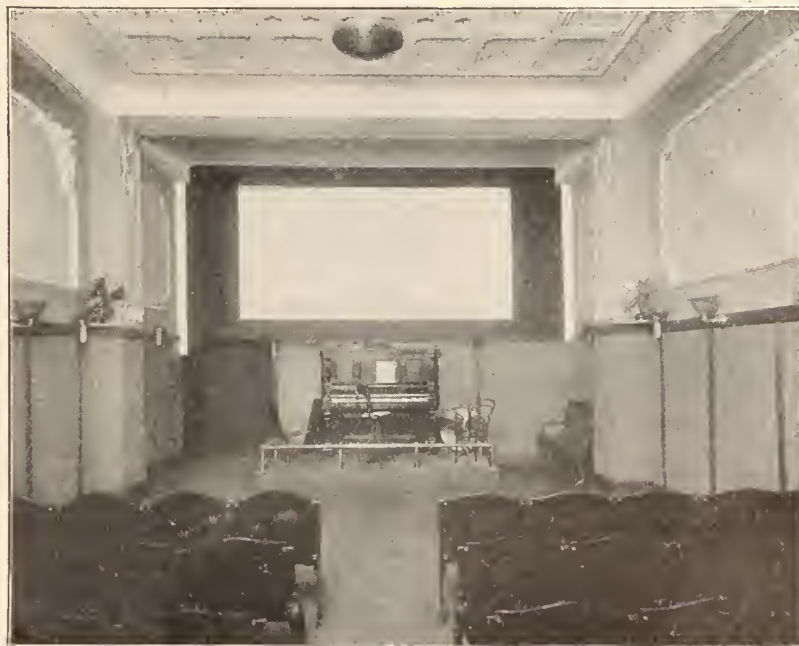
Not only will the exhibitor and his public derive the benefit of such a musical director's intimate acquaintance with musical works of all kinds and their precise value in conjunction with different pictures, but he may go one step further and encourage his director to original compositions, written with special reference to the needs of the motion picture theatre.

Musical geniuses of such calibre are, of course, not to be had always for the asking. They are where you find them. Nor, is it likely that, when they are found, the exhibitor would consent to pay such a prodigy what he might be worth. It would be difficult enough, perhaps, to persuade most of them to make such an outlay as would be necessary to retain a really able musician—one who was something more than an instrumental mechanic.

THERE will be those who will exclaim "the game is not worth the candle; music can't make nor unmake a film drama; it is like spending all your money on parsley and having none left for your roast." But, exactly as there are those churchgoers who admittedly attend divine worship for the sake of the music, so there will be film patrons who will go to the theatre as much for the music as for the pictures, whose fidelity will not be shaken while the music keeps its standard, even though now and then the pictures may depart from theirs.

And, even to the picture-lover, music will bring an added though it may be unrealized sense of satisfaction. It will give the good picture-play twice its meaning and rob the poor one of half its disappointment. As in the dance or the pantomime, music can take the place of the spoken word in elucidating the gestures and the facial expressions of the characters.

Its full effect in the total success of an afternoon or an evening with the motion pictures will be more and more completely realized as time goes on.



E. E. FULTON'S EXHIBITION ROOM IN CHICAGO

Showing the Wurlitzer Orchestrion which was recently installed. This is one of the most modern exhibitor's rooms in Chicago and has every equipment found in a motion picture theatre.

Music and the Picture



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed.

AN elderly woman and her niece were leaving a motion-picture theatre the other day.

"What do you think of the pictures, auntie?" said the girl.

"Well, really, my dear," replied her aunt, "the music was so frightful that I couldn't make out what was happening on the screen."

There is much food for reflection in this for every exhibitor, large or small, who serves his pictures with music.

Doubtless the question, "What shall I play with this picture?" becomes as monotonous after a while as the ever-recurring problem of the housewife, "What shall I get for dinner?"

And right here this axiom may be laid down, with as much stress as possible:

Better no music at all with a picture than the wrong music or bad music.

If your cook did not know how to make a palatable sauce with which to dress your meats, you would instruct her to serve the viands plain.

A good roast is always edible, even when unaccompanied by a sauce, but the best meat in the world would lose its savor if drowned in a nondescript, mucilaginous fluid purporting to be gravy.

JUST so a fine picture can be robbed of more than half its power and appeal by music inappropriate to it, or harshly and crudely rendered.

Such a misfit need not be inflicted upon an audience many times to give the theatre where it is done an unpleasant name, and start the tide of patronage in the direction of a more scrupulous competitor.

The exhibitor who is so careless of his patrons' ears might better install an orchestra of automobile sirens, or move his theatre next door to a boiler factory. He could not risk his own prosperity more completely.

Once again, let it be said that it is not nearly as costly an error to eliminate music from the pictures entirely as it is to mismatch the music and the picture.

The moment you introduce music you have to reckon with an element as pow-

erful and delicate, in its effect upon the emotions of your patrons, as the lights in the pictures themselves.

A discord between the music and the picture will be as irritating as a bad light effect on the screen. The one assails the ears as surely as the other assails the eyes.

Music is largely a matter of the emotions. Secondly, it appeals to the mind, but the appeal is made by way of the emotions. While the emotions of your audience are occupied with the problems offered by the photo-play, it is of the highest importance that the emotional appeal made by the accompanying music should be closely co-ordinated with that made by the picture. If you permit a distracting or disturbing piece of music to conflict with the spectator's absorption in the picture, he will resent it as instinctively as a dog will resent your attempt to take away a bone.

THE purpose of the music should be to vivify every detail of the picture, to give it a vehicle by which it may

dominate the minds and feelings of the audience through one more of the five senses.

It should be as close an accompaniment to the play upon the screen as a violin or piano is to a concert singer's voice. Imagine the effect if a tenor were trying to sing "The Rosary," while his companion at the piano industriously pounded out "My Country, 'Tis of Thee."

Just so excruciating to everyone in a motion picture audience is it to have the music tugging at one heart-string, while the pictures are vibrating another.

Much of what has been written here has probably been said before, and more than once. So have a good many other things which will bear repeating until their meaning and importance has sunk into the consciousness of everyone to whom they pertain.

And the importance of exercising taste and care in the selection of music in a motion picture house cannot be over-emphasized. Once more be it repeated:

Better no music at all with the picture than the wrong or bad music.



SCENE FROM "THE MONEY GOD"
(Metropolitan Film Co.—five parts)



Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed.

A SIGNIFICANT event, in the world of motion pictures and the music world, was the installation and first public recital of the Hope-Jones Symphonic Orchestra at the Vitagraph Theatre, Broadway, New York City, on Monday, March 9.

The instrument, a \$30,000 product of the organ-maker's art, is the most elaborate ever installed in a motion picture theatre. It was made at the factories of the Rudolph Wurlitzer Company, at North Tonawanda, N. Y., under the personal supervision of Robert Hope-Jones, the inventor.

The instrumental effects obtainable from this musical leviathan are those of a fine pipe organ, a complete string orchestra, differently toned bells, cathedral chimes, xylophones, tambourines, castanets, piano, and harp.

The most signal virtue of the instrument over others of its kind is the mechanism which enables the operator to shade his tones with a fineness and precision not to be surpassed on the best of organs. Each key has four different electrical contact points, each point being a different wind-pressure, and this permits the player to control the volume and quality of every note.

ANY doubt that a musician or layman might have had as to the adaptability of this symphonic orchestra to all the needs of a motion picture theatre were effectually dispelled by the performances of Frank R. White, of the Hope-Jones Unit Orchestra School, Gottfried H. Federlein, Secretary of the American Guild of Organists, and Edward F. Johnson.

Handel's "Largo" and the Intermezzo from "Thais" (Massenet) were exquisitely rendered, but this was no more than was to be expected from an instrument of such resources. Mr. White, however, went further and, to demonstrate the adaptability of the unit orchestra to modern music, rattled off, in his best "rag" fashion, some dance music with a pronounced tango flavor.

Played upon the orchestral effects, these were delivered in the most approved vaudeville-orchestra style and more attractively than any aggregation of theatre musicians could or would have delivered them.

It was aptly remarked by Dr. J. Christopher Marks, President of the National Association of Organists, that the instrument was at once a revelation and a revolution in modern music instruments. This pronouncement was immediately ratified by the body of musicians present, members of the American Guild of Organists and the National Association.

A resolution of thanks was extended to Robert Hope-Jones and to the management of the Vitagraph Theatre for the opportunity afforded the assembled organists to witness the trial performance of the new unit orchestra. J. Stuart Blackton responded to the resolution on behalf of the Vitagraph Company.

The installation of the symphonic orchestra means a change of the theatre's policy to include two recitals a day on the instrument, one at eleven in the morning, the other at five p. m.

IN connection with the Hope-Jones Unit Orchestra all those who are interested in it should read the comprehensive work by George Laing Miller, "The Recent Revolution in Organ Building," just published. Chapter XIII contains a detailed account of the career of Robert Hope-Jones, the inventor of the Unit Orchestra, and on pages 179-181 will be found a description in full of the Hope-Jones Orchestra installed in the Paris Theatre, at Denver, Colo. There is one in Pittsburgh and another in Montreal, with which exhibitors in those two cities, at least, must be familiar.

Mr. Miller's work, while in form a handbook of organ construction, is also historical in its scope. Several of its chapters are devoted to a constructive analysis of the organ into its component parts, and a lucid explanation of their various inter-relations. This follows a sweeping re-

view of organ building from the beginning to the nineteenth century.

Besides its obvious value to students of the organ, the book will be instructive to the exhibitor who wishes to familiarize himself with the scientific side of the art.

Among the prominent organists who were present at the introductory recital on the Hope-Jones Orchestra were Walter S. Gale, organist for Andrew Carnegie; Dr. William C. Carl, principal of the Guilman Organ School; Dr. Tali Esen Morgan, national superintendent of the National Association of Organists, and Chester H. Beebe, treasurer of the Association.

AUTHOR OF "CLEEK" DIES

Almost at the moment when his latest book, "Cleek of Scotland Yard," was issuing from the press of Doubleday, Page & Company, Thomas W. Hanshew, the magazine writer, died suddenly in London at the age of fifty-seven.

Mr. Hanshew was contemplating a trip to America, his birthplace, for the purpose of witnessing the Edison screen productions of his stories featuring the famous "Cleek." He was an actor himself before he became a writer, but the pen proved more potent than the mask and wig in his life, and he abandoned the stage after having played juvenile roles at the age of sixteen under Ellen Terry.

In the early seventies Mr. Hanshew began to write, and has been a prolific producer of fiction ever since. More than two hundred stories have come from his pen. Of these the "Cleek" series is now the best known. They are published every month in "Short Stories," simultaneously with the release by Edison of one of the screen series.

In 1882 Mr. Hanshew married Mary E. Burnett, a Southern girl. His widow and three daughters survive him. Mr. Hanshew was born in Brooklyn, New York, but resided in London for the last twenty years of his life. He had not been in America for six years before his death.

Music and the Picture



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Realism in Sound Effects

THERE is little or no excuse at the present time, for the use of inferior sound effects in connection with a photoplay. Too many devices are now on the market, representing the most up-to-date accomplishments in the production of sound effects, to

the horses' hoofs, the pealing of the engine-bell, the confused uproar attending the passage of an engine through the crowded streets of a city, the rumble of the engine over the pavement—all these must be deftly intermingled if the picture is to be accompanied at all.

No less than four devices must be worked at once, and this is out of the question with the drummer's outfit. The clatter of hoofs, requiring the use of both hands, he could express. The rest would be impossible, unless, perchance, he had some means of working the bell with his feet.

Instruments equipped with not five, or ten or twenty, but fifty, one hundred or more distinct and different sound effects are to be had. Each one of the effects on these machines is more life-like than any a drummer could produce, and the operator of such a machine can work five times as many effects with ease as the drummer.

WHEN the pictures themselves are such faithful reproductions of life, it is a matter of the highest

importance that every sound effect should be equally true to life. The audience will insist upon it, or desert to some theatre where attention is paid to such details.

Among sound-effect devices that have come to the attention of this department, the "Dramagraph" and the "Excelsior Sound-Effect Cabinet" deserve the exhibitor's scrutiny. Samuel Lapin, of 1740 Gratz street, Philadelphia, is the inventor of both instruments. They are only two of the large number available to interested exhibitors.

Every musical instrument manufacturer who attempts to cater to the amusement trade—and most of them do—has something in this line to offer the motion picture house manager, from massive orchestrions to the smallest and most moderate-priced devices.

If exhibitors would spend a few of the dollars on these matters that some of them waste in profusion on superfluous details, they would find themselves well repaid in a constantly increasing and better satisfied retinue of patrons.—Samuel Lapin.



SAMUEL LAPIN

leave the exhibitor any ground for complaining that he is compelled to use a mediocre instrument. If he does so it is because he chooses to do so.

Yet many exhibitors are content to rely upon the drummer, with his more or less old-fashioned traps, which are generally inadequate to the task of "playing a picture" with the degree of realism that present-day audiences are sternly demanding.

What usually happens is that, where a complex series of sounds must be reproduced, the drummer's traps are equal to only a small part of them, or production of one or two of them pre-occupies his hands and feet and he has to let the rest go.

Suppose, for example, that a fire scene is on the screen. The clatter of



"I REMEMBER ALL NOW"

Scene from "The Marine Mystery" (Imp—two reels—released March 23)

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

AN exhibitor in one of the larger cities of the West, himself something of a musician, has discovered an admirable way of combining music with pictures, and one that may prove of value to his fellow-theatre-managers.

His plan is particularly successful with multiples and features, but there is no reason why it could not be applied to single-reel plays as well.

Before the picture is shown to his patrons, this exhibitor reviews the play in private, notes carefully the emotional influences predominant in each part, and selects musical compositions that will be fitting introductions or preludes to them.

These must necessarily be brief, coinciding in length as nearly as possible with the time required for the change of reels, or with the intermission in vogue at any particular theatre between parts of the film drama.

Naturally, too, the selection of music must depend upon the instrumental resources of the house in question. An exhibitor who has an orchestra, however small, at his disposal, will be able to use music that one who had to depend entirely upon a piano could not.

THE exhibitor whose ingenious method is the subject of discussion in this article has, as it happens, an orchestra of eight or ten pieces at his command. Added to this, his own acquaintance with the best music of all times gives him an advantage over his less artistic brother whose knowledge is limited to a score or two of the more popular classics and "old favorites."

Let him describe, in his own words, his experiments and their results.

"The value of music, I find, is in making an audience more receptive of the dramatic and emotional power of a photoplay and more responsive to them," he savs.

"Music is sentimentalizing in its effect and so is a powerful auxiliary to the pictures, which appeal directly to the sentiments of the people.

"Now, what I do is simply to try to select music that will awaken the sentiments to which I know, from having seen the film drama in advance, the

play is going to appeal. Not only is there an overture for the entire play, but every part is introduced by music that, to me, seems to embody the theme of that part.

YOU may think I am only copying the methods of the theatre orchestra and using mere entr'acte music. But it is more than that. What I do is really not done anywhere but in grand opera, where every act is preceded, in the majority of cases, by a special overture of greater or less length, embodying the spirit of that act.

"The operatic conductor has, of course, an immense advantage over me, in that the music was written especially for that opera and that act of the opera. And it is sometimes perplexing to find just the music, ready-made, that will convey the message I wish to give.

"Under this policy of mine,—upon which I have, by the way, received many personal congratulations from my regular patrons,—every kind of music has been heard in my theatre

in connection with the exhibitions.

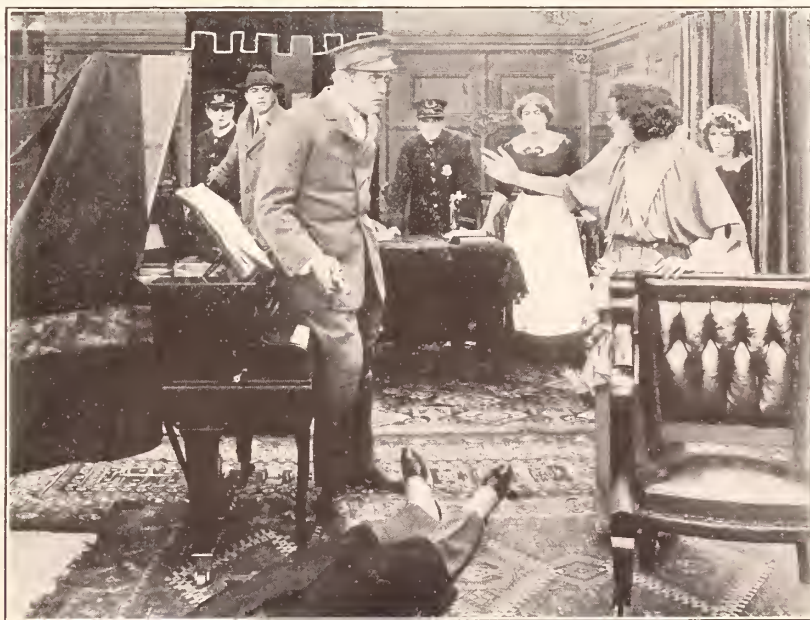
"When rag-time is necessary, I use it, and use the most popular 'rags' I can find. And when I encounter a scene or a part in a film drama that is more finely expressed in a work of Chopin, Mendelssohn, Liszt, Grieg, or Wagner, I haven't the slightest hesitation in giving my people that, either.

"While I am introducing my patrons to new music all the time, I don't forget familiar and popular pieces, such as the 'Melody in F,' Schubert's 'Serenade,' 'Poet and Peasant' overture, and the like, as well as the old ballads and sentimental songs of a generation ago.

HOW can the exhibitor who is not a musician himself adopt such a plan as I have been discussing?

"I can answer that by telling you the experience of a friend of mine, who is an exhibitor in a nearby town.

"When I first hit upon the idea, I confided it to my friend, whom we will call Smith. He begged leave to try it in his own house and I agreed, willingly.



ROBERT LEONARD IN "THE EYE OF THE LAW"
(Rex Drama—Released April 2.)

"Smith is not a musician, though he has used music from the beginning, faithfully, and with excellent results.

"His is a town of about 15,000 inhabitants. Knowing he could not carry out the details of such a program himself, he set out to find a musician who could, and would do so at a reasonable figure.

"After some inquiry, he unearthed an ambitious young fellow who was organist at one of the local churches on Sunday, and gave music lessons during the week to eke out his income.

"Smith saw him and laid his proposition before him. The young man was enthusiastic over the application of music to pictures in such a way. The only thing that made him hesitate was the question whether he could, as a church organist, properly connect himself with a theatre. Smith quickly overcame his scruples, however, by assuring him that a good many of the members of the organist's church attended his theatre,—which was true,—and the bargain was struck.

"I happen to know the details of the deal Smith made with him, and the figures were \$20 a week. 'Bargain' is the word for it, for an ordinary 'ivory-thumper' would have cost him nearly, if not quite as much as that, while this man put his talent, his familiarity with music and his ability to arrange programs at Smith's disposal at what was really a ridiculously low figure.

"I RAN into Smith one day after his new 'find' had been with him for two or three months.

"How is your musical scheme getting along?" I asked him.

"Immense!" was his reply. "Some of my patrons were surprised at first at the amount of music I gave them.

but they very soon came to understand it, and then to look for it.

"And say! I've got a gem in that kid organist I dug up. Between him and the pictures, we have very few dry houses when there's a pathetic piece on the screen. I've gotten so now that I go into the back of the house during a sad scene and count the sobs I can hear with as much pleasure as I count the coins in the box-office. And, to tell the truth, I get things in my throat and eyes every little while, listening to that fellow. He certainly can play the heart out of your breast.

"I don't worry any more about the music. It's up to him entirely. He can put things across I never thought you could get a motion picture audience to listen to, yes, and get a hand on them, too. You can't imagine what a difference it makes in the pictures. Why, films I'd had the operator run off for me, just to get the drift of them, I scarcely recognized when I watched them to the tune of his music.

"I'm for that sort of thing strong, and so are my people. I wonder why more fellows in the business don't try it?"

"And so do I."

BATTLE OF AUSTERLITZ SHOWN

In Kleine's "For Napoleon and France," the battle of Austerlitz has been featured. The action occurs at the commencement of the second reel and continues through eleven hundred feet. It is filled with attacks and sorties in the engagement of several thousand men, in a very realistic and thrilling reproduction of the battle which decided Napoleon's future and temporarily changed the boundaries of modern Europe.

ESSANAY

There's a plant in North Chicago with all others t'will compete. The number's 1333 and it's up on Argyle St., Where they manufacture picture films for use in the Photoplay The trade-mark is an Indian Head—sub-titled—S and A.

This trade-mark born some time ago from infancy arose, Till now it holds a foremost place in all the picture shows, It has advanced and will advance so strongly day by day That throughout this mighty universe, you'll see an Essanay.

'Tis not alone the subject of the photoplay in kind, For praise is absolutely due the director's master mind, He moulds his people in the work as a sculptor moulds his clay, And therein lies the real success of the famous Essanay.

Of the people of the Eastern Stock one cannot speak in vain, There's Bushman, Calvert, Bailey, "Doc" Travers and Miss Bayne, Ruth Stonehouse and Ruth Hennessy and Beery always gay Washburn, Stine and Bolder, all at the Essanay.

Miss Edney, too, and Clara Smith, and then we must n't fail To mention Irene Warfield also Clara Dale There's Mason, Thomas Commerford and Charlie Hitchcock, say It's quite a bunch of artists that are with the Essanay. —Frank Dayton.

ECLECTIC EXCHANGE NOTES

The New York City branch of the Eclectic Feature Film Exchange, under the management of Jule Bernstein, has moved from temporary quarters in the World's Tower Building, 110 West 40th street, to 115 East Twenty-third street, where the exchange will be permanently located.

Another branch of the Eclectic Feature Film Exchange has been opened at 217 East Fifth street, Cincinnati, Ohio.

S. P. Hetteyberg, an experienced exchange man, will be at the head of the new branch.

PICTURES AID SUFFRAGE

To illustrate the obstacles encountered by the National Suffrage Association motion pictures were utilized in a meeting at the Carnegie Hall, New York, on Monday night. The pictures showed the difficulties of canvassing the small towns and outlying districts in attempts to get votes.

Dr. Anna Shaw presided at the meeting.



"DON'T START ANY TROUBLE!"

Scene from "The Smuggler of Sligo" (Reliance—two reels. Released March 28)



Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Co-operate with Your Orchestra

(Editor's Note.—E. A. Ahearn, the author of the following article, is an experienced motion-picture pianist, and the author of "What and How to Play for Motion Pictures." Mr. Ahearn has arranged to contribute a series of articles, describing the music that should accompany every known type of picture an exhibitor may use. These will appear at suitable intervals in this department.)

MOST of the criticism directed at the musical accompaniment furnished with the pictures at a good many theatres is levelled at the musician. To a certain extent, the musician is to blame.

But the exhibitor is at least as much at fault as his pianist or orchestra leader, and these little jibes, while they are intended by the parties making them to point a remedy, convey the impression that the musician thinks of nothing but pay-day.

If these critics understood the real cause in many cases, they would direct their complaints to the exhibitor. It is for him to say whether the musician shall have an opportunity to do himself and the pictures justice.

And in many cases, because of the exhibitor's indifference to music as a factor in improving his program, the musician does not have this opportunity.

"HOW can the exhibitor help his musicians or musician?" will be asked. "What has he to do with the music? He engages someone to do this for him. He hasn't time to waste on music. That is what the leader or pianist is for."

Very true. But the exhibitor, for one thing, can give the musician a chance to show what he can do in the way of furnishing appropriate music for his program, by running off the pictures in advance, and letting him arrange his music ahead of time.

This is a matter of simple justice to the musician. Incidentally, it will enable the exhibitor who knows his music is unsatisfactory and doesn't

know whose fault it is to find out where the blame lies. Such an experiment will show up an incompetent musician and make it possible for the exhibitor to engage an efficient man or woman at once.

LET me illustrate what the average orchestra or pianist is up against by an experience I had in an Idaho town recently. Scores of musicians who play for motion picture theatres can parallel this with troubles of their own.

The theatre in question was showing "Homer's Odyssey." I had a brief talk with the orchestra leader before the show.

"What are you going to play for this picture?" I asked.

"I don't know," he replied with a wry smile. "I never know what we are going to play with any picture until five or ten minutes before the show."

This man knew that the music required was not Indian or Chinese. But that was about all.

THAT evening I dropped in to see how he got along. Taking everything into consideration, he did pretty well. In one of the scenes there was a storm at sea. My friend was playing "The Melody in F!"

Very nice music—in its place. But he might as well have played Mendelssohn's "Spring Song," or "Sweet and Low." It would have been just as appropriate.

Suppose one of the critics we were talking about had been at this performance. Doubtless his verdict would have been something like this:

"The picture was perfect in every detail, but oh, you pianist! Where were you when the lightning struck?"

Whose fault is this? If the leader had stopped for an instant to find music that would fit the picture, down the manager would have come, demanding to know what the trouble was.

The pianist, perhaps, could correct his mistakes of the first night and play the picture perfectly the second night.

But what of the people who were there the first night?

Would they be good walking advertisements for the house? They certainly wouldn't be as enthusiastic over the show as if the music had been what it ought to have been.

SOME exhibitors may think a little matter like this isn't worth the space it takes here to discuss it. If they do, let them visit a theatre where the pictures are run ahead of time for the benefit of the orchestra, and see the difference between the music at that theatre and at his own.

What is to prevent exhibitors everywhere from doing as the Regent, in New York City, does? There is a showing of the pictures every day for the orchestra, and the music at the Regent has elicited national praise.

For most exhibitors the operation would only take an hour or an hour and a quarter, and cost perhaps fifty cents for "juice." The results would be inestimable in the satisfaction of patrons and the reputation the house would acquire.

Why have music at all if it doesn't blend with the pictures? We might just as well return to the days of electric pianos and no salaries. The only expense then would be a little oil and juice, and an occasional new roll of music.

I realize that it is difficult for some exhibitors to follow these suggestions, especially if they have a daily change of program. But it can be done, and where a program runs for more than a day, there is absolutely no excuse for not doing it.

E. A. AHEARN.

SIMPLEX MANAGER BACK

H. B. Coles, general manager of the Precision Machine Company, has just returned from a trip to the Pacific Coast. His reports regarding California, Oregon and Washington are most favorable. The general class of theatres there are strictly high-grade and of large seating capacity.



Music and the Picture

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Play with Your Brains as Well as Your Fingers

By E. A. Ahern

(Editors Note—This is the first of a series of articles written especially for THE MOTION PICTURE NEWS by E. A. Ahern, a motion picture pianist of experience and the author of a work on that subject. Mr. Ahern's articles will appear at intervals of two or three weeks, and will form a comprehensive series of articles that will be of practical interest to pianists as well as exhibitors.

IN this series of articles I do not intend to criticise anyone's way of playing the pictures, neither will I try to tell my readers how to play the piano. What and how to play for the pictures is the object aimed at. I do not claim to be infallible, but experience has shown me the practicability of my methods. In the hope of assisting others in this particular occupation I offer the result of my own observation and study.

I realize there are no fixed rules for accompanying the pictures, as there is such a vast difference in the plots that, while a certain rule might hold good in one picture, it would be absurd to follow the same plan with another. We have to use our brains as well as fingers if we want to make a success of this business, and common sense is essential.

We continually read about the music dealt out in the motion picture shows by an objectionable type of pianist. You will notice it is always directed at the player who is forever looking around at the audience or talking to someone nearby. He has no regard for the pictures and is indifferent to the kind of service he gives. Such people don't know the meaning of common sense.

But in my experiences I have found the application of common sense necessary everywhere for holding down my job. To illustrate my meaning: Say we are playing for a drama that requires music such as a waltz, mod-

erato, all the way through—nothing dramatic, but the picture is of a solemn nature. We start out with a waltz, moderato; play it through twice, and when we have finished, play another through twice just as the first.

Suppose this ends the picture. Where does your common sense come in? The music fitted the picture; certainly. Just what the doctor ordered. But did you ever get too much of "what the doctor ordered"? Well, that's what, in this instance, the patrons of the show get on that one reel.

Here is what common sense would say: "Why not play a waltz through twice and then a nocturne, reverie, or some 4-4 andante movement?" Because when you play one waltz, then play another right after it, the audience will think you are still "sawing" on the same tune. To avoid this misapprehension, break the rhythm but still have appropriate music. You get away from rhythm monotony and give patrons something tuneful at the same time.

THIS is but one of the hundreds of instances where common sense comes in in "playing the picture." Try to give your employer the best that is in you. You are hired to entertain and help uphold the story on the screen.

Adapt the music to the country. If the scenes are laid in Ireland, play Irish music. Keep the tempo true to the action of the players. Do you realize that you have as much to do with making a picture a success in your house as any of the players? A pianist can make a picture fifty per cent more impressive and hold the attention of the audience in the picture by playing something appropriate.

THIS leads to the question, "What is appropriate music?" It is the kind that has "atmosphere"; I mean music that helps to bring out the location in which the play is staged and the "time" of the plot. For instance, in stories of the Louis XIV period I use such music as "Amaranthus,"

"Stephanie," "Amaryllis," "First Heart Throbs," "Pizzicato."

For the "Adventures of Kathlyn" series I never introduce any of our modern music unless it be in a minor key.

As the scenes of this picture are supposed to be laid in the Orient, I use only such music as "Zallah," "Tiger Skin," "Cairo," "Whirling Dervish," "Perle de Persia," "La Morisia," etc. For the pathetic scenes, when long enough, I play a waltz like "Perle de Perse," "Le Poem," or something like these in a minor key, and play the tempo according to the action.

When scenes like the ending of Series No. 2, "In the Lion's Den," use "Terrible Turk" tempo, presto and ff.

TRY this; it helps the effect. I finish Series No. 2 with the "Terrible Turk," and open up Series No. 3 with the same piece, same tempo, presto. By doing this you help to connect each series.

As our show begins at 7:30 o'clock we open the house at 7.15. I begin with a popular overture and a late song hit, played in a lively manner. Put lots of ginger into your "openers"; don't use anything "droll"—let it be good and snappy.

The first picture is a Pathé Weekly. I use a 6-8 march through twice; then stop for a few seconds; a 4-4 march through about once and a half, which brings me to the Jeff and Mutt scenes. These reels show Mutt watching an organ grinder. For this I play "Good Old Summertime" up in treble clef, both hands, accenting the bass a trifle louder than the treble; this through once and right into the "Jim-a-Da-Jeff" burlesque song, by Allen.

When Mutt gets the organ with Jeff as the Monk, I imitate again the organ, playing "In My Harem."

These are my reasons for using the marches.

In most of the weekly scenes, taken up with drills, marches, and public events, I try to convey to the audience the idea of a band some-

where back of the crowd. Of course, I don't try to imitate a band in loud tones. Here is another reason for using marches. I find one can keep the tempo and catch the step of the men in the procession. As there are no foreign scenes in this weekly event series, I can use our own music. But if there were foreign scenes, long enough to warrant a change, I would play atmospheric music.

In this particular weekly there was a Mexican scene. I interpolated "Santiago You're a Dago" just enough to let the audience catch the allusion; then I kept right on with the march. By practice, one can run in some of these song choruses, and then go right on with the march without stopping the music.

THERE is another point I want to bring out: I use two pieces of music for the first part of the weekly, but both are in keeping with the picture; and at the same time I play enough of each piece to complete a musical sense—and also help to entertain the audience.

Picture playing does not, as some suppose, consist of merely fitting song titles to scenes, or seeing how many musical changes can be made in one reel.

Perhaps some pianists will not agree with me. I always try to follow the pictures and bring out every important incident, but at the same time I try to play something in keeping with the scene and give the audience a little music.

In a "music suggestion" sheet, sent out by a film manufacturer, the play is an old classic, and the music cues were written by a musician of authority. This is what was suggested: Play four measures, page 3; then two measures, page 12; then two measures, page 10, etc. There were eighteen changes of music in one reel—a change every fifty seconds. I am not criticizing these cues or the music. They are all right, I suppose.

But suppose you were sitting in the audience. What kind of music did you hear? Just a little bit of this and that, some in the front of the book and some in the back. No two of the melodies were connected in any way. When I read this cue sheet, I thought to myself, the writer is not a picture musician. It would be similar to taking eighteen men of different nationality, and letting one man at a time talk 50 seconds in his own language. There would be no sequence nor harmony.

People go to a theatre to see the picture and expect to hear pleasing music.

Here is where the knack of playing pictures comes in. We must follow the pictures, and at the same time please the audience. Sometimes we

find it rather hard to do this, especially in plots where there are so many short scenes and there is such a vast difference in the music. But where scenes are long enough, try and give your audience something tuneful by selecting music creating atmosphere.

HERE is the way I played an Indian picture the other evening:

The first few scenes showed an amusement park. A jolly young party of girls and boys. Music lively. The party comes to an Indian curio shop and a redman tells the history of the figures on a basket. This story was acted out, transformation process. As the picture dimmed, I also diminished, and played "Silver Heels" when the picture was in full light again. I made this change without a stop in the music and it was done so pianissimo it would have been hard to tell where I left off. I played "Silver Heels," pp. light and airy through twice. About this time the action became a little dramatic and was coming to the climax of the story; so I used "Red Moon," increasing the tempo with the action of the players. One of the Indians was

sneaking along the bushes; I played the music staccato, in bass clef, and followed the step. As the Indians came together in a hand-to-hand struggle I increased my tempo and put my foot on the loud pedal hard, and made it dramatic. As one of the Indians fell dead I cut right down soft and andante tempo. Now all the time I was using "Red Moon" and played it in the bass clef. Then the story became pathetic. The Indian girl found her dead lover. I played "Indian Summer," adagio, with all the expression I was capable of putting into the piece. The spirits of the Indian maid and her lover were then shown in the "Happy Hunting Ground," in double exposure. This ended the story and then came the transformation back to the party of young people. After the solemnity of these events had ceased to affect the young people, I reverted to the opening music.

I had played four different pieces, dramatic, hurried, mysterious and pathetic, supplying all of this by changing the tempo so as to fit the action of the players. Each one of these Indian selections was played through one and a half times.

Film Events in the Quaker City

Metropolitan Opera House Fails as Picture Theatre—Two Houses Open this Month—Other Doings in Philadelphia Picture Circles

Special to THE MOTION PICTURE NEWS
Philadelphia, May 27.

THE Crystal Palace Theatre, at Fourth and South streets, now owned and operated by D. Baylinson, will pass into the hands of Sablosky Brothers on June 1.

The West Allegheny Theatre opens on May 22 with Lubin's "Drug Terror" playing a two-day stand. The owner and lessee is A. Titleman.

The Metropolitan Opera House, which has the largest seating capacity in Philadelphia, has closed for the season after trying feature films and first runs. It seems that the "Met" is too far out of the way to draw except from its own immediate neighborhood, as the picture fans say that if they wait a bit they will see the same pictures in their own neighborhood.

The Regent Theatre has started a new order of things when they inaugurated a "Famous Players" week. They have followed it with a "George Kleine Attractions" week. The idea has proven so successful that the "Famous" week will be repeated.

With the advent of spring the Lubin companies are moving out to Betzwood, the Lubin farm and outdoor studio.

Keen rivalry was shown by two local producing companies to get their versions of the Mexican War

Heroes' Funeral on the market. The funeral with its accompaniment of local troops and organizations paid the last rites to the two local heroes on Wednesday afternoon. Both the Lubin Manufacturing Company and the H. B. B. Motion Picture Company had copies ready for booking before noon the following day. The Famous Players Exchange had a copy of the New York ceremonies in town on Wednesday and have booked same solid. The local film also took well.

The Pathé and Eclectic films have broken into the Philadelphia market via a new and well furnished office at 1235 Vine street, in the heart of the film district. Robert Etris is to be the boss of the ranch.

Another newcomer to the film district is Greene's Feature Photoplays, Inc. Jack O'Neill, formerly with Lukens Films, is now in the saddle for Greene.

"The Million Dollar Mystery" has come to town tagged with the label of the Syndicate Film Corporation. Headquarters have been established with the Mutual on Filbert street. Earl Shaw, the local district manager of the S. F. C., journeys shortly to the Smoky City to open another office. Bids for the picture are coming along with a rush.

JULIAN M. SOLOMON, JR.



Music and the Picture

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HOW OPERATOR AND PIANIST CAN CO-OPERATE

PICTURE houses of to-day, while greatly improved, enlarged and have better films, projection and music, still have "trouble on the screen."

The operator for a moment has turned away from looking at the picture to fix a carbon, and is adjusting his motor or taking a drink of water—in fact, is doing something that takes his attention from the screen. Now comes a dark patch on the screen, a jump and picture "out of frame." This lapse may last from a fraction of a minute to 2 or 3 minutes or until the operator has seen the fault and remedied it.

Sometimes it is the pianist who pounds on the upper notes on the piano to attract the operator's attention, or the drummer gives a few loud taps on the drum, but more often it is the audience that stamps its feet. It seems to me that there is no excuse for this sort of thing, and the best remedy is to have a buzzer in the booth connected to a button conveniently located at the piano.

A few theatres have this and its working is so satisfactory that the wonder is that all theatres do not see the advantage and install one. The operator cannot be watching the picture all the time, but the pianist or player of the "one man orchestra" in playing for the pictures at once notices if anything goes wrong on the screen and can signal immediately.

A set of signals could be arranged, viz.: two short rings, frame up or fix light; a long and short ring for faster, or short and long for slower, etc.

Another case where the buzzer comes in handy: The operator in most cases does not "follow the picture" or action of the film. He has all he can do to keep his light right and project the best picture possible. If the action or plot of the picture could be helped by turning a little faster or slower, in the pianist's opinion, he need just signal the operator.

Again, sometimes there is a white background and a very perceptible "flicker" which a little faster turning by the operator would correct. This

flicker might pass unnoticed by those in the rear of the house, but to the pianist and the audience near the screen it "gets on the eyes." The operator knowing that the picture is being watched can feel easy and center his attention on his machine glancing through his port hole now and then, and he knows if he misses anything a signal will call his attention.

MANY CHANGES IN BUFFALO ORCHESTRAS

THE Strand orchestra, Buffalo, N. Y., will be changed almost completely this fall. George A. Bouchard, former director of the Strand, goes to Shea's Hippodrome as organist. Dave Edel, drummer, goes to Colorado. Arthur Fuessi leaves also. Ivan Shapiro, formerly first violinist at the Strand, will return as second violin and Alfred Fahlbusch, one of the finest violinists in the state, will take the first stand at the Strand.

Miss Ruby Belle Nason has been engaged as organist and Victor D'Ana, a talented local cellist, will take the cello stand. The remainder of the orchestra will keep their places. This orchestra will without doubt be the best in the city. Many local musicians will be surprised to hear that Mr. Fahlbusch has entered the Strand orchestra, for Buffalo will certainly miss him. He was concert master of the Buffalo Municipal Orchestra and whenever large concerts were given by the local singing societies he always played first violin.

Mr. Fahlbusch is one of the local men to whom leaders look when they have "big" jobs. Louis Weiser, the relief pianist at the Strand, also goes to Shea's Hippodrome. Manager Edel has certainly had his hands full with the music proposition during the past week.

SEATTLE THEATRE HAS \$11,000 ORGAN

THE management of the Alaska Theatre, the new Seattle photoplay house that opened in July, were disappointed at that time by some delay in the

shipping of the organ they had ordered.

The organ arrived in due time and was dedicated Monday, August 3, with an organ recital. The instrument has caused a great increase in attendance. The organ cost about \$11,000 and the theatre \$125,000.

ORGAN ON BILLBOARDS

PROPRIETOR Samuel Goldberg, of the Princess Theatre, 1317-19 Douglas street, Omaha, Neb., has installed the only unit orchestra, or photoplayer organ, here, at a cost of \$10,000.

The nearest points where others are in use are Denver and Chicago. His theatre is also the only one using a mirror screen. Amy Ponslowe has been engaged to play the organ. Billboards all over Omaha and South Omaha have been covered with big-letter advertisements of the organ and they attract huge crowds.

NEW KIND OF MUSIC FOR A PHOTOPLAY HOUSE

THE CLEMMER, Seattle, has added several novelties lately, all tending toward "homieness." Elegant palms, costing about \$50 each, were placed in the main foyer, and several canaries were put in the ladies' waiting rooms. These sweet singers almost split their little throats when they hear the strains of music from the organ.

As they are remote from the audience, they are only to be heard in the ladies' rooms. The effect is excellent and has caused a lot of comment that has been good advertising for the theatre.

THE ALLENDALE'S CRACK ORCHESTRA

MANAGER William G. Kaliska, of the Allendale Theatre, Buffalo, N. Y., now has one of the finest orchestras in the city. He has six men, all prominent local musicians. His drummer is Mr. Ferdinand Asmus, formerly xylophone soloist with the Buffalo Park Band and the 74th Regiment Orchestra. Mr. Asmus renders solos on the xylophone every evening, which are being well received.



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Following the Pictures, Not the Music

By E. A. AHERN

THE following is from a young lady pianist in Illinois, who wishes her name withheld:

"I have read your articles in the MOTION PICTURE NEWS and find them to be of great value to me. I am very much interested in my work, but certainly play under difficulties.

"There has been a young violinist working with me. Being a conservatory graduate, he naturally thinks he should get up the programs.

"This is the way he goes about it: One or two violin solos from 7:30 p. m. to 7:50 p. m. Then he plays as fast as he can. For the dramas we play waltzes and waltzes until I know the audience is waltzed to death. Then for comedies he plays popular songs through once, regardless of whether the song fits the situations or not. Next follows drama, and we waltz some more. Well, he left after having been here about two or three weeks.

"Here is my arrangement of music for my show the other night:

"The opener—A lively rag and a waltz selection P. P. reel No. 1. A Gypsy Story with some tragedy, music, 'Spooky Spook,' as it was a mysterious part. Then I made a pretty waltz out of the last part, as the scenes were of a sad nature; also played 'Melody,' a 4-4 andante movement.

"For the intermission, 'Too Much Mustard.' For reel No. 2, a comedy. As there was no sense to the picture I played a lively rag and 'Dixie Rube,' interpolating a popular song chorus or two. For reel No. 3, a two-reel feature, I played 'Laces and Graces,' a waltz and reverie. For the second part, 'Parade of the Flowers,' three step and a waltz.

"I have to turn my head around in order to see the pictures, and sometimes it gets very tiresome. My manager, I don't believe, takes as much interest in his business as I do in my end of it, for he won't run off the picture for me. So I do the best I can, and I

sometimes get a bit discouraged, but in order to hold my position I have to do as he says.

"If you have any good dramatic music I wish you would publish a list of it."

I do not wish to criticize this manager or the way he conducts his business, as it is out of my field, but this pianist surely has my sympathy. She is trying to make something out of the pictures, but is surely handicapped by having to contend with such an employee. As to this young man's ideas of picture playing, he lasted about as long as anyone else does that plays in such a fashion.

Because one happens to be fortunate enough to be able to attend a conservatory, that doesn't mean that audiences come to a picture theatre to hear them go through a lot of difficult music. As I said in one of my previous articles, we must use our brains as well as our fingers. If this young man had just stopped to reason things out, he might have been on the job yet.

There was a time when a person with a strong arm held down the jobs. The louder one played, the longer the jobs lasted; very little brain work was required, but those days have passed. I remember a theatre that advertised its pianist as "The man that played to beat the band," and he certainly did.

I lost my job one time to a party that worked a double shift. Played the shows and after the show used to put on boxing exhibitions. He was very "strong" in each place. But as I say, those times are no more. We have to cut out the "Bang! Bang!" and "Blue Notes" and get down to real business, and entertain as well as follow the pictures.

For all of my Woodland pictures, when there is no dramatic music required, like some of the pictures taken by the Edison people in Maine about a year ago, I use caprices and schottisches like "Birds in the Brook," "Dance of the Bumble Bees" and "Dance of the Brownies," etc.

For illustration, the following is the music I used for "Caprice," by the Famous Players with Mary Pickford:

"Wood Nymphs," a polka; rondo caprice, "When a Maid Comes Knocking at Your Heart," from the "Firefly"; "Blushing Rose," serenade; "Sympathy," from the "Firefly"; "Garden Matinee," 4-4 moderato; "Snow Queen," 6-8 novellette; "Venetian Love Song," from "A Day in Venice," by Ethelbert Nevin (I play this on the organ; it is very expressive); "The Dawn of Spring," 4-4; "Fairy Phantoms"; "Allsamee," 2-4, for the fire scene; "Nympha," 3-4; "Love Is Like a Fire Fly," from the "Firefly."

There were only one or two places in this four-reel picture where there was any need of dramatic music. I humored the music by means of retards, crescendos, accelerates, to suit the action of the players.

For the pathetic part I used the organ, which helped bring out the solemnity of the scenes. For the fire scene I used a piece of music with a good bass part, increasing the tempo as the fire grew.

Outside of these few scenes I played my music in a light and breezy manner, as this was the general idea of the story.

I also arranged my music, as you will see, so as not to have two pieces of the same rhythm following one another; still the music was in keeping with the picture, at the same time pleasing to the ear.

This is one point you will notice I am very emphatic on. Occasionally we have an orchestra to play at this house for two months during the summer. When we have any picture like the ones just mentioned to play for, I have the drummer use a bird whistle when scenes are in the woods; and when the scenes are inside (studio scenes) for any length of time, I have the drummer stop until outside; or if the scenes are short I have him whistle P. P. until outside again. This helps to give the atmosphere. If the scenes are of a hurried nature we don't use the whistles.

Here is where I clashed with the drummer. At one time he said: "Say, there isn't any whistle part written in this piece." I replied: "Well, let's put it in, as it will help out the picture."

At another time he was using the bells in a picture that had a tendency to distract the attention from the story, and I suggested not playing them. He got rather angry and said: "What's the matter with you? Don't you play the music the way it is written?"

I am using these little incidents to help convey to you my ideas of playing the pictures. I make my music for the picture by these little tricks, and sometimes when playing with others, I have to explain to them—that we are employed to follow the pictures, not the music.

ELMWOOD DEDICATES NEW ORGAN

THE opening recitals on the large Ernest M. Skinner pipe organ at the Elmwood Theatre, Buffalo, N. Y., takes place on Saturday afternoon, August 29, when Bertram S. Forbes is to render an exceptional program. The organ at the Elmwood has been especially built by the Skinner company of Boston, Mass. It has fifty-one speaking stops and twelve couplers. It is divided into five compartments, operated electrically from a console in the orchestra pit.

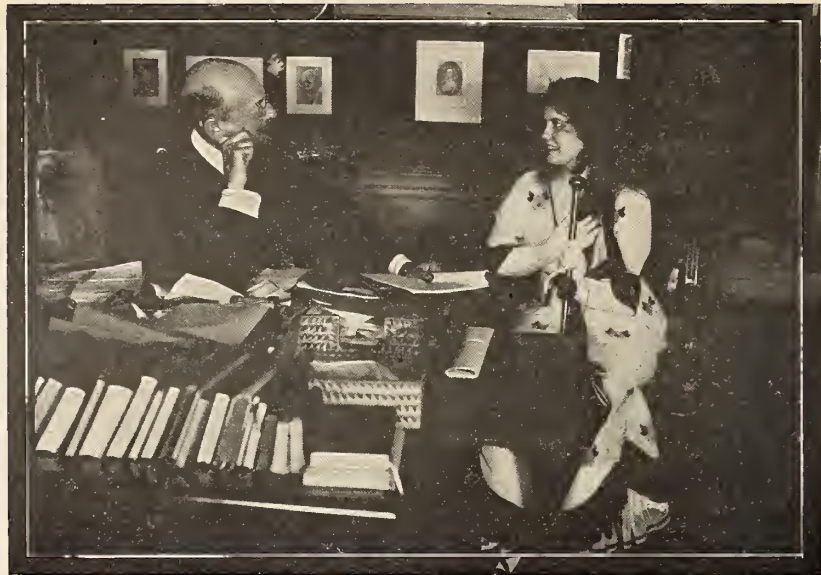
Among the opening numbers of the program are "Pique Dame" overture, Suppe; Barcarolle from "Les Contes D'Hoffman"; "Intermezzo," by Seiss, and Boccherini's "Menuett."

All of the following week was known as "dedication week," and the management invited the public to suggest selections for organ which will be rendered in the order of priority and in so far as time and program will permit. The organ has been in process of construction at the Elmwood for the past three months and is a splendid addition to the house.

EVELYN NESBIT THAW IN FILMS

Evelyn Nesbit Thaw is the latest recruit to the motion-picture field. Mrs. Thaw can be seen daily these hot days dividing her time between the Lubin studio in Philadelphia and Betzwood and nearby country and seashore resorts where she is completing the five-reel dramatic story entitled, "Threads of Destiny."

Fred Mace, the well-known comedian and motion-picture man, has Mrs. Thaw under contract, and under a special arrangement with Siegmund Lubin, will present her to the public. Mr. Mace and Mr. Joseph W. Smiley are jointly producing "Threads of Destiny," and incidentally Mr. Smiley is playing one of the greatest roles of his picture career as the Chief of the Russian Secret Police.



NORMA PHILLIPS ("OUR MUTUAL GIRL") MEETS DANIEL FROHMAN

Blazing the Film Trail in the Ozarks

Pictures Are Just Making Their Debut in the Country of "The Hill-Billies"—
Nothing but Tent Shows Known

Special to THE MOTION PICTURE NEWS.

Kansas City, Mo., Sept. 10.

THE moving picture film is making its debut into the backwoods Ozark section of Missouri and Arkansas—the most backward and secluded part of the Central West. A half dozen tent shows, starting out from Kansas City, St. Louis and Springfield, are going through the mountains, drawing crowds at every town and exhibiting films that were discarded long ago in the cities.

The hill-billy likes the picture show. Let it be advertised that a tent show will exhibit one or two nights in a little, far-from-the-railroad town the entire countryside will turn out. From hollow and cove and mountain top, carrying lanterns, walking and riding, the Ozarkers pour out to the show.

Then for an hour the audience will sit almost breathless while the films are run off. Many of them, perhaps, have never seen a train, some have spent their entire life in the hills and only know of an outside civilization from seeing an occasional "furriner" whipping the streams for bass and trout, but the "lure of the silent drama" is at work.

Recently one of these tent shows penetrated to Old Horton, near the intersection of the Howell, Douglas and Ozark county lines in Missouri. It was there that the Collins fued between different factions of the family bearing that name resulted in the stoning of one woman last spring after a series of fightings and killings that have gone for nearly fifteen years. It is said that members of both factions attended the show armed

and ready to strike if the scantest occasion arose. But it was held in silence and the audience quickly dispersed to their homes.

In Oregon county, another show reached Alton, the secluded county seat to which federal revenue officers make frequent raids after moonshining native. In Branson, on the White River, a show is given on certain days every week.

In most parts of the Ozarks, however, the picture show is seen only once or twice a year. The tent show is carried in wagons and the projecting power used is acetylene. Pine knots or lanterns furnish the other needed illumination and an admission fee of ten cents is charged. It cannot be more than that.

The Ozarker uses money as a medium of exchange only rarely and with his customarily large family, he would be unable to obtain a larger admission fee.

For the exhibitor in the Ozarks, the life is that of a carnival troupe. Traveling from town to town in a wagon by day, setting up his tent at night, constructing rough benches from lumber or even logs, he is a circus magnate, not an exhibitor as the name is known elsewhere.

His outfit in most cases will be old and almost worn out, the film will splutter and jerk on the screen. But what's the difference—the hill-billy does not know any better and it pays well.

Yes, exhibiting in the Ozarks is a strenuous game. But it is a profitable one—for the man who knows how.

GEORGE E. QUISENBERRY.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Dramatic Value of Sharps and Flats

By E. A. AHERN

MISS ALICE S. BURTON, of Honolulu, Hawaii, writes:

"I have been reading your articles in THE MOTION PICTURE NEWS and am quite interested, as I have been playing the pictures here for the last four years.

"I would like to ask a few questions and would appreciate a reply through the columns of THE MOTION PICTURE NEWS:

"First—Do you think it possible for a pianist to take a piece of music, for instance, 'Indian Summer,' and make a dramatical composition to fit an Indian picture and fit scenes that have fights, horses running, war whoops, etc., using one piece only, modulating your key and having the music to blend with the action of the player?"

"SECOND—Do you think any of the musical pieces for the accompaniment pictures, either classic or comedy, fits the pictures in every detail?"

"Third—Do you think any one key is adapted to certain pictures, namely, G or D minor for Irish, which suits comedy the best? Do sharps suit any certain pictures better than others?"

"I would appreciate your ideas on these questions; also the address of some music publishers that carry a line of music specially for the picture pianist."

In answer to your first question I refer you to the June issue of the NEWS.

In my article of that date I described how I played "Indian Summer" to fit the action of the players, first adagio, then mysterious, by changing the tempo and diminishing to P. P.

IF I am playing an Indian picture and there is a war dance shown I interpolate a few war whoops in 8 va., treble clef, or on any such picture. I do this, that is, where there is any possible chance. This helps give the atmosphere.

I do not believe it practicable to play only one piece, even if one does change the tempo and register, for the reason that the same melody would get tire-

some even though it was in keeping with the picture.

To make my ideas on this a little clearer and also to show another way of changing the tempo was the use of "Hero of the Balkans" for "Lucille Love," Series No. 3, where Loubeque was putting some snakes in Lucille's hat through the wall, I played this piece, staccato and andante.

To fit all of these few scenes I played this, "Hero of the Balkans," through once, then the action became too fast to follow in the tempo (the music was written 6-8). I changed this tempo to 2-4, making it easier to keep up with the action.

Do you see now? First in 6-8 slow through once repeated in 2-4 once.

AS to question No. 2, it all depends upon how well we can select our music to fit the pictures, whether a musical composition will fit a picture in every detail or not.

This is one of the "knacks" of playing the pictures. In one of my recent articles I showed how I used "Prayer and Passion" to accompany a picture and play to detail, also how I used the music of "Gypsy Love" to fit a picture.

But, as I say, this is a trick which one has to acquire by studying one's music, knowing how many different movements there are in a certain piece of music.

I do not believe every pianist can play for pictures even though he be good at reading or execution. Picture playing is different from any other line of musical endeavor, as there are other things to watch besides the music.

IN answering No. 3 I am giving my own experiences, as this is not authentic.

I have found the relative minor to D major, B minor adapts itself to weird pictures, such as snaky or ghostly, like the crocodile scene in "Anthony and Cleopatra," or the burial scene in "Monte Cristo," where the body of the supposed dead man is thrown into the sea in a sack.

The relative minor to A flat major, F minor fits heavy dramatic pictures, such enormous fire scenes as in the "Vengeance of Durand."

D minor seems to suit Oriental and sometimes I use it for "Burgal" scenes. In all the old-time Irish fiddlers I generally ask the pianist to "fake a chord" in C and A minor.

Aside from the mentioned few keys I am not familiar with any other keys.

WHEN I have any "early period" picture, say, Roman or the like, I use music written sharps; that is where any of the Arena or Gladiator scenes are mostly "chords" with not too much melody, but kind of "Maestoso," such as the "Coronation March" in 4 sharps from the "Prophet," by Meyerbeer.

I do not know of any music house that makes a specialty of picture music, although nearly any publisher can supply you the incidental music. Some day the music publishers will wake up to the fact that there are numerous picture theatres in the United States and that many employ pianists, who are looking for music to fit the pictures and will advertise their publications in such papers as THE MOTION PICTURE NEWS where one can see what they have to sell.

Song hits are easy to obtain, but I find it hard to get instrumental music, especially new music.

MULTIPLE AND SINGLE REEL COMPANIES COMBINE

Special to THE MOTION PICTURE NEWS

Los Angeles, Sept. 14.

The Union Film and Supply Company, Los Angeles branch, and that of the Independent Film Company have been merged and now occupy the quarters of the Union company at 738 South Olive street, Los Angeles.

As the Union heretofore handled only multiple reel features, and the Independent only single and double reel pictures, it will now be possible for the consolidated companies to furnish a complete daily change, four-reel program.

Harry Hunter, who was manager of the Independent, has taken charge of the consolidated exchange. The road trips will be made by men of the San Francisco branch of the Union Film and Supply Company of which O. V. Tragard is president and general manager.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Songs of the Last Decade for Pictures

NOTHING can get on one's nerves so much as the piano-player in the picture house who insists on playing (?) in the same key, the same tempo, and often the same selection through an entire reel. An exhibitor could get that kind of music from any automatic piano with the added advantage of slowing it up or vice versa, and even change the selection by substituting another roll.

Why an exhibitor should pay a salary to a pianist for that kind of "playing for the pictures" is a question many a suffering patron is trying to puzzle out. Certainly the box-office receipts are not swelled to any appreciable extent by any such music.

I spoke to a certain manager on the subject one evening, when he and I were standing to one side of the lobby, as the patrons were coming out. Two ladies and a gentleman in a party of six came over to where we were standing, and, addressing the manager, the gentleman acted as spokesman:

"Say, Dave," said he, "where did you get the 'jewel'? How many does that make? This last one would give a body the 'willies'."

The first part of the conversation was all Greek to me, and, as I was not the party addressed, did not pay much attention to it. But when Dave turned to me and said, "Here is a man, Mr. K—, who might be able to tell you, and I'll leave it to him," I was still in the dark. The situation was saved, however, by Mr. K— saying, "Why is it that Dave cannot get some one to play the piano who will at least try to fit his music to the pictures?"

"Blending with the Pictures"

It seems that this theatre up to a month previous had a piano player who seemed to have a selection for no matter what was shown on the screen and changed his tempo and varied his minor and major keys so unobtrusively that his music seemed "to blend with the picture," to use the manager's own words.

Salary was no object, and this last was the sixth attempt to get another player like him. The expression, "blend with the picture" interested me at once, and I got the manager to one side, and,

believe me, he was in some fix. The audiences in his theatre were so used to having pictures "played up to," that he was up against it to get another player that would please them.

I have often contended that the old songs that "mother used to sing" should be used wherever they would fit the picture, in preference to an instrumental selection. There was a man who used "She May Have Seen Better Days," "I'd Leave My Happy Home for You," "Hello, Central, Give Me Heaven," "In the Gloaming," "Darling Nelly Grey," "Climbing Up the Golden Stairs," "Go In and Out the Window," "Bird in a Gilded Cage," "Moth and the Flame," and so forth.

Had His Music by Heart

His repertoire seemed boundless, and he knew by heart practically every song that had made a hit in the last twenty years, to say nothing of the Old Home Songs. He never used a light at the piano except when accompanying the singer, and while the pictures were on played entirely in the dark. It is too bad that there are so few pianists who render that style of picture playing. Too many depend on the so-called "incidental music for the pictures" as published by Blank and Company.

In the article on this page of the September 26 issue of THE MOTION PICTURE NEWS, by E. A. Ahearn, he states that "Some day the music publishers will wake up to the fact that there are numerous picture theatres in the United States and that many employ pianists who are looking for music to fit the pictures. I am glad that some one has come forward and advocated what has been lacking ever since music was insisted on for an accompaniment for the pictures.

I could mention over one hundred songs and melodies that, though old, would be immediately recognized by the average audience and would be appreciated, if rendered to any special scene of a picture where they would fit in.

Some Old Favorites

For instance: "Hello, My Baby," making appointment for elopement by telephone; "I'd Leave My Happy Home for You," or "Go In and Out the Window," if eloping through a window; for trouble in the house, "She Was Happy Till She Met You," or "You'll Be Sorry

Just Too Late." How many think of using the old songs, "Comrades," or "Sweet Marie," or "Daisy, Daisy"?

If you want to please an audience, give them what will appeal to the most of them. By playing a late hit you appeal to a few, or by request you may play the latest musical comedy hit, but for the pictures use a good old song wherever possible. Use "On the Banks of the Wabash," "Old New Hampshire Home," "After the Ball," "Little Brown Jug," "Pop! Goes the Weazel!" Just as the Sun Went Down," "Just Break the News to Mother," and others.

Bring in the old songs as well as the new and you'll have your audiences with you.

Now, don't misunderstand me, and think that you should cut out the up-to-date popular songs and dances, entirely; but do not limit your stock-in-trade to only the tunes that the younger element is whistling. Always remember that the average audience is composed mostly of grown folks and even a few old ones, who would greatly appreciate hearing a melody that was associated with their youth.

H. S. FULD.

**HAVE YOU \$100
To Throw Away?
SEE PAGE 17**

BEST MUSIC NONE TOO GOOD

IF you have music use the best of the kind that your particular patronage demands. This is the music motto of P. F. Schwie, manager of the Lyric Theatre, 720 Hennepin avenue, Minneapolis.

Edith Helena, star with Aborn and other grand opera companies and a noted high soprano, was engaged for the week of September 27. She sang with a program of Paramount pictures.

"You can't do anything to improve good films but you can spoil them with bad music," said Mr. Schwie.

FIDDLERS WITH PICTURES

SOME of the greatest of the old-time fiddles are to be found in the mountain counties of Eastern Kentucky, a number of whom were entered in a big

fiddling contest recently at the Perry motion picture theatre, Whitesburg, Ky.

The only restriction on the contest was that nothing but the old-time tunes be played, among which were: "Buck Creek," "Pigeon Wing," "Sourwood Mountain," "Turkey in the Straw."

THE HEAD OF THE LUBIN PLANT

Among the captains of the motion picture industry Ira M. Lowry, general manager of the Lubin company, stands as a master of his art. Not yet twenty-seven years of age, he ably directs the enormous Lubin plants of Philadelphia and Betzwood, which employ seven hundred people and manufacture 3,000,000 feet of films a week.



IRA M. LOWRY

Mr. Lowry is familiar with the financial, artistic and mechanical end of the business. He is recognized as foreman of all departments, and is equally at ease in the studio, scenario room or factory, to which he gives valuable aid.

CENSORS GIVE LIFE PHOTO FILMS CLEAN BILL

Leonard Abrahams, of the Life Photo Film Corporation, has just returned from a trip through the Middle West, where he has closed out eleven states on the last two releases of the Life Photo Film Corporation's "Northern Lights" and "Captain Swift."

Mr. Abrahams at the same time exhibited the pictures to the various censor boards in the territory covered by them, and found no difficulty in having them passed without cutting, except in Chicago, where the censor eliminated from "Northern Lights" three scenes, from "Captain Swift" two scenes, and changed one title in "Captain Swift."

This is considered quite an achievement in view of the known severity of the Chicago censor board.

New York League President Answers Charge

A. N. Wolff Declares There Is No Truth in the Accusation That He Neglected His Duty in Not Calling Fusion Meeting

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., Oct. 7.

PRESIDENT A. N. WOLFF, of the New York state branch of the Motion Picture Exhibitors League of America was highly incensed and indignant over the report printed in the New York papers of the statement issued from the headquarters of the Motion Picture Exhibitors' Association of Greater New York, at the Hotel Marlborough-Blenheim, New York City.

The report charged him with neglect of duty in failing to call a meeting of the state branch to promote the amalgamation of the regular body with the men who bolted the organization some time ago.

The statement says that strenuous efforts have been made to bring about an amalgamation of all exhibitors in accordance with the spirit of the resolu-

**HAVE YOU \$100
To Throw Away?
SEE PAGE 17**

tion passed at the last national convention at Dayton, and that the reason no definite results have been accomplished is to be found in the attitude of Mr. Wolff.

The statement goes on to say that the officers and many members of the New York state league, and the executive committee of the New York state association, have requested Mr. Wolff to call a meeting of the association to carry out the work of amalgamation, and to hold an election of officers of the combined organizations.

Mr. Wolff has turned a deaf ear to these requests, and, the statement says, the work of organization in this state is at a standstill until such a meeting can be held. It is said that steps are being taken by the members to call a special meeting, under the bylaws.

The correspondent of THE MOTION PICTURE NEWS called on Mr. Wolff here to reply to this statement. Mr. Wolff made his attitude clear in a few words. He pointed out that the resolution at Dayton agreed to receive the bolters from the M. P. E. L. of A., as soon as they made application, individually, for reinstatement, accompanying their applications with their dues for three months in advance.

"It was agreed that no initiation fee should be charged, but that the privilege of returning to the fold without initiation fee should expire on November 1. This has never been questioned.

"The New York state branch stands ready to receive the former members on the terms mentioned in the Dayton resolution," said Mr. Wolff. "It is all

very simple. All the former members have to do is to apply for reinstatement, accompanying their applications with their dues, and they will be received.

"That is what the league agreed to do, and the officers stand ready to do it. I do not see how we can be asked to do more. The Ohio state organization at its recent meeting endorsed the stand I have taken in the matter, and I am very grateful for the support accorded me," concluded President Wolff.

ARTHUR R. TUCKER.

TWO NEW FIRMS FORMED IN KENTUCKY

Special to THE MOTION PICTURE NEWS

Louisville, Ky., Oct. 7.

The Knickerbocker Theatre Company, with an authorized capital stock of \$5,000, divided into shares of \$100 each, has filed articles of incorporation. The company will operate theatres and motion picture shows. The debt limit is restricted to the amount of the capital stock. The incorporators, holding five shares each, are: C. W. Barnes, C. R. Smith and J. L. Duncan, of Louisville.

The Vaudo Amusement Company, of Louisville, has been granted amended articles of incorporation increasing its capital stock from \$1,500 to \$5,000.

The Thoroughbred Film Company, Louisville, Ky., with an authorized capital stock of \$50,000 divided into shares of \$10 each, has filed articles of incorporation in the Jefferson County Clerk's office. The concern will manufacture films and other articles used in motion pictures. There is no limit to the indebtedness. The incorporators are: D. W. Bonar, five shares; Harry Plock and J. Reginald Clements, who hold three shares each.



SCENE FROM "THE PURSUIT OF THE PHANTOM" (Bosworth)

Music and the Picture

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Effective Playing for Comedies

TO imitate a violin or mandolin strike A and E together, or D and G together. For imitation of a calliope, street organ or music box, play some old piece, such as "Rainbow," "Want to Be in Dixie" in treble clef with both hands, accentuating left hand loud and jerky.

Thunder or heavy seas can also be used for short struggle scenes; bass clef, "right hand" F, A, flat, and C; sustain with loud pedal, a chromatic run with left hand. To break the monotony, if scenes are too long, play F sharp, A natural and C sharp (right hand) tremolo, F sharp octave or trill (left hand); crescendo, diminish, or both, according to picture.

For an absurd kiss, slap hands together quick. Don't do this unless it is a quick kiss, such as a man kissing a man or some other foolish situation. It can also be used when one party slaps another. This will get many a laugh if done at the right time.

For a fall, slide or anything on this order, make a glissando by running your third finger up the keys of the piano, or thumb down the keys.

The way I work this is when a party comes from the background to the center of the picture I come down from 8Va treble with thumb. When the party goes from center of picture to background I go up from bass clef to treble with the third finger; such as a horse, auto or like backing up. Gage this glissando by the action of the picture.

I have two sand blocks; one is stationary on a chair; the other I use with right hand for sneezes and so forth.

There are quite a few traps that a pianist can use, such as ratchet, whistle or auto horn; this must be worked with the foot on an old time auto horn.

Don't try to work any effects if you have to stop playing any longer than half a second or so; if not done at the right time it will spoil the picture. Now bear this in mind: I don't try any of the above mentioned effects unless the situations are ridiculous. It must be done at the right time and quickly.

Don't stop playing and wait for these certain parts, but work them and play, too, so to speak. Understand, I do not use the effects on all pictures; just occasionally. Where there are too many of these situations in a picture, like some of the Keystone comedies, don't work too often, as they become monotonous.

Some of these things can be used more often in the cities than in the smaller places. In the smaller town one has to play to the same people night after night;

one has to be careful and not do the same thing over and over again.

This applies to your music also. We all know there is quite a difference in playing pictures in the city from a town of say, 4,000 or 5,000.

In the smaller cities the pianist has to cater to the same patrons, while in a city one can use the same music quite a number of times before it gets tiresome to one in the audience. But where you have to entertain the same people week after week (and try to hold down the job by the year) you can not use the same music often, but have to have new material right along and lots of it.

This amounts to something. It is also very hard to find suitable music, unless one gets the best kind and it does not always fit the picture.

This grade of music is a little too ex-er-al run of the pictures.

I use only my better grade of music, such as the "Melody in F," "Fifth Nocturne," or "Fostis Goodbye" and the like, on only really good pictures, because you realize it isn't every picture that these pieces can be fitted to. According to some suggestions offered by the film producers, use such music for every little solemn scene in the picture.

The way I arrange this class of music is as follows: Never play such music unless I can finish playing at least half of it or more. If I can't do this, I wait until I get a scene long enough, so that I can play it. In this way I don't spoil a good piece of music by only playing just parts of it.

Here is another thing to take into consideration. In using some of the better music, or, in fact, any kind of music that is set to words. Take, for instance, the "Rosary," which nearly every one knows is very pretty, both words and music. There are a lot of people who know the words, and it would be out of place to play it for some scenes; say, for instance, where a soldier is dying or anything of this order.

While the music would suit such an occasion, the words would be out of place. We should try to connect the scenes as much as possible with the words. When "The Manger to the Cross" picture was exhibited at this house, some two years ago, I was asked and advised to play the "Holy City," but had to explain why this could not be used in any part of the picture.

The music was appropriate enough, but not the words, and you know it would be improper to play "Hosanna in Excelsis"

for any of the picture, except at the "Entrance into Jerusalem," and especially where the music suggestion sheet advised, which was "On the Way to Calvary."

Now, some will probably object to this, but this is my idea of playing the pictures. But if the proprietor wants the music played, do it that way.

In regard to popular music and its use in this line of work, it all depends upon how your employer wants you to use it. Some exhibitors want the popular hits played regardless of the pictures.

I use the popular music between shows, and also for the opening and closing, weeklies, educationals, scenics and some comedies. That is where they fit the pictures. Not in the spirit of criticism, but as an illustration: In one of our nicest and most up-to-date picture palaces in the West, the orchestra played "Brass Band Ephram Jones," "By the Saskatchewan" (from the "Pink Lady") and "Punkinville Boys" for a comedy. Here is where my idea of playing the pictures would get a severe jolt.

To me it doesn't make any difference how popular a song is. I don't use it unless it can fit a picture or be played by some of the aforesaid rules.

I have a certain piece of instrumental music in my cabinet that I have only played three or four times; not popular, but semi-classic. When I can fit it to a picture it sounds 100 per cent. better than to just play it any time.

About old music (popular), it is well to have quite a number of pieces memorized; if not all of the melody just enough to let the audience get the drift of it.

One can use just the title of these popular songs or the first few lines of the chorus, as "He's a Devil" or "I'm the Guy" (just that much), to better advantage sometimes than the whole song.

I don't believe it is necessary to memorize all the late hits this way, but just the big hits, as there are a lot of people who don't know all the late popular music.

In playing in small towns it is sufficient to know what are the hits just in your own locality; not what is the rage in Chicago or New York, because some pieces are played out in these cities before they reach the small towns.

A pianist can play a song hit for a month or more in one of the smaller towns where there is no way of popularizing a song, and unless it is sung, he could never make it as popular as a singer could.

E. A. AHERN.

Music and the Picture

EDITOR'S NOTE.—This is the first article of a series to be run in "Accessory News," describing the leading musical instruments adaptable to the motion picture theatre.

Music for the Modern Photo-Playhouse

THE up-to-the-minute exhibitor has found that a successful house, in addition to its film service and first-class equipment, must offer music to its patrons to harmonize with the rest of the theatre.

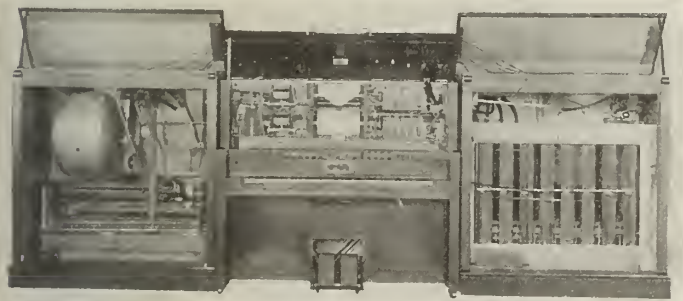
The music question has been a problem to many exhibitors and various methods have been tried for pleasing the patrons.

The piano is the instrument most to be found in the smaller houses and while it is claimed, renders sufficient enjoyment, there can be no doubt that it is not adaptable to the modern house of ordinary seating capacity.

The orchestra of from three to seven pieces may be found in many houses, but almost every one concedes that it does not always harmonize as it should with the pictures.

This is because it is impossible for from three to five people to accurately follow the rapidly shifting theme of the action of a photoplay. The question of economy as well as the dependability of an orchestra practically places it in the same class as a piano for all picture purposes.

THE most reliable music for an up-to-the-minute exhibitor is a musical instrument of high tone and quality, combining all the effects of an orchestra, yet controlled by one person.



THE FOTOPAYER, OPEN, SHOWING DETAILS OF THE MECHANISM

This does not mean an automatic instrument that gives out tones of a hurdy-gurdy or mechanical grind, but an instrument containing the pure liquid notes of organ pipes, or the sweeter, mellow tones of a reed organ, as well as the violin, clarinet and flute pipes and other tones.

One of the well-known instruments of this type is the fotoplayer manufactured by The American Photoplayer Company, of Berkeley, Cal., and New York City.

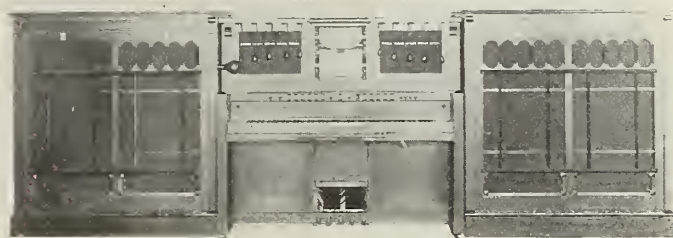
The fotoplayer has been on the market for some four years, in which time it has been thoroughly tested and improved upon until now its distribution and popularity is established.

The instrument is offered in three different styles and sizes adaptable to the needs of different sized theatres.

THE fotoplayer is a beautiful product of fine material and workmanship and is built to withstand the gruelling strains of a motion picture theatre. The fotoplayer contains a player piano of high grade, a pressure reed organ and organ pipes of 65-note range.

In addition to this there are violin, cornet, cello, and flute pipes for orchestral effects.

The fotoplayer, of course, is equipped with orchestral bells, bass drum, pistol shot, cymbal, tom-tom, and all those traps and accessories that go to make up a successful orchestra, and allows the



THE AMERICAN FOTOPAYER

operator at all times to follow every action of the picture from start to finish.

The fotoplayer is easily handled by one operator, rendering at all times music that harmonizes with the picture. It is a musical instrument, giving magnificent and beautiful orchestra and organ tones, and up to date as an example of technical instrumental construction.

One of its many features is the fact that it may be played by a musician of ordinary skill, who may thoroughly control the instrument by hand playing manually or by using the ordinary 88-note player piano music which can be purchased at any music shop at a nominal figure, giving a repertoire of many thousands of musical selections.

A UNIQUE feature of the fotoplayer is the so-called double-tracker device, which carries two rolls of music at one time as shown in the accompanying illustrations and by a simple turn of the lever the operator may change instantly from a light, snappy selection for comedies, to the music of tragedies or long photodramas.

An instrument of this type will ultimately be in general use in motion picture houses. It is built to fit the pit, can be installed on short notice and in the event of a sale of a theatre, may be removed without damage to instrument or theatre.

Many of the most beautiful theatres throughout the United States are now using the fotoplayer as well as some of the smaller houses in different parts of the country, where the exhibitor realizes that music of the right kind is essential to the successful theatre.

THE NEW BIG PICTURE DANCE BOOK

THE GEM DANCE FOLIO 1915

Containing 35 Complete Instrumental Pieces for the Pictures—A Great Big Book
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Music and the Picture

The Wrong and the Right Attitude of the Motion Picture Musician

BY H. S. FULD

FROM time to time we have urged, in these pages, that the playing for pictures should not, in most cases, be attempted without the musician having his "stock in trade" by heart. Whether it is a "Photoplayer," a "Wurlitzer," or just a plain piano, try to avoid having a light burning in the orchestra pit. Try playing for the picture in the dark, with the only light that reflected from the screen when the picture is on.

True, there is nothing that sounds better than a good popular classical selection, when played right; but limit the playing of these to "scenic," "educational," or long scenes where the action on the screen would be helped, in your opinion, by such renditions. On these occasions, if you need the sheet music to play the selec-

tion, a light would be needed, and probably not noticed, but if the light is burning only to show the audience the identity of the player, why not use a spotlight and be done with it? Probably not more than a few are paying any attention to the music if the picture is being properly played to, which is as it should be.

"Grand-Stand Plays" Are Out of Place
If the music is right for the picture it will be inconspicuous, and be the right accompaniment for drama or comedy as the case

may be; but any "grand stand playing,"—for there is no better way of terming the playing of operatic or other selections at the wrong time—distracts the audience's attention from the picture. True, again, the artist might have exceptional ability and be not averse to exhibiting his talent, probably with no thought of applause, audible or otherwise; but imagine the clapping of hands at the close of a musical selection and the picture on the screen in the middle of a tense scene!

A New Song on Mary Pickford

The average audience in the motion picture theatre is not a music-loving one in its entirety; but, while most of those who take pleasure in viewing the pictures would, and probably do, appreciate good music, nevertheless the place for rendering these solos is either between pictures or as overtures before or between shows.

The chorus runs as follows:

She's the darling of the movies,
For she's "Such a little Queen,"
And she stepped right down into my heart
From a moving picture screen.
Fairy Mary, dainty as a Dresden doll,
Such a "Good little Devil" could make Satan on the level.
Mary Pickford, you're the darling of them all.

Scranton Will Have \$75,000 Theatre

MARKSVILLE, Pa., is to have a new motion picture theatre. A site has already been secured on the main street of the town, and the work of erection will start within a few days. The new house will have a seating capacity of about 500.

Meyer Davidow, a well known real estate broker of Scranton, Pa., has decided to erect a handsome motion picture theatre in the central city. He announces he will erect a modern fireproof building at the corner of Spruce and Wyoming streets. Plans have been submitted, and the contract will be awarded this week. According to the architect's estimates the new film theatre will cost more than \$75,000, exclusive of furnishings, which it is expected will demand the expenditure of \$40,000, making the building one of the handsomest theatres in the state of Pennsylvania.

The theatre when completed will have a seating capacity of 1,500, but will only have one balcony. There will be two ladies' retiring rooms and two men's smoking apartments on each floor, while a wide promenade will encircle the rear of the main floor. The equipment will include everything that is up-to-the-minute.

Washington, Detroit, Has New Organ

MANAGER HOWARD O. PIERCE feels very proud of the new pipe organ which has just been installed in the Washington Theatre, Detroit. The first recital was given Sunday afternoon, November 1. The organ is said to be the largest in the Middle West, the pipes ranging as high as twenty feet.

LATEST MUSIC FOR NOVEMBER

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Valley of the Moon.	Blue-Bird Hesitation.
You're More Than the World to Me.	
When All the World's at Peace.	Piping Rock, Fox-Trot.
Just for Tonight.	Dynamite Rag.
In the Hills of Old Kentucky.	Entertainers' Rag.
Love's Melody.	Love's Melody Hesitation.
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Drury Lane, N. Y. C.
Regent Theatre, N. Y. C.
Halsted, East Orange, N. J.
New Grand, Paterson, N. J.
Royal, Perth Amboy, N. J.
Leavitt & Schagrin, Youngstown, O.
Reel, Cleveland, O.
Family, Cleveland, O.
Ivanhoe, Sandusky, O.
Columbia Opera House, Alliance, O.
Majestic, Roseburg, Ore.
Alta Theatre, Pendleton, Ore.
Princess, Murfreesboro, Tenn.
Columbia, East Liverpool, O.
New Theatre, San Francisco, Cal.
Lyceum, Baudette, Minn.
Turner & Dahnen Circuit,
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*Alcazar Theatre, Chattanooga, Tenn.
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Tenn.
Rex, Knoxville, Tenn.
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Star, LaGrange, Ga.
Colonial, Milledgeville, Ga.
Starland, St. Paul, Minn.
Casino, Des Moines, Iowa.
Crescent, Greenwood, S. C.
Cozy Tracy Theatre, Boise, Idaho.
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Music and the Picture

Various Ways of Playing the Picture

IN wandering around the city, taking in a picture show here and there, one can hear "music for the picture" played in various ways. One theatre has a "Fotoplayer," another has a "Wurlitzer"; one an orchestra of from three to six pieces, and others just the piano with or without drums.

The Drury Lane theatre on Eighth avenue, New York City, has a "Fotoplayer," and what is more, they have a man that can bring out the good points in it.

The music as rendered on this instrument by this musician is certainly adapted for accompanying the pictures, and the way he can change from one selection to another in keeping with the picture speaks well for the management of this particular theatre.

The Electra theatre on Third avenue, Bay Ridge, Brooklyn, N. Y., has an orchestra of six and a pianist. The cellist there certainly is some player; and in the picture, "The Bond Eternal," where the son comes to the bedside of his mother (the relationship being unknown to him) the audience was held as in a trance by the musician's wonderful playing. There was hardly a dry eye in the house.

This latter is an example of where an orchestra can play for the pictures; but too often there is one selection played after the other in utter disregard of their fitness to the picture. This is where the new "orchestrions," operated from a keyboard, are valuable. Combining all of the advantages and none of the disadvantages of a full orchestra, they have the additional merit of being played by one person, who can change from one musical selection to another, can vary the combination of his different instruments as combined in the orchestration, without any pause or apparent break in the playing, and can therefore suit his music to the picture.

He can change his time, or his selection. He can change from flute and violin to horn and drums and piano or any other combination of instruments as his fancy might dictate; and all this without stopping or hesitating, simply by pressing any combination of stops as on an organ.

Most of these have a separate manual or keyboard on which a solo may be played on any of the instruments, with a piano accompaniment on the other keyboard.

In addition to having the different instruments at the command of one player, to be used in any combination, the orchestrion has all the different "traps" as formerly furnished by the drummer and can bring them in evidence by pressing a button, pulling a leather cord, or pressing a pedal. Drums, snare, bass and kettle; castenets, triangle, tambourine, cymbal, locomotive or steamboat whistle, chimes, horses' hoofs, train bell and so on, are right where he can get them instantly.

Manager-Musician in Charge of Buffalo Hippodrome

THE large audiences at Shea's Hippodrome recently, the enthusiasm which prevailed and the quantities of flowers in the lobby were a flattering testimonial to Manager Shea's appointment of Henry Marcus as the new house manager.

Besides being house manager, he will direct the musical programs, and from time to time will personally conduct the orchestra in selections from the famous composers as well as the latest successes. Mr. Marcus is a musician of artistic cultivation and has had a wide experience as a conductor. He has been until recently the director of the Regent theatre orchestra. For many years he was conductor of Shea's vaudeville house orchestra.

C. W. Perine, manager of the Lyric Theatre at Salem, O., was in Pittsburgh recently and stated that he has just completed remodeling the theatre there. He said business was good. Warner's Features are being used in his house.

Schultz to Direct Music in New Victoria



HERMAN E. SCHULTZ

MRS. LILLIAN M. HASTINGS, at present manager of the Victoria theatre at Grant and East Ferry street, Buffalo, N. Y., announces that she has procured Herman E. Schultz, late director of Shea's theatre orchestra, to take full charge of the music at the New Victoria, when that large and beautiful photoplay house opens in a few weeks.

Mr. Schultz is one of Buffalo's most prominent musicians. He is conductor of the Buffalo Symphony orchestra, a composer of note, and at present furnishes the music at the Hof

Brau, Buffalo's famous German cafe, and the Gayety theatre.

Mrs. Hastings announces that she will have fifteen men in the orchestra at the New Victoria. The theatre will be the second largest in Buffalo, having a seating capacity of over 2,500. It is being built by Mitchell H. Mark, owner of the Strand Theatre, New York. Situated at the corner of Ferry and Grant streets, this theatre will have one of the largest and most densely populated territories in Buffalo to draw upon.

Applications for New Licenses Alarm Minneapolis Exhibitors

IF things keep up at the present rate, Minneapolis will soon have the reputation of having more motion picture theatres than saloons, and it takes some to beat that record.

Three licenses were granted in one day on Plymouth avenue North; two on 20th avenue North; one on 32nd and Penn; one on Lyndale and Lake street; one at 1508 Como avenue S. E., and one at 605 Hennepin, right in the downtown district.

One of the members of the Council remarked that he was in favor of passing every license which might come up, and evidently his word had some bearing on his fellow workers, inasmuch as licenses were granted without any restriction.

This surely is stirring up the exhibitors in local circles, and if things keep up at this rate, Heaven knows what the outcome will be. Something certainly should be done to get the license committee to use some discretion in granting these petitions.

Atlanta Theatre Installs Mirror Screen

Special to MOTION PICTURE NEWS

Atlanta, Ga., Nov. 18.

MANAGER EVANS of the Vaudette has shown his enterprise as an exhibitor by installing a \$1,000 mirror screen last week. Other improvements tell better than words of the prosperity of the Vaudette.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Fitting the Words of a Song to the Picture

By H. S. FULD

FROM time to time we have advocated in these columns the use of popular songs and melodies for the pictures wherever they might, in the judgment of the player, fit the scene on the screen. And yet while the suggestion still stands, it seems there are times when it is overdone. Witness the following letter from a player at one of the better class of motion-picture theatres:

"I am enclosing a letter I received at the theatre from a friend of mine that is self-explanatory. You may use it any way you want, but please give me your idea on it." The letter follows:

"Your playing pleases in the main, and you follow the pictures, and the audience is very much pleased with that part of it. The part that the patrons and the management of the house do not like is where you "kid" a dramatic picture."

"Another criticism is that you do not play recent tunes. As far as I remember, this has always been one of your faults. And you go back too far for your old tunes."

A dramatic picture must be played straight drama, otherwise, if you try to "kid" and play tunes with a suggestive meaning, or tunes to convey a meaning other than the action calls for, it detracts from the story or action on the screen.

While you no doubt deserve the first criticism, and probably "killed" a scene by kidding it—maybe you played "It Looks To Me Like a Big Night To-night" when a couple were getting married, or something equally suggestive—nevertheless the last one about old songs I do not agree with your friend.

No matter how old a song or melody, if you know it and it fits the picture, play it. There are in all probability others in the audience who will recognize it.

For instance, the old songs "She Was Happy 'Til She Met You," "Bird in a Gilded Cage," "Hello, Central, Give Me Heaven," "Alice, Where Art Thou," and so on, are still known by the present generation, and if fitted to their proper place for the scenes calling for the particular words in a particular song, nothing would be more in place than the playing of that song or melody.

Take the words of "In the gloaming, Best for you and best for me that we should part." 'Tis old, but what is more fitting for a parting scene than it, or "Oh, my darling, Nelly Grey, they have taken you away, and I'll never see my darling any more"?

As long as the words fit the situation or action on the screen, use the song of those words, no matter how old the tune. But in a serious drama, if an old woman puts on an outlandish hat, don't play "Where Did You Get that Hat," even though the words do fit. In such a place "kidding" is out of place, and it was no doubt some such "faux pas" that brought you that criticism in the first place.

While on this subject it might not be amiss to state that another party writing for the same department page on one of our numerous contemporaries, agrees with us, in that "playing a lot of classic stuff regardless of its fitness may please the music lovers, but it does not help the show as a whole." Stick to the popular and catchy numbers and save your overtures for before shows, between shows, educational films, or exit marches.

"Piano-Orchestrions" versus Orchestras

FROM time to time in these columns we have had occasion to refer to the accompaniment of pictures in various ways: piano, or piano with drums, full orchestra, Photo-player, and Orchestrions, such as the Wurlitzer. We have frequently expressed the opinion that one of the best ways to find arguments in favor of these Orchestrions, or piano-orchestras as they are

most commonly termed, is for a person to visit one of the numerous theatres where one is being used and played by a fairly capable performer and hear it accompany the pictures.

The gradual perfection of these instruments has made it possible for one person to supplant an entire orchestra, and not only obtain the same results, and retain the same advantages, but have the additional advantages in the shape of organ tones, Vox-Humana and so on, that would be impossible for an orchestra to render.

It seems to us that the logical solution of the problem of proper musical accompaniment for the pictures, lies with one of these instruments under the immediate control of one person, and that person a competent piano player.

In the hands of a competent player we listen to the music, and it is not so obtrusive as to destroy the musical effect, because the music is so blended with the action of the picture as to make a most desirable combination. The entire musical accompaniment is directed and controlled by this one performer on the instrument, and the atmosphere required in a musical sense to improve the picture is never lacking.

With an orchestra it is only possible to play selections, and on most occasions these selections are rendered so creditably as to detract the audience from the picture in favor of the music, and close attention to the photo play is out of the question.

Of course, it is hardly possible for an orchestra to follow a picture closely, though in a few instances where a theatre runs a picture for a week there is ample time to arrange a program that will fit the picture. And this is the exception rather than the rule. One would be hard put to rehearse an orchestra every day so that the proper music be selected so that the picture could be followed closely.

Where there is a sudden and extreme change of treatment in the picture, an orchestra could hardly make the quick change to follow this action, consequently, the selection being played would be entirely unsuited for this particular part of the photo play. And right here is where the great advantages of the Orchestrion comes in. Whether it is a sentimental scene in a heavy drama suddenly changing to comedy, or a humorous situation suddenly becoming serious the music changes on the instant, to suit that particular scene.

The different instruments that go to make up the Orchestrion, violin, flute, horn, cello, bass, clarinet, chimes, are all at the command of the one operator either singly for solo, or in groups, or in entirety. Also kettle, bass, and snare drums, bells, whistles, auto-horn, fire or locomotive bell, tambourine, and so on, in fact almost any sound effect called for by the action on the screen is immediately available.

An overture played on one of these instruments, whether it be operatic or only a popular melody that is being rendered, is always a treat to a music loving audience.

Well Known Singers Accompany Montreal Pictures

FOR the first time in Canada there is being shown at the Tivoli, Montreal, motion-picture songs. Mr. English, manager of the house, who is always to the fore in securing the latest successes for his theatre, engaged one of Montreal's leading vocalists to sing in conjunction with the pictures.

The attraction has drawn some record houses, and the opinion was generally expressed that the whole effect was very charming, and as great an improvement on the old stationary slide pictures as the present-day feature compares with the old-time flickering one-reeler.

Music and the Picture

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Using the Resources of an Orchestra to Interpret a Photoplay

By H. S. FULD

YOU will have noticed in these columns that my argument has always been against orchestras in theatres for motion pictures. But I will have to retract a bit. I have seen and heard a large orchestra, wonderfully handled, rehearse the musical accompaniment for a five reel picture. Try if you can to imagine an orchestra of twenty-one pieces, follow a picture scene by scene, carry a theme through the entire production, varying the tempo and so on, and really carry the story as it were with melody.

I had heard of the Strand Theatre and its wonderful orchestra under the direction of Carl Eduarde, but as I could never quite grasp the idea of an orchestra playing for the picture, I was under the impression that it was no different from the average theatre with an orchestra, with the probable exception of the music being better rendered. To say that I was astounded would be putting it mildly.

It is the custom of Mr. Rothapfel, the manager of the Strand, to have a rehearsal every Saturday morning, where he personally selects and arranges the different musical numbers to be played the following week for the accompaniment of the picture. It is wonderful, to say the least, to see how and with what apparent ease these scores—and they are truly scores—are arranged. One of the most remarkable facts, if not the predominant one, is that here this large orchestra works with him as though it were a piano player alone.

Mr. Rothapfel paces up and down the floor of the stage, giving directions in a short, snappy tone entirely foreign to his "office behavior." The picture is on the screen and he has a telephone in his hand with which he is constantly in communication with the operator. His stenographer sits at one side of the stage taking down his suggestions, the changes as he directs them in the music, and the fast or slow orders as given to the operator. Watching all this is so fascinating that one is apt to forget that a rehearsal is in progress, but the sudden stopping of the picture for a change from, or repetition of, the selection then being played brings one back to earth as it were. Here a little is added, there a little taken away, here a little slower or a little faster, until the music just dovetails, as it were, into each scene.

At the afternoon performance the next day the music flowed without a hitch or pause as though it had been rehearsed for weeks—never a false move, and to think that this can be done with but two and a half hours' preparation the day previous, and with an orchestra of twenty-one.

The picture that is mentioned in this article is Lasky's "Rose of the Rancho" in five parts, and the theme that is prominent throughout the entire musical accompaniment is "Drigo's Serenade," and selections from "Carmen" are continually in evidence.

The idea of having a theme carried through an entire production has been advocated in these columns over and over again, but Mr. Rothapfel goes us one better.

He has done what on first thought seemed impossible. These columns have spoken often enough on the proper accompaniment of the picture, fitting the music as it were with each scene separately, and if necessary to improvise. But always the pianist, or Wurlitzer, or other one-man orchestras were in mind; never was an orchestra, especially a large one at that, deemed capable of so doing. To illustrate:

In "The Rose of the Rancho" the theme as previously men-

tioned in "Drigo's Serenade," and into every scene in which Kearney, of the U. S. Government Service, appears with Juanita, daughter of the Rancho, this melody is prominent. As the other scenes intervene the melody is subdued, with counterpoint or counter melody, thus carrying the story, as it were, by linking the scenes together. The theme being identified with Kearney and Juanita, the idea that they are to be always thought of as being in love and helpless when separated is always in evidence.

Rothapfel from the notes of his stenographer arranges a sort of time-table or schedule, or score—call it anything you will—and this is what is used for the picture's accompaniment. Just as an instance appended here is a transcript from Rothapfel's score for the photodrama.

Play "Middleton Book," No. 4 (a musician's score book) until title "Lieut. Larkin of the California militia";

No. 5, "Middleton Book," until "Miss Bessie Barriscale as Juanita, daughter of the Ancient House, etc.";

"La Paloma"—D. S. until "Espinoza hasn't registered, you copy the boundaries";

"Carmen" from letter G until Kinkaid walks into dining room.

Introduction from "Carmen" until action commences;

Hurry No. 33, "Middleton Book," until girl stabs herself;

"Carmen" from after Letter F until half-breed laughs and exits;

Hurry No. 33, "Middleton Book" until Senol, the Indian, enters bedroom;

"Carmen" after letter F again until Indian staggers out of room; and

Hurry No. 33, "Middleton Book" until Rose of the Rancho takes her morning outing, and so on.

The numbers and letters refer to the numbers and letters in the "Middleton Book."

The foregoing article you must remember deals with an exception. There is in all probability no other theatre that has an orchestra playing the pictures in this inimitable manner. In the first place the orchestra must act as a unit and be capable of grasping the ideas of its director on the instant.

Secondly, it means lots of practice, but most of all it absolutely requires a master musical mind to direct it.

Theatres that use a picture for a week and have an orchestra that is half way competent would do well to send a representative to one of the Strand theatre's rehearsals, see how the music is fitted to the picture, have a talk with Rothapfel and get his ideas.

Of course where the one-man-orchestras are in vogue this method of "playing to the pictures" is not alone possible, but it is the *only* way that the music should be rendered.

Tell the story of the picture as it were with the music. Fit in a song or theme where the words or even the melody will fit the unspoken words or the action on the screen. Avoid the long, classical selections that will run through numerous scenes without any possibility of being appropriate or in any way fitting to the action on the screen.

It cannot be advocated any too emphatically: *Change your music with each change of action.*

To explain: The scene now on is a Spanish love scene; the two lovers are in the garden; you are playing "Senorita"; the next scene shows the soldiers in the barracks for probably two or three minutes, and then reverts back to the garden scene. The moment the barrack scene appears break away from the melody with counterpoint and back again when the garden scene appears. *Try and make your music fit.*

Music and the Picture

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One-Man-Orchestras Run Gamut of Musical Effects

By H. S. FULD

HIGHER prices, better films, larger and more pretentious theatres, and with the advent of the feature films more appropriate music is the trend of today.

There was a time when exhibitors believed that pictures alone constituted the show, and that as long as there was a piano, or piano and drum banging away, it was sufficient for the musical accompaniment to the pictures.

This was the era of the converted store theatre, but with the coming of the feature film things started for general betterment. Theatres that formerly seated up to three hundred were quickly altered to enlarge their capacity and in some cases trebled it. New theatres seating from nine hundred to three thousand were rushed to completion.

But with better theatres, better films, better projection and better everything except music, the public became critical, and the cry on every hand was "Why not better music?"

Manufacturers of musical instruments were quick to see their opportunity and immediately centered their attention on the making of instruments especially intended for the motion picture theatres, with the result that a number of so-called one-man-orchestras was soon on the market.

These instruments are a combination of piano and organ, with chimes, xylophone, drums and drummers' traps, sound effects for use with the pictures all combined in the one instrument and operated from a keyboard; played the same as one would play a piano or organ. Most of them have the additional advantage of being capable of rendering the musical and trap accompaniment automatically, with the aid of specially punched music rolls, or as is the case of one of them, a regular or ordinary roll such as is used in any automatic piano-player.

Different Size Orchestras

These one-man-orchestras differ in size and general arrangement, but taken collectively, every instrument used in band or orchestra has been successfully imitated by an equivalent pipe-stop or percussion effect; also many old-time and ancient instruments now obsolete have been resuscitated and put in use in these machines.

An additional advantage credited to these instruments is, that some tones that are not possible to render with an orchestra or band instrument, such as Vox Humana and so on, are possible with these.

With violin, cello, clarinet, horn, cornet, flute, harp, chimes, xylophone, piano, either singly, in group or all together, all manner of sound effects, drummer's traps and so on are possible of accompaniment with the pictures.

Among the sound effects capable of being produced with one of these instruments are wind, rain, railroad train or whistle, steamboat whistle, automobile or motor boat engine, auto-horn, locomotive bell, tambourine, castanets, tom-tom, horses' hoofs, crash, cymbals, base and snare drums, triangle, cat, dog, chicken calls, lion roar, baby cry, and so on indefinitely. Almost any sound effect that could possibly be called for by the action on the screen is possible with one of these machines.

The instrument is played from the keyboard as previously mentioned and the traps by pushing a button, pressing a pedal, or pulling a cord, as the case may be. Any instrument, whether it be violin, horn, flute, etc., may be played solo with or without piano or all may be used in any combination desired by the operator. The pipe-organ being the basis of this one-man-orchestra, a se-

lection by a competent performer is a welcome addition to any program and enthusiastically received by any audience.

These instruments are in some cases equipped with a solo self-playing attachment, a separate solo manual or keyboard placed a little above the main keyboard, or both an upper and lower manual and automatic.

Probably the best known manufacturers of these one-man-orchestras are the Rudolph Wurlitzer Company, American Foto-Player Company, J. C. Seeburg Piano Company, Bartola Musical Instrument Company and the Marquette Piano Company.

While it is not logical to suppose that these instruments will immediately replace pianos and untrained orchestras in all the theatres, nevertheless they are rapidly being installed by the exhibitor who can see the "hand writing on the wall." There is still a number of theatres whose proprietors are having but indifferent success with their present musical equipment, and they would do well to install one of these instruments as soon as possible.

When one stops to think just what can be accomplished in the way of accompanying the pictures with one of these machines, it is not to be wondered at that these one-man-orchestras should take the place of the piano and drum and other orchestras. Any person who can play a piano or organ can operate one of these instruments, can follow the plot or story of the film, with appropriate music and sound effects, and, most important of all to some exhibitors, the instrument can be paid for in a year or two by the saving on the salary list.

Orchestras Capable of All Effects

It has been proved that these instruments embody every orchestral effect, and by improvisation the performer or operator can closely follow the story as it appears on the screen, adjust the music to suit the action, jump on the instant from comedy to tragedy music, and also have at his immediate hand any and all traps and sound effects necessary to make the picture more realistic. And all this is under the control of one performer and one mind.

There is only one way to play music for the accompaniment of the pictures and that is the right way. As has been advocated in these columns over and over again, "FIT THE MUSIC TO EACH SCENE" and don't play any long selection that will run through numerous scenes without any possibility of being in any way appropriate.

The advantages of the one-man-orchestras stand out prominently. They combine all the advantages of a full orchestra, and what is more important, none of the disadvantages. They also have the additional merit of being operated by one person.

The operator can change his tune or selection; he can change and select any combination of instruments; he can on the instant change from horn to violin, or flute to full orchestra, and jump to cello solo or make any other combination which may occur to him. All this is possible without any stopping or hesitating or any apparent break in the music, and to cap it all, at supper hour the machine can run itself—"just start the roll."

It might not be a bad idea for the managers and proprietors of these theatres who are desirous of improving the musical equipment of their respective theatres to write or get into communication with the musical department of MOTION PICTURE NEWS.

New Organ for Garden, Detroit

A BEAUTIFUL new pipe organ is being installed in the Garden theatre, Detroit, Mich., owned by John H. Kunsky. It will have 20 stops, including a set of cathedral chimes and other novel features.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

How One Exhibitor Handles His Music

REX MIDGLEY, of the Franklin theatre, one of the latest additions to the long list of motion picture houses at Oakland, Cal., is an enthusiastic believer in the value of good music in conjunction with motion picture shows. Not only does he believe that good music is a prime necessity to the proper presentation of motion pictures, but he furnishes the music in his own house and makes a proper charge for it.

Mr. Midgley is best known through his remarkable success in the motion picture business at Salt Lake City. His largest house there, seating 3,000 persons, is regarded as being one of the finest in the entire country, and no small part of its reputation was built upon the excellence of the musical program. The twenty-six piece orchestra installed in this theatre was the finest in Salt Lake City, and almost as many came to hear the music as to see the pictures.

What was accomplished at Salt Lake City is being done at the new Oakland house, although on a rather smaller scale. The new theatre has a seating capacity of but 1,000, instead of 3,000, and the prices of admission are higher, but a longer program is rendered and the music is strongly featured.

The Franklin theatre was opened with a series of spectacular features, but a change in policy has been made of late, and Mr. Midgley is now offering what he terms a vaudeville-motion picture program, consisting of strong features, educational subjects, comedies and weeklies. He is now attempting to secure expressions of opinion in regard to the programs, and the general policy of the house, from his patrons and has been printing a series of questions for criticism in the programs which are distributed. Many answers have been received and some of the suggestions have been valuable ones. As a special inducement to secure answers, the offer was made recently of giving free tickets with the return of any four copies of the program with candid opinions on the questions.

Some of the questions have been very vital ones, for instance: In what particular is our performance overdone? Wherein does it show weakness? How can we, in your opinion, make our performances more attractive? What form of advertising that we use gives you the most information regarding coming attractions and the current program? In what newspapers do you read the dramatic and motion picture news? Do you get "value received" when you go to the Franklin?

One of the features of the musical program at the Franklin theatre is the pipe organ recital given by Edgar Bayliss, who has been with Mr. Midgley for the past three years. These recitals have proved to be a great drawing card, and the "Old Melodies" arranged by this performer are especially appreciated. The building up of an efficient orchestra has been found to be a matter of much hard work and considerable time. The results, however, are considered by Mr. Midgley to be well worth the effort, especially since the tendency of the motion picture business is toward high grade performances, both in pictures and in music.

Appreciates Wurlitzer Orchestra

THE Rudolph Wurlitzer Company has issued, among its attractive advertising matter, a cardboard folder containing and enthusiastic letter from the L. and B. Amusement Company, Inc., New York, proprietors of the Heights theatre. In speaking of the Wurlitzer Orchestra, style K, William A. Landau, the manager of the theatre, writes:

"Both from a musical standpoint and for its drawing power,

we must really compliment you very highly upon the production of this wonderful instrument, which we believe will become universally used in connection with motion picture exhibitors."

Users of the Wurlitzer number over a thousand from coast to coast, and the fine tone quality of the instrument adds to the pleasure of patrons desiring something in addition to their motion picture entertainment.

The Wurlitzer Orchestra can be obtained on attractive credit terms, a plan which makes it possible for the instrument to earn its own way for an exhibitor.

The company has numerous branches throughout the country, New York, Philadelphia, Albany, Buffalo, Rochester and Syracuse. The main office is located in Cincinnati.

Building Boom is on in Cleveland

WHILE a business depression may be felt in certain lines and in certain parts of the country a review of motion picture theatres proposed or under construction in Ohio reveals the fact that optimism holds sway in this particular field. The past few months have been particularly fruitful among Cleveland picture theatres.

The Liberty, owned by the Doan Square Realty Company, under construction at Superior avenue and E. 114th street, Cleveland, though not primarily a picture house, will run features on Sundays and from time to time during the week. It will be completed and opened formally by its promoters February 1.

The new theatre under construction for Jacob Babin, at Broadway and E. 79th street, will be completed and opened soon. Mr. Babin has leased it to an amusement company formed for the enterprise. Among theatres contemplated or under construction over the state are the following:

Other Theatres Planned Through Ohio

A \$10,000 one-story house at Market and Franklin streets, Troy, O., will be built for T. C. Shilling, Dayton, after plans drawn by G. A. Niehaus, architect. A theatre and store building will be constructed for J. C. Campbell, Hartman building, Columbus. The plans provide seating capacity for 900. J. L. Silsbee, architect, prepared plans for a \$6,000 theatre for H. E. Wurst, to be built on Broad street, Elyria.

H. W. Riddle will build a \$30,000 brick and tile theatre on Main street, Ravenna. The building planned for Paul Stanffer, Columbus, will not be started until spring. The T. R. Morris & Co. has the general contract for construction. William Standen, Wadsworth, O., will build an \$8,000 theatre. W. C. Morton, Schofield building, probably will remodel his building at Euclid avenue and E. 79th street, Cleveland, into a picture show. O. H. Sebring is building a theatre at Sebring, O., at a cost of \$12,000, following the plans of Youngstown architects. Contractors are at work on a three-story brick picture theatre for Ortt Brothers, at Newcomertown.

Louis Chakaris, picture theatre proprietor at Springfield, O., has plans ahead for a building to cost \$150,000. Edward Miller, Cleveland, will build a theatre costing \$35,000 at Woodhill Road and Woodland avenue, following plans drawn by E. H. Goldfein, architect. The Bellaire Amusement Company, Rayland, O., will build a theatre costing \$12,000.

August Helmoldt has closed bids on a theatre to be built for him at Bucyrus at a cost of \$8,000. Cliff Sutton will erect a theatre at Xenia, after plans drawn by a Detroit architect.

1915

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Music and the Picture

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CONDUCTED BY H. S. FULD

Using Judgment in Playing to Pictures

By E. A. Ahern

A FEW weeks ago I visited one of our large cities of the west, attending nearly all of the picture theatres.

My intentions were to learn what kind of music they used in the large cities, and especially in the up-to-date picture theatres.

Right now I want to say I was greatly disappointed, not with the music itself, but the way it was rendered as an accompaniment for the pictures.

The first house I visited is one of the largest in the west and employs an orchestra of eighteen pieces and a pipe organ.

They were showing a two reel Selig comedy, "A Moving Picture Cowboy." It was lively all the way through.

The organist was playing some gavotte and later on a classic selection.

I was so taken up with the organ that I forgot what the comedy was about.

The music was great, but one either had to listen to the music or forget it, and look at the pictures. For neither was connected.

Used "Heavy Overture"

The next picture was a Biograph. The orchestra played for this picture, using a heavy overture.

Now I have read a great deal about orchestras that end a selection by having the drummer use a crash cymbal, but this was the first one I have ever heard, and this orchestra did this very thing.

The picture was very pathetic, showing the death of a sweetheart and then the body in the coffin.

Just when the mourners gathered around the corpse the music stopped with the loud, brassy tone. When this happened I lost my admiration for that orchestra. The picture lasted about five minutes before the end of the reel. I sat and waited for some music that would help bring out the solemnity of the picture, but the musicians had come to the end of the music, therefore I had to wait for another picture to be thrown on the screen.

Lack of Judgment

I did not go to that theatre to hear anything like this. A person can hear "music" of that kind in any theatre where there is an electric piano.

What I expected to hear was music that was in keeping with the picture, but, as I said, I was greatly disappointed.

If they had played the overture for the comedy and the organ for the pathetic picture, the music would have been more in keeping with the pictures.

I dropped into the same theatre the next day to see "Uncle Tom's Cabin."

In all of the five reels there was not one southern melody played. The pipe organ was the only instrument used, as the orchestra only played from 2 o'clock on.

To tell the truth I do not know why the organist did not use some southern music for this picture; nearly anyone that had an idea of music would have done so. This party played "Humoresque" and music of that nature; so you can readily see how it fitted the picture.

The next house I went to was a five cent theatre that employed a small sized band. They actually played so loud that I saw one reel through and then left.

There is another theatre like the first that has a pipe organ only. The picture being shown was supposed to have been taken

on a South Sea Island among the cannibals. The "engineer" at the organ had put on the "Poet and Peasant" roll. It was another case of poor judgment; also poor advertising for the house.

Music No Help to Picture

Now, mind you, all these were first class houses and the people employed in the orchestras were musicians in every sense of the word. I am not criticizing in any way these people in regards to their playing. I am just giving you an idea of the fitness of the music to the picture.

I also attended the smaller theatres, hoping to find some one that actually played for the pictures. Out of the eight or nine shows I visited there was not one where the music was in any way a help to the picture.

There is one thing I wish to mention. I did not hear a good "rag" or a popular air in any of the houses. The only place I did enjoy the music was at a vaudeville house.

Do not infer that I do not appreciate the other class of music, for I do. But let us have it where it belongs. I was told by a party in that city that none of the orchestra leaders ever attempted to play a popular song hit. I do not believe it would hurt any musician's reputation to just play one during a show. Give the patrons a little variety. I think it would be just as much appreciated as heavy "music."

If the manager of a house sees fit to put on a slap stick comedy, I think a little snappy music would not hurt the house's standing. This is where a number of musicians are mistaken about the "rag" music. If a picture has lots of "go" in it, what is the use of holding back the action with slow music.

Classics Not Wanted

They would probably say: "Let's have some selection from Wagner or Chopin played for the picture." All right; the orchestra I was just speaking about played on this order, yet these very same people would be dissatisfied without knowing why.

There is only one way I can see how musicians can get around this proposition, and that is to play music that has the atmosphere. Why should one play the "Overture Raymond" for a western picture, or "William Tell" for a southern story.

Take, for instance, "Uncle Tom's Cabin." If the organist had played "My Old Kentucky Home" it would have been more pleasing to the ear than the "Humoresque" even though it is not considered as great a piece of music. Difficult music does not always leave as good an impression on the patrons as simple melodies.

To illustrate: The other evening I showed "Strongheart." For the last part of the last reel I played the "Sun Dance" on the organ (an old parlor organ) when the Indian comes in to take Strongheart back to the reservation.

This may seem queer Indian music on an organ. I did try to get the tom-tom effect with the left hand, but just held down the chord. The melody was weird and at the same time pathetic. I had the tremolo stop out, which also made it more solemn and played very adagio.

This picture was the talk of the town for a couple of days afterward. Every person that saw it was enthusiastic over it. Why! Because I played so masterly? No. It was because the music was in keeping with the picture, nothing but a simple Indian dance. But it did the work.

Make your audience feel as though they were actually on the ground where the picture was taken, but you cannot do it unless you play this kind of music. If you have a simple story to help unfold the plot use simple music.

Music and the Picture

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CONDUCTED BY H. S. FULD

Music for "Neptune" and "Judith"

THE Universal multiple-reel feature, "Neptune's Daughter," seems to be quite the thing throughout the Middle West, judging from the numerous inquiries emanating from that locality and the requests for musical suggestions for this feature. There is no special score for this production save the one used at the Globe theatre, in New York City, where "Neptune's Daughter" had its first showing and phenomenal run.

From the Universal offices at 1600 Broadway, New York City, comes the information that this score can be secured from Carl Fisher, music publisher, Cooper Union Square, New York City, and is arranged for piano alone or for an orchestra up to ten pieces.

But for the benefit of those desiring something different we are appending a program as arranged by Reynold C. Peters (leader of orchestra) for "Neptune's Daughter," and used at the Lehigh Orpheum theatre, South Bethlehem, Pa., during the picture's run at that house:

First Reel

Overture "Ameer," Shubert-Liszt.

1. "Queen of the Nile," Eilenberg—through steamboat scene.
2. "Witches' Dance," McDowell—until Annette meets the king.
3. "Love's Melody Valse Tendre," Leo Daniderff—until end of reel.

Second Reel

4. "Love's Melody (Concluded)."
5. "Hesitation Waltz," Valse June—until departure of guests for reception.
6. "Berceuse from Jocelyn," B. Godard—during scene with baby.
7. "Imam"—until end of reel.

Third Reel

8. Selection "Woodland," Pixley and Lauders.

Fourth Reel

9. Caprice "Flying Birds."
10. "Oh, What a Beautiful Baby" (twice).
11. Intermezzo "Naila," Delibes—through transformation scene to end of reel.

Fifth Reel

12. "Scarf Dance," C. Chaminade—until scarf dancers finish.
13. "Second Minuet in G," Beethoven—until finish of minuet.
14. "Douce Caresse," Ballet Waltz, Eduardo Sanches deFuentes.
15. "Alla Zingaresca," A. Tschetschulin—until end of reel.

Sixth Reel

16. "Herd Girl's Dream," Labitsky Trio—violin, flute and piano.
17. "Kubelik Pierrott Serenade," violin solo.

Seventh and Eighth Reels

18. "Down in the Depths," Kreutz.
19. "Canzonetta," B. Godard—until bear is taken from her.
20. Polka from the "Little Dutchess," R. deKoven.
21. Inflammatus "Stabat Mater," Rossini—until last death in scene.
22. Prayer after death of Rienzi, from "Rienzi," R. Wagner.
23. "Witches' Dance," repeated $\frac{3}{8}$ tempo—during witch scene.
24. "Salut D'Amour," Ed. Elgar—start very pp. work to climax.

The following arrangement of numbers was submitted to the Biograph Company for their production of "Judith of Bethulia" and issued by them as a musical program suggestion for "Judith."

1. Open with "Maritana" (by Wallace) until Judith in prayer.
2. Then "The Rosary" (by Nevin) until she leaves woman with child.
3. Then back to "Maritana" until "The Army."
4. Then "William Tell" (by Rossini) the last movement. Play this to end of reel.
5. Then "Pique Dame" overture (Suppe) all through.
6. Then "Water and Peasant" overture (Suppe) until "Water and Food Famine."
7. Then "Simple Aveu" (Thome) until "The King."
8. Then "Peer Gynt," Suite II, opus 55 (Grieg), until Judith has vision.
9. Then "Woodland Sketches 1 and 2" (McDowell) until she puts on fine clothes.
10. Then "Lament of Roses" (Sounakolb) until "The King."
11. Then "Peer Gynt"—Suite II, opus 55, until end of reel.

NO!! There is no Sonata by Kreutzer, but there is a "Kreutzer Sonata" written and composed by Beethoven for and dedicated to his friend Kreutzer.

Spokane, Wash., Engages Organ Instructor

HAVING expended their money upon fine pipe organs, Spokane, Wash., picture house magnates are making the most out of the advertising the musical attractions give them.

Organ soloists of the first water are being brought in to give recitals on the instruments. Sunday morning sacred concerts are another feature.

Recently the Clemmer and the Liberty staged rival attractions at the same time in a musical way. Dr. Ernest A. Evens, of Pullman, instructor in organ music at the State College of Washington, was brought here to play the Hope-Jones at the latter theatre.

Dr. Evens was formerly of the Royal Conservatory of Music, London, and a personal friend of the maker of the Hope-Jones instruments. Professor J. J. McClellan, organist at the Mormon tabernacle in Salt Lake City was the attraction at the Clemmer.

Bartola Sales Agent Leaves for the South

CHARLES A. Pyle, general sales agent of the Bartola Musical Instrument Company, has left for a ten days' business trip through the South. He will visit Birmingham, Montgomery, Chattanooga, Atlanta, Jacksonville, Mobile and New Orleans.

The Family theatre at Davenport, Ia., has installed a Bartola Grand.

Goldberg & Reubens have installed a Bartola in their Lincoln theatre at Joliet, Ill.

The Co-operative Amusement Company, of Erie, Pa., has purchased a style A Bartola.

Ray McMullen is remodeling and enlarging the Colonial theatre at Joliet, Ill.

Chris Jackson, of the Scenic theatre, Bloomington, Ill., was in Chicago two days last week on business.

The Castle theatre, Bloomington, Ill., has just been condemned, and will at once be torn down. It is rumored that a modern motion picture theatre will be erected in its place. In the meantime the Opera House has been leased and will be used to show motion pictures.

Music and the Picture

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CONDUCTED BY H. S. FULD

Complete Musical Program For Three World Film Pictures

MUSICAL accompaniment for three of the late World Film releases, "The Man Who Found Himself," "Hearts in Exile," and "The Coming of Perpetua," as arranged by M. Winkler for the World Film Corporation, are as follows:

"The Man Who Found Himself," in Five Acts

1. Suite for Orchestra from "Sigard Jorsalfar," Grieg.
2. Tone Poem, Pryor, until end of reel. Reel Two.
3. Rosamunde Suite, Schubert, until the scene is seen where a moving picture is taken in Sing Sing; then
4. Pastel Menuet, Paradis, until end of reel. Reel Three.
5. Valse Caprice, Rubenstein.
6. L'Amour du Papillon, Henneberg, until end of reel. Reel Four.
7. Love in Idleness, Macbeth, until the sleigh ride scene appears; then
8. Sleigh Ride Galop, Eilenberg, as long as sleigh ride party lasts; then
9. Berceuse, Grieg, until end of reel. Reel Five.
10. Venetia, Tobani.
11. Canzonetta, Godard, until the fight; then
12. Hurry No. 4, from Lake's Famous Dramatic Set, until fight ends; then
13. Fantasia, Bach, until finale.

"Hearts in Exile," in Five Parts

1. Russian Fantasia, Tobani.
2. From Foreign Lands, "Russian" Moszkowski, until end of Reel Two.
3. Chanson Russe, Smith, until title "The Great Day" appears; then
4. Kamarins Kaja, Fantasia, Glinka.
5. Paraphrase on the Russian folk song "Troyka," until end of Reel Three.
6. March Russe, Ganne.
7. Allegro Con Grazia from the Symphonic Pathetique, Tschaiakowsky.
8. Prelude, Rachmaninoff, until end of Reel Four.
9. Andante from the fifth symphony, Tschaiakowsky.

10. Bacchanal, from "The Seasons," Glazounow, until end of Reel Five.
11. Kukuska, Lebar, until the escape; then
12. The Chase, Koelling, until Serge is shot; then
13. Bright Star of Hope, Robaudi, until finale.

"Arrival of Perpetua," in Five Parts

1. Berceuse, Iljinsky.
2. Swing Song, E. Barns, for children's games.
3. Suite of Lyric Pieces, E. Grieg, until end of Reel Two.
4. Serenade, Driego, until Miss Majandrie's party; then
5. Kaffe Klatsch, Keiser.
6. Raindrops Intermezzo, Gautier, until end of Reel Three.
7. Little Charmer, Intermezzo, Hollander, until title "At Last I'm Home" appears; then
8. Home Sweet Home melody once through; then
9. A Tale of Two Hearts, romance, Roberts.
10. Happy Go Lucky, march, Barnard, until end of Reel Four.
11. Souvenir, Drdla.
12. Dawn of Hope, Casella, until title "Sleepless Nights" is seen; then
13. Why? song, Schumann.
14. Balladora, Tobani, until end of Reel Five.
15. Canzonetta, Godard, until the escape; then
16. Andante Misterioso, Lake, once only; then
17. Serenade, Joncieres.
18. Forget Me Not, Macbeth, until finale.

The different musical selections mentioned in the foregoing can be secured from most any music store or can be procured direct from Carl Fischer, music publisher, 48 Cooper Square, New York.

Piano Duets in Oregon Theatre

CLIFFORD L. CARNEY, without doubt one of the cleverest organists and pianists in the Northwest, has introduced a novelty at the National Theatre, Portland, Ore.

Assisted by Mr. Russell they play piano duets, and on an organ picture also use a piano accompaniment. Mr. Carney is both versatile and talented to an amazing degree, and his new stunt at the National has met with universal approval.

Mr. Carney has been in charge of the musical department of the new theatre since its opening. It has a twenty-piece orchestra.

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CONDUCTED BY H. S. FULD

A Musical Program for "Kreutzer Sonata"

THE following musical suggestions for the Kreutzer Sonata are taken from the "Exhibitors' Bulletin," issued by the Fox Film Corporation. For those exhibitors who intend running this film this musical program should prove of valuable assistance. These programs are compiled by "Steve" especially for the Fox productions:

"KREUTZER SONATA."

- 1—Russian theme: Long and good theme. Moderato.
- 2—When man and woman sit on couch: Theme.
- 3—When father enters hunting lodge: Andante appassionato. (Note.—Watch for pistol shot.)
- 4—When woman takes body of man in her arms: Theme.
- 5—Gregor Moskowitz: Moderato. (Note.—Bass trombone, note.)
- 6—When daughter goes out of room with servant: Andante; p and f according to action.
- 7—When servant enters room: Andante moderato 6/8.
- 8—When couple play piano: Piano solo.
- 9—In America: Theme.
- 10—Years later: Andante moderato waltz. Watch picture for action of this number.
 - (b) Violin solo.
 - (c) Waltz.
 - (d) Violin solo and piano.
 - (e) Waltz.
 - (f) Violin and piano.
 - (g) Waltz.
- Note.—During the action of letters b, d, f, waltz is not to be played.
- 11—When man takes out watch: Andante moderato 2/4. (Note.—Watch for violin.)
- 12—When woman takes child from man: Andante. Good theme. (Note.—Watch for bell.)
- 13—When father embraces daughter: Andante moderato 6/8.
- 14—Girl at piano:
Then orchestra pick up. (Note.—Watch when woman sits on piano.—crash!)
- 15—Gregor just told me your secret: Andante appassionato.
- 16—Six months later: Moderato 2/4. (Note.—Watch action of picture, and play fast and slow according to same.)
- 17—When woman sits in armchair by fireplace: Same as No. 12.
- 18—When wife leaves the room: Andante moderato. Long and good theme; p and f according to action.
- 19—When child comes downstairs: Andante. Good theme.
- 20—Time passes: Andante moderato.
- 21—When man enters house: Andante moderato.
- 22—When old folks become reconciled: Moderato.
- 23—Woman reading book: Andante moderato 3/4. Very good theme; p and f according to action.
- 24—When woman opens drawer in desk: Andante (good theme).
- 25—When man rings bells at door: Andante moderato. Play according to action.
- 26—When couple enter house returning from restaurant: Same as 12. (Note.—Watch for ringing of bell, and pistol shots and be sure to respond without loss of time.)

From time to time musical programs for the different feature films will appear in these columns, and any musical suggestions from the musical director or exhibitor will be welcomed. Write at once.

Pyle Finds Business Good Throughout South

CHAS. C. PYLE, general sales agent of the Bartola Musical Instrument Company, has just returned to Chicago from an extended trip through the South. Following is a very interesting report of conditions as he found them in this section of the country:

Business in the South is certainly opening up. The theatres in the principal cities in the South show a great increase in business over a few months ago. In fact, some are doing a larger business than they did a year ago at this time.

During my trip South I visited Birmingham and Montgomery, Ala.; Atlanta, Ga., and Chattanooga, Tenn., and talked with a great many exhibitors in the interests of the Bartola Musical Instrument Company, and every one seemed to have confidence in the future in the motion picture business in their territory. They back up these statements by laying plans for the future.

Messrs. Abernathy and Calman, who own Odcon No. 1 and No. 2 theatres at Birmingham, Ala., are playing to a much larger business than they were a year ago at this time. They have just leased the Majestic Theatre, and last week played to capacity business with "Tillie's Punctured Romance." These gentlemen have secured a lease on a most prominent piece of property in Birmingham, and will soon start building a new theatre seating a thousand, which will be one of the prettiest theatres in the South.

In Montgomery, Ala., H. E. Farley, of the Empire theatre, has just remodeled his theatre at a great expense, and there are other parties there who are going to build a new theatre.

Messrs. Flowers and Couch, who own theatres in Selma and Opelika, Ala., have just organized a stock company who will open a great many motion picture theatres.

It was a treat for me to come in contact with Howell Graham, who owns four of the principal motion picture theatres in Chattanooga, and who is so full of ideas and enthusiasm that it is a wonder that he hasn't built more large theatres long before this. However, he expects to shortly build a fourteen hundred seat theatre in Chattanooga, and probably by this time has leased a large theatre there, which will be used as a picture theatre under his capable management.

He still runs two reels of film for five cents and four reels of film for ten cents, and is certainly entitled to credit for holding down the number of reels to the show.

It is remarkable how the colored theatres are progressing in the South. In every city of any size they have several colored theatres that are doing capacity business.

\$40,000 Theatre Projected in Walla Walla

PLANS have been announced for two new houses in town tributary to Spokane, Wash.

Business men of this city are interested in the building of the Rose Theatre, being erected in Hillyard, a suburb. It will seat 250 and will be equipped with a new Power's machine.

Ground has been broken for a \$40,000 house, to be known as the Liberty, in Walla Walla, Wash. Contractor N. J. McLeod is to have the house completed before hot weather.

The Princess Theatre in Kellogg is being remodelled at a cost of \$8,500. L. R. Stritesky, of Spokane, is the architect.

George Peone has sold the picture theatre at Ione, Wash., to G. E. Widger and Arnold Reading.

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CONDUCTED BY H. S. FULD

Music for "The Fifth Commandment"

THE World Film Corporation has issued for the Julius Steger picture "The Fifth Commandment," a musical score of value to pianists in theatres booking the feature. In addition to the music specially arranged by M. Winkler by acts, musical cues for the various parts of the drama follow the musical arrangement for the five acts.

Carl Winter, the leading character in this drama, employs a song called "Castles in the Air." This wonderful and melodious strain is the theme; in fact, the basis of the entire story. In order to represent this story correctly in musical language, it is necessary to use this melody several times, and orchestra leaders should play same, where indicated on the program.

Act I.—1. Minuet No. 2 in G, by Beethoven. 2. Castles in the Air, melody (once through), by Lincke. 3. In the Garden, from the Symphony Rural Wedding, by Goldmark. (Play No. 3 until the end of Act. 1.)

Act II.—4. Ballet Suite from "Rosamunde" (once through), by Schubert. 5. Castles in the Air, melody, by Lincke. (Play No. 5 until Carl leaves for Rio de Janeiro.) 6. Good-bye, by Tosti. (Play No. 6 until the end of Act. II.)

Act III.—7. Phedro, overture (once through), by Massenet. 8. Castles in the Air, by Lincke. (Play No. 8 until end of Act III.)

Act IV.—9. Scenes Pitteresques, March and Air de Ballet, by Massenet. (Play No. 9 until "I Must Go Back; I Must See Her Grave.") 10. My Heart, at Thy Sweet Voice, melody, by Saint Saens. (Play No. 10 until end of Act IV.)

Act V.—11. Dawn of Love, by Bendix. (Play No. 11 until "I'm Going Upstairs to Dress for Dinner. Please Sing the Song," etc.) 12. Castles in the Air, by Lincke. (Until "Who Are You Who Dares to Talk to Me Like That?") 13. Novellette (once through), by Marquis. 14. Castles in the Air, by Lincke. (Play No. 14 until the end of Act V.)

Music Cues for "The Fifth Commandment"

Play whatever you think is in keeping with the dignity and subject of this picture, following the different scenes with appropriate music, either in a light vein or in a dramatic vein, as the scenes may require it. Be sure to play the chorus, and only the chorus, of "Castles in the Air," during the scenes specified hereafter and exactly on the cue.

Part I.—Begin to play chorus of song as soon as title of photoplay is displayed, until the first two characters, Carl and Alice, have been introduced. Following the sub-title, "Carl Sings 'Castles in the Air' to His Friends," et cetera, play chorus.

Part II.—When boarding house mistress receives telephone message, and goes upstairs to inform Carl, play chorus of song, until Carl stops playing the piano.

Following the sub-title, "In the Sunlight of Love, Singing Their Favorite Song," et cetera, play chorus of song and continue melody softly through this scene and the following until the old man passes at fireside.

Part III.—Following the sub-title, "The Doctor Informs Winthrop," et cetera, begin chorus very softly and soulfully during the scene where Carl's wife dies, until her family enters the room.

Following sub-title, "Years Have Passed, a Thousand Hands Were Stretched," et cetera, play chorus after Carl appears on platform and has made his bow; begin when he commences to sing chorus of "Castles in the Air."

Part IV.—Following the sub-title, "Friendless and Disheartened," etc., as soon as Carl rises to sing, play "Castles in the Air" until he stops.

Following sub-title, "His Sad Mission Fulfilled," et cetera, wait until Carl kneels at grave, then play softly, almost religiously, chorus of song, until change of scene.

When you see Carl and the harpist coming along the street, get ready to play chorus as soon as they start to sing and play; stop when they do.

Part V.—Following sub-title, "You Must Not Expect Money Here," et cetera, get ready to play chorus all the way through in strict tempo, softly and with much feeling, as soon as Carl begins to sing, the words of the chorus appearing on the screen; continue until harp player stops, even though Carl does no longer sing.

Following the sub-title, "I Am Sorry You Sent the Musician Away, Daddy," et cetera, begin to play chorus softly, as if the melody floated into the room from outdoors, and continue until the butler exits.

Following sub-title, "Alice, There Stands Your Father," etc., begin to play chorus, impressively and with much feeling, and continue all the way through until Mr. Steger, after bowing to the audience, has disappeared from the screen.

\$200,000 Cleveland Theatre Popular

CLEVELAND'S newest picture house, the Liberty, Superior avenue and 105th street, is a veritable palace of beauty in delicate old rose, gray and gold. Although the house is less than a month old, it has established itself with the theatre-going public of the East End. An orchestra of twenty pieces furnishes the music.

The Liberty is housed in a \$200,000 building and has a seating capacity of about 1,200. S. M. Hexter is president of the company; Harry Du Rosher, manager, and Marcel L. Deutsch, house manager.

Within a short time another new and magnificent stage setting will be installed at the Duchess Theatre, Euclid avenue, near Fifty-fifth street, Cleveland, Ohio. The stage setting is being painted by Louis Fett, and will portray a mammoth garden with natural flowers growing all around and fountain beds. Elaborate electrical effects will be used, so as to make the garden set look like a genuine California affair.

Equipment and an eight-year lease on the Doan Theatre, East 105th street and St. Clair avenue, Cleveland, Ohio, have been purchased from M. J. Greenbaum and associates, by Herman and Frederick Henn, former lessees of the Orpheum Theatre, East Ninth street, opposite Chester avenue.

<p>WRITE FOR SAMPLES AND PRICES</p> <p>MINUSA GOLD FIBRE...75c. PER SQ. FT.</p> <p>MINUSA No. 2.....50c. PER SQ. FT.</p> <p>MINUSA No. 3.....35c. PER SQ. FT.</p>	<p>BUILT BY BRAINS</p> <h1>MINUSA</h1>	<p>MINUSA CINE PRODUCTS CO.</p> <p>300 North Broadway St. Louis, Mo.</p> <p>Eastern Office—Times Bldg., New York City</p>
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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Music for "A Fool There Was"

THE following musical suggestions for the production mentioned are taken from the "Exhibitors' Bulletin," issued by the Fox Film Corporation. For those exhibitors who intend running any of the Fox feature films these musical programs should prove of valuable assistance. These programs are compiled by "Steve" especially for the Fox productions.

"A FOOL THERE WAS."

- 1—Theme.
- 2—Moderato caprice 2/4: Good theme and long.
- 3—When man enters office: Valse lento.
- 4—When woman falls from automobile: Appassionato 2/4.
- 5—When woman is lying on couch: Andante moderato. Good theme.
- 6—When man enters room with woman alone: Theme.
- 7—When man arranges to leave: 6/8 novelette (short).
- 8—When storm commences: Furioso (short).
- 9—The storm will soon pass away: Andante moderato.
- 10—Man alone in room: Agitato appassionato.
- 11—Boat scene: 6/8 bright; p and f according to action.
- 12—See what you made me you "Hell" cat: Theme.
- 13—Boat scene: 6/8 bright; p and f according to action.
- 14—When man takes "Vampire" by the arm: Theme.
- 15—When man puts gun to head: Agitato.
- 16—After they carry stretcher off boat: March 6/8; p and f according to action.
- 17—When woman approaches man leaning over rail of boat: Theme.
- 18—Two months later: Polka intermezzo pizzicato; p and f according to action.
- 19—Man reclining on woman's lap: Theme.
- 20—People on veranda: 6/8 novelette.
- 21—Man and woman alone: Theme; p and f according to action.
- 22—Hotel lobby: Valse lento. Good theme.
- 23—When young girl enters editor's office: Andante appassionato.
- 24—Man and "Vampire" alone: Theme.
- 25—Two women and man together in room: Andante. Good theme.
- 26—Vampire and man alone: Theme.
- 27—Bedroom scene: Andante.
- 28—Automobile: 3/8 moderato (minor).
- 29—A month later: Moderato intermezzo. (Auto scene, 5th ave.)
- 30—Man and woman alone: Pizzicato caprice.
- 31—When man enters room alone: Theme.
- 32—When man with beard enters room: Moderato andante; p and f according to action.
- 33—When man staggers through door: Andante. Very good theme.
- 34—Reception scene: Bright 2/4.
- 35—Man meets woman to take her to house: Andante.
- 36—Reception scene: 2/4.
- 37—When woman enter house: Andante.
- 38—When Vampire enters room where man and wife are: Theme.
- 39—When woman returns child: Andante appassionato. Good theme.
- 40—House party second time: 2/4; p and f according to action.
- 41—After they all leave room: Andante. Long and good theme.
- 42—When man comes down stairs on hands and knees: Theme.

If this schedule is followed the picture will gain in presentation.

Musical Program for "The Italian"

PHIL. H. ALDRICH, musical director of the Orpheum theatre, Flint, Mich., recently used in connection with the showing of "The Italian," a Paramount picture, a musical program which proved very satisfactory. His success will be of interest to pianists in other theatres booking the film.

"THE ITALIAN."

March, "Italian Songs," Borch.

Reel I.—"The Angelus," Massenet. "O Solo Mio," serenade, di Capua. "Venetian Serenade," Sudsi. "Florindo," from "Carnival Venetian," Burgheim.

Reel II.—"O Promise Me," de Koven. "Good Bye," Tosti. "Tarantelle" (dancing on ship), Rollinson. "O Promise Me" (for dream), de Koven. "Tarantelle" (dancing), Rollinson.

Reel III.—"Martha," selection, Flotow. "Dollar Princess," waltzes (according to action in picture), Fall.

Reel IV.—"Dollar Princess," waltzes, Fall. "Humoreske," Dvorak. "Hurry," Lake. "Der Teufel," waltz (according to action), Ascher.

Reel V.—"Der Teufel," waltz, Ascher. "Hurry," Lake. "Der Teufel," Ascher. "Russian Romance," Friml. "Meditation," from "Thais," violin solo, Massenet.

Reel VI.—"Rêve Angelique," Rubenstein. "Berceuse," from Jocelyn, Godard.

Music for "The Lily of Poverty Flat"

THE following music to accompany "The Lily of Poverty Flat," a World Film feature, in five parts, featuring Beatriz Michelena, has been arranged by M. Winkler.

Part I.—"Ramona," Indian intermezzo, by Johnson. 2. "Morning on the Plains," by Wheelock. 3. Agitato, by M. L. Lake. (Play No. 3 until the end of Part I.)

Part II.—4. "Wild Rosebud," by Tobani. (Play No. 4 until "Arrival at Poverty Flat.") 5. "Garden of Love," caprice, by Ascher. 6. "Venetia," a spring song, by Tobani. (Play No. 6 until the end of Part II.)

Part III.—7. "Laughing Water," intermezzo, by Losey. 8. A Little Story, by Zimmerman. 9. Noveletta, by Ambrosio. (Play No. 9 until the end of Part III.)

Part IV.—10. "Melody of Peace," by Martin. 11. Berceuse, by Iljinski. 12. "Hurry, No. 1," by M. L. Lake. (Play No. 12 until the end of Part IV.)

Part V.—13. "Sweet Jasmine," novelette, by Bendix. 14. "Ramona," intermezzo, by Johnson. 15. "Bright Star of Hope," by Robaudi. (Play No. 15 until the end of Part V.)

Orchestra Hall Opens in Chicago

ORCHESTRA HALL, Michigan avenue, between Jackson Boulevard and East Adams street, Chicago, recently remodeled throughout, opened May 1. The theatre will use Paramount service. The house is under the management of the Strand Theatre Company, an organization of business men in Chicago. E. C. Divine, A. J. Partridge and Edward Q. Corder are identified with the enterprise. Edward Q. Interrien has been appointed secretary and managing director.

Orchestra Hall, formerly the home of the Chicago Symphony Orchestra, will be conducted in policy similar to the Strand, New York City. Prices will range from ten to fifty cents for the evening performances, and ten to twenty-five cents for matinees.

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CONDUCTED BY H. S. FULD

Artone Will Make Pictures of Song Hits

THE Artone Film Company has been organized in Detroit, Mich., with a capital stock of \$100,000 to rent, sell and produce motion pictures. A feature of the new company will be that of making motion pictures of song hits or the picturization of songs.

In other words, the company will be able to offer theatre owners a vocalist who will sing latest songs while motion pictures describing the songs are thrown on the screen. The idea is certainly a new and original one. Everybody will recall the days of the colored slides that used to be shown by the ballad singers in the leading vaudeville houses.

The Artone company will make these pictures and will also engage the soloists, offering the complete combination to theatre managers. Already contracts have been signed with some of the leading music publishers in this country.

The officers of this new enterprise are men of prominence in the motion picture industry, who have studied the proposition closely, and who are sure to meet with success.

The president is William H. Goodfellow, a resident of Detroit for many years, and a pioneer in the motion picture industry in this country. The vice-president is Louis B. Jennings, a resident of New York, who is president of the American Film Laboratories, Inc., and vice-president of the Alliance Films Corporation.

The second vice-president is August Froebel, who has had considerable experience in both Europe and America covering every branch of the film business. The treasurer is William C. Canfield, a well-known Detroit young man, who is engaged in the investment business. The secretary is Francis Reno, a man of ability, who has been identified with the business for several years, and for the past six months has been Detroit manager of the Patheoscope Sales Company, which concern recently gave up its Detroit office.

Making motion pictures of songs is only one branch of the business. The company will also have the United States and Canada rights to a number of foreign films which promise to create a sensation in this country. The first one will be "Princess of India," for which orders are already pouring in. The next will be "Nero," which is said to be on the order of "Cabiria," the scenes having been laid in Italy.

The company is now looking around for a suitable location upon which to build a modern studio. It is also planning to open a studio in the east.

Stanley in Quaker City Celebrates Anniversary

THE Stanley Theatre, Philadelphia, is one year old this week and celebrates its first anniversary. Stanley V. Mastbaum, its manager, and leading spirit of the Stanley Company, has in one year jumped to the front ranks of the motion picture industry, making him now a national figure.

The Stanley was the first theatre in Philadelphia to raise the price of admission to twenty-five cents, and the standard thus set has enabled other houses to do likewise.

The Stanley shows first run Paramount program, interspersed with good comedies, educational and news films.

The orchestra alone is a musical treat, composed as it is of soloists captured from the leading musical organizations of the country. Two noted organists alternate with the orchestra in the musical program.

The following is the personnel of the Stanley Symphony Orchestra:

Conductor of orchestra—Harry W. Meyer (Philadelphia Orchestra).

Assistant Director—Albert F. Wayne (Chicago Opera Company).
Organists, Richard F. Bach (Stanley Symphony Orchestra); Rollo Maitland (Walnut St. Presbyterian Church).

First Violin, Alfred Lorenz (Philadelphia Orchestra).

First Violin, F. C. Cook, (Philadelphia Orchestra).

First Violin, David Nowinski (Philadelphia Orchestra).

First Violin, Benj. D'Amelio (Chicago Opera Company).

'Cello, Walter Schmidt (Stanley Symphony Orchestra).

Bass, John Fasshauer (Philadelphia Orchestra).

Flute, Hans Schlegel (Philadelphia Orchestra).

Clarinet, Albert F. Wayne (Chicago Opera Company).

Cornet, Fred Wagner (Philadelphia Orchestra).

Trombone, Wm. Schlechtweg (Philadelphia Orchestra).

Piano, Ignatius Kavanagh (Church of the Epiphany).

Timpany, Louis Eschert (Stanley Symphony Orchestra).

Theatre News From the Southwest

THE Olympic, Oklahoma City, has been sold by O. McLane to A. M. Goldstandt, formerly a clothing merchant. The new owner announces that he will enlarge the theatre and otherwise improve it, and that only feature pictures will be shown there in the future. A Radium Gold Fiber screen, such as is used in the Strand theatre, New York, will be installed.

Mr. McLane is interested in a motion picture theatre at Dallas to which he in the future will devote his time.

Last week the Metropolitan theatre, Oklahoma City, was transferred from stock to motion pictures, and the Overholser is now showing the Lyman H. Howe navy pictures, so that pictures now are the attraction at every local theatre, eight in all.

Fire which started in the Lyric theatre, Olive Hill, Ky., at 2 a. m. on April 23, destroyed the building at a loss of \$7,000. There was no insurance.

The new Crystal theatre at Eighth and Main streets, Little Rock, Ark., was formally opened on April 15.

The Crystal theatre was the pioneer in the line in Arkansas. G. Jorgenson, who now owns a number of picture theatres in Texas, conceived the bold idea that a regular theatre devoted exclusively to motion pictures was a financial possibility, and in 1908 he put his idea to the test, with flattering results.

The Crystal has changed hands, and is now under the ownership of J. R. Carter.

Books Accordeon Player Over Picture Circuit

THE Piedmont Amusement Company, through its general booking manager, W. R. Wilkerson, recently completed negotiations with Pietro Diero, the accordeon player, to appear for a week in every house throughout its circuit, covering a period of ten weeks, as an added attraction together with its general run of feature pictures.

The contract offered Diero was, without doubt, the most alluring he has ever received, and although reluctant at first to accept, it was made so attractive he affixed his signature to the same. Pietro opened at the Piedmont theatre, Greensboro, N. C., Monday, April 19.

Music and the Picture

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The Stage of the Strand Theatre in Summer Dress

THEATRE owners generally might well adopt some general scheme of stage or screen setting on a par with the one shown herewith of the premier picture playhouse of the country—the Strand, New York. For a summer setting it would be hard to find a more suggestive combination than this product of the brain of S. L. Rothapfel, managing director of the theatre.

The whole setting breathes an atmosphere of coolness. The fountains at the side, the Italian pergola setting, the flowers intertwined on the roof and along the front of the stage—all tend to make one think of outdoors.

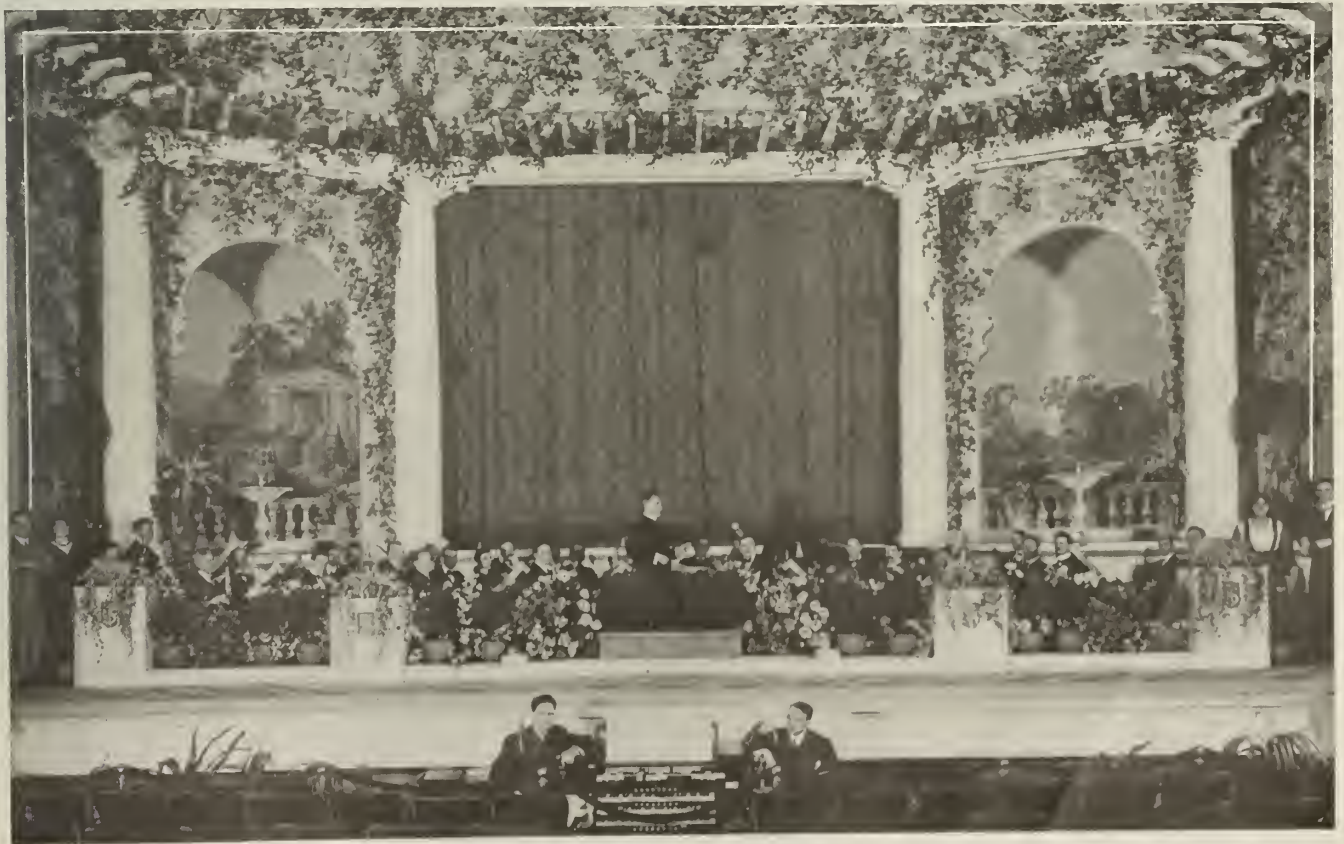
The entire ensemble of effects was first designed by Roth-

colored flowers, the red and the green of the roses predominating. In its entirety this piece of stage decorating is a masterpiece.

On the stage, seated, in this photograph, is the orchestra led by Carl Eduarde, on whose right is S. L. Rothapfel. Standing on each side of the console board of the large Austin organ are Messrs. Sisson (on the right) and Brigham (on the left), the organists.

Whiteside Free from Technical Faults in Music Scene

THE musical realism which has been a part of the technique in the taking of the scenes for "The Melting Pot," has extended to more than the actual playing of a symphony by an orches-



S. L. ROTHAPFEL, HIS MUSICAL STAFF AND THE ORCHESTRA OF THE STRAND THEATRE, NEW YORK CITY

apfel. The Lee Lash studios built the setting, Philipelli, of the General Flower Decorating Company, did the floral decorating, the fountains are from the Electric Fountain Company, and Kliegel Brothers arranged the lighting effects.

The double curtains, hanging in the centre and covering the screen, are of a dark green with a design in bronze, and they raise silently and disclose the screen ready for the picture.

A white trellis forms a striking background for different

tra of one hundred men in the "bit" showing the concert hall. It has even gone to the work of Mr. Whiteside and his leading woman, Valentine Grant, when the two are supposed to be playing together.

In an important scene the two play Felix Borowski's second mazurka. Mr. Whiteside, who does not play the violin, was so thoroughly drilled by Miss Grant that he went through with the entire number with proper bowing and finger work.

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Musical Program for Two World Film and One Paramount

PHIL H. ALDRICH, musical director of the Orpheum theatre, Flint, Mich., has used with success a program of his own devising for "M'liss," World Film; "The Goose Girl," Paramount, and the "Arrival of Perpetua," World Film. Mr. Aldrich has forwarded a schedule of the scores in hopes of their proving helpful to other orchestra leaders.

Mr. Aldrich declares that he and his associates endeavor to play to the pictures, but find it awkward to switch from one number to another. They find it hard to play in accordance with "the theme system," while using the orchestra, advocated by several writers in these columns from time to time. Mr. Aldrich states that he uses numbers in keeping with the general atmosphere of the scenes and takes them straight through, only cuing the "hurry" scenes. He also plays all waltzes to follow the action on the screen. His programs follow:

"M'Liss," (World Film)

March, "Echoes of Seville," Moret.

Reel I.—"Piervuettes," valse ballet, Smith; "Spanish Serenade," Op. 54, No. 1, Friml; "Der Teufel," waltz, Ascher.

Reel II.—"La Rose Noire" (introduction and No. 1 only), waltz, Aubrey; "Lecrime d'Amour," Barbirolli; Berceuse, Schytte; High Stepper Galop, Boehnlein.

Reel III.—Fascinating Night Waltz, Renyi; Quartette (Rigoletto), Verdi; Hurry, Luke; "Es War Einmal," waltz, Knecht.

Reel IV.—"Le Fete De Seville," suite Nos. 1 and II, Tavan; "Eternelle Ivresse," valse, Ganne; "Le Fete De Seville," suite No. III, Tavan.

Reel V.—No. 4 of same suite; "La Conchita" (for Spanish dance), Davis; "Oriental Roses" (during fire), Ivanovisi; Allegro, Luke; Russian Romance, Friml.

"The Goose Girl," (Paramount Film)

March, "Newport Belles," Ascher.

Reel I.—"Garden of Roses," intermezzo, Pratt; "Gypsy Love," waltz, Roberts; Hungarian March, Liszt; "Gypsy Love," waltz, Roberts.

Reel II.—"Songe D'Autumne," valse, Joyce; "Columbine," scene de ballet, Gruenwald; Hurry, Luke; "Twilight," reverie, Ayer.

Reel III.—"Twilight" (concluded); "Loving Hearts," gavotte, Moses; "O, Promise Me," song, de Koven.

Reel IV.—"L'Amour Tzigane," valse, Roberts; "Oriental Roses," waltz, Ivanovici; Hurry, Luke; "L'Amour Tzigane" (two strains); Nocturne, Op. 9, No. 2, Chopin.

Reel V.—Nocturne (concluded); "Weana G'müath," waltz, Schrammel; "Goodbye," song, Tosti; "Weana G'müath" (concluded); "O, Promise Me," de Koven.

"Arrival of Perpetua," (World Film)

March, "March of Marches," Van Praag.

Reel I.—"Dream Faces," reverie, Hollowell; "A Game of Tag" (for girls at play), Trinkaus; "Heart to Heart," melody, Ball.

Reel II.—Serenade, Op. 3, Herbert; "Titania," overture, Hindreth; "Rain Drops," intermezzo, Saumell.

Reel III.—Entr' Acte, from Mlle. Modest, Herbert; "Cupid's Caress, valse lenti, Roberts.

Reel IV.—Serenade, Didla; "Dawn of Hope," de Casella; "Sweethearts," waltzes, Herbert.

Reel V.—"Sweethearts" Waltzes (concluded); Romance Sans Paroles, Tschaikowsky; "Forget-Me-Not," intermezzo, Macbeth.

Song and Dance Hit Named After Charles Chaplin

"THE CHARLIE CHAPLIN WALK" is the latest song and dance hit. It is a new fox trot and is captivating all who hear it. No one who cares for dancing can possibly keep his feet still when the music is played.

The idea is taken from the funny Chaplin step, as the comedian is seen in the Essanay comedies. The song is published by the Harold Rossiter Music Company, of Chicago and New York.

Bartola Moves Into Larger Chicago Quarters

THE Chicago offices of the Bartola Musical Instrument company have been moved from the Schiller building to the Mallers building at South Wabash avenue.

The spaciousness of the new offices, which will occupy suite 710, will allow the installation of two instruments for demonstrating purposes.

The suite is now ready for occupancy, but it will be impossible to install the instruments before the first of June owing to the fact that the factory is so far behind in orders.

Many Airdomes Opened in St. Louis May 1

THE Savoy Airdome, next door to the theatre of the same name on Vandeventer and Morgan streets, St. Louis, opened on May 2 with an all picture bill, featuring Marion Leonard in "Romany Rye." The Savoy has heretofore run a mixed program of vaudeville and pictures, but like many other mixed bills has gone over to all pictures this season.

The Paris Airdome, Juniata street and Morganford road, St. Louis, opened on May 12. The Paris is not connected with any theatre; in fact, is so far from any theatre that the people in the neighborhood are sorry that the airdome cannot run all the year round. The Paris is an all picture show, and charges five cents all week, with a feature on Sunday, when ten cents is the price.

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The Right Kind of Music for Airdomes

NOW that the summer season is at hand, the same unsatisfactory conditions will be encountered by the average picture lover on going to the usual open air picture show. The modern airdome may have every conceivable innovation, every new appliance that would tend to enhance the comfort of its patrons, and yet, lack good music.

The motion picture industry has made such strides since last summer in almost every department, that there would seem to be no excuse for that bugbear, "poor music" this year.

Projection has made such strides that a throw of three hundred feet is no longer improbable, and the new Madison Square Garden show will have the longest throw hitherto attempted.

Many of the new airdomes have retiring rooms for their patrons, cushions on the seats that take the place of the old time benches, beautiful lighting effects around the enclosure, decorations around the screen, and then all this is spoiled by the management clinging to that most abominable combination, fortunately only met with in airdomes—a piano and a drum.

The old time converted store front theatre is fast dying out, and save for the small towns or in the outlying districts, is almost extinct. These theatres depended solely on the piano and drum combination, and as long as there was some sort of music accompanying the picture it was deemed all sufficient.

Theatres Gaining in Favor

Today the theatre that is gaining most in favor is that of the fifteen hundred to three thousand seat house. These houses have expensive organs and symphony orchestras of from twelve to sixty expert musicians, or both. There are even the theatres seating seven hundred that have a seven to ten piece orchestra. Then why should the airdome that seats as many, and often more than the large theatres, still be content with the piano and drum?

Theatres for the most part have raised the price of admission to ten cents, and on feature nights to fifteen and twenty-five cents. A few of the exclusively feature houses charge twenty-five and fifty cents, and there is one theatre in New York that charges up to two dollars.

The picture loving public being willing to pay these prices to see their favorite on the screen of a popular theatre, why not apply the same logic to the summer place of amusement?

An airdome having the advantage of being in the open, almost always cool after sundown, the men being able to smoke in comfort has, or should have the preference. If the same grade of pictures is shown in the airdome as is shown in the high-class theatre, why not give the patrons the same grade of music, and if necessary charge the same prices?

The show attractions being even, the airdome has the advantage and should be a great drawing card this summer. But this can only be, if the musical accompaniment to the pictures is equal in quality to that in the theatres.

It is doubly imperative in the case of the airdome to have music that can be heard about the outside noises; sometimes it is the rumbling of the overhead elevated road or the traffic on the streets; anyhow, the idea of the piano and drum is inadequate.

The piano can be heard by those in front when played normally but necessarily becomes a pounding when played so that those in the rear can hear the music (?). Needless to add the drum is heard in the rear.

Let us have real music in the airdomes as well as in the theatres.

Orchestra Installed in Spokane Theatre

AN orchestra of twelve pieces has been installed by Manager William Cutts at the Liberty theatre, Spokane, Wash., where a Wurlitzer-Hope-Jones organ has been furnishing all the music.

This is an innovation for this territory. The Arcade, since closed, used an orchestra of three to four pieces at one time, but other picture houses have been content to depend upon piano or organ accompaniment for pictures and vocalists.

The Liberty players are in charge of Charles Glaze, who comes from the Majestic theatre, Portland.

New York Pianist Plays at Minneapolis Theatre

EDWARD B. HORTON, musician at the Princess theatre in Omaha, Neb., has gone to Minneapolis, Minn., and the management of the Princess has been fortunate enough to get Professor Gruendler of New York to take his place.

Professor Gruendler was instructed by his physicians to come West for his health. To the mutual benefit of himself and the managers of the Princess he decided on Omaha as his stopping place.

Symphony Orchestra and Harpist Featured at Globe, Philadelphia

THE Globe, Philadelphia, which since the inauguration of its photoplay policy, draws large crowds, makes a special feature of its music. Besides a concert organ, there is a symphony orchestra of eighteen pieces, of which Chas. Klitsch is leader. Wm. M. Klais is organist and Jason Milton Jones, pianist. F. N. Nicoletti, one of America's leading harpists, gives harp solos during the performance.

Chester, Pa., is a town of 10,000 inhabitants, and has a theatre, the Grand Opera House, of 1,000 seats. It was formerly under the management of J. Fred Small, but on May 1 F. J. Myers became lessee and manager. This is a ten-cent house; many of its attractions are booked through the Exhibitors' League of Philadelphia.

THE BARTOLA ORCHESTRA

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Mallers Bldg., Chicago, Ill.

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Maine Pianist Arranges Successful Score for "Damon and Pythias"

AUGMENTED by an orchestra of twenty-five pieces furnished by the local lodge of the Knights of Pythias, the spectacular photodrama of "Damon and Pythias," Universal, filling an engagement at the Park theatre, Bangor, Me., recently, was unusual in many ways. It has the distinction of being one of the first of the photoplays to appear there at an advanced admission price of twenty-five cents, and it filled the theatre to capacity at each performance.

Local members of the order of the Knights of Pythias attended in a body, and during the engagement the theatre was tastefully decorated in red, blue and yellow, the colors of the order.

The incandescent lights in the large electric sign flashed the colors and near the entrance a large Pythian flag was hung. Inside long streamers of red, blue and yellow bunting added to the general attractiveness of the theatre.

Betty Bogrett, a lyric soprano, the wife of Manager Stephen Bogrett, of the Park theatre, aided in the musical program, and the twenty-five-piece orchestra gave a preliminary concert and furnished the incidental music for the production.

The arrangement of the incidental music follows:

Part I.—Overture to William Tell, Rossini.

Part II.—Intermezzo, Astarte, Mildenberg; March from the Symphony, Lenore, Raff; A Dervish Chorus, In the Soudan, Sebek; Idyl, Softly Unawares, Lincke.

Part III.—Suite Sigurd Josalfar, Grieg: 1. Introduction; 2. Intermezzo, Borghild's Dream; 3. Huldigung's March; Battle Music, Lake; Minuet in G, Beethoven; Reverie, Extasie, Ganne.

Part IV.—Pomp and Circumstance, Elgar; The Chase, Koelling; The Cherry in the Glass, Lincke; Valse Triste, Sibelius; Exerpts from the Ballet, La Source, Delibes; 1. Scarf Dance; 2. Danse Circassienne.

Part V.—Prize Song from Die Meistersinger, Wagner; Visions, Tschaikowsky; Grand March from the Opera Aida, Verdi; Melodie, Friml.

Adelbert Wells Sprague was the conductor.

Unusual interest is being taken in "Damon and Pythias," according to Manager Charles Stern of the Bangor office of the N. E. Universal Film exchange in this city, who has recently returned from northern Maine where he has booked it for a circuit of the smaller theatres there.

It is a more expensive production than the managers in that section have been accustomed to handling, but "Knights of Pythias" lodges in Presque Isle, Fort Fairfield, Houlton and Caribou have made a guarantee to the theatres of a certain amount of the expenses in order that the film might be shown there.

Introduces Organ Music at Harrisburg Theatre

PPETER MAGARO, manager of the Regent, 410 Market street, Harrisburg, Pa., introduced organ music in his theatre May 31 when an opening recital was given by J. Granville, formerly of the Strand theatre, New York City.

The instrument is a fine one of the Möller make, equipped with chimes and echo effects. It also has the unit orchestra attachment.

He proposes to have daily recitals during the regular performances and also to use the organ as an accompaniment to the pictures thrown on the screen.

Two Next Door Harrisburg Houses to Combine

TWO of the largest motion picture theatres in Harrisburg, Pa., the Photoplay and the Victoria, in adjoining buildings at 221 and 223 Market street, which for years have been operated under separate managements, are to be combined and altered so as to form one theatre which will be the largest house in the city, devoted exclusively to motion pictures.

James and Athens George, proprietors of the Victoria, the pioneer film men of Harrisburg, have announced that they purchased the Photoplay.

The two theatres are in the heart of the business district and each is on a lot a full block deep. The work of throwing the two houses into one will begin next week and will not interrupt the performances in the Victoria until the work is nearing completion and then it will take but a few days to combine the two houses, making of them one theatre that will have a seating capacity of close to 2,000.

The theatres are on the same floor level and have practically the same lines of construction. The George Brothers, a few weeks ago, took over the William Pen theatre, Thirteenth street and Thompson avenue, in a residential section.

Photoplay Theatres Here and There

(Continued from page 129.)

ILLINOIS

The Ottawa theatre, Ottawa, which has practically been out of use for the last couple of years, is about to take back its old place as one of Ottawa's chief amusement places. Burton S. Jordan, proprietor of the Orpheum theatre, has secured a lease on the building, and will move the Orpheum there from its present location on La Salle street.

A. O. Ely, sergeant of police, has secured a building permit for the erection of an airdome and moving picture theatre at the corner of Fortieth street and Waverly avenue, Sandsdown. The estimated cost is \$1,500.

The Irving, Buchanan, Boos Theatre Company of Chicago has leased the Dixon opera house for a year and will reopen the playhouse Sunday, May 30, with a high-class program of pictures and tabloid stock productions at popular prices. Davis Boos will be resident manager of the firm, which controls the Verdi and Mabel theatres in Chicago.

The airdome season has opened in Central Illinois and indications, so supply men say, are that the number of open air picture theatres will be larger this year than ever before.

Two airdomes already have opened in Springfield and both are doing good business. Henry Smith has opened an airdome at Ninth street and North Grand avenue and is showing to good crowds every evening. The Family Airdome at Eleventh street and South Grand avenue, has opened for the summer season. George Hopper, who managed it last year, is again in charge. He is showing Universal programs.

Thomas Scott opened his airdome at Jacksonville a few weeks ago, and reports a big early season business.

Ben Ferebaugh plans opening a motion picture theatre at Bushnell, Ill.

William Lambert, of Carlinville, Ill., is to open a motion picture theatre shortly.

Patrick Cody, of Virden, Ill., has begun the erection of a \$9,000 motion picture theatre building at Kinkaid, Ill.

Music and the Picture

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CONDUCTED BY H. S. FULD

Musical Score For Princess Romanoff

BELOW is printed a musical program for the Fox feature, "Princess Romanoff." This list of musical selections was arranged by Carrie Hetherington, of Los Angeles, and has been found to be entirely satisfactory.

Start with "Pastorale," by Bizet.
 Husband and baby—"Wedding Dance," by Lincke.
 Gives butler note—"Pastorale."
 Maid and butler—"Wedding Dance."
 Princess Romanoff—"Melody in F," by Rubinstein.
 Stuart Holmes—"Wedding Dance."
 Midnight—"It's Too Late to Forget You Now," by McCabe.
 Part chance played—"Louisiana Waltz," by Rider.
 Reception—"Geraldine," by Lodge.
 Doctor with baby—"An den Frühling," by Grieg.
 Mother receives torn note back—"Forgotten," by Cowles.
 Husband returns home—"An den Frühling."
 He proposes—"Last Night Was End of World," by Von Tilzer.
 Baby's mother—"In a Gondola," by Bendel.
 Nance O'Neil at phone—"Last Night Was End of World."
 Hangs up phone—"In a Gondola."
 Mother writes letter—"Pastorale," by Bizet.
 Nance O'Neil and Holmes—"No One Else Can Take Your Place," by Harris.
 Husband calls on Holmes—"Phedra," by Massenet.
 10:30—"No One Else Can Take Your Place."
 Husband stops Holmes—"Phedra."
 Husband returns to mother—"I Puritani," by Bellini.
 At bedside—"Notturmo," by Nevin.
 Nance returns to her home—"Last Rose of Summer."
 The man-hunt—"Andante," by Mozart.
 Russian Ambassador—"Cecile Waltz," by McKee.
 Countess Olga—"Modulation Waltz," by Brown.
 Meeting her prey—"Chrysanthemums," by Penn.
 Weaving the web—"Love Is a Weaver of Dreams," by Moret.
 My life is a lonely one—"Melody in F."
 Tell me your story—"Love Is a Weaver of Dreams."
 Then—"When the Moon Shone Down on You," by Smith-Kraus.
 He tells his story—"Kreutzer Sonata," 1st movement, by Beethoven.
 As days go on—"Why Did You Make Me Love You?" by Browne.
 Detectives at door—"Faust Overture," by Gounod.
 9:45—"Gondola," by Henselt.
 He tells her story—"Moonlight on Hudson," by Wilson.
 Two weeks later—"Soirees Waltz," by Nathan.
 Pall of dread—"Martha Overture," by Flotow.

Alfred G. Robyn Engaged As Rialto Theatre Organist

S. L. ROTHAPFEL, managing director of the new Rialto theatre at Forty-second street and Broadway, New York City, announced this week that he had placed under contract as organist for the new theatre Alfred G. Robyn, the well-known composer and director.

Through his musical compositions and his direction of many symphony societies, Mr. Robyn is probably one of the best known

organists in America. For many years he was director of the Apollo Club, Amphion Club and the Symphony Orchestra in St. Louis. He came East definitely five years ago to succeed Clarence Eddy as organist of the Tompkins Avenue Congregational Church in Brooklyn. This post he held for two years and is at present organist of St. Andrews Episcopal Church in this city. During the ten years of his directorship of the Apollo Club and the Amphion Male Chorus Mr. Robyn composed as well for Henry W. Savage the comic operas, "The Yankee Consul," "Yankee Tourist," "Princess Beggar," and "Jacinta."

For Sam Bernard "All for the Ladies," and for Kitty Gordon and Oliver Morosco "Pretty Mrs. Smith." He also wrote the interpolated numbers for the comic opera, "Baron Trenk," for F. C. Whitney. His songs have had world-wide fame, principally "Answer" and "You," while his pianoforte compositions comprise the world-famous "Manzanilla," "Concerto in C Minor," "Quintette in G Minor," "Four Impromptus—op. 38," "Menuetto," "Chansonette" and many others. His "Storm at Sea," composed for grand organ, is probably one of the best-known characteristic pieces in this country.

Lately Mr. Robyn composed the music for the Lambs' Gambol at the Century Opera House, and he is a prominent member of the Lambs' Club. He is at present also a director of his own school of music at 23 West Forty-second street.

Photoplay Theatres Here and There

(Continued from page 129.)

trees have been planted in the enclosure. E. Pasmegzolu is the manager of the airdome, which is owned by the Mozart Amusement company.

After four years of playing together in the orchestra of the McKinley theatre, at 2218 South Jefferson avenue, St. Louis, Lois Coughlin and Frank Panus were married recently. The young couple will continue to furnish the music for the McKinley, where they have become experts in selecting suitable music for any film projected, as well as playing the music in a very skillful and artistic manner.

The Hippodrome, Sixth and Walnut streets, St. Louis, has closed for the summer, after five weeks of Metro features, which succeeded the regular vaudeville season. Alf. V. Oldham, manager of the Hippodrome, returned to Louisville, Ky., his home, where he will give his attention to the various outdoor amusement enterprises with which he is connected in that city, until he returns to St. Louis in the fall when the regular theatrical season opens.

NEBRASKA

An airdome being completed at the Carter Lake Club in Omaha, Neb., will show World pictures throughout the season.

H. E. Hartwig, proprietor of the Bijou theatre at Seward, Neb., has bought the Lyric and closed it up. By owning both houses, he has control of the motion picture business in Seward and can concentrate it all to his principal theatre.

J. Longworth, of Schuyler, Neb., a prominent state exhibitor, called at the World Film corporation's branch office in Omaha the other day and concluded arrangements for a feature program. Mr. Longworth says business throughout the Middle West never was better than now.

The minute Omaha, Neb., "legitimate" theatres closed their season contracts they plunged into the motion picture business. There is much comment that motion pictures will exclude every

Music and the Picture

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CONDUCTED BY H. S. FULD

Predicts Motion Picture Operas

IN the attempt made by MOTION PICTURE NEWS and several film companies to furnish musical programs for pictures, Frank E. Doyle, a vocal instructor prominent in Boston musical circles, sees a sign of the coming of what he believes will be the most revolutionary feature the animated screen world has produced—motion picture opera.

"And it is not far in the future," says Mr. Doyle. "Something akin to film opera was written a year or so back by Chadwick in his incidental score for 'Everywoman.' Of course, the music will have to be almost wholly illustrative of action, mood having a small part in film stories.

"Mr. Griffith has recently predicted the million dollar film. Why is it beyond the vision of good judgment to predict that half of this million will be devoted to securing a musical score by some noted composer? And if the time is coming when the motion picture audience will seek out films by its favorite authors, that time will also see lovers of music flocking to the film theatres in larger numbers than ever before, because their favorite composers will be writing music for the screen shows.

"This is not overdrawn prophecy. It is only conservative looking ahead. And it is time right now for some composer to come forward to this new work."

2,500 Seat Theatre Will Be Built in Detroit

A PICTURE theatre will be built at the southeast corner of Grand River avenue and Bagg street, Detroit, Mich., by a company just organized, and headed by Harry Goldstein, of 22 East Forest avenue, to be known as the Astor Theatre.

The site is now occupied by the Wagner Baking Company, which will move to its new location on the opposite corner July 15. The Astor Theatre company has taken a lease of the property for forty years. Rent for the entire period of lease is said to involve more than \$500,000.

Work on the theatre building will start the latter part of July, and the theatre will be operating by January of 1916. There will be stores and the theatre on the first floor, while the second floor front will be for offices. The building will be 155 by 172 feet, and will cost \$225,000.

The seating capacity will be 2,500. The seating arrangement will be along the lines of the Majestic theatre, Woodward and Willis avenues, in which Mr. Goldstein was originally interested, having just disposed of his stock in that enterprise. There will be a \$35,000 pipe organ, a twenty-five piece orchestra, an electric fountain, and many other big improvements. He plans to leave this month on an extended trip to all of the principal cities of the country. C. Howard Crane, architect in the Dime Bank building, Detroit, is now at work on the plans.

Duzee Sells Five Theatres and Gives Farewell Dinner

Special to MOTION PICTURE NEWS

Minneapolis, June 16.

AS a farewell to his employees with whom he severs relations because of the sale of five of his theatres, C. E. Van Duzee, a pioneer film exhibitor in Minneapolis and long a worker for the best interests of the exhibitors, entertained the employees at a dinner in the Wonderland theatre building, 27 Washington ave-

nue South. Forty-five men and women were his guests. Several other exhibitors and film men were special guests.

The theatres which Mr. Van Duzee has sold are all enjoying a good business. The theatres and their new owners are: Majestic, 1326 Washington avenue, South, A. F. Hickman; Wonderland, A. J. Weisman; Joy, 38 Washington avenue, South, Frank Dillon; Isis, 30 Sixth street, South, Great Western Investment company, and Seville, 413 Hennepin avenue, Great Western Investment company.

Mr. Van Duzee has retained the Empress, Central avenue and Fourth street, and will continue as head of the Twin City Calcium company, 740 Temple Court building.

Silverman Breaks Ground for Another Theatre

Special to MOTION PICTURE NEWS

Harrisburg, Pa., June 16.

ISAAC SILVERMAN, who has just sold the Photoplay theatre, this city, to the George Brothers, owners of the adjoining Victoria theatre, who propose to throw the houses into one large motion picture theatre, has left the city for Altoona, where he and his brother, Jacob Silverman, owner of the Pastime theatre in the latter city, have started building a new picture house.

The Silverman Brothers, while continuing to operate the Pastime, at 1504 Eleventh avenue, Altoona, will operate also the new theatre which will be known as the Strand, and which will be located at Eleventh avenue and Sixteenth street.

It will be a modern fireproof building with a seating capacity of 1,800.

Finds Piano Renting More Satisfactory Than Purchase

DOES it pay to buy pianos for a chain of theatres in preference to renting them? John H. Kunsky, who has eight theatres in Detroit, says he finds it a better proposition to rent them instead of buying them outright. He probably spends seven or eight hundred dollar a year for rented pianos, but from his standpoint, he says this is better than laying out \$5,000 or more for pianos.

By renting them he is always sure of the very best instruments. If one gets out of order he immediately gets another. And then by renting a number of pianos, he gets a reduced rate per year.

St. Louis Exhibitor Orders Large Screen From Minusa

JOHN W. CORNELIUS has equipped his new Lyric airdome with the biggest projection screen ever used in St. Louis. The screen was made as a special order to fit the peculiar projection problem of the airdome by the Minusa Cine Products company, makers of the Minusa screens.

Orders Minusa Screen for Soldiers in Texas

A MINUSA Gold Fibre screen has been ordered from the Minusa Cine Products company of St. Louis, to be shipped to the 27 Infantry Amusement Tent at Texas City, Texas.

The screen will be used for the projection of pictures for the benefit of the troops stationed at Texas City.

Music and the Picture

Luz, Loew Director, Joins "News" Music Staff

FOLLOWING its policy of rendering every possible business service to the exhibitor that may contribute to the success of his theatre, MOTION PICTURE NEWS takes pleasure in announcing the engagement of Ernst Luz, general musical director of the twenty-five theatres which comprise the Marcus Loew Circuit, to conduct the Music Department of the Accessory News section.

The place of music as a factor in the satisfaction of a theatre audience and the consequent success of a picture is now universally recognized. Every exhibitor now takes care to provide *some* kind of music with the pictures that form his program—even if it is the wrong kind of music.

But appropriate music is, after all, an essential. And to get this, and know when he has it, is a problem that every exhibitor who is not as good a musician as he is a business man, has to meet.

It is to guide the exhibitor in the selection of his music, to supply helpful hints and suggestions to his musicians, to put at their disposal and his the services of an expert, whose entire time is devoted to composing musical programs to accompany motion pictures, that MOTION PICTURE NEWS has engaged Mr. Luz.

Mr. Luz is more than a musician. He is a motion picture musician. The difference is just about as pronounced as the difference between a stage star and a screen star. He has specialized for several years in *music for the photoplay*, and this specialized knowledge he will place at the disposal of every reader of MOTION PICTURE NEWS every week.

What is probably Mr. Luz's most important contribution to the field of photoplay music is the invention of a system by which he can supply, at short notice, the appropriate music for any theatre program in the country.

His method of orchestration makes it possible for any theatre, no matter what its musical facilities may be, to use his musical programs and adapt them to their needs.

The result of this for the readers of MOTION PICTURE NEWS will be that, whether they are using a piano, a four-piece orchestra or a twenty-five-piece orchestra, an organ or a one-man orchestra, Mr. Luz's instructions can be followed equally by all.

In addition to the musical program data which Mr. Luz will contribute regularly for the benefit of our readers, he will undertake to answer all inquiries relating to the musical phase of the photoplay theatre's life. Space will be set aside for the answering

of these queries and all exhibitors are invited to avail themselves of his musical ability.

Mr. Luz was born at Allentown, Pa., February 15, 1878, of German parents. He received his musical education from experienced teachers, and first entered the field as a professional in 1892, at Niblo's Gardens, Houston street and Broadway, which, in its days, was well known throughout the country, first gaining its extensive reputation by the production of "The Black

Crook," the first ballet of any importance introduced to the public on a large scale in the United States.

Mr. Luz entered the picture musical field in April, 1912, making a study of dramatic cuing of pictures with an augmented orchestra. He became musical editor of "Moving Picture News" in August, 1912.

Mr. Luz's studies required the entire knowledge of picture making from the scenario to the assembling department.

Mr. Luz has always considered motion pictures as the ultimate expression of dramatic expression, and advocates the treatment of the subject as an art demanding the highest talents from those engaged in its various departments. He believes in the best, in motion pictures and music for accompanying them.

Mr. Luz became musical director for Loew's Broadway theatre, New York, in March, 1913. Nine months later he was made general musical director, and now has a score of assistants under his direction.

Mr. Luz was the first musician to agitate the prepared orchestral and musical illustration to picture action, and the first to accomplish it with

augmented orchestra in daily change programs.

In the position of musical director for the entire chain of theatres of Marcus Loew, numbering some twenty-five in New York City and vicinity, Mr. Luz personally views all the films of the different programs as well as many feature films. In fact, every film that is shown in any of the Loew theatres has first been viewed by Mr. Luz.

Mr. Luz makes notes while viewing the films; these notes are turned over to his assistants, who in turn select from a library of over 10,000 volumes, Mr. Luz's personal collection, representing many years of research, the musical selections called for by these notes. How he does this and by what method he formulates the music plots used in connection with all the pictures shown each day in every Loew theatre will be illustrated in his contributions to this department.



ERNST LUZ

Musical Program for "Hypocrites" is a Success

THE following musical program, prepared by Philip H. Aldrich, director of the Orpheum theatre, Flint, Mich., was successful for "Hypocrites," a Bosworth film, when it was put on at that theatre:

Reel I.—"Nearer My God to Thee," hymn (once through). 2. "The Rosary," by Nevin (when Gabriel is seen at his work). 3. Largo by Händel. 4. "La Belle Roumaine," waltz by Ivanovici (for fête scene). 5. "Artist's Reverie," waltz by Aubrey (as soon as people become angry with Gabriel's statue and start to mob him begin at the Valse and play according to action on screen).

Reel II.—6. "Artist's Reverie" (continued on through scenes in same manner until Truth passes through gates). 7. "The Lost Chord," by Sullivan (during scenes of faces of congregation in modern church). Play No. 7 until the minister steps in front of altar, then end it with a chord—"A-men" fashion—and when the choir starts to march out play 8, "Onward Christian Soldiers," hymn, by Sullivan. (Play No. 8 once through and soften as choir disappears.) 9. "Melody of Peace," Martin.

Reel III.—10. "Melody of Peace" (continued 'till Gabriel's spirit arises and points upward); then 11, "Lead Kindly Light," hymn (once through); then 12, "Illusion Waltz," by Neve (until Gabriel and two girls reach flat place on mountainside); then 13, "Lead Kindly Light" (twice through—first time mf—second P.P.; then back to 14, "Illusion Waltz" (until one girl reaches top of hill and stretches forth her hands for help; then 15, "I Need Thee Every Hour," hymn (once through); then back to 16, "Illusion Waltz" ('till end of reel).

Reel IV.—17. L'Amour le Dira," waltz by Brown. (Play until Society scene); then back to No. 1 of Waltz. As soon as two dancers appear jump to second strain of No. 1 and play Allegro and forte until Gabriel and Truth; then soften and slow down 'till Love scene; then 18, "Love's Old Sweet Song," by Molloy (just a few bars of chorus) and run back into 19, L'Amour le Dira" ('till Modesty); then 20, "Hesitation Waltz," by Casella (played in 2/4 and 3/4 tempo, according to action on screen, until The Home; then 21, "Home, Sweet Home" (just a few bars); then back to 22, "Hesitation Waltz" (played according to action until scene in church); then 23, "Melody of Peace," by Martin (until minister is found dead); then 24, "Abide with Me," hymn (until end of reel).

Even a small reed organ works in with nice effect on some of the scenes.

Bartola Instruments Installed in Many Theatres

ON Wednesday, June 16, the Bartola Musical Instrument Company formally opened its new Chicago demonstrating hall and offices on the seventh floor of the Mallers building.

An excellent musical program was provided and Margaret Rebou supplied vocal music which added considerably to the entertainment. Among those present were: Val A. Reis, the largest piano dealer in St. Louis; Mr. Bennett, of the Twentieth Century theatre, Gary, Indiana; George Hines, of the Auditorium theatre, South Bend, Indiana; Isadore Bernstein, who operates two houses in Springfield, Illinois, and some fifty other prominent exhibitors.

The Glenn theatre, which has just been completed at Ninety-third street and St. Clair avenue, Cleveland, Ohio, and will be operated by Mr. Kausek, has been equipped with a Bartola Grand.

A Bartola Grand has been sold to Howell Graham, of the Majestic theatre, at Chattanooga, Tenn.

St. Louis Airdome Uses Two Orchestras

THE North Grand airdome, at Grand avenue and Natural Bridge road, St. Louis, under the management of Warner Brothers, is a very large place, and in order to make the attractiveness and enjoyment of the outdoor theatre as great as possible, two orchestras have been employed, one playing near the screen and the other near the operating booth in the back.

In this manner the patrons who come late and have to sit in the rear hear the music as well as those sitting down nearer the screen. The orchestra near the booth can also be heard from the street, which adds not a little as a drawing card for the airdome. The lighting system is arranged in a very clever way at the North Grand.

Instead of overhead wires the lights are placed on posts at intervals inside and all around the airdome, and is considered much safer than the other way in case of storms causing wires to break.

Many Pittsburgh Theatres Use Only Organs

MANY of the theatres in Pittsburgh have done away with orchestras at present and are using their organs exclusively.

There are very few of the theatres not equipped with organs in that section and these are proving big savers of money at a time when the summer parks are doing business and the theatres in the hot town are being deserted for the cooler sections of the park.

Russian Pianist Is an Added Attraction

AS an added musical feature at the Boston theatre, Boston, where Caroline B. Nichols and her Boston Fadettes orchestra play for the pictures, Josef Martin, a Russian pianist, who at the beginning of the war barely escaped arrest in Berlin, has just filled a return engagement.

Piano solos by an expert form an innovation in New England motion picture houses.

Minusa Screen Sold to Government for Pacific Coast

THE United States Army has ordered a ten by twelve-foot Minusa Gold Fibre screen to be shipped from the St. Louis offices of the Minusa Cine Products Company, to the office of the Quartermaster General in San Francisco, Cal. The screen will be used for the entertainment and instruction of the Coast Defence troops.

THE BARTOLA ORCHESTRA

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

HAVING convinced myself that music will be a positive factor in picture theatre entertainment, I have decided to conduct this department with the view to be of service to musicians who earnestly desire assistance in playing for the pictures. I feel that my experiences can be of use to the musicians in screen theatres and the exhibitor.

We have today many theatres in the United States wherein the cost of musical embellishments are the most costly part of the program. This would prove that music is certainly a factor. We might cite the influx of musicians as theatrical managers of the most renowned picture houses of today as a proof of the musical requirements necessary to that which is best in picture theatres.

Mr. Rothapfel, late of the Strand theatre, New York, who promises wonderful attainments in the future, and B. A. Rolfe, his successor, are examples of such musicians realizing the needs of the theatre.

It is true that in theatres managed by these men rehearsals are possible which lend much to the perfected and refined tone of their entertainment. I have made a special study of picture theatre entertainment and hope to make it possible for exhibitors who cannot run weekly shows to obtain good results.

The greatest drawback in the past has been the indifference of picture producers to assist the exhibitor in music and the picture. It is my desire to advocate their cooperation as well as to give them that which will make their efforts appreciated. This past indifference compelled me to take up an active orchestra leadership, wherewith to demonstrate the actual possibilities in picture playing. My endeavors were strictly confined to daily changed programs which necessitated the creation of that which is to follow in these columns.

I have gone through the time when pictures were nearly impossible to play on account of continued interchanging of scenes, to the present when 90 per cent. of the pictures hold forth an inviting hand to all that is good in music. In the past the good musical scholar was an impossibility in the picture theatre. Today he is a great necessity. It shall, therefore, be my duty to open a field of picture music to the better musician by creating for him a method of understanding whereby he will be relieved of the adverse criticism of the past.

Seeks Interest of Noted Musicians

I will therefore give a short outline of what I hope to accomplish. I shall endeavor to persuade capable and renowned musicians and musical directors to enter the field of picture music and give them through these columns the necessary assistance to make them successful in the work.

I shall endeavor to create a method whereby the exhibitor can be his own maker of musical programs for his picture in such a way that these musicians will be able to render them to his satisfaction, and the gratification of his audiences.

The lack of method for systematizing of this line of picture entertainment has been a great drawback to the cooperation of musician and exhibitor. I have consequently created such a method which I feel will be a medium capable of drawing together these two important elements of the picture theatre.

This will be an A B C method of picture playing which is in course of preparation. This work is so adapted that the average intelligent exhibitor will have no difficulty in preparing programs, and the advanced musician will have no difficulty in musically por-

traying them. This work, I hope, will create a universal understanding connecting the two important elements of today's most popular theatre entertainment.

It is also the intention of this work to make the four a week, semi-weekly or daily programs possible. This work shall be shortly offered to the exhibitor and musician by MOTION PICTURE NEWS, and followed by appendix publications in these columns.

We shall give musical plots of pictures on this page in advance of release dates for the exhibitors' supervision and study.

Certain musical publications specially arranged for motion picture work, adapted, composed and arranged by myself, are now on the press which will remove ninety per cent. of the present obstacles in picture playing. Announcement of this A B C music will appear later in these columns.

We intend through these columns to announce weekly pictures which show an exceptional adaptation to music, as well as announcing musical numbers which show an exceptional adaptation to pictures.

I would urge the exhibitor as well as the musician to confine all his troubles to this department, for his troubles may have been ours, and we, therefore, can help. Should the trouble be a new one, we shall be very glad to learn of it.

For this reason, we will open the question and answer department in these columns, meaning it to be of educational value to all interested in music and the picture. I can assure all that there will be no impertinent answers to any questions that might be asked, which we know to be the case in many such departments. All correspondence will receive courteous treatment and be answered as promptly as possible.

Bossner Solves One Disagreeable Feature Confronting Managers

W. FRED BOSSNER, new manager of the Park theatre, Boston, has already begun to work out his ideas there concerning lighter theatres. The dark theatre, he says, breeds things which the managers want to keep out of their houses—the pickpocket and other questionable characters.

Mr. Bossner had not been in charge of the Park long before one pickpocket was arrested. This was when the theatre was dark. Now a combination of green and red lights shining softly through artistic shades give the house a distinctive appearance without detracting from the light on the screen.

Mr. Bossner does not consider the problem solved; when he has reached a solution managers everywhere will be interested in the problems he had to face and his original methods of overcoming them. The Park is raising the standard of its audiences since Mr. Bossner took charge as a Paramount representative.

On a recent Sunday night the audience actually applauded a travel picture. The Pathé weekly has also been added to the regular program.

Bartola Grand Sold to Asheville Theatre

L. BLUMBERG, of Asheville, North Carolina, has been in Chicago during the past week for the purpose of equipping his new theatre, the Strand, which will open at Asheville during the month of August.

This is a four hundred seat house, with all modern improvements, and will be equipped with a Bartola grand instrument.

Eyster Handles Photo Player in Boston

GEORGE LINCOLN PARKER has just closed the Boston agency for the American Photo Player Company. The business is being handled by Loy R. Eyster.

Music for "Always in the Way," a 6-Reel Metro

I GIVE here a music plot of a Metro feature—"Always in the Way," the story having been taken from a song published by Charles K. Harris, Columbia theatre building, New York City.

The picture is very good and worthy of the greatest pains in the preparation of music. The showing of this picture in conjunction with proper music would give any theatre prestige.

Music Plot

Metro Feature, Mary Miles Minter, in "Always in the Way," in six reels; one hour and twenty-five minutes projecting time.

PART 1.

<i>Description of Music.</i>	<i>Musical Number Suggested.</i>	<i>Cue to Stop Number.</i>
1 Song	"Always in the Way" (Chas. K. Harris).....	Once through.
2 Waltz	(Any concert waltz).....	Man at desk looks at child's photo.
3 Desc. (Heavy)	"Tulip and Pansies" (Jacobs, Boston).....	"After six months."
4 Desc. (Leg)	(Any caprice, concert).....	"Mrs. North gives a birthday party, et cetera."
5 Song	"Always in the Way".....	Once.
6 Desc. (S-Hy Rom).....	"Heartsease" (Published by Remick).....	Connects reel one and two.

PART 2.

7 Waltz Lento (Leg).....	"Rosemaiden" (E. Schubert, New York).....	"The End of the Line."
8 Desc. (Hy)	"Roseblushes" (Published by W. Witmark).....	"They bring in a witness to the child's adoption."
9 Inter. (African)	"Sirocco" (Published by Witmark).....	"Reverend Goodwin and his wife leave, et cetera."
10 Desc. (S-Hy Rom).....	"The Witching Hour" (Published by Jacobs).....	"A stranger enters their door."
		Connects two and three.

PART 3.

11 Rom. Intro and Waltz.....	"Wedding of the Winds" (Remick).....	Bearded man in bed. Negro girl on screen.
12 Inter.	"Polar Star" (Published by W. Jacobs).....	"A week later."
13 Song	"Abide with Me".....	"The Sabbath."
14 Short Andante		End of singing.
15 Inter.	"Curly" (Published by Leo Feist).....	"Off in search of the diamond mines, et cetera."
16 Rom. Intro and Waltz.....	"Witches Whirl" (Published by E. T. Paull).....	"A token of remembrance, et cetera."
17 Zulu	"Ethiopia" (Published by Witmark).....	"The Zulu Chief, et cetera."
		Connects three and four.

PART 4.

18 Desc. (Hy)	"Sleepy Hollow" (Published by W. Jacobs).....	After natives miss chief's body.
19 Overture	"Caliph of Bagdad" (after first movement).....	Dorothy writes note.
20 Galop (Long and Heavy).....		Play concert.
21 Desc. (Hy. Path).....	"Cantalina" (Published by Cundy, Boston).....	After negro and native fight when Dorothy tied to tree.
		Connects four and five.

PART 5.

22 Waltz	(Any concert waltz).....	"Dorothy is introduced, et cetera."
23 Desc. (S-Hy)	"Silhouettes" (Published by Jos. Stern).....	"Blake, now a derelict, et cetera."
24 Tango	(Any tango)	Restaurant scene.
25 Desc. (Hy)	"Garden of Allah" (Shapiro-Bernstein).....	Couple stop dancing.
26 Waltz	(Any concert waltz).....	"Fate again intervenes."
		Connects five and six.

PART 6.

27 Desc. (S-Hy Leg).....	"Enchantress" (Published by Schubert).....	"She left here a week ago."
28 Waltz (S-Hy Leg).....	"Le Poeme" (Published by Jos. Stern).....	"Armstrong accepts the invitation, et cetera."
29 Inter.		Armstrong receives letter.
30 Song	"Always in the Way".....	"Memories of the past."
31 Desc. (Hy Rom).....	"Spring Dreams" (Published by Leo Feist).....	Dorothy stops singing.
		To End.

NOTE.—*Reel I.*—"Always in the Way" can be sung for the opening, the picture going on screen at first chorus. No. 3 must be slow and broad, with occasional minor agitated strains. No. 4 must be a light slurred number. No. 5 again suggests the song title. No. 6 is a slow number with pathetic suggestion.

Reel II.—Nos. 8 and 10 must be similar to No. 3. No. 9 must suggest the Oriental or the Native African.

Reel III.—No. 11 must be a waltz with a slow and sweet introduction. No. 12 must be a number lightly suggesting the Oriental. No. 13 anticipates the song "Abide with Me" as sung on screen. No. 14 can be any short dramatic andante. No. 15 is the same as No. 12. No. 16 is the same as No. 11. No. 17 must be positively of African Native suggestion.

Reel IV.—No. 18 is the same as No. 3. No. 19 must be an overture with much tympani work, as fighting with natives runs through entire number. Italian in Algiers or La Dame Blanche are also good. No. 20 is a heavy galop to continue action to cue. No. 21 is the same as No. 6.

Reel V.—No. 23 is a slow number, the appeal does not necessarily have to be pathetic. No. 25 is the same as No. 3.

Reel VI.—No. 27 is the same as No. 23. No. 28 should be a slow waltz with some strains in minor keys so as to retain a romantic appeal. For No. 29 any 2/4 Intermezzo will do. This number is used to make No. 30 stand out. No. 31 must be a sweet and slow number with a positive romantic appeal. Nos. 6, 7, 8—11, and 21, 22, 23 can be appropriately played on church organ when orchestra is to be relieved.

Every number suggested in this feature is a good and valuable number in picture playing and can be used over and over again. I have tried to simplify the above plot in notes as well as I can. With my coming A B C method few notes are necessary.

I shall be pleased to hear from any who may trouble with the above plot. Remember that all cues are points where you should stop playing the number making a direct segue into the next number.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THE EXHIBITOR AND MUSIC

TAKE it for a fact that music has been the greatest care of every exhibitor and the one part of his entertainment where-with he has met with the least success.

This musical discontent makes me feel that the exhibitor has tried, is trying and will continue to try until his efforts meet with success; for which reason I address the exhibitors with the view of obtaining their co-operation and support in my agitation for that which is necessary for the continued success and betterment of the motion picture theatre.

At a recent banquet given by film men in New York City, to S. L. Rothapfel, late managing director of the Strand theatre, he said, among many things, "I suppose I will be accused of riding a hobby when I say something about the combination of music and the pictures, but you will all admit the tremendous part that the music plays." Few exhibitors having been able to meet with marked success in the combination of music and the picture, gives him the privilege of calling it a hobby, but I can assure you it was Mr. Rothapfel's stock in trade and the stepping stone to his every past success. His knowledge of music has been to his great advantage.

To give every exhibitor the same opportunity, thereby creating legitimate competition in music, I place my views and methods before you hoping for your honest support and co-operation.

Picture Theatre vs. the Legitimate

The continued advance and improvement of the picture theatre has placed it in direct competition and on an equal footing with the legitimate. Why then is it not every exhibitor's right to expect the same assistance from the producers of his performance as is given to the working force of every so-called legitimate theatre, in advance of the playing company's arrival?

This advance information calls for all that is necessary for a perfect performance of each and every play in the form of plots, such as property, electrical or musical.

What do we get in the picture theatre? Nothing but advertising and an unknown quantity of film. Music must be thoroughly thought out and set up in advance. When this advance information is furnished, you, Mr. Exhibitor, will truly be a dangerous competitor to the best in the legitimate, and you will find yourselves catering to the refined and intelligent patronage of your communities.

Is it not therefore to the mutual benefit of the industry at large that a concerted movement be started to bring about such conditions? Mr. Exhibitor, it is high time that each and every one of you become managing directors of your theatres in spite of the fact you may not be practical musicians or operators.

The One Man Instrument

Nearly all exhibitors have been approached on the subject of the One Man Orchestra. The subject has been kept continually before me in the last year. I have heard repeated demonstrations on many different instruments, playing many myself and feel sure that some of the latest patents will fill a much needed want among exhibitors, whose seating capacity does not permit the weekly cost of an orchestra.

The lone picture pianist or the piano and drum are no longer picture theatre attractions. On the contrary, they have become

a musical insult to even the less intelligent audiences. No exhibitor should allow himself to believe that these instruments can take the place of an orchestra. That is far from true. When conditions are such that he can afford only two or four, not always capable musicians, such an instrument with one good performer will surely give him better musical results. Many of these instruments require only the services of a good pianist to get good results.

Others are so laborious for the player that the exhibitor has no end of trouble with performers after installation.

These evils are being corrected in some of the late patents, which when perfected will make them possible as an orchestral equipment, making them possible with orchestra and practical as an orchestra relief, for an overworked orchestra is monotonous.

The greatest drawback of all One Man Orchestra instruments is the faulty salesmanship shown in presenting their proposition as a cheap way of getting picture music results when it is really not cheap.

Every cheap instrument that I have heard has been good for nothing and those that were good cost real money. The price of admission to the picture theatre is continuing upward, consequently the picture theatre does not beckon for that which is cheap, but demands musical class. The one-man orchestra does cost money, but it is worth the price you pay for it.

In the larger theatre where the admission is fifteen cents and more, the pipe organ is the solution. It augments the orchestra, relieves the orchestra, and does away with that which is most abominable in all picture theatres, viz., the lone piano.

There is no limit to the results obtainable on the pipe organ, for it can be added to from time to time, always adding tonal effects that are new. While it is an expensive equipment it is lasting, and it holds out a welcoming hand to the best in music, requiring a musical student or master as a performer.

Objections to Pipe Organ

With all the musical possibilities known to the modern pipe organ, its monotone becomes tiresome if heard continually for an hour or more. The proof of this is found in the fact that the more progressive exhibitors and theatre managers use it as an auxiliary instrument.

In such cases it has seldom been necessary to decrease the size of the orchestra, but on the contrary business improvement has allowed the orchestra to be augmented. It is safe to say that no mechanical contrivance will ever supplant the orchestra in avoiding monotone musical entertainment.

The solution of the many one-man instruments, ignoring the piano, which is no longer a factor, must be decided by each exhibitor according to his seating capacity, the maximum admission obtainable and, above all, the class of audience he entertains.

I know of no one-man instrument that would not be an improvement over the piano or piano and drum. The latter combinations will surely keep the more intelligent patronage away, which is the audience wherewith the moving picture theatre of today will thrive.

Losses of the Past in Musical Speculation

No exhibitor can estimate the loss to himself when he fails to properly equip himself musically, even should he be playing to capacity, for a competitor may enter the field at any time who has made a study of the musical possibilities and surrounded himself with capable musicians.

After such competition starts to take your patronage it is impossible for you to equip yourself in short enough time to stay the tide of business, and were it possible you become an imitator, which is the best advertising your competitor can have. At this point you suffer the loss of musical speculation, for it is musical speculation to the exhibitor who has not given it proper forethought and study. You cannot properly equip yourself musically

in a day, week or month, under present conditions. It is therefore wise that every exhibitor give the music and the picture some serious thought in this time of peace, while he is still free from competition, at a time when musical speculation will not be a financial loss to him.

There has been in the past, and always will be, a tendency on the part of many to exploit the field of picture music. Less than two years ago prominent men in the picture game, as it was professionally termed then, remarked to me that no one who read music could play well for pictures. These same men are today searching with diligence for players who can read the right music at the right time for pictures. The time is past when we should use the piano. I can safely say that in the near future the piano fakirs will all be back on the street cars. Every manufacturer of instruments maintains a school of instruction and can only use capable performers.

The present patronage of the picture theatre demands good music, well played, which can only be accomplished by the best musicians. At the present time the best musical directors in this country are available for the picture theatre work and await the time when they can get such advance information as is necessary for them to know they can fill such positions satisfactorily and not to the detriment of their individual reputations.

When I say that a score of directors and musicians have suggested their apprentices to learn the work of picture playing, you will readily understand the fever of musical inclination which is now on, making me more positive that the next year will see every possible loss in musical speculation a thing of the past and the present musical troubles of the exhibitor reduced to a minimum.

A WOMAN'S SUGGESTION FOR MUSICAL SCORES

By Alice S. Burton

EDITOR'S NOTE.—*The following article, by Alice Burton, of Honolulu, an expert motion picture pianist, well known in the Hawaiian Islands, is a reply to one appearing in a recent issue from the pen of E. A. Ahern.*

First Idea: I think it advisable for the manager to give the pianist a rehearsal with the picture before it appears to the public. How many managers consider this necessary? What the pianist should do, is to study the names of the films to be played, which is in most cases the "cue" of what to expect—not always, but usually.

They should use ordinary common sense, and not play waltzes and jig music during a "death scene," or "love scene," of a picture, as so many do. The average pianist (like so many other lines of business) works simply on the get-the-money plan, and doesn't care what he plays; giving little thought to the artistic side.

Likewise, managers should demand proper music, and by so doing would increase their box receipts, for without doubt the music is the life of the picture. But why use different measures of different pieces, or play one piece in different tempo, as in Mr. Ahern's remarks on "Notre Dame"?

The changes in a picture are too sudden to allow of skipping from one piece to another, and also each picture has its own individuality, no matter what class of picture. For example: "Eyes so Blue and Tender" and "Unlit Sea" are alike, generally speaking, but the character of each picture is entirely different and requires a different musical setting for each.

If pianists hold the audience, they must make the picture interesting and restful, not discordant. I used for "When Sea" "Lorely," by Selig, using the one piece, the same as a background, for a picture, and improvised or composed to suit the different changes of the picture; modulating from one key to another, fitting each scene—either sad, or storm, and dashing of waves; ending with my original theme "Lorely."

For "Eyes so Blue" I used *Ronde d'amour*, by Westerhout. I did not have the song, and found this piece suited nicely, as it

was something of the song-ballad style of music; treating this picture likewise, fitting the different changes to suit the action of the characters.

When the girl denounces her would-be sweetheart, on the rocks, strong agitato movement, which requires an entire change of key. Then again, when he breaks the "Night Light" and "Sneaks into the room very slowly," staccato movement to chords, following his movements until he sees "her" on the shore below. Also follow her as she walks into the surging sea, follow every movement closely, until where she is found by her sweetheart, washed ashore, then very sad, pathetic melody, and finish with my original piece, letting the music die away. A silence over the entire audience—and many in tears.

"The Escape of Jim Dolan," my version of this two-reel Western drama ("Too Much Mustard") until jail scene, then improvise a "lento" movement, in same key, until breaking out of jail—entirely different key and movement—in A Minor; follow all changes closely until captured by the Indians; then full Indian music, suitable to war whoops, running and so forth, until he drops from his horse, then "Adagio" movement in C.

On the road to recovery, back to my original piece "Too Much Mustard," in key of F. I mean by "Composing" and "Improvising" musically. And it must be legitimate—not faked, as many do.

Some attempt this, and it sounds like a broken hurdy-gurdy; in this case, silence would be golden. Some very good effects for the picture may be obtained by a moment's silence at the right time and place. To play one piece from beginning to the finish of a picture is enough to drive the people and the manager out of the house.

The pipe organ is the most responsive instrument. A beautiful effect may be obtained when a lot of women are screaming, as in "Burning of Troy," by combining melodia, flute and voxhumana, viola-cello and echo-horn. You can follow the imaginary voices with the foot swell, using your pedal bass for the male voices.

If the picture pianist would only study effects a little more, managers would pay more, and audiences would certainly appreciate it. Put ragtime in its place; likewise all other music.

CHARLES FRANK, BOSTON PIANIST, OUTLINES SCORE FOR "WILD OLIVE"

PATRONS at the Park theatre in Boston are congratulating its new manager, W. Fred Bossner, for retaining as his musical conductor a man who has done so much for good musical accompaniment for pictures in Boston as has Charles Frank. Mr. Frank was at the old Orpheum, no being torn down, for several years, and was connected with vaudeville for seventeen years. He is a director who insists upon playing only worth while music for the films, and he believes the musical side of the film has a great future.

Mr. Frank and Mr. Bossner view the Paramount reels a week in advance of their showing at the theatre, and Mr. Frank has devised a code system in which he jots down the sort of music to be played with each section of the picture. His musical library is probably one of the most extensive possessed by any theatre orchestra conductor in the city, and from this library his orchestra since last December 7, has played 1,115 selections, the only repeats being the melodramatic hurries.

Mr. Frank has given the NEWS the following music plot for "The Wild Olive," playing at the Park:

While cast is being shown, "Solitude," waltz by Waldteufel. For the letter "Lovey Mary," by an unknown composer. For the Wild Olive caption, "Sleeping Beauty," Tobani; chopping down tree, "Butterflies," Steinke; for the fight, melodramatic hurry; after the fight, "Serenade," Pierne; interior change, "To a Star," Leonard; struggle, agitato movement; interior change, "Song of the Waves," Johnston; change to green shack in woods, "Mysteryosso"; change of scene to home, "Reverie," Vieuxtemps; morning scene, "Nightingale and the Frogs," Eilenberg.

At Norrie's escape, organ, waltz; ready at sunset, andante moderato; six months later, light music; letter, andante; exterior, waltz;

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"advise you" cue, andante moderato; change of scene, andante moderato (Mr. Frank allows his organist to select his own music, specifying only the movements he desires played); exterior fountain scene, orchestra resumes, "Bees," novelette by Jones; change to interior, "Twilight," Hallen; "In New York" cue, "Les Loinbains," Waldteufel; "He's Blind" cue, "Serenata," Cajani; at the table, "Nicoise," serenade, Volpatti; New York manager cue, "Evening Devotion," Kohler; auto scene, "Berceuse," Jocelyn; "That Evening" flash, "Bella," Waldteufel; slow action cue, "Romance," Wieniawski; this played to finish.

THE ONE-MAN-ORCHESTRA IS BEST FOR THE PICTURE

THERE seems to be one most important fact overlooked in the present rush to install the various forms of one-man-orchestras in the motion picture theatre. No matter how well known or famous the organist, no matter how expert the pianist, if the pianist or organist is not an adept at "playing for pictures," all their reputation and skill so evident when playing their respective organ or piano counts for naught when they try to play for pictures.

If the respective manufacturers of these one-man-orchestras would take an expert picture player, one who has served his time on the old standby piano, and train him to use their instrument for pictures, something might be accomplished that would be worth having from a box-office standpoint. But this fad, and it is nothing else, of taking an organist, famous for church or concert organ recitals, and letting him play one of these one-man-orchestras for the pictures in a theatre is nothing short of a joke, to say the least.

To be fair, there is nothing that sounds so well or would please the average audience more than a classical or an operatic selection played or rendered by a famous organist or pianist, for an overture or between shows; but where would these selections fit in for a straight drama or light comedy picture?

The scenes following one another in any picture would hardly allow for more than a few snatches from any selection, let alone the rendering of an entire selection. The adept picture player so arranges his music that the different selections are so blended together as to make a harmonious whole, and there is no getting around the fact that the concert player, whether he is an organist or pianist, cannot apply this same arrangement to his repertoire without some first practice or intently watching and learning from some expert picture player.

There is no reason why the average piano-picture-player cannot adapt his playing to one of these one-man-orchestras, and his rendition of picture playing one one of these instruments would only be a question of time before he could play his regular "piano stunts" with the addition of having an organ, and probably a ten-piece orchestra, at the command of his fingers on the keyboard.

When it is taken into consideration that the one-man-orchestra combines all the instruments mentioned, and one or two of them are combined with the piano in addition, these instrument are the logical musical equipment for the picture theatre. But only when played by a picture player. The concert organist or pianist must first learn to play for pictures.

PORTLAND, ORE., THEATRES TO MAKE MUSIC AN ATTRACTION

EARL RANSOM, drummer at the National theatre, Portland, Ore., has taken over the management of the Orpheum, at Seaside, for the summer season. Special music and vaudeville, in connection with Mutual Masterpictures, will be the attractions offered. Mr. Ransom is in touch with many clever acts, and intends to present only the best.

Mr. Ransom's plan is to secure the best musicians possible, and perhaps the location of his theatre, being at a seaside resort, will aid him greatly in securing good talent. The hours will be short, and he will pay his musicians liberally, in order to specialize in musical numbers. Among the acts, Mr. Ransom reports a zylophone duo, which will remain as a permanent attraction. He also plans to secure three or four of Portland's most noted pianists, during their vacation, and will perhaps head the list by Clifford L. Carney, for many years identified with Melvin G. Winstock, at the Peoples' theatre, now with Mr. Winstock at the National.

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Music and the Picture

Edited by Ernst Luz

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Musician Who Reads Fiction is Best Picture Player

PLAYING to the pictures might be called the musical problem of the age. Many find it difficult, while others develop it as a natural gift.

My many observations have shown that those musicians who are well read and are fond of fiction have the least difficulty in acquiring ideas for picture playing, even when their studies in music have not been so extensive.

The above is in most cases the reason why many capable players have met with little success in picture playing. It is a peculiar fact that most musical students will neglect every other study when striving for a musical education.

Reading Fiction Helps Players

Reading fiction is the last diversion the average musician will follow. He feels that all the necessary romance is to be found in his music.

Picture playing or setting music to pictures requires more or less imaginative inspiration, which cannot be acquired by a mere knowledge of music, no more than it is possible for a layman to acquire it by an extensive knowledge of pictures, but it is a combination of musical and picture knowledge.

It is not necessary that you have a Leipsic or other musical college diploma, but you must be positive that you have been and can be interested in fiction of a serious nature.

You might ask, Why fiction? Why will not actual sympathy felt for unfortunates or pathetic incidences of fact suffice?

Because they are facts and consequently do not cultivate your imaginative faculties, without which it is not probable that you can create a picture interest by a musical setting.

Cultivating Imaginative Interest

Truth is more wonderful than fiction, but we will all admit that the man who demands that he must be shown every detail before he will see or believe, is in business a cold-blooded proposition.

I am sure his nature would be a certain negative to that which is most beautiful in musical inspiration.

Having cultivated an imaginative picture interest, you need to make a musical research for numbers which will synchronize with your imagination.

This is the most interesting pastime in the study of music.

The player of the one man instrument has a wide latitude in picture playing, which he calls improvisation.

Improvisation is more or less a musical gift, there being no school or study whereby to acquire it. There are no rules to such playing, and therefore cannot be taught.

I would advise those trying to be proficient on the one man

instrument to put forth every effort to acquire musical improvisation.

Improvisation is more often the result of a lax memory in memorizing. It is again a result from a continued simplifying of numbers we find difficult to play as they are written. One man instrument players soon recognize a similarity in the arrangement of many numbers they play, some difficult, others easy, while the musical tone is similar.

The intelligent player will immediately study the reason, with the result that he has taken another lesson in improvisation. Every musician has heard a standard musical number played entirely wrong, yet in a beautiful style with perfect tone. Such a player is a master of improvisation.

Help to Improvisation

A help to improvisation is, therefore, a continued effort at memorizing, not allowing yourself to stop playing when your memory fails you, but substituting tone in rhythmical sequence, and a natural consequence when you make a continued effort at simplifying numbers to your musical ability.

We should never confuse improvisation with faking. Faking is the supposed art of playing without any musical knowledge, sometimes called playing by ear.

I have yet to hear a fakir who could improvise or play more than a few numbers in a pleasing manner.

Picture playing has placed a premium on those naturally gifted or adapted to improvisation, and they should be a valuable adjunct to the one man instrument, both of them being a valuable asset to the daily changed program theatre, where previous preparation of musical program is impossible.

An exceptional adaptability for memorizing is usually found among those who improvise well, for no picture is played in an entertaining manner entirely by improvised music. Excerpts from standard numbers or complete musical compositions should be used if you desire to entertain, improvisation being the method by which you drop these numbers where and when they are not in accord with the action on the screen—going back to such numbers and leaving them at will.

Orchestra Cannot Improvise

It is needless to say that such improvisation is impossible for the orchestra, for which reason orchestral accompanying of picture action is more difficult; in fact, impossible without prior preparation. Such prior preparation requires much forethought and an assurance of proper projection, which is so often neglected in the picture theatre.

There is no reason to doubt that an orchestra properly equipped can play to pictures even now, yet it must be admitted that it is a difficult problem. There is sufficient music of proper picture value in the market today, yet the orchestral arrangements are mostly all adapted for concert playing, which is often detrimental to the picture. The Cinema Music Company, of London, England, is now publishing music which is arranged especially for picture work. The numbers it publishes are not new or original, but standard numbers adapted and arranged in modern form for orchestral picture playing.

In the United States there is still apparent the desire of the average music publisher to exploit the picture theatre music, for

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the purpose of popularizing his latest song or instrumental publication.

When you figure that not as many as one in ten of these numbers are appreciated sufficiently by the public to become so-called "hits," is it a good policy to continue their use because their title may suggest some picture action or title?

Such numbers when popular have their value in picture playing, but should not be used continuously, for they will certainly cheapen the picture theatre.

We should encourage the publishers who show their inclination toward supplying the picture theatre with proper thematic music well adapted for the one man instrument and properly arranged for the orchestra. Since January 1 every prominent publisher has shown some inclination in this line, and with a continuance of this we can look forward to wonderful orchestral possibilities.

Music and the picture is today in its infancy, and with its growth we can look forward to results never before surpassed in musical history.

Music Plots for Vitagraph and Edison Features

I GIVE here music plots for the Vitagraph feature, "The Criminal," released July 3, and a 3-reel Edison feature, "The Tragedies of the Crystal Globe," released July 2.

Both of these pictures afford exceptional opportunities for the best or classical music, as can be seen by the numbers suggested. These numbers are especially adapted for pictures of this character, and while they are elaborate they will help the picture, when many other concerted numbers might detract from the picture action. These plots, if properly followed, will disprove the assertion so often heard, that it is impossible to play good music and follow the picture.

Vitagraph, "The Criminal," 3-reel Dr. Released July 3.

<i>Description of Music.</i>	<i>Musical Number Suggested.</i>	<i>Cue to Stop Number.</i>
1 Barcarolle	"Tales of Hoffman" (Feist)	Once.
2 Desc. (S. H.)	"Eleanor" (Sam Fox)	
3 Desc. (H. Ens.)	"Roses and Memories" (Snyder and Berlin) ..	"The owner of the apartments."
4 Waltz XXX	"Pomone" (E. Ascher)	Connects 1 and 2.

PART 2.

5 Inter.	"Desert Sands" (W. Jacobs)	"In the course of time."
6 Desc. (H.)	"Romance of a Rose" (W. Jacobs)	After "An honest man asked me to be his wife."
7 Hurry		Wells enters office with revolver in hand.
		After shot fired.
8 La Boheme Selection.....	(Ricordi)	Connects 2 and 3.

PART 3.

9 Desc. (H.)	"Heart to Heart" (Witmark)	Jim Wells arrested.
10 Waltz (Leg.)	"Springtide" (Chappell & Co.)	To end.

Edison, "The Tragedies of the Crystal Globe," 3-Reel Dr. Released July 2.

<i>Description of Music. . .</i>	<i>Musical Number Suggested.</i>	<i>Cue to Stop Number.</i>
1 Gavotte (S. H.)	"Amaryllis" (Pub. by Leo Feist)	"You will not meet your lover tonight, et cetera."
2 Maritana Selection.....	(Pub. by Carl Fischer)	Connects 1 and 2.

PART 2.

3 Forosetta Tarantella.....	(Pub. by Carl Fischer)	"Look again into the barbaric past, et cetera."
4 Desc. (H. Ancient).....	"La Retour" (Schirmer)	King embraces girl.
5 Agitate		"Spare him and neither shall have me, et cetera."
6 Melody of Peace	(Pub. by Carl Fischer)	Connects 2 and 3.

PART 3.

7 Egyptian Ballot No. 1-2, 3-4.....	(Schirmer)	"Does not this Arabian rose, et cetera."
8 Desc. (H.)	"Roses Honeymoon" (Witmark)	Until crystal globe scene.
		To end.

Notes.—Reel I.—Nos. 1, 2 and 3 must be quiet numbers with a romantic appeal bordering on the dramatic. No. 4 can be any concert waltz.

Reel II.—No. 5, any 2/4 intermezzo will do. No. 6 must be a slow number with an agitato movement in minor key. The more legato, the better. No. 8 is a selection from the opera "La Boheme," arranged in Paris by A. Gauwin and sold in America by Ricordi & Company, New York City. This number is very long and we do not play the parts from Letter R to W.

Reel III.—No. 9 is the same as No. 6. No. 10 must be a slow, dreamy waltz.

Notes.—Reel I.—No. 2 is a selection from the opera "Maritana," arranged by Tobani and published by Carl Fischer, New York City. Can be played concert with a possibility of cutting out last movement.

Reel II.—No. 3 is a Tarantella for concert work, not dance and can consequently not be played very fast. No. 4 is a slow number which suggests the Ancient or Barbaric. No. 6 is a slow number suggesting the religious. Similar to Haendel's Largo.

Reel III.—No. 7 is the Egyptian Ballet Suite by Luigini, four numbers on one as published by G. Schirmer, New York. This number is indispensable. No. 1 opening properly for the dancing on screen and the beginning of No. 4 fitting the death scene which closes the Arabian action on screen. The 2/4 movement of No. 4 must not be used.

No. 8 must be a slow legato number with a dramatic appeal, having the usual agitated minor strain.

TOY IS MILWAUKEE'S NEW HIGH-PRICE THEATRE

MILWAUKEE'S first and only high-price exclusive photoplay theatre is to be the new Toy theatre, now being constructed on Second street. This new photoplay house which, it is expected, will be formally opened during the first week in September, will contain 450 seats and will present only the very best and the biggest in the photodrama.

Two shows will be given daily, afternoon and evening. The prices will range from a minimum of thirty-five cents for the matinee and fifty cents for the evening performance, up, accord-

ing to the size of the attraction. All seats will be reserved and will be on sale at the box office two weeks in advance.

A large orchestra has been engaged and will play at all performances. Many new devices for the comfort and convenience of the patrons will be introduced.

Great interest has already been taken in the opening by society, and it is expected that the first performance will be one of the social events of the fall.

The house will be under the capable management of Edwin Bigelow.

Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

ORIGINALITY A NECESSARY FACTOR IN PICTURE MUSIC

IF, while at private exhibition of a feature for the purpose of setting a musical program, you became highly interested in a discussion of proper music with a second and third person, and one suggested that at the first appearance of French soldiers on the screen he had heard a beautiful and appropriate French number, the title of which he had forgotten, and when whistling the tune for you it turned out to be the "Mazel Tof," a Jewish number used at the end of Jewish wedding ceremonies, wouldn't it make you feel that the picture game was no place for a musician of intelligence or ability?

The above is but one instance of the ignorance coming to the writer's notice in the last five years.

While the actual impressions upon the layman are essential to the betterment of picture music, it does not mean that his suggestions could in any way help music and the picture. The time has come when the picture theatre requires more of the original and less of the reminiscent in picture music.

There is a vast difference in the requirements of the creator and the critic. The only criterion in the picture theatre after all are the box office receipts.

With the influx of more original ideas into picture theatre music the drawing power of the theatre will be ten-fold greater.

Picture Music Requires Entire Time

This requires that many musical minds be interested, not to give picture music a passing thought, but that they give it their entire time and study.

It is quite possible that a musical plot for picture screen action set-up according to the thematic requirements would be set to music by a thousand different musicians and leaders, none of them exactly alike, each and every musician or leader being able to inject a new and original idea into a similar thematic program without any possibility of musically detracting from the picture action.

With the view of giving musical originality full scope I have created and successfully used plots such as I give in these columns, not meaning them to be dictatorial, but a guide to the thematic requirements of the picture, giving the suggestions for musical numbers only for the purpose of showing the kind of number I would use.

Musical programs, without thematics or means whereby other similar numbers could be used when numbers suggested are not known or unobtainable, have been tried in the past and met with no success for the reason that such a method would give the musician no opportunity for a display of his originality, destroying every chance of competition, putting the picture theatre music on a single basis, whether it be right or wrong, good or bad.

It may be difficult to understand how when a musical program is good it still might be improved by another. Were I or any one to positively dictate a certain musical program, what assurance could any one have that it would be properly played, for it is common knowledge that the abilities of musicians differ greatly, and to have their efforts appreciated and make them entertaining, you must allow them to perform according to their ability. Dissecting the picture action or story into proper musical themes, is the only means whereby we can hope to get universal results in picture music.

Right to Suggest Picture Music

Until the present time everyone, regardless of his musical knowledge, feels it his right to suggest or dictate picture music, thereby simply creating musical confusion and discontent, making the solution of picture music more difficult, and the entree of the better musicians into the picture field more improbable.

The making of a thematic picture analysis is just as impossible to the musician as the making of a working scenario is to the average story writer.

Many exhibitors have told me that they have excellent musicians, but that they lack intelligence and do not obtain good results.

In picture making every department in its manufacture has a separate head, from the story writer to the assembling of the film for the market. In music we engage one head, we admit that he is competent as a musician, but because he is not a hundred other necessary things we say he is ignorant and we unjustly class him as incompetent.

We need a method wherewith we can get results from musicians because they are musicians, creating friendly competition among them, which is the means whereby it will be possible to get musical co-operation among them, laying the foundation for that which is admittedly new to music and creating a desire for the study of picture music.

The music plots and suggestions given in these columns have been made along these lines, the description of music being thematic abbreviations for the kind of music to be played between the cues mentioned. It is not necessary that one certain number need be used, for there are many numbers with similar theme ideas and when your repertoire is properly classified it is a simple matter to substitute numbers when more convenient. To many the description of music as given is not understood, for which reason notes are added to each plot.

With the completion of my A B C method for picture playing the notes as given will be unnecessary and the same space can be taken up by playing instructions.

Question and Answer Department

Beginning with next issue, we set a space for Questions and Answers, hoping that our readers will make free use of it. Through this department we hope to be a help to both musician and exhibitor, being always ready to answer all questions. Our best efforts will be given to make it educational as well as giving all necessary information asked for the betterment of music in the picture theatre.

It is our intention to be strictly co-operative, feeling certain that your views and our views aired thoroughly through these columns will result in creating a certain basis whereby picture music will become a positive factor in picture theatre entertainment.

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Music Plots for "Scandal" and "Cup of Chance"

Universal Feature, "Scandal," 5-Reel Dr., 4,210 Feet. Projection time, 1 Hr. 5 Min.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cues to Stop Number.</i>
1. Neutral (Firefly).....	Firefly Selection (Pub. by G. Schirmer).....	
PART 2.		
2. Desc.		Before or after "That Afternoon."
3. Desc. (L. Sent.).....	"Spring Thoughts" (Witmark).....	One and a half times.
4. Waltz (Len. Leg.).....	"Druid's Prayer" (Jos. W. Stern).....	Concert.
5. Desc. (H. Rom.).....	"Fairy Tales" (Eilenberg)..... (Pub. by Carl Fischer)	Connects 2 and 3.
PART 3.		
6. Inter. (L. Desc.).....	"Marcelle" (Pub. by Schubert).....	"News item." Wright's office scene. Telegram received.
7. Desc. (H. Path.).....	"Apple Blossoms" (Leo Feist).....	"Time brings recompence, etc."
8. Inter. (L. Cl.).....	"Starlight" (Chappell & Co.).....	After train scene.
9. Ens. and Waltz.....	"In Old Vienna" (E. Ascher).....	Connects 3 and 4.
PART 4.		
10. Desc. (L. Rom.).....	"Chrysanthemums" (Penn. Music Co.).....	"Several days later Robert received a letter." Robert receives telegram.
11. S. H. Rom. Intro. & Waltz.....	"Nero's Delight" (E. T. Parell).....	Family enters auto.
12. Desc. (S. H. Rom.).....	"Sparklets" (Sam Fox).....	Connects 4 and 5.
PART 5.		
13. Desc. (H. Dr.).....	"Chauson sans Paroles" (Tschaikowsky)....	Wife returns home from auto ride. Enters house.
14. Hy. Mysterioso		Austin exits garage. Lights cigarette.
15. Agitate (L. P.).....		Austin shot by husband while walking on sidewalk.
16. Desc. (H. Path.).....	"Rose Blushes" (Witmark).....	To end.

NOTES FOR "SCANDAL."—*Reel I.*—No. 1 can be covered with the selection from the opera "Firefly." When another similar selection is used a waltz or other light number must be set in for No. 2 to carry over to cue opening second reel.

Reel II.—No. 3 can be a slow 6/8 number. No. 4, a waltz lento; legato. No. 5, a slow, serious number.

Reel III.—Nos. 6 and 8 should be classy intermezzos in 4/4. No. 7 must be a slow number with the usual agitated strain in minor.

Reel IV.—No. 10, similar to No. 3. No. 11 must be a waltz with a slow, slurred melody as an introduction. No. 12 should be a slow number in major key.

Reel V.—No. 13 should be a slow number giving a dramatic or agitated effect throughout. No. 14 should be a mysterioso, not pizzicato. No. 15, a dramatic agitato which plays very long. No. 16 must be a slow legato number in minor key.

Knickerbocker Feature. Alice Brady in "The Cup of Chance." 3-Reel Dr. General Film Co. Release. Projection Time, 48 Minutes. Released July 21.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cues to Stop Number.</i>
1. Light Ens. & Waltz (not long).....	"Golden Sunset" (Pub. by Remick)....	Concert.
2. Desc. (Hy. Rom.).....	"Raff's Cavatina"	"You'll get her of course, etc."
3. Agitate (Light)		End of struggle.
4. S. Hy. Rom. Intro. & Waltz.....	"Adlyn" (Remick).....	Jack exits office with child.
5. Desc. (Hy. Rom.).....	"On Wings of Love" (Witmark).....	Connects 1 and 2.
PART 2.		
6. Inter-Trot (F. & P.).....	"Shawana" (Ricordi)	"Years later." Girl in Italian costume on stage.
7. Tarantelle (Light)		Girl stops dancing
8. Agitate		End of woman's fight with police.
9. Hy. Intro. & Waltz.....	"Spring, Beautiful Spring"..... (Jos. W. Stern)	Jack and sweetheart seated on sofa.
10. Sh. Egyptian dance.....	"Zallah" (Feist)	"Dorothea's mother investigates."
11. Desc. (Hy. Path.).....	"Adoration" (Carl Fischer).....	After vision at fireplace.
12. Light Inter. (Grecian).....	"Iris" (Witmark)	Hope falls from table.
13. Sh. And. & Waltz (Leg.).....	"Berceuse Lendre" (Stern).....	Connects 2 and 3.
PART 3.		
14. Desc. (Hy. Rom.).....	"Romance of the Rose" (Witmark)....	"Like the toast to the adorable Circe," et cetera. Hope reads newspaper article.
15. Inter. (Greek)	"La Guapa" (Stern).....	"After midnight."
16. Desc. (Hy. Path.).....	"Love and Passion" (Joe Morris)....	After "Come forth Ulysses, etc."
17. Desc. (Hy. Plaintive).....	"Amo" (Witmark)	To end.

NOTES FOR "CUP OF CHANCE."—*Reel I.*—No. 1 must be a waltz with a lively introduction. No. 2 must be a slow, serious number, very legato. No. 4, waltz with slow introduction. No. 5, similar to No. 2.

Reel II.—No. 7 can be any tarantelle not played fast. No. 8 should be a very long agitato or hurry; not too heavy. No. 9, similar to No. 4, the introduction being more serious. No. 10, a 2/4 Egyptian

number for a dance. No. 11, similar to No. 2, with a positive, pathetic appeal. No. 12 should be a 2/4 or 4/4 number of Grecian character. No. 13 must be the same as No. 4; the introduction must be short.

Reel III.—No. 14 is similar to No. 2. No. 15, same as No. 12. No. 16, similar to No. 11. No. 17 must be a very slow number in minor key throughout.

Music and the Picture

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THEME ADOPTION FOR PICTURE PLAYING

A THEME in music is a melody, usually short, with which the composer hopes to popularize his composition and around which he writes musical embellishments with a view of having his theme stand out more prominently.

Such themes are the result of the composer's temperamental moods, while the embellishments are the result of his musical knowledge and ability—in other words, the first is his inspiration, the other, theory.

In the adoption of music to the spoken drama, the theoretic part of the composition is dropped, the theme only being used, hence the term, "theme playing."

For many years many writers have claimed that on account of the picture being subject to so many interchangeable scenes, it was not practical to use musical compositions in their entirety and consequently we have the market flooded with books of themes or short extracts from standard musical compositions, very erroneously calling it picture music.

Theme Ideas

Theme ideas such as the above do not only belittle the picture, but constitute a gross insult to music as an art, and are detrimental to the betterment of music and the picture.

A picture dramatic story is the direct result of a theme of thought. Why then should not musical themes which are the result of temperamental moods inspiring their composers, synchronize with the picture?

The musical picture plots that appear in this department are based on the above being the fact. The description of music being a thematic analysis of the screen action, while the musical numbers suggested are the result of a thematic musical analysis of each number. When properly and intelligently done there should be no difficulty in having the two to temperamentally synchronize.

The cues as given designate the points in the picture where there are temperamental changes in the screen action. In pictures void of any musical or thematic suggestion the cues are guides as to how long each number should be played.

In making a thematic analysis of screen action we find that we have four classifications, viz.:

1. Introductory or descriptive action.
2. Characteristic.
3. Dramatic.
4. Suggestive.

Classifications Well Known

Excepting the suggestive, the above classifications are well known to music, the suggestive being an innovation of the picture theatre, brought about by the futile attempt of players to follow screen action with numbers having titles suggestive of the screen action, regardless of their temperamental or thematic value. It is gratifying to note that in the musical accompaniment of dramas the above idea or method is now more or less obsolete.

In comedies when such suggestion adds to the mirth of the picture, it is still rightfully in vogue and when properly done and not overdone it certainly meets with the approbation of audiences.

Suggestive music should not be misconstrued as that which is characteristic. Playing music which is known as of Spanish character to a picture suggesting Spanish customs, staged and costumed in Spanish vogue, while suggestive of that which is Spanish is termed characteristic, not suggestive.

The study of characteristic musical color in picture playing, is a very necessary and interesting study.

The very fact that many composers have written numbers, giving them titles suggesting foreign or oriental character, (personally classifying them as such) while their themes and tonal modulations are entirely foreign to the known requirements of such numbers, proves that this study is sadly neglected in both the theoretic or practical in music.

Characteristic Music Hard to Write

Few composers can successfully write characteristic music of more than one type. We therefore know our musical numbers by their composer, feeling assured that Tschaikowsky will give us the plaintive in the Russian; Wagner, the severely dramatic of Germany; and Gillet, the light or frivolous, characteristic in French music.

Of all characteristic music the oriental is the best known, for we have worthy compositions of this type of music by composers of every nationality known.

Oriental dances as well as oriental settings in spectacular performances have been very popular, consequently creating a market for music of such character, making its study profitable.

Its frequent use, with its character designation on musical programs has made it known to the public, consequently it has an intrinsic value in picture theatre music.

Dramatic music is the most studied in picture playing, many players thinking that when they have mastered some agitated and hurries, they are capable of portraying the necessary dramatic climaxes of picture action. They forget that such music is melodramatic, the real dramatic music expressing a much greater degree of seriousness.

Serious Dramatic in Music

After making a thematic or temperamental study of Wagnerian music you cannot help but know that which is seriously dramatic in music, for in all his themes and at all times when he is melodic, his music suggests the passion and fire of dramatic inspiration.

As a preliminary study take the "Evening Star" from "Tannhauser," which is possibly the most popular and least dramatic or melody or song of all Wagner music and see if you will not find more than melodic inspiration in its theme.

I cite Wagner not as the only writer of advanced dramatic music, for there are many others at the present time, all of whom must admit Wagner as the master of dramatic music.

While with the suggestive, characteristic and dramatic, we can obtain all the musical color pertinent to the picture and screen action, there still remains the greater portion of the picture to be thematically analyzed, consisting of the introductory or descriptive action necessary to picture clarification and plot development.

All musical numbers not having a positive suggestive, characteristic or dramatic value in picture playing can at some time be used as introductory or descriptive numbers.

While the numbers for this kind of playing are more numerous, we must remember that the temperamental requirements are much greater, for the musical appeal in introductory or descriptive playing may be the most frivolous, and again very serious.

While descriptive playing may call for a lively gallop at one time, it can and quite often does require the most plaintive adagio as a succeeding number. The thematic classification of introductory numbers is a necessary factor in the musical setting for pictures as well as the playing of such numbers, and will be taken up in the coming articles appearing in this department.

Theme adoption for picture playing is consequently an essential part of the work, when such themes with their component parts are selected and placed with the view of working on the temperamental senses of their hearers, thereby placing the audience into a more receptive mood, the music laughing when the picture laughs, and crying when the picture cries.

Music Plots for "The Puppet Crown" and "Don Caesar De Bazan"

Lasky Feature. Ina Claire and C. Blackwell in "The Puppet Crown," five reels. Projection time, one hour ten minutes. Released July 29.

<i>Description of Music.</i>	<i>Music Suggested.</i>	<i>Cues to Stop Number.</i>
1. Desc. (Light Regal).....	"Prince and Princess" (Witmark).....	"Princess Alexia."
2. 4/4 Inter.....	"Starlight" (Chappell and Co.).....	Four girls all sit on bed.
3. Desc. (Regal Rom.).....	"Heart Throbs" (Leo Feist).....	Connects 1 and 2.
PART 2.		
4. Light Love Song.....	"Un Peu D'Amour" (Chappell and Co.).....	Finish strain P.P. after Princess stops singing.
5. Sh. Br. Andante.....	.....	Princess takes guitar to play.
6. Light Love Song.....	Same as 4.....	Finish strain P.P. after Princess stops singing.
7. Short Waltz (Imitate whistling) .....	.....	"On a Moonlight Night," etc.
8. Pizz Polka No. (slow) ..	"Ballet Sylvia" (Leo Feist).....	After auto on screen. Girls stop playing instruments.
9. Desc. (Rom.).....	"Dawn of Love" (Carl Fischer).....	Connects 2 and 3.
PART 3.		
10. Gavotte (Regal).....	"Amaryllis" (Leo Feist).....	"The Princess comes home."
11. Inter. (For. Char.).....	"Porcupine Patrol" (Chappell and Co.).....	"The people learn of the new Tax."
12. S-Hy. Rom. Intro. and Waltz. (Leg.).....	"Spirit of Love" (J. Remick).....	Interior after carriage drives into palace gates.
13. Desc. (Hy.).....	"Serenade-Karganoff" (Schirmer and Co.)...	"That night Bob's shoe-lace becomes untied." Connects 3 and 4.
PART 4.		
14. Sh. 4/4 Inter.....	"Marcelle" (Schuberth and Co.).....	After Bob seated at table with King to decide on terms.
15. Minuet	"Old Time Flavour" (Carl Fischer).....	"The Court Ball." Duchess and Chancellor on screen while Bob and Princess on balcony.
16. Slow Hy. Gavotte.....	"Pompadour" (Witmark)	"The Uprising must take place tonight."
17. Minuet	"Don Juan" (E. Ascher).....	Officer on horseback exits palace gates.
18. Agitato	A.B.C. Set No. 4—A. 1 (Photoplay Music Co.).....	Officer on horseback re-enters palace gates.
19. Br. Hy.....	" " " —B. 2 (Photoplay Music Co.).....	Connects 4 and 5.
PART 5.		
20. Sh. Minuet	"Don Juan" (E. Ascher).....	"Down with the King," etc.
21. Hurry (Mob).....	A.B.C. Set No. 3—A. 1 (Photoplay Music Co.).....	Quick segue when second dance scene on.
22. Br. Plaintive.....	" " " —B. 2	After "Let the mob finish its work," etc.
23. Hurry (Mob)	" " " —A. 1	End of death scene.
24. Br. Plaintive.....	" " " —B. 2	Bob and Officer on screen alone.
25. Hurry (Mob)	" " " —A. 1	Officer falls dead in Bob's arms.
26. Desc. (Hy. Path.).....	"On Wings of Love" (Witmark).....	"It is worth dying," etc.

NOTES FOR "THE PUPPET CROWN."—*Reel I.*—Nos. 1 and 3 can be gavottes, the first light, while No. 3 should have a decided romantic appeal.

Reel II.—No. 9 must be an exceptionally long, slow number, with a romantic appeal.

Reel III.—No. 11 must be a 2/4 intermezzo of odd type; minor key preferable. No. 12 must be a dreamy waltz with a slow introduction.

No. 13 must be a slow legato number with a dramatic appeal. No. 15, a very long minuet.

Reel IV.—No. 16 must be a slow gavotte with a movement in minor key. Nos. 17 and 20 are short minuets. Nos. 18-19-21-22-23-24-25 are short melodramatic numbers.

Reel V.—No. 26 is a slow number having a dramatic as well as a pathetic appeal. Must have a melodious theme. Nos. 9-10-11-12-13 can be given to organ when desired.

Kalem Feature. "Don Caesar De Bazan." Four-reel Dr. Released by General Film July 26. Projection time, one hour

<i>Description of Music.</i>	<i>Music Suggested.</i>	<i>Cues to Stop Number.</i>
1. Bolero (Light).....	"Moskowski," Span. Dance No. 5 (E. Ascher).....	"The King and Don Jose."
2. Intro. & Waltz (Span.) ..	"España" (E. Ascher)	King gives money to dancing girl.
3. Desc. (S-Hy. Span.).....	"Dark Eyes" (J. Remick).....	Don Caesar at dice game.
4. Hurry	A.B.C. Set No. 6—B. 2 (Photoplay Music Co.).....	End of fight.
5. Habenera	"Dream Days of Seville" (Witmark).....	Connects 1 and 2.
PART 2.		
6. Hurry (Duel)	A.B.C. Set. No. 6—B. 2.....	Don Caesar protects Armor boy.
7. Neutral (Spanish).....	"Seville Suite" (Ricordi).....	End of duel. Don Caesar arrested.
8. Desc. (S-Hy. Span.).....	"Natalia" (Witmark)	Connects 2 and 3.
PART 3.		
9. Desc. (Hy.)	37—"Boreas" (Witmark).....	End of wedding ceremony.
10. Minuet .....	.....	"A reception for the Countess."
11. Desc. (S-Hy.)	"Twilight Whispers" (C. Fischer).....	Dancers stop.
12. Desc. (Hy.)	"Sunshine and Shadow" (C. Fischer).....	Once.
13. Agitato (Light).....	A.B.C. Set No. 8—A1—(Photoplay Music Co.).....	"The carriage awaits the Countess," etc.
14. Gallop (Very Light).....	" " " —B2	Don Caesar exits palace.
PART 4.		
15. Desc. (S-Hy.)	"Affection" (Witmark)	Connects 3 and 4.
16. Desc. (Hy.)	"Barcarolle-June" (C. Fischer).....	Guard shoots at Don Caesar while climbing garden wall.
17. Hurry	A. B. C. Set No. 6—B. 2.....	Concert.
18. Desc. (Hy. Ag. Path.)...	"Awakening of Spring" Bach. (Leo Feist) ..	Don Caesar enters room with Queen and Don Jose.
PART 5.		
19. Desc. (Hy. Ag. Path.)...	" " " —B. 2	Don Jose killed in duel.
PART 6.		
20. Desc. (Hy. Ag. Path.)...	" " " —B. 2	Don Jose killed in duel.

NOTES FOR "DON CAESAR DE BAZAN."—*Reel I.*—Nos. 3, 5 and 8 are slow Spanish numbers. No. 2, any Spanish waltz with an introduction.

Reel II.—No. 7, any Spanish suite as published by G. Ricordi or Carl Fischer, New York City.

Reel III.—No. 9 is a slow, serious number, with a positive dramatic

appeal. No. 11 is a somewhat less serious number than 9, nevertheless slow. No. 12, same as 9.

Reel IV.—Nos. 15 and 16 are the same as Nos. 11 and 12. No. 18 is a slow number with a dramatic as well as a pathetic appeal with a usual agitated strain in minor key. It is best when the minor theme is in the bass clef.

Nos. 11, 12, 15, 16 and 18 can be appropriately played on organ.

MUSICAL QUESTIONS AND ANSWERS

D. N. M., Muskegon, Mich.—Have sent you some of the plots you requested. In the near future I will be able to give you all the information you require. Hope to hear from you, telling me what success you have had with the crude forms I send you. In the future write to our New York address.

E. E. H., Syracuse, N. Y.—Pleased to hear that you found the musical plot of "Always in the Way" helpful and that you liked it. Am writing you as requested.

C. E. R., Chicago, Ill.—You will find many concert waltzes having slow introductions, which have a positive romantic or pathetic appeal. This is very valuable in picture playing. You can cover a pathetic scene with the introduction going into neutral or descriptive playing without any break in your number. The terms semi-heavy (S.-Hy.), heavy-romantic (Hy.-Rom.) or heavy-pathetic (Hy.-Path.) denote the degree of seriousness, which you obtain by selecting your number and the way you need play it.

When the term heavy is used you should look for numbers wherein minor keys are prominent, remembering that all such introductions must be slow. Most all Waldteufel waltzes have such introductions. You should avoid introductions of maestoso or allegro moderato movements, as they are better for ensemble (Ens.) or dramatic effects. "Adlyn," "Wedding of the Winds" and "Spirit of Love" waltzes, all published by Jerome Remick, New York City, are very good.

In making a research of your standard waltzes you will find many. Be sure that the introductions are melodious, otherwise they are good for ensemble effects only.

A B C SETS READY

THE Photo Play Music Company announces in this issue that six of its "A B C Dramatic Music Sets" are ready. These numbers are so arranged as to make it possible to follow dramatic action on the screen without a segue from one sheet of music to another, making it possible to play lengthy and difficult scenes without making a break in the music.

The sets all contain two or more numbers put together in the form usually required by the picture action. It is equally valuable to the pianist, one man orchestra player or orchestra.

Every set has an explanation of its picture value printed on the piano copy, with instructions for its use. Further detail will be found in the advertisement in this issue.

CHICAGO PENNANT COMPANY ENTERS FILM FIELD

THE National Badge and Pennant Company of Chicago, which for several years has been prominent in the manufacture of college and advertising pennants and badges, has entered the motion picture field.

They have made some attractive Charlie Chaplin pennants, which are for sale to the exhibitor at a low price, for use

in decorating his theatre when playing films in which this favorite appears. They are planning later to branch out manufacturing pennants for all the leading film favorites.

MUSIC FOR "AN ALIEN"

THE Paramount Pictures Corporation issues a musical plot to the Thos. H. Ince picture "An Alien."

The plot is identical with the music used at its initial production at the Astor theatre, New York City. The plot is not dictatorial, giving the musician full sway in setting music with which he is familiar.

As there are many changes in the first two reels care must be taken in selecting numbers from and to which quick segues can easily be made. For use in the pit the musician or leader can materially condense the plot making it more practical by writing the stop or segue cues on his music.

If possible see your picture with this plot in hand before your first performance and you will have no difficulty in getting good results with it.

The Paramount Pictures Corporation is to be commended for the issuing of this plot which should be a positive help to the player.

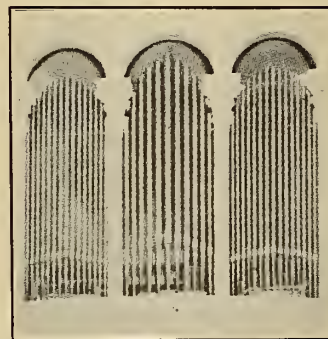
"ALLEN" MAKES FAKE MUSIC OFFER

A MAN who signs himself J. Allen, at the present time is touring the country saying he represents the Waterson, Berlin & Snyder Music Company, and offers a professional copy proposition to piano players in all moving picture theatres collecting from them a fee of one dollar for which he promises them a certain amount of copies during the period of one year. He is using the stationery of the company, which misleads the public.

If by chance the party should approach you the company asks you to cause his arrest and notify the Waterson, Berlin & Snyder Company, 1571 Broadway, New York City.

At the present time he is located somewhere in the State of Ohio.

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Just what you have been looking for. We specialize in Organ Show Pipes. Make your theatre complete by installing sets of Organ Show Pipes. Easily set up by anyone; experience not necessary. Write for full details to

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A. B. C. Dramatic Music

out any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies of the A. B. C. Dramatic Music.

SET NO. 1 is a set of three numbers for Premeditated Murder scenes, consisting of a new kind of misterioso, and agitato movement and a plaintive number for the aftermath.

SET NO. 2 consists of two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult.

SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

Prices: Piano, 10 cents a set. Small orchestra, including Cello and Organ, 25 cents a set. Full orchestra, 35 cents a set.

PHOTO-PLAY MUSIC CO., Publishers - - - - - New York Theatre, 1530 Broadway, New York City

Music composed and arranged for picture playing only. Entirely new. So adapted that dramatic scenes can be played correctly with-
out any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies

SET NO. 4, consisting of a light agitato and Dr. andante movement, is a musical illustration for domestic quarrels or agitation with a romantic or pathetic aftermath.

SET NO. 5 consists of 4 numbers, a pizz. misterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath.

SET NO. 6 consists of 2 numbers, a heavy misterioso and allegro-hurry. An excellent illustration for threatening action or plotting ending in confusion or excitement.

Howell Graham, Manager Majestic Theatre, Chattanooga, Tennessee, SAYS: "The music produced by

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has given my Theatre a standing envied by all my competitors."
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CHAS. C. PYLE, General Sales Agent, 710-11 Mallery Bldg., Chicago, Illinois
Factory, Oshkosh, Wisconsin

Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

THEME PLAYING AS USED AND ABUSED

THERE has been much discussion as to the use of themes in playing pictures, many advocating the repetition of certain numbers throughout the entire picture, giving as their authority the works of certain operatic composers and writers of classics, who have at times carried a certain motive through their entire compositions.

In most of such instances the motive is carried throughout for the purpose of popularizing such themes, hoping thereby to make the composition in its entirety universally known.

The instances when the above is necessary to the thought or meaning of the work are in the minority.

The picture theatre being a place wherein pictures should be made popular, I cannot fathom the idea of a repetition of the same musical number in a performance of one or two hours.

There was a time when the music in the picture theatre was considered only for the purpose of breaking the monotonous silence, while today it must be entertaining.

Themes Set to Characters

Some claim themes should be set to characters, following the characters throughout the picture with the same theme, while others claim that the setting of one theme to all action of similar seriousness is the more appropriate.

To illustrate, we will say that the female lead is a love-sick maiden and we select Mendelssohn's "Spring Song" as her theme, and knowing that such a lead is on the screen fifty per cent. of the time we might well say "The Fates preserve Mendelssohn's 'Spring Song.'"

We might call Schumann's "Traumerei" a number with a positive pathetic appeal and use it at all times when screen action is of a pathetic character, could we hope that the audience would enjoy its third or fourth repetition in one hour?

My experience has proven that both of the aforementioned methods are the abuses of theme playing.

These ideas originate from methods used in setting music to the spoken drama, for which a few themes are used at different times throughout the performance. We must not forget that the success of the spoken drama depends upon the lines spoken, the action simply supplementing these lines and the music used as an inspiration to the performer not necessarily to entertain the audience.

You can rest assured that no stage director would allow the music to detract from the stage by either very good or poor music.

Creation of New Methods Necessary

It is obvious that we should cease following old and obsolete ideas in picture music and create new methods and means for the picture theatre, which is a new form of entertainment and certainly new to music.

Themes will beautify a picture when legitimately or intelligently used. Not fifty per cent. of the pictures require or suggest themes and many of these make their use impossible without an inharmonious break in the music, which is certainly annoying to the lover of good music.

Themes in picture playing should be suggested by the screen action and repeated only when the development of the picture plot or story requires a repetition of such suggestion.

To illustrate, we can take the Metro feature, "Always in the Way." The Chas. K. Harris song "Always in the Way" is a theme positively suggested at the opening of the picture, again in the first reel when the child hears the stepmother reading the words and again in the last reel when the child, now grown, sees a copy of the song and is reminded of the past. This action leads up to the climax of the picture. Were this number played more frequently the theme as well as the suggestion would be lost, becoming tiresome to hear if for no other reason.

Still another illustration which I heard admirably worked out at the Strand theatre, New York City, can be found in the setting of the Paramount release "The Pretty Sister of José." In the second reel a character playing the violin is introduced. As this action is pertinent to the picture and runs throughout, a theme should be used and repeated for similar action twice in the fourth reel and for closing the picture.

Character Color and Screen Action

In the second reel immediately after the introduction of the violinist, the male lead, a Toreador, is introduced, for which the "Toreador Song" from "Carmen" is suggested, both in character color as well as screen action, its repetition at the bull fight in the fifth reel being appropriate for the same reasons. "The Toreador" song from "Carmen," suggesting march tempo, makes the number more valuable at the points mentioned.

Themes and their repetition, when used at picture suggestion, will not only make such picture action more impressive, but will give the performance that finesse which we should all strive for.

When themes are used they should be memorized numbers, or a separate copy of the number set at the proper place in the score. When memorized numbers are used there is a grave danger of cheapening the musical program.

The direction "Go back to No. —" is a very unsatisfactory method for setting music for pictures and the surest way of having your program musically ruined.

If your theme is worth anything at all to the picture or your musical program, it is worth buying in duplicate as required.

When performances are rehearsed in advance memorizing is possible and practical.

Use of Melodramatic Music

When melodramatic music is required, such as agitato, hurries, misteriosos or dr. plaintive numbers, the same number can be used throughout the picture, each suggestion being similar. A number when so used should be put aside and not again used for a week or more.

We should not confuse the melodramatic and the theme, for the melodramatic is illustrative while the theme is a matter of inspiration.

WARNER, FATHER OF WARNER BROTHERS, INSTALLS BARTOLA

Special to MOTION PICTURE NEWS

Chicago, Aug. 3.

D. WARNER, owner of the Niles Opera House, Niles, Ohio, is entirely remodeling his theatre, equipping it with a new entrance, new scenery and a Bartola Grand instrument.

Mr. Warner is the father of the Warner Brothers of the Standard program, which service he uses in conjunction with Paramount and Metro features.

"DIAMOND FROM SKY" MUSIC

MUSIC "Like a Diamond from the Sky," published by the Cadillac Music Company, 1416 Broadway, New York City, has been received. The number is composed by Leo Wood and Leo Bennett, inspired by the American Film Company's serial release "A Diamond from the Sky." The title page contains a cut of Lottie Pickford.

Music Plots for "Chalice of Courage" and "Girl from His Town"

THE two plots here given are pictures wherein the musical requirements are distinctly different. The American feature, "The Girl from His Town," is of light tuneful character. Much of the action takes place in the theatre at which points the music is suggested by screen action. The paramount feature in the picture is its beautiful sets; the music should consequently be equally beautiful and sweet. The V-L-S-E feature, "The Chalice of Courage," is a serious and heavy drama requiring that the music should be heavy and dramatic. As it is a high tension picture, the music should endeavor to maintain the tension of seriousness throughout, relieving its monotony at the points designated by Inter.

American Feature, "The Girl from His Town," four reels. Projection time one hour. Released by Mutual Film Company August 5.

1. Inter. (L. Desc.)....."Galant Badinage" (Ricordi and Co.).....After "Owing to a railroad accident, etc."
2. Lively Church Song.....Once.
3. Waltz "Valse Marie" (Joe Morris).....Party gets on coach.
4. Inter. (L.) "Babette" (Cundy and Co.).....Theatre box scene.
5. Medley 2/4 Song..... "Honolulu by the Sea" (McKinley Music Co.).....Connects 1 and 2.
- PART 2.
6. Waltz "First Love" (J. Remick).....After "What will you take, little boy?"
7. Oriental 2/4 "Zallah" (Leo Feist).....Actress in ballot costume. Exits dressing room.
8. Polka-March, Toe Dance..Folies Bergere—Lincke (Jos. W. Stern)....Star re-enters dressing room.
9. Waltz (L.) "Artist's Life" "Dan shows Ruggles the sights."
10. Medley 2/4 Same as 5.....End of stage scene
11. Polka Same as 8.....After toe dance on stage.
12. Desc. (L. Rom.)..... "Shadowland" (Leo Feist).....Connects 2 and 3.
- PART 3.
13. Inter. (L. Desc.)..... "Wedding of Rose" (C. Fischer)..... "Dan decides to make a last visit to Letty Lane."
14. Waltz (Leg.) "Cecile" (Ricordi and Co.)..... "The Duchess of Breakwater gives an open air, etc."
15. Slow Egyptian Dance.... "Dance Oriental" (Schirmer & Co.).....End of Egyptian dance.
16. Sent. Song Once.
17. Desc. (L. Rom.)..... "Pond Lillies" (E. Ascher)..... "The boy and girl from our town."
18. Polka Intro. and Waltz
(Slow) "Golden Sunset" (J. Remick & Co.).....Connects 3 and 4.
- PART 4.
19. Desc. (S. H. Rom.)..... "Eleanor" (Sam Fox Pub. Co.).....Dan exits from Ruggles.
20. Medley 2/4 Dan picks up handkerchief from floor in restaurant.
21. Desc. (S. H.)..... "Love in Idleness" (C. Fischer).....Ruggles enters automobile.
22. Presto (Duels) No. 5 Lake Dramatic Music (C. Fischer)....Shot fired.
23. Sh. Andante Intro. and
Waltz "Confidence" ("Waldteufel") (C. Fischer)...To end.

NOTES FOR "THE GIRL FROM HIS TOWN."—The music selected must be melodious and light. The action at no time is very heavy.

Nos. 1, 4 and 13 are to be descriptive intermezzos, 4/4 tempo preferred. Nos. 5, 7, 8, 10, 11, 15 and 16 accompany stage action on

screen; tempo must be taken from screen. Nos. 17, 19 and 21 must be slow numbers in major key; not serious. No. 9 must be a very light waltz. No. 14, a slow, dreamy waltz. There being no pathos or great contrast in screen action, the music should be made as sweet and entertaining as possible.

V-L-S-E Feature. Vitagraph, "Chalice of Courage," six-reel drama. Released August 9. Projection time one hour 24 minutes.

1. Sh. Light Introduc. and
Waltz (Light Stac.).... "Romany" (Shapiro-Bernstein)..... "The Last Dance."
2. Home, Sweet Home, in
waltz time Dancers exit hall.
3. Desc. (Hy. Rom.)..... "Pansies" (Witmark)..... "Armstrong is called, etc."
4. Inter. "Roma" (Chas. K. Harris)..... "Three weeks later."
5. Rom. Intro. and Waltz.. "Wine, Woman and Song"..... "Off on the prospecting trip."
6. Inter. (W.) "Aisha" (Berlin and Snyder).....When woman and horse fall over high cliff make abrupt pause.
7. Desc. (Hy. Plaintive).... "Longing" (Witmark) Connects 1 and 2.
- PART 2.
8. Waltz, very Hy. and Leg.. "Song D'Automne" (E. Ascher)..... "Five years later. In Phila."
9. Desc. (4/4 Inter.)..... "Annette" (Church & Co.)..... "That evening Armstrong meets Enid, etc."
10. Light Romantic (End 10
with piano imitation).. "Spring Thoughts" (Witmark)..... "Off for the mountains."
11. Inter. (Light) "Lady Chauffeur" (Joe Morris).....After party camping.
12. Waltz (S.-Hy. Leg.).... "Le Poeme" (Jos. W. Stern).....Connects 2 and 3.
- PARTS 3 AND 4.
13. Desc. (Hy.) "Romance"—Tschaikowsky (G. Schirmer & Co.).....After vision scene of Enid and Armstrong at river.
14. Inter. (Light, Waterfalls) "Dew Drops" (Witmark)..... "A thousand pounds of bear, etc."
15. Waltz (Leg.) "Old Cremone" (Chappell and Co.)..... "Starting for home, etc."
16. S.-Hy. (Wind - Thunder-
Lightning-Rain) No. 2—Lake Dramatic Music (C. Fischer)... "Caught in the Narrows, etc."
17. Agitato-Galop No. 4—Lake Dramatic Music (C. Fischer)... Rescuer and Enid come out of river.
18. Desc. (S.-Hy. Rom.).... "Affection" (Witmark) "Next morning. Snow bound."
19. Waltz "Brunette and Blonde" (Waldteufel), (C. Fischer) After "That afternoon. Woman's curiosity."
20. Desc. (S.-Hy.) "Endearment" (Jos. W. Stern).....Connects 4 and 5.

(Continued on page 132.)

Music Plots for "Chalice of Courage" and "Girl from His Town"

(Continued from page 131.)

- PART 5.** "Again the East goes West."
 21. Desc. (Light Rom.)....."Land of Romance" (Witmark).....Newbold at table tells story to Enid.
 22. Desc. (Hy. Path.)....."Serenade"—Rubinstein (G. Schirmer and Co.).."The same evening."
 23. Waltz Len. (S.-Hy. Leg.).....Connects 5 and 6.
- PART 6.** "Meanwhile on the mountain top."
 24. Desc. (Hy.) "Solvejg's Song"—Grieg (C. Fischer)..... "With the sunrise."
 25. Inter. (4/4 Light)..... "Fluttering Fancies" (Cundy and Co.)..... Armstrong at cabin. Enters.
 26. Desc. (Hy.) "Russian Romance" (G. Schirmer and Co.).."You have lived in this cabin, etc."
 27. Agitato A.B.C. Dramatic Music—No. 3, A. 1..... After Newbold enters cabin.
 28. Sh. Dr. Hy. Andte..... A.B.C. Dramatic Music—No. 3, B. 2..... Enid exits. Two men in room alone.
 29. Hurry A.B.C. Dramatic Music—No. 3, A. 1..... Kirby enters. End of fight.
 30. Desc. (Hy. Rom.) "Meeting" (Witmark) After "Clearing skies."
 31. Waltz Lento (Leg.)..... "Sphinx" (Chappell and Co.)..... To end.

NOTES FOR "CHALICE OF COURAGE."—In this picture all numbers must be serious and numbers that play on the senses of the hearer. The intermezzos must not be lively or common; not being positively needed they are used to break the monotony of the other slow, heavy numbers.

No. 2, "Home, Sweet Home" should be played in waltz time and added to No. 1. Nos. 3, 18 and 30 are all slow, serious numbers, very legato, with a romantic appeal. No. 5 must be a waltz with a slow

introduction. No. 7, a slow number; should be in minor key with sustained theme. No. 8, a very slow waltz in minor key. Nos. 12, 15, 23 and 31, all slow legato waltzes, not necessarily in minor keys. Nos. 10 and 21 can be slow 6/8 numbers. Nos. 13, 22, 24 and 26 must be very slow legato numbers with agitated movement in minor key if possible. Nos. 18 and 20 are slow numbers, not necessarily in minor key. Nos. 4, 6, 9, 11, 14 and 25 must be class 2/4 or 4/4 intermezzos, not slow, yet not fast.

QUESTIONS AND ANSWERS

Frank H. Anderson, Venice, Cal.—Received your letter and your music suggestions for the Vitagraph feature, "The Island of Regeneration." Having never seen the picture I cannot judge the value of the music to the picture. As a musical program it could not be better. I cannot publish it, as you have failed to give playing instructions, such as cues to start or stop the numbers. Send us another with proper instructions for playing.

A. S. B., San Francisco, Cal.—We found many interesting points in the copy of letter you send us, which we have noted with extreme care. Your letter would prove that you have made a thorough study of picture music, spending some time in musical research. There are few books of value to the picture player, other than those containing melodramatic music, a study of which is essential to picture playing.

The way a number is played has a great bearing on its value for picture playing. Many waltzes in minor keys can be played with a positive plaintive appeal. Discussion, such as your letter contains, will be the means of making picture music what we feel it should be, viz., "the highest achievement in the art of music."

R. E. L., Utica, N. Y.—As we are only informed on the music in pictures, we can only answer questions pertaining to music and the picture.

M. G. B., Brooklyn, N. Y.—All of the questions you ask will be answered in the articles appearing in MOTION PICTURE NEWS.

The placing of a number is purely a matter of personal inspiration. The time or tempo of the number is only the means whereby we select numbers with the view of testing their seriousness.

Tone or tune has no bearing, unless in its entirety it expresses a certain appeal. Buying numbers as to their title has been a very costly experiment in many cases. Simply allow yourself to relax, then play a number. If after playing it a few times it does not inspire you, it remains a neutral number to you. That does not conclusively mean that another will not be able to use it as a number of positive appeal. Few players use the same musical interpretation for the same number.

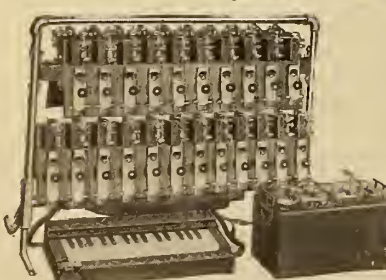
FLEISCHMAN AND GOLDREYER ADD ANOTHER THEATRE

MAURICE L. FLEISCHMAN and **Charles A. Goldreyer**, owners of the University, the Garden, the Seventh avenue and the Pictorium theatres, New York City, have leased for a long term of years the theatre and roof garden in course of construction at St. Nicholas avenue and 185th street, New York.

The theatre will have a capacity of 1,300 in the roof garden and 1,300 in the covered house. The success of the managers with the other theatres insures prosperity for the latest addition to their picture theatres.

The structure will cost \$150,000.

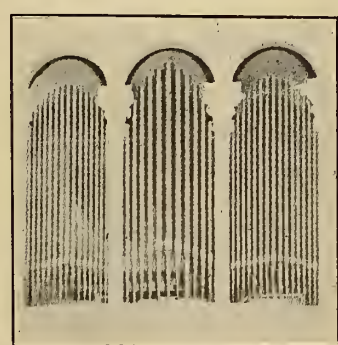
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CHAS. C. PYLE, General Sales Agent, 710-11 Mallers Bldg., Chicago, Illinois
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Music and the Picture

Edited by Ernst Luz

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PICTURE CLASSIFICATION OF MUSIC

TO avoid monotone playing for pictures, it is necessary that music be properly classified as to its thematic as well as temperamental effect.

It is needless to explain how tiresome music becomes to the hearer when it continues in the same key or tempo. The distinction between major and minor themes is very important.

Minor keys have a natural inclination for depressing the audience, and when there are no relief or light numbers in major keys interspersed the music becomes monotonous.

There is a great tendency among one-man instrument players, who make a specialty of improvisation, to continue in minor keys. Melodic possibilities in minor keys being very limited, such players cannot expect that their music can be other than monotonous.

If at a musicale or concert there were a decided sameness in the music played it would not only be unenjoyed but severely criticized.

To avoid a monotone sameness or a misprogramming of music in picture playing it is highly essential that every player have his music properly classified.

Danger of Sameness Avoidable

The danger of sameness in music is easily avoided when picture action suggests the dramatic, characteristic or suggestive.

When the picture action is neutral, requiring introductory or descriptive playing, this fault is more noticeable. Many players thinking that when there is no picture suggestion it matters little as to what or how they play.

This is a great mistake. When a picture is weak, its weakness is more apparent at these points and it is up to the music to be more entertaining, thereby covering the faulty picture and creating a satisfied feeling in the audience.

Mr. Musician, this is the place in picture playing where you make your reputation, both with the audience and exhibitor. Not until you hear it said, "The picture was not so good, but the music was fine," have you done your duty as a picture player.

There are many pictures that need no musical assistance to make them appreciated, consequently if the player cannot cover the weaker pictures in a program his services are valueless.

Invariably in my early experiences I found that when the audience left the theatre criticizing the pictures they would also criticize the music. To overcome this I first set a thematic plot of picture action, such as is shown in this department; this then enabled me to set a musical program, any lengthy sameness in my numbers being apparent before I went into play.

Playing Long Concerted Numbers

Introductory or descriptive playing differs from neutral playing in tempo and musical tension. In pictures of many subtitles depending upon dialogue and pictures lacking development of pathos or high tension thought, when action is descriptive, yet not expressive and of lengthy duration, a neutral number, such as a selection of potpourri regardless of tempo or theme can be used. When the number is well selected and played it will help to entertain, for when such as the above occurs in pictures it is usually padding or unnecessary subject matter which tires and dissatisfies the audience. At such points a good number well played will

be much appreciated and save the theatre from much adverse criticism.

With thorough musical research and a proper classification of your repertoire many opportunities will arise for the playing of long concerted numbers or operatic selections as they are written, with perfect picture synchronization.

Such an opportunity will be found in the New York Motion Picture Company feature, "The Toast of Death." Numbers 15, 16 and 17 of this picture are well covered by Oehmler's "Cleopatra Suite" in four numbers, published by Carl Fischer, New York City. Such a number is valuable in picture playing, appealing to the intelligent audience and making it possible to make the music of a high tension Oriental picture class.

Other such selections for covering lengthy sameness of high tension dramatic action in pictures are "La Traviata," arranged by Roberts and published by Carl Fischer, New York City; "Maritana," by Wallace, and published by Carl Fischer, or "La Boheme," as arranged by Ad Ganwin and published by G. Ricordi & Company, New York City.

"La Traviata" plays one full reel or seventeen minutes, has a dramatic and romantic or pathetic appeal throughout.

"Maritana" has the same high tension appeal as the above and very effective in pictures bordering on the religious, and plays 11 minutes.

"La Boheme" has a positive plaintive or sorrowful appeal throughout, as well as dramatic. It plays 24 minutes in its entirety and 17 minutes when a cut is made from letter R to W. When proper care is taken in placing such numbers the effect is most beautiful, while when they are misplaced both the music and the picture are irretrievably ruined.

Definition of "Neutral" in Music

While such numbers are classed as neutral and used in neutral playing, nevertheless a positive knowledge as to their appeal must be known, neutral being a term used to signify a lengthy sameness in the picture appeal.

Neutral playing is nothing more than descriptive or introductory playing, the term being the means whereby concerted numbers, selections of known operettas, musical comedies, grand operas or popular songs can be safely used if properly classified.

Such neutral numbers should be known as light, romantic, semi-heavy, heavy, heavy dramatic, medley and characteristic.

Neutral (light) selections are those continuously in 2/4, 4/4 Alla Breve, 6/8 or 3/4 tempo, with very few if any slow movements.

Selections of the George Cohan musical comedies and many English operettas are such numbers.

Neutral (Rom) selections must consist of mostly slow movements in any tempo with a melodious appeal, not serious or dramatic. Many of these are found among what is known as light opera and the compositions of Victor Herbert and R. Friml.

Neutral (semi-heavy) selections are those wherein the dramatic and romantic are intermingled, as well as the slow and more lively tempos. Such numbers are found among the Italian grand operas, such as "Ernani," "Lucrezia Borgia," "Romeo and Juliet," "Bohemian Girl," and "Martha."

Slow and Serious Movements

Neutral (heavy) selections are those in which slow and serious movements predominate, having a distinct pathetic or plaintive appeal. "La Traviata" "Maritana," "La Boheme," and "Lucia di Lammermoor" are excellent.

Neutral (heavy dramatic) selections are those wherein the melodious is sacrificed for the dramatic effects in music. Selections of Wagnerian operas, Pagliacci, and the compositions of some of the present day imitators of Wagner are appropriate under this classification.

(Continued on page 132.)

Music Plot for "The Toast of Death"

The plot of the New York Motion Picture Company's feature, "The Toast of Death," is self-explanatory. The action is all characteristic of the Orient. The scenes are all set in India, and the action forcibly illustrates the passion of the Orient. An excellent picture, with great musical possibilities.

"The Toast of Death," Four-Reel Drama. Projection time, one hour.

Musical Classification.

Number Suggested.

Cues to Stop Number.

1. India Char. 2/4....."Hobomoko" (Jos. W. Stern)....."At the European Theatre."
2. Slow Classic Dance....."Vision of Salome" (E. Ascher).....Dancer falls on couch in dance.
3. 2/4 Egyptian Dance....."Dance Oriental" (G. Schirmer)....."After the performance."
4. Oriental Waltz....."Perle de Perse" (J. Remick)....."A few days later."
5. India Char. (slow 2/4)....."Star of India" (Witmark).....Indian Prince enters room with dancer.
6. Desc. (Hy.)....."Twilight" (Gessek) (G. Schirmer).....Connects 1 and 2.

PART 2.

7. Inter. (Char.)....."Imam" (Jos. W. Stern)....."After the Honeymoon."
8. Waltz Lento (Char.)....."Marsinah" (Jos. W. Stern)....."Later Yar Khan," etc.
9. March (Mil. Char.).....Same as No. 1....."The review of the troops," etc.
10. Desc. (Light India Char.)....."Miss Chrysanthemum" (E. Ascher).....Connects 2 and 3.

PART 3.

11. Waltz (S-Hy Leg)....."Poet's Vision" (A. Teres)....."A few months later."
12. Desc. (Hy. Rom.)....."Serenade" (Karganoff) (G. Schirmer)....."Unsuspecting, Yar Khan," etc.
13. Inter. (Light Char.)....."Nuvida" (Jos. W. Stern)....."Afterward."
14. S-Hy. Intro. & Leg Waltz....."Son D'Antomne" (E. Ascher)....."Prince sees cigarette ashes."
15. Desc. (Hy.)....."Cleopatra Suite," No. 1 (Carl Fischer)....."That Night."

PART 4.

16. Desc. (Hy.)....."Cleopatra Suite," Nos. 2 and 3.....
17. Desc. (Hy.)....."Cleopatra Suite," No. 4.....
18. Desc. (Plaintive)....."Amo" (Whitmark).....To end.

NOTE.—No music should be used that will detract from the Indian character, or Oriental. For Nos. 15, 16, 17 the Cleopatra suite No. 1, 2, 3, 4, published by Carl Fischer, New York City, is very appropriate.

Nos. 1, 5, 7, 9 and 13 are all 2/4 numbers on the order of characteristic marches. They must be light. Nos. 2 and 3 accompany

dances at a theatrical performance. Nos. 4, 8, 11 and 14 are waltzes in minor keys played slow. Called Oriental waltzes.

Nos. 6, 12, 15, 16, 17 and 18 are all slow numbers. Minor keys preferred. Must have a dramatic effect, as well as a legato pathetic or plaintive appeal. No. 10 can be a light 6/8 number, with an uncommon melody. Must not detract from the Oriental.

QUESTIONS AND ANSWERS

C. B. A., Slatington, Pa.—The addresses you ask for are Carl Fischer, music publisher, No. 6-8 Cooper Square, New York City; Joseph W. Stern, No. 112 West Thirty-eighth street, New York City. All musical numbers suggested in plots issued in this department are considered by me to be excellent for picture playing. They can be used continuously at short intervening intervals. Most of them will be just as valuable in twenty years from now as good picture music. It might be interesting for you to know that many publishers are reprinting twenty year old numbers that are exceptionally good for picture playing.

R. E. B., Portland, Ore.—There has never been any competition in picture playing. The musical competition you speak of is among exhibitors. Some are musically extravagant, thereby catering to the eye.

Because one theatre has an expensive equipment and well selected musical organization, while another has not, does not constitute competition in picture playing. Musical competition will begin when the producer gives some thought to his picture music when the picture is being produced. The musicians received about \$2,000 as compensation for the rehearsals of the Griffith picture, "Birth of the Nation."

Were excellent musical results as expensive as the above would make it appear, there would be little possibility of perfected picture music.

The actual cost for rehearsals of "Birth of the Nation" exceeded that of any Metropolitan opera. Until there is a fixed way of playing every picture to which the musician can intelligently adhere, there will be no competition in picture playing, and until there is such competition, the results will be poor.

As exhibitor you should not criticize harshly, for you will get better results by consultation and argument. The man never lived that knew everything.

Alice S. Burton, of Honolulu, writes in part: "I don't mean playing to change with every character as they appear on the screen. That would sound like chopsticks. I only change my music when the action of the scenes demands it; then follow the leads. The music must suit the character, from witches to lovers. Character is the keynote for motion picture music. There are all classes of dramas.

"A Shakespeare play requires a much different grade of music than a society drama. Character in music is the keynote to work from. I thoroughly believe that nearly every composition of music is adapted to a picture of some grade. I never start a picture until after the announcement of the reel. I start at the action of the picture. I think if music stops during the picture, the interest stops.

"The picture seems lifeless. The whole questions of music and the picture is artistic talent and a good instrument to work with. These are only suggestions which, I think you will agree with me, are for the benefit of our professional sisters and brothers in the picture world."

ORGANIST'S MELODY PICTURE MAY BECOME OFFICIAL SONG

J. WALFORD WATKISS, organist at the Queen Theatre, Houston, Tex., has composed a melody all his own which has been highly praised by Houstonians, and may become the official song of the Texas city.

PICTURE CLASSIFICATION OF MUSIC

(Continued from page 130.)

Neutral (medley) selections are those made up of the popular or rag songs of the day, such as are published by our modern publishers. They can be used in comedies when the action is not of the slapstick variety. Their greatest value lies in the fact that some of the public demands that they hear something popular to be musically satisfied. Thematically they have no value in picture playing. Suggestively they are better used in their original form or as a two-step trot or waltz.

Neutral (characteristic) are more often suites of concerted numbers. There are some operas of strictly characteristic music, such as "Carmen" (Spanish) or "The Geisha" (Japanese). Among the suites will be found the Luigini Egyptian ballet suite of four numbers, Christian Kriens' Holland suite numbers 1, 2, 3 and 4, Oehmler's Cleopatra suite, an Oriental suite of four numbers, etc.

In using the aforementioned numbers the player must be positive that the screen action allows sufficient time for the proper rendition of such numbers. The one man instrument player will find it possible to break into such numbers at any time to illustrate some suggestive or melodramatic action, but he will find that any abrupt interruption of such classical numbers, especially when they are known, will not be appreciated by his audience.

When such neutral numbers are placed at picture points where- at they will not synchronize with the picture, they will lose their value as music.

Pictures Full of Action

Selections of any kind are thought of little value today by those advanced in picture playing, they having been continually used as numbers to kill time, no one ever trying to properly set them. In pictures of much action, such numbers can never be appropriately used, nor are they safely used in dramas of one or two reels, the continued duration of sameness seldomly being of sufficient time to properly play them, their playing time being from nine to twenty-two minutes.

Until the player is very familiar with such numbers, he will find it very difficult to properly set them. No one should ever hurry their use, for after playing these numbers at proper times in the picture, the picture when seen will suggest their use and a properly constructed plot will show you the actual time wherein the number must be played. When the number you intend playing will last ten minutes you should look for a spot of twelve or more minutes adding a short number of proper theme to carry you to the next succeeding cue.

The classification of neutral numbers is difficult, for as a rule they are difficult to properly interpret and until you have successfully used them you will have trouble in locating their theme value.

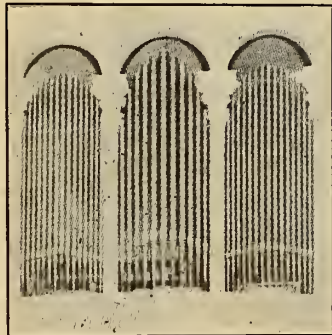
You will know the value of picture music classification when you have brought the use of the above to a successful issue.

DAVIS, OF THE ELMWOOD, BUFFALO, N. Y., WAS FORMERLY IN THE SOUTH

ELMER S. DAVIS, who recently assumed the management of the Elmwood Theatre, one of the most beautiful and largest in Buffalo, N. Y., devoted solely to the presentation of silent dramas, is meeting with unusual success in his new venture. Mr. Davis went to the Elmwood Theatre from Keith's, a Main street house, where he had been for the last three years. Prior to coming to Buffalo, Mr. Davis built and successfully ran the Palace Theatre at Dallas, Texas, selling it after a few years and building the Elk in the same city.

From Dallas, he went to Fort Worth, where he was at the head of the American Theatre. He has been on the road in vaudeville. Since coming to the Elmwood a new reign of prosperity has come to that house. He has placed one of the best orchestras in the city in the theatre, books Big Four, Metro, General and other programs, and presents each in an unusual way. Mr. Davis plans to again augment his orchestra on September 1, and is to make the Elmwood a first run house from now on.

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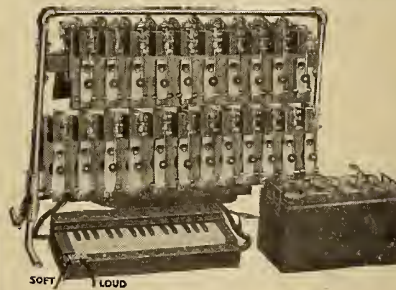


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SET NO. 2 consists of two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult.

SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

Prices: Piano, 10 cents a set. Small orchestra, including Cello and Organ, 25 cents a set. Full orchestra, 35 cents a set.

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SET NO. 4, consisting of a light agitato and Dr. andante movement, is a musical illustration for domestic quarrels or agitation with a romantic or pathetic aftermath.

SET NO. 5 consists of 4 numbers, a pizz. misterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath.

SET NO. 6 consists of 2 numbers, a heavy misterioso and allegro-hurry. An excellent illustration for threatening action or plotting ending in confusion or excitement.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THE VALUE OF MUSIC IN THE MOTION PICTURE THEATRE

THERE are a great many different opinions as to the value of music in the picture theatre. I have in my discussions heard enough contradictory statements in one day to make me wonder whether there was anything at all fundamental in music, or which one could rely as arbiter.

The fact that the theatre music receives the greater part of picture theatre criticism, should convince us that it is of value.

One thing has been very forcibly impressed upon my mind and that is that when but one musical synchronization is impressively accomplished in any one program regardless of the many other opportunities neglected, the music is appreciated and the audience never fails to make favorable comment.

I could cite theatres and managers that make a specialty of following the weekly with appropriate music, giving their orchestras an opportunity to play an overture, wherewith to fascinate the audience. When well done by competent performers, you can rest assured that the musical reputation of the theatre has been positively assured. Such work caters to the eye by its ostentatious impressions, not to the senses.

While the above is only possible when the theatre is in a position to maintain an expensive equipment, it does not constitute what I would term the real value of music to the picture theatre.

Grandioso Style Must Be the Performance

Music in grandioso style is self-important and consequently cannot be a *part* to a performance, but must be *the* performance.

Were this the only means whereby music could be made profitable to the picture theatre it is needless to say that few theatres would be able to profit by it, being financially unable to maintain it.

In the same theatres where such a pompous musical display has been made, I have noted many opportunities overlooked for creating equally as important musical impressions, obtainable at an infinitesimal expenditure.

While the weekly was played well and the overture was played better, still in the feature film I noted that when the characters on the screen danced to a Bolero movement, a Habanera was being played and many other equally as effective opportunities for musical rhythm with screen action were entirely ignored.

The profitable music for the picture theatre is that which appeals to the senses, not the eye.

The profitable patronage of any theatre is that class which comes to the theatre to relax and be entertained. When such patrons criticize you can be sure it is dictated by instinct, which should be of value to the exhibitor as well as the musician.

That music has a psychological effect on the mental condition of its hearers has been admitted by our most noted scientists and psychologists, and in this fact we find the value of music to the picture theatre.

You will notice that when our most renowned actors and actresses deliver lines, intent upon creating sympathetic impression among the audience, there will be a certain tonal color to their voice not unlike music.

Just as the great actor or actress depends upon his or her ability to play on the senses of the public, to make the situation in ques-

tion impressive and their work a success, so depends the success of music in the picture theatre on its power to properly control the senses of the picture theatre audience.

Musical Appeal Does Not Depend on Quantity

To musically create such an appeal does not mean that an expensive organization must be maintained, for I have heard it accomplished with the one-man-instrument, the lone violin, trios and in fact every known combination.

Musical appeal does not depend on quantity, but on what is played, how it is played, and when it is played.

When the musical organization of a theatre is large, naturally more musical color can be obtained, but a pathetic appeal is nothing more than a pathetic appeal whether obtained by one man or twenty.

The ultimate success of music and the picture theatre depends on the possibilities of music playing on the senses of the audience, thereby creating a receptive mood for that which appears on the screen, and the means wherewith we can be assured that it can be intelligently accomplished; namely, the producer's as well as the capable musician's earnest co-operation.

What to play and how to play it, is the problem for the musician and can be mastered by him with some study. When to play it, is up to the producer of film.

NEED OF PICTURE PLOT DISTRIBUTION

I HAVE many requests for plots of feature pictures each week and am sorry that I am not in a position to deliver them.

I see most features released but the necessary amount of work to put up such a feature properly is worth more money than it would be fair to ask the exhibitor or musician to pay.

The business man will know what it would cost to have a public stenographer typewrite such a form. I am endeavoring to create a means whereby these can be obtained and used, but all things take time and method. I can assure my readers that if I could obtain understandable plots it would relieve me of a great amount of work.

Their distribution on an economic basis is a solution of the near future. I have mailed quite a few of these plots gratis at a great inconvenience to myself, wanting to have my readers satisfied and am sorry that I cannot continue the practice. I do not want to refuse any requests, therefore I would ask my readers not to ask for them.

I want your co-operation in a movement to have such plots furnished you. That they will cost some one money goes without saying. Who is to pay and what the price of the same should be is a matter still to be solved.

The plots as they appear in this department are there to agitate fair and competitive criticism, which I freely invite. We will thereby arrive at a means which will relieve the picture musician of 75 per cent. of the present mental strain in picture playing.

RAGTIME VIOLINIST ENGAGED FOR PALACE THEATRE, BUFFALO, N. Y.

FOLLOWING the successful engagement of Miss Buffalo, the Girl in the Mask, whom Manager Schlesinger of the Palace, Buffalo, N. Y., booked a leading local society girl and who sang several songs during the program, it is now announced that a well-known ragtime violinist will be the next attraction at the Palace. Miss Buffalo has been engaged for another week, so good an impression has she made.

Milton Blanckstein, who has been leader of the Elmwood orchestra for the past month, goes to the Strand theatre as second violinist on the first of September, when the Strand orchestra will be augmented to ten men, including the best men in Buffalo.

Music Plot for Metro Feature "The Royal Family"

This plot is given to illustrate a musical method for covering lengthy tumultuous action. Nos. 13, 14 and 15 cover 17 minutes of riot, fights and other excitement resulting from a revolution. To play hurries or melodramatic numbers for such a length of time is tiresome, consequently I give these suggestions for your approval.

Metro Feature. Ann Murdock in "The Royal Family." 5 Reels. Projection time, 1 hour 10 minutes.

- | Musical Classification. | Number Suggested. | Cues to Stop Number. |
|----------------------------------|---|--|
| 1. Desc. (Hy-Dr) (Plotting)..... | "Adagio Cantabile" (Strauss) (G. Schirmer) | End of Prologue. |
| 2. Gavotte (Regal) | "Imogen" (Cundy & Co.)..... | "The meeting of the conspirators." |
| 3. Hy. Intro & Waltz..... | "Sentiers Fleuris" (Cundy & Co.)..... | "Under the assumed name," etc. |
| 4. Inter. (Light Classy)..... | "Wedding of a Rose" (Carl Fischer)..... | Connects 1 and 2. |
| PART 2. | | |
| 5. Desc. (S-Hy. Rom.)..... | "After Glow" (W. Jacobs)..... | "The Dowager Queen grieved," etc. |
| 6. Waltz Lento (Leg)..... | "Druid's Prayer" (Jos. W. Stern)..... | After King sends Princess into house. |
| 7. Desc. (Light Leg)..... | "Shadowland" (Leo Feist)..... | Princess seated having hair dressed. |
| 8. Short Battle Hurry..... | "Lake Hurries" (Carl Fischer)..... | After battle vision. |
| 9. Desc. (Hy. Rom.)..... | "Spring Dreams" (Leo. Feist)..... | Connects 2 and 3. |
| PART 3. | | |
| 10. Inter. (Classy)..... | "Fairy Dreams" (Chappell & Co.)..... | Princess dressed in military uniform.
"Under Duke Barascon's command," etc. |
| 11. Galop | "Ringmaster" (W. Jacobs)..... | Princess captured. |
| 12. Desc. (Hy.) | "Romance of a Rose" (W. Jacobs)..... | Princess tears mask off soldier's face. |
| 13. Overture (Hy-Dr.) | "Mansaniello" (Carl Fischer)..... | Connects 3 and 4. |
| PART 4. | | |
| 14. Hy. Agitated Desc..... | "Erlking Fantasia" (Carl Fischer)..... | Concert.
(Erlking by Schubert) |
| 15. Galop | "Saddle Back" (W. Jacobs)..... | Princess in Throne room with mob after Duke
falls out of window. |
| 16. Desc. (Hy. Rom.) | "Dawn of Hope" (Carl Fischer)..... | Connects 4 and 5. |
| PART 5. | | |
| 17. Short Ens. & Waltz XXX..... | "Brides and Butterflies" (J. Remick & Co.)..... | After "The Minister of Police," etc. |
| 18. Desc. (S-Hy. Rom.)..... | "Red Rose Garden" (Remick & Co.)..... | To end. |

NOTES.—Nos. 1 and 12 must be slow numbers with a dramatic plotting appeal, No. 2 a stately or regal gavotte, with marked tempo. No. 3 a concert waltz with a slow dramatic introduction. Nos. 4 and 10 must be 2/4 Intermezzos that are classy and not common. Nos. 5 and 8 must be slow numbers, with a romantic appeal not too heavy. No. 7 a light legato caprice. Nos. 9 and 16 must be slow, romantic numbers, with a positive serious appeal. No. 13 must be an overture with a

hurried tempo, and a continuing dramatic appeal. Merry Wives of Windsor, Norma, Midnight Dream or Golden Sceptre can also be used. For No. 14 I know of no number so well suited as the Schubert-Liszt arrangement of Erlking. No. 17 is a concert waltz, with short introduction.

Organ can be appropriately used for 5, 6, 7 or 16, 17 and 18. Drummer with traps can materially assist in Nos. 8, 13, 14 and 15.

INTERMEZZOS—THEIR VALUE IN PICTURE PLAYING

THE definition of the term Intermezzo is "a short movement, connecting the larger movements." As a rule the intermezzo is a light number, seldomly of serious intent, which makes it valuable in picture music. The exceptions to the above rule are very misleading, the term intermezzo having no definite temperamental meaning in music.

The number when properly understood is, however, very valuable as a connecting movement for the more important and impressive numbers used in the picture.

The temperamental difference in intermezzos will be readily understood after making a comparison of what is known as the Western or Cowboy intermezzo, and the Intermezzo Sinfonico from the Mascagni Opera, "Cavalleria Rusticana."

While they are both correctly termed intermezzos, in picture playing the Intermezzo from Cavalleria would necessarily be a serious number and as the picture drama requires a great deal of serious music it is of greater advantage that the intermezzo should be light and relaxing, thereby making the preceding or succeeding serious number more effective.

While the intermezzo "Cavalleria Rusticana" is an intermezzo in the opera, in picture playing it should be classed as a serious number having a semi-religious appeal.

The same is true of many numbers in 3/4, 6/8 or 4/4 moderato tempo called intermezzos. In fact all so-called intermezzos, when the tempo cannot be hurried or retarded without being detrimental to the musical composition, are never safely used as intermezzos in picture playing.

The proper numbers are written in 2/4, 4/4 alla breve or 4/4

Allegretto. In 2/4 tempo you find the Western, Oriental, Intermezzo-March and the Characteristic.

The Western is well known to picture playing, being very appropriate in the Western drama, Aisha and Apache, published by Berlin and Snyder, New York City, are good examples of these. While the Indian Intermezzo is sometimes classed as Western, it should remain in a class of its own, being a distinct characteristic type and used at positive picture suggestion alone.

The 4/4 Alla Breve or 4/4 Allegretto are light descriptive numbers. They are easily known by the fact that they could be played counting two to the bar or four with a noticeable change in the number.

The value of these numbers as connecting movements in picture playing cannot be overestimated. Their use in programing is an actual necessity. In heavy dramas they are often the only means whereby the possible monotone playing can be avoided.

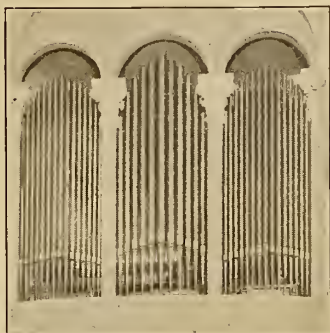
It is needless to say that when the music remains heavy for a length of time some lighter relief movements are necessary if one desires the heavy numbers to stand out. At such points they are truly advisable connecting movements or intermezzos. Most of these numbers have no temperamental suggestion, therefore do not detract from the picture action.

The Intermezzo-March is always correctly classified by the composer and is therefore not difficult to locate.

The Oriental Intermezzo is always in 2/4 and is known by its predominant minor strains. These numbers can be greatly humored by fast or slow playing.

The Characteristic intermezzo, while it is usually thought to be suggestive of some race or nation, is also characteristic in bird, childhood, water and many other animate and inanimate suggestions. Such numbers are in any of the above mentioned tempos. Characteristic numbers should be used only at picture suggestion.

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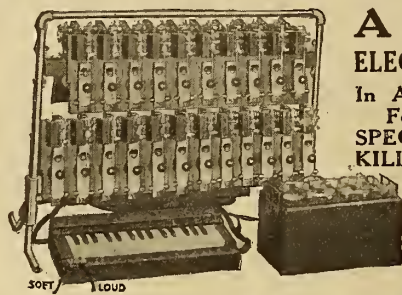


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SET NO. 4 is a light agitato and Dr. andante movement, a musical

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Music composed and arranged for picture playing only. Entirely new. So adapted that dramatic scenes can be played correctly with-
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illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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700-SEAT THEATRE FOR NORTH TARRYTOWN, N. Y.
THE Pollock theatre, at 80 and 82 North Beekman avenue, North Tarrytown, N. Y., is now well under construction and will be ready about August 25. This is a beautiful brick and stone building, with a seating capacity of seven hundred people, and will be the largest moving picture theatre in Tarrytown.

J. H. Hallberg, of 38 East Twenty-third street, New York, is making the complete installation of the projection machinery and supplies, which includes two Power's motor-driven machines, a Hallberg A. C.-D. C. economizer, a special Hallberg switchboard, spotlight, also ticket selling machines, ticket booth, fire extinguishers, artificial stage scenery, and ticket choppers.

BOSTON CONSERVATORY ORGANIST AT HARRISBURG THEATRE

HERMAN V. YEAGER, who for years has been leader of the orchestra of the Orpheum, the leading vaudeville theatre in Harrisburg, Pa., has been selected to preside at the new Moller pipe organ to be installed in the Colonial theatre which is to be reopened as an exclusively motion picture house on August 23.

Mr. Yeager has been regarded as one of the best orchestra leaders on the Keith circuit, but it is as the master of the pipe organ that he has reached the highest attainment of his musical success. He is a graduate of the Boston Conservatory of Music where he took a thorough course of instruction on the pipe organ.

CROUSE MANAGES INTERNATIONAL LABORATORIES IN LOS ANGELES

F. H. CROUSE, formerly head of the laboratories at the Universal, has accepted the management of the International Laboratories, Los Angeles, where commercial developing and printing is done. Mr. Crouse is one of the best-known laboratory men on the West Coast, and in this work has been most successful.

Prior to his seven years' experience in motion picture studios he was engaged in photographic work, and knows every detail of the business.

WISCONSIN SEATING OPENS BOSTON BRANCH

W. A. BISHOP, general sales manager of the Wisconsin Seating Company, New London, Wis., recently opened temporary quarters at 174 Pleasant street, Boston, where he has a large assortment of chairs and other equipment on exhibition for the benefit of managers in and around the Hub contemplating buying new theatre furnishings. David Cowan has been appointed manager for New England.

Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

WALTZES—THEIR USE IN PICTURE PLAYING

OF all known musical movements the waltz is the most valuable of music in picture playing. The waltz is a flexible number as to tempo, playing slower or faster being at all times possible. For proper programing it is indispensable, and is often the only means for light relief to the heavy music in the heavy dramatic features.

It has often been said: "When you don't know what to play, play a waltz," which is quite often true. No number can be more easily suited to picture action than the waltz. No music is so alike and yet so different. When properly placed and played it is possible to musically portray the most frivolous, as well as the most serious, action in pictures by different types of waltzes.

Great care should be taken in the classification of your waltzes. The one-man instrument players can do wonders with the waltz, many of them using waltz themes entirely for obtaining serious effects. This is called improvisation by many, while in reality it is a misuse and abuse of another musician's honest endeavors.

I have found the following classification of waltzes very good: No. 1 waltzes, with introductions having a serious appeal; No. 2 waltzes, with light or lively introductions; No. 3 waltzes which can be played fast, or those that lose their musical value when played slow. Most of the Strauss waltzes are such numbers. No. 4 are waltzes which are more beautiful when played slow and very legato. They are better known by their long sustained tones.

No. 5 Waltzes Are Slow Legato

This type of waltz is strictly English and French. No. 5 are the slow legato waltzes, or Waltz Lentos, wherein the minor keys predominate. Waltzes known as Oriental are also in this class, and are very good as heavy waltzes when they are legato. When not strictly legato they should be known as light Oriental waltzes. No. 6 should be Waltz Lentos of the ballet style.

The melodies should be of staccato style and at no times legato. Few modern waltzes are of this type, most of such waltzes being of foreign composition. No. 7 should contain Waltz Lentos, strictly legato predominating in themes of long sustained tones.

These numbers are often similar to those classed as No. 4. The only difference being that No. 4 numbers can be played faster or slower without marring the musical composition, while No. 7 numbers must be played slow to obtain proper musical effect. Nos. 1 and 2 waltzes should be selected as to the thematic value of their introductions.

Not in Strict Tempo

By being familiar with such introductions it is often possible to cover a serious scene then go into neutral playing with one number. These numbers are also essential when one desires to have some program color in the music.

It is seldom that any waltz introductions are in strict tempo, whatever the tempo may be, and when there is no break in

tempo, the music becomes tiresome, as might well be supposed.

For this reason many composers resort to the rit., rall., accel., etc., to obtain tempo relief in their compositions.

Therefore, by a proper placing of a No. 1 and No. 2 waltz it is not only possible to cover two distinct screen situations with one number, but you are also adding color to your program. The No. 3 waltz is used as a relief number for the light intermezzos, so as to avoid playing too long in one tempo or rhythm. It is also good for the old-fashioned dancing, light exterior scenes, frivolous action, especially of children, and often can be appropriately set in comedies.

The No. 4 numbers are very good when there is an interchanging of quiet actionless scenes, with romantic action. The important point to know is that the action is quiet, and female characters predominate on the screen.

In the use of all waltzes it might be remembered that the waltz thematically suggests the female, in fact all that is beautiful and sweet, when the actual impression conveyed is not overly serious. No. 5 numbers are known very often as Oriental waltzes, and are always appropriate in pictures of oriental setting.

The fact that these numbers are in a minor key makes them characteristic of the intrigue and passion of the Oriental race.

No. 6 Suitable to Woodland Scenes

The legato numbers in this class can be used as heavy descriptive numbers when played very slow, which is often necessary when there is long continued heavy or dramatic action on the screen and a change of unlike numbers is desired without altering the musical appeal.

No. 6 waltzes are better for woodland scenes or exteriors suggesting natural beauty. Also at ballet dancing or other similar screen suggestion. No. 7 are very appropriate for serious love scenes, and all other serious or quiet romantic action.

Of all published musical compositions, waltzes are the most numerous, and with a slight study of the foregoing, there is no doubt that every player will find many other uses for them in picture playing not mentioned here.

Study your waltzes as they are very valuable, not expensive and indispensable in picture playing.

MEYER, ORGAN MANUFACTURER, ENTERS MOTION PICTURE FIELD

JEROME B. MEYER, of Milwaukee, Wis., who for the last twenty-five years has been manufacturing organ pipes for churches and residences, was induced some time ago to enter the motion picture field by the demand, which exists among the increasing number of theatres that have installed one-man instruments or pipe organs.

Mr. Meyer offers his wide experience in the equipping of theatres that have installed one-man orchestras with show pipes so that the pretentious pipe organ effect can be obtained. When pipe organs are in use with show pipes on one side of the curtain he can duplicate the show pipes on the other side, adding greatly to the attractiveness of the theatre at a very small expense.

PYLE TOURS OHIO FOR BARTOLA

CHARLES C. PYLE, general sales agent for the Bartola Musical Instrument Company, took a short trip through Ohio last week, visiting Niles, Youngstown and Cleveland, in the interests of the Bartola company. He says that the sales of the Bartola company for the month of August promise to surpass those of any other month since they have been in business.

ADVANCEMENT MADE IN PICTURE MUSIC

THE advancement in music in motion picture theatres has been as rapid as the improvement in motion picture productions. It is wonderful to look back a few years when the exhibitor had a small store show, and stood out in front and "ballyhoyed" just like a "street faker," and between his "yells" would turn on his phonograph with the horn projecting out into the street, and give the passing citizens a selection from some famous opera with a scratched record and a dull needle.

This was his entire musical program. He did not think it was necessary to furnish music to his patrons on the inside. Then some energetic manager conceived the idea that if a cheap electric piano would please the customers in the saloon next door, he surely could satisfy his patrons with the same music, so the electric piano became very popular in the already improved picture theatres.

The manager would use the same rolls all season. He had a wonderful variety of music: "Annie Laurie," "Silver Threads Among the Gold," "After the Ball." It did not make any difference what kind of pictures he had on the screen, his player-piano would play the old favorite selections just as usual.

I remember in particular seeing theatres which were the proud possessors of these electric pianos. One of them was showing the old picture, "Delhi Durbar." There was a scene in this picture where the king was surrounded by 15,000 soldiers, and the electric piano was playing a popular selection entitled "All Alone."

Another instance which impressed me was a single reel Biograph.

The sister in the film was dying with consumption which she had contracted from her mother, and just as she drew her last breath, the "canned orchestra" started to play "Oh, You Beautiful Doll." Later I witnessed in Dayton, Ohio, the Biograph four reel production, "Judith and Bethulia."

In the scene where they were just about to behead the leading lady the famous electric piano started to play the popular song, "Get Out and Get Under." Yet the manager thought he was giving his friends a treat, and was satisfied that his music was increasing his business.

The next advancement in music was the plunging of the larger theatre managers, who purchased the mechanical orchestras. They paid as high as \$5,000 for these automatic instruments.

In my next week's article I will attempt to go deeper into the musical program, and tell you of the next steps in the advancement of music for picture theatres.

CHARLES C. PYLE.

CATHEDRAL CHIMES FOR PICTURES AND FOR THE LOBBY

RECENTLY the writer had occasion to visit a splendid new film theatre, which is located in one of the very best residential districts of Chicago, and the audience, though meagre, was intelligent and discriminating.

During the course of the evening the film "Dear Old Girl" was run. In this, as all exhibitors know, college bells or chimes are shown in action.

If in this instance either drummer or manager had exercised the foresight to provide a set of the tubular cathedral chimes on the piano.

The attempt was a rank farce of course, and what otherwise would have been a very charming and impressive effect, fell flat.

In the absence of these, the pianist attempted to imitate chimes on the piano. The attempt was a rank farce of course, and what otherwise would have been a very charming and impressive effect, fell flat.

Organ Makers Know Value of Chimes

This is only another instance of the lack of appreciation of proper musical effects. No ambitious, wide-awake drummer could be thus caught napping; and that a manager would permit such a shortcoming, especially in a location where patrons are from a select district, is almost unbelievable. It shows a woeful lack of knowledge of picture requirements. That it was permitted in a house catering to a select class, no doubt, accounts for the meager attendance.

Manufacturers of pipe organs appreciate the need of chimes, for it is seldom, indeed, that a pipe organ finds its way into a motion picture house today that is not equipped with a set of chimes.

The mere fact that a theatre is not equipped with a pipe organ, however, need not be a bar to the use of chimes. They may be had for playing with mallet by either drummer or pianist, or may be played electrically by pianist from a small supplementary keyboard.

They may be all located in one place or distributed throughout theatre. Their deep, solemn, yet sweet and sympathetic tones never fail to make a profound impression on all who hear them.

Victor Herbert is a great admirer of such chimes, and in his play "Sweethearts" makes very profuse use of them.

It is seldom that a film somewhere throughout its length does not afford several opportunities to use them. The appearance of a church, college or gathering of any kind, suggestive of title or any of the many other scenes that lend themselves to the introduction of such an effect, should be the signal for their use and add a vivid touch of realism.

For effect purposes four or five notes is sufficient, while a range of 25 or 32 notes is sufficient for playing complete selections and requires but a small outlay. An old time favorite sounded on such chimes now and then very quickly shows its effect in added box office receipts and large attendance.

Chimes in Theatre Lobby

A new idea is the installation of such chimes in the lobby of theatre. Even four or five chorded or modulated chimes, which may be either sounded all at once or played from push buttons in the ticket booth within easy reach of the occupant, are an advertisement par excellence.

They may be sounded from time to time for the benefit of those in waiting, as well as for the purpose of attracting people from the street. Exhibitors who have installed them are invariably surprised by the number of casual passersby who are attracted by the chimes. The tone is irresistible and instantly arrests attention.

Among the manufacturers of these chimes is J. C. Deagan, of Chicago. This firm has designed a special electric action, which is fool proof, is inexpensive and gives unexcelled service.

BARTOLA GRAND INSTALLED IN FARGO, N. D., THEATRE

ONE of the most recent installations of the Bartola Musical Instrument Company is that of a Bartola Grand in the New Garrick theatre, Fargo, N. Dakota, owned and controlled by the American Amusement Company, of which E. A. Chamberlain is president.

Another equipment installed is style AA in the Penn Square theatre, 55 Euclid avenue, Cleveland, Ohio.

Mr. Pyle, sales manager of the company, reports that business is picking up materially, and that the factory is at the present time rushed with orders.

MENGER & RING ISSUES ATTRACTIVE CATALOGUE

AN attractive booklet catalogue of theatre lobby and display picture frames has just been issued by Menger & Ring, 304-6 West 42nd street, New York. There are artistic illustrations of a complete line of frames, including holders for one, two and three-sheet posters; frames for still pictures, swinging frames for the sidewalk, and elaborate portable, folding frames for lobby use.

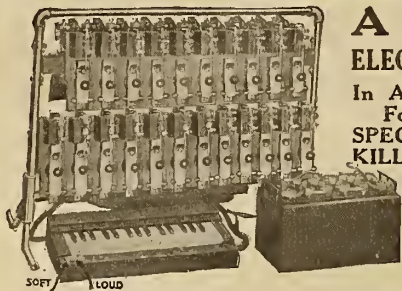
The assortment shown is complete and calculated to meet every requirement of the motion picture theatre owner or manager.

CASTINE, MAINE, TO HAVE NEW THEATRE

THE Castine Amusement Company, operating the Folly theatre at Castine, Maine, has just broken ground for a new motion picture house to be named the New Folly theatre, with seating capacity of two hundred and fifty. It will have up-to-date improvements, and General Film service and feature plays will be used.

MR. EXHIBITOR

"He who hollers down a well about the goods he has to sell will never reap as many dollars as he who climbs a tree and hollers."



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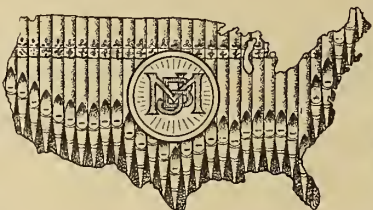
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Music composed and arranged for picture playing only. Entirely new. So adapted that dramatic scenes can be played correctly without any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies.

SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

SET NO. 4 is a light agitato, and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, burry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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PATHE FRERES TO ISSUE MUSIC PLOTS AND SUGGESTIONS

BEGINNING with the release of "The Galloper," Pathé Freres will distribute free of charge Music Plots and Suggestions, such as appear in this department, with their Gold Rooster features, released weekly. As my readers must know, these plots are not published with the intention of advertising any music published, but to be of real help to the exhibitor forgetting the best possible theatre results with the least possible expense to him or the musician.

The playing instructions or notes at the bottom of each plot should make it clear as to what kind of musical number can be substituted when the number suggested is unknown, and the exhibitor or musician do not care to go to the expense of buying the suggested numbers.

The numbers suggested in my plots are meant to inform you of good picture music and my personal classification of these numbers.

In the plots for the Pathé Freres Gold Rooster features effects important to the picture and possible for a trap drummer or one man orchestra will be given with specific cues for their use.

Any musical effects possible to the orchestra or one man instrument will also be given with proper cues, thereby relieving the player of great responsibility and much mental exertion, and giving him opportunities for one hundred per cent. better musical results. The Pathé Freres Gold Rooster features promise to be the last word in feature pictures. Produced by directors of known ability, each picture featuring a film or stage star, together with advertising and information making it possible to show them as a perfect theatre performance, should make the exhibitor sit up and take notice.

QUESTIONS AND ANSWERS

MUSIC FOR "CHRISTIAN" AND "ROSARY" AT EXCHANGES

M. M., St. Paul, Minn.—I am very sorry that I cannot publish the music plots of "The Christian" and "The Rosary" you ask for, as I have never seen them, and consequently have no plots in stock.

There are musical suggestions issued for both pictures, and I believe they can be obtained at the exchanges renting the film.

I set up music for the orchestra some time ago from the suggestions to "The Christian," and my musical version was not good.

You might be able to obtain better results. The musical suggestions for "The Rosary" simply give you a number of musical numbers to play without any cues for starting or stopping the numbers played. The music from the opera "Madame Butterfly" seems to have been the suggestor's hobby. I know of an incident where the one-man instrument player spent \$4.50 for piano music for this picture and was then not satisfied with his results.

MUSIC FOR "MAXIM'S" ISSUED BY PRODUCERS

W. G., Nashua, N. H.—There is music for the piano arranged for the Kalem feature, "Midnight at Maxim's," which can be obtained from the Kalem Company for fifty cents. It is very good and appropriate. There have been no orchestra suggestions to my knowledge. As I have never played the picture I have no plot made up.

NO MORE TROUBLE WITH MUSIC

E. R. L., West Philadelphia, Pa.—I am glad to hear you found the plots I sent you useful. Hope that you will have no more trouble with any picture.

Mr. Exhibitor:
Overcome your competition
by installing the

Bartola Orchestra

Let us explain our method. Write for catalogue

CHAS. C. PYLE, GENERAL SALES AGENT, 710 MALLERS BLDG., CHICAGO, ILLINOIS.

Factory
Oshkosh, Wisconsin

Music and the Picture

Edited by Ernst Luz

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ALL MUSIC METHODS MUST BE PRACTICAL

I AM often asked for my opinion regarding many different musical suggestions as given with feature releases.

Desiring to refrain from any possible unfair criticism, and as picture music is in its infancy, I do not feel that I should in any way retard any person's earnest efforts. I have always contended that any method which suggests musical numbers without any short and concise method of describing the numbers suggested is of little if any value to the picture player.

Any method which does not give the player an opportunity for originality is not practical, and entails the unnecessary expenditure of money. My personal experiences have conclusively proved to me that it is detrimental to good music to positively dictate certain numbers when the ability of the players is not known. I have in my library of nearly 20,000 numbers many hundred numbers that I can send to only a few of the orchestras under my personal supervision.

Picture Music Is New Study

I have many more that cannot be used by all orchestras on account of improper orchestration. There is no difference with the pianist or one-man instrument player, for when we try to dictate the player's ability by taxing it with positively stated numbers we not only make picture playing more difficult, but in many instances impossible. There seems to be an idea afloat that any competent musician could with a very little study select proper picture music. This is not so.

Picture music is a new study, and anyone who thinks it can be mastered without extraordinary effort and application to the work is simply postponing his or her complete failure. The work needs actual experience as well as study.

I have been asked why there are no playing instructions to plots given to certain manufacturers.

The answer is simple. The one who suggests that music has had very little, if any, picture experience. I doubt if he has ever played a picture in his life, and the plots or suggestions convince me that they are not the work of a picture student.

Other suggestions I have seen, with no cues given whatsoever, seem to be the work of some one who desires to show the public on paper what wonderfully classical music he or she can play.

To say the least such work can be of little assistance to picture music. It is, therefore, no wonder that the exhibitor is told by his musician that he can select better music without even seeing the picture.

I am positive that the player can do so, for he will at least select music that he or she can play. I have personally been more or less successful in picture playing, and I must frankly admit that were I compelled to follow many of these nonsensical and irrelevant suggestions, I would feel quite anxious about my future.

It might be well to mention to the producers of photo-plays that if picture music is to become a success in the picture theatre, they must cater to the musician as well as his ability. Because the manufacturer may be able to get suggestions for nothing does not mean that they cost him nothing, for adverse

criticism will cheapen his product and create a loss which cannot be estimated or fixed.

This is no time for the manufacturer to allow picture music to be exploited by anyone for mercenary reasons. That picture music will be a factor in the picture theatre is assured, regardless of the desires of some unscrupulous interests in the film industry to have it otherwise.

Why then should not a musician entering the field of picture music suggestion not be asked to show satisfactory credentials as to his qualifications?

Mr. Producer, be serious in this matter, for in the future you will find features judged by their musical possibilities, as well as critical comparison with other feature films.

MUSIC HALL, LARGEST BUILDING OF ITS KIND IN CINCINNATI, FOR PICTURES

AMBITIOUS plans are being laid in Cincinnati by Milton Gosdorfer, former newspaperman of the East, representing New York capitalists, for the largest motion picture proposition ever attempted in that city. According to the announcement made recently the Music Hall, the mammoth auditorium in which the May festivals are held, will be used as a motion picture theatre of the best type. Music Hall has a seating capacity of nearly 4,000 and will be probably the largest motion picture theatre in the world when the doors are thrown open early in September to the motion picture loving public.

The plan is regarded as a step forward by motion picture exhibitors of Cincinnati who have been waging an up-hill fight for higher admission prices. Owing to the immense seating capacity of the great hall, a graduated scale of prices will be maintained. The best seats will sell for twenty-five or fifty cents. Popular prices will be asked in other parts of the house. A feature of the big theatre will be an orchestra of at least twenty-five players and the use of the great organ on the Music Hall stage. This organ has been used in all of the past May festivals and some of the greatest artists in the world have performed upon it. The orchestra will be directed by Walter Esberger, a Cincinnati leader of considerable note.

The company which has made these arrangements is located in New York and will operate other large picture houses in various cities.

"We plan to make our show distinctive," said Mr. Gosdorfer, "and will exhibit pictures that cannot be seen elsewhere. We will make our theatre so attractive that it is bound to be successful. The musical programme will be regarded as just as important as the pictures. The doors entering the great lobby will be thrown open to the public, and at intermissions the orchestra will be moved to a balcony overlooking the lobby. Music will be played at intervals while our patrons promenade."

QUARTETTE AN ADDED ATTRACTION IN BUFFALO, N. Y., THEATRE

THE Elmwood theatre, Buffalo, N. Y., presented as a specially added attraction last week the Elks' Quartette, which sang at the theatre two evenings. A line was at the box office at 6:50 o'clock, a most unusual sight.

So successful was the engagement that the Premier and Central Park theatres immediately booked the quartette for an engagement. The Elks' lodge there was well represented at all performances. Manager E. S. Davis had a film taken of the front of the Elmwood and "pasted into" a special film carried by the Elks showing the crowd arriving at the theatre. This novelty was a decided hit. As the film ended the quartette stepped from behind a curtain.

Music Plot for Pathé Feature "The Galloper"

This plot is adapted so as to make it possible for the pianist, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers or numbers suggested by "notes" affixed will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Clifton Crawford in "The Galloper." Five reels. Projection time, 1 hr. 15 min.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
1. Inter-Trot	"Merry Whirl" (J. Remick).....	Twice.
2. Waltz (Light)	"Wild Roses" (Forster).....	After "Cope Schuyler," etc.
3. Lion Roar by Drummer.....		End of lion scene.
4. Sh. African	"Ethiopia" (Witmark).....	End of vision of natives.
5. Neutral (Light—9 min.).....		
6. Desc. (Light Cap.).....	"Butterflies" (Forster)	Connects 1 and 2.

PART 2.

7. Inter. (Grecian)	"Iris" (Witmark).....	Twice.
8. Light Oriental Waltz.....	"Dream of Cleopatra" (Chappell & Co.)..	"The Galloper drowning his sorrow, etc."
9. Tuning of Instruments.....		I scene, or "As Song Birds."
10. Desc. (Very Light).....	"Venetian Beauty" (W. Jacobs).....	Connects 2 and 3.

PART 3.

11. March (Mil. Foreign).....		Schuyler being dressed in uniform.
12. Sh. Light Intro & Waltz....	"Romany" (Shapiro-Bernstein).....	"So you're Kirke Warren, etc."
13. Inter-Trot (For.)	"Shawana" (Ricordi & Co.).....	After "You'll find the Galloper in Room 23."
14. Desc. (Light)	"Dickey Dance" (W. Jacobs).....	After dress pulled off woman.

PART 4.

15. Hurry (Light Battle).....		Kirke Warren seated on ground alone.
16. Waltz Lento (Hy.-Leg.)....	"Minor & Major" (Ricordi & Co.).....	Kirke Warren falls to ground as if shot.
17. Inter. 2/4 or Galop.....		After Galloper locked in stable.
18. Sh. Intro. & Waltz.....	"Affinity" (W. Rossiter).....	Real Galloper made prisoner in stable.

PART 5.

19. Desc. (Light Rom.).....	"Tete-a-Tete" (Leo Feist).....	"Which man is the Galloper."
20. Hy.-Mis.-Desc.	A. B. C. No. 2—A1.....	After two Gallopers taken out of stable.
21. Comedy Funeral March....	"Marionette" (Gounod)	Two Gallopers at wall for execution.
22. Hurry	A. B. C. No. 3—A1.....	After barrel on screen.
23. Dr. Hy. Andte.....	A. B. C. No. 3—B2.....	"I said I'd get you, etc."
24. Galop		Mysterious one taken off screen.
25. Waltz (Leg.)	"Cecile" (Ricordi & Co.).....	After treasure box found in chimney.
		To end.

NOTES.—During No. 1 at the sub-title, "But as a social lion, he is a roar," a lion roar by drummer can be used. On title only. No. 3 is a repetition of the same suggestion. During 15, 23 and 24 imitation shots are appropriate. During No. 13 an imitation of the tearing of cloth when woman's skirt is ripped off will be a laugh getter.

MUSIC NOTES.—1, 2, 8, 12 and 18 are self explanatory. Nos. 3 and 9 are comedy effect suggestions. In No. 9 when orchestra is used have one instrument tune after other at Leader's suggestion. No. 4 is a short number, must have the African suggestion. No. 5 can be a selection of a light comic opera. Plays about 9 minutes. Nos. 6, 10,

14 should be light melodious caprices or similar numbers. Nos. 7, 11 and 13 should suggest the foreign in music. Grecian preferred. Dare not be Oriental or decidedly characteristic. Nos. 16 and 25 should be slow waltzes played legato or slurred. Nos. 17 and 24 should be galops. No. 17 slow, No. 24 fast and heavy. No. 19 can be a slow 6/8 number. Nos. 20, 22 and 23 are melo-dramatic numbers as published by the Photo Play Music Company, 1520 Broadway, New York City. These numbers materially help to burlesque the comedy action on screen. No. 21 is a comedy suggestion. I know of no better number than the one suggested. Can be bought from any music dealer.

Organ Must Be Used in Conjunction With Orchestra

By Charles C. Pyle, Bartola Musical Instrument Company

EDITOR'S NOTE.—This is the second article by Mr. Pyle appearing in MOTION PICTURE NEWS. Mr. Pyle's views will be of interest to musicians playing for the pictures and managers of new theatres not yet decided upon the character of the music for installation in their houses. He is an authority on the subject he treats and his opinions will therefore be read with interest.

It has been almost as hard to convince the owner of a motion picture theatre that first-class music is a necessity and that his future success depends upon it, as it was to convince the public that automobiles would take the place of horses.

In my last week's article I traveled as far as the large Orchestrians in Motion Picture Theatres. During the time that orchestrians were popular, motion pictures were a novelty. Music was not needed to draw the public inside. Everyone was curious to know how pictures were made, and so the music was merely to attract the attention of the people on the street. It never entered

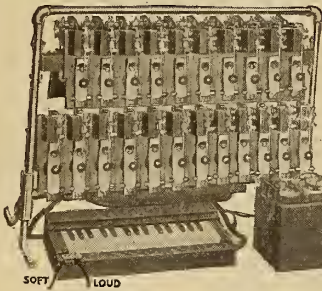
the head of the manager that he would ever have to entertain his audience with music. His entire thought was how to empty his theatre quickly.

By this time the shrewd business man started to investigate the motion picture business and became interested, so better class theatres were built and with better theatres we have better pictures; but a very small improvement in music.

The improvement, however, consists of a piano and a piano player. I must admit that it was a wonderful relief to the automatic music and a pleasure to hear a real human being play the piano in a picture theatre. Then the drummer was added to the piano, and oh! how he used to pound the drums.

He would purchase twenty dollars' worth of traps and effects and work every one of them every show. He certainly earned his money. What seemed to be so bad was the manner in which he would work his effects. After the steamboat had whistled he

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would also whistle. If they threw a man out of the window he would probably shake his box of broken glass after the man had gotten up, but he was always busy.

Orchestra Must Stick to Music

Some of the better class theatres would employ a larger orchestra, anywhere from four to six pieces. This was the greatest improvement in music up to date and greatly helped to place the picture business on a higher plane, but the orchestra did not solve the music problem. Their overtures were very fine, but the greatest drawback to the human orchestra was the fact that they were compelled to play every selection from their music, and therefore it was impossible for them to play the pictures correctly.

In order to properly play the pictures it is necessary for any musician to memorize, improvise and fake music, and it is impossible for any number of minds to do this successfully, so the theatre orchestra must stick to their music.

One of the greatest objections to the orchestra is the fact that they will play an overture and right in the middle of a big picture, and while the biggest scene is being shown, they will finish their overture, and the interest in the picture always seems to drop at the same time. After they finish their selection they usually tune up their different instruments, which all helps to draw your attention from the picture.

The orchestra, not being quite satisfactory, has helped to place the pipe organ in the theatre. The music of the pipe organ is wonderful. Its music has saved a great many bad pictures. It has been a great step towards improving the musical program in a picture theatre.

But the results are not yet satisfactory. The expense must be considered. If a theatre has an orchestra, the pipe organ and organist are idle while the orchestra is playing an overture. Then when the organ is playing the orchestra is idle. It would not do to dismiss the orchestra, because the audience would quickly tire of the organ all the time.

I do not think there is any picture made that an organ should play the entire picture, but there are certain parts of every picture that an organ should be used: With a straight pipe organ you also have trouble.

It is almost impossible to follow pictures with it. You cannot make your changes quick enough. Some theatres have a pipe organ and allow their piano players to play it. The player will be either a good organ player or a good piano player, but you seldom find one that can play both organ and piano well. The player will jump from the piano to the organ and back again. First he will give an organ selection, then a little rag-time on the piano, but this music has absolutely no drawing power.

In my next and last article, I am going to explain to you what I consider the proper music for a picture theatre.

MENGER & RING SALESMAN CANVASSING OHIO AND MICHIGAN

ARNOLD KORNICKER, of the Menger & Ring sales forces, has left for an extended trip through Pennsylvania, Ohio and Michigan. Mr. Kornicker will make a thorough canvass of this district, and expects to get into close touch with conditions among the exhibitors.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

QUESTIONS AND ANSWERS

MUSIC PLOTS OF VALUE TO ONE-MAN ORCHESTRA

E. R. B., Reading, Pa.—You are mistaken in thinking the music plots in this department are of value to the orchestra alone. They are of even more benefit to the One-Man orchestra player, for to get the best results out of his instrument prior preparation is essential. Many players on these instruments say otherwise, but conscientiously I am sure they know better, for many of them do very ridiculous things when playing unknown pictures.

All of my works are for the combined benefit of the pianist, one-man orchestra player, organist or orchestra leader.

To the first three mentioned it should be a great help, to the last mentioned it is an actual necessity. That the lone player can add much to these plots at the second playing may be true at times, but only when his selection of musical numbers is misconceived and happens to be of unlike picture temperament.

These plots will not play the picture for you but will assist. Nothing is accomplished without effort. Try again and the necessary knowledge will come to you as naturally as walking comes to the child, if you have musical ability.

NO SCHOOL OF PICTURE PLAYING

J. R. L., Chicago, Ill.—I know of no school for picture playing that I would recommend. Advanced picture playing depends first upon the player's musical ability. The schools for musical education all accomplish this. To commercialize your musical ability in picture playing requires earnest application to the practical, not the theoretical. Music and the Picture gives each week practical picture music information and is ready to answer any questions you may ask as a help to you in becoming competent in picture playing.

OVERCOMES DIFFICULTIES IN QUICK CHANGES

S. M. R., St. Louis, Mo.—The A. B. C. Dramatic Music is arranged for playing complete scenes from one sheet of music. They are intended to overcome the difficulty in playing a quick interchanging of melodramatic action. For very long agitated and hurries I would advise you to use the M. L. Lake Dramatic Numbers, published by Carl Fischer, 4-6 Cooper square, New York City. The Lake hurries are better used for long agitated or hurry action instead of using galops.

"SOUL OF A WOMAN" FULL OF MUSICAL OPPORTUNITIES

IT is impossible for words to express the wonderful musical opportunities in the Metro Feature release of September 6, "The Soul of a Woman." Had the producer, B. A. Rolfe, meant it to be a two dollar production, making music the paramount feature, he could not have more perfectly accomplished his purpose.

From beginning to end the picture suggests musical synchron-

ization. At its showing to the trade in the Strand theatre, New York City, I was impressed beyond expression of words. Organ was the musical accompaniment, but I assure you it was nevertheless some music. The picture is positively adapted for the organ with few exceptions which are shown in the Music Plot in this issue.

I could write thousands of words in praise of such picture work, but I give you the plot hoping that you may have the opportunity to please your audience with good music, which will be understood and appreciated when played to this feature.

All the music numbers suggested in plots appearing in MOTION PICTURE NEWS can be bought for piano solo, orchestra, one man orchestra or organ from the publishers whose names appear in the parenthesis after the number suggested. Only numbers considered good for use in general picture playing are suggested as a means of assisting the player to accumulate a good repertoire of music for picture playing.

MAKING MUSICAL ACCOMPANIMENT TO COMIC SCENES AN ART

ACCOMPANYING a comedy musically is a great deal more difficult than accompanying a drama. Some pianists think "any old lively thing will do" for the funny pictures, but the spectators know better, and many times would like to tell the pianist a few things.

The Leader, Washington, D. C., has a valuable acquisition in the person of George Emmons, who knows how to put on the musical end of a comedy.

His recent accompanying of "In the Bank," an Essanay Chaplin, was a masterpiece of its kind.

Mr. Emmons, be it known, is an artist at the piano, and is frequently heard in recitals, so he is thoroughly at home with a wide range of compositions, popular, classic and operatic. He does not always play a complete selection, or a complete theme, but will interpose cadenzas, trills, forceful chords, and accentuated top-notes in the most effective manner, and thus become a part of the comedy itself.

This can be done to detract from the picture, but Mr. Emmons knows that his part is that of the background or accompaniment and he plays the role excellently. It would be well if more musicians took this view of their post. William Miley, the other pianist at the Leader, also appreciates the effective way of playing for the pictures.

MUSIC A BIG FACTOR IN A THEATRE'S SUCCESS PROVEN BY PHILADELPHIA EXHIBITOR

MUSIC at the Palace, Philadelphia, contributes to its success. Jay Mastbaum, house manager of the theatre at 1214 Market street, is much pleased with the success of the new policy of feature pictures instead of the mixed program long in vogue at this house.

The Palace is situated right in the heart of the busiest retail thoroughfare of the city and caters to a first class patronage. The prices are ten and twenty cents and Paramount service is used, with a diversified program.

"The Secret Orchard," after its adventures with censors and courts was popular enough to run a whole week to packed houses. Mr. Mastbaum attributes much of the good business of the theatre to the special attention paid to the musical part of the program of the house.

A first class orchestra of seven pieces is headed by Professor David Kaplin, former leader of the Keystone orchestra, and more recently of the Orpheum, in Germantown. The orchestra in addition to playing during the pictures, gives selected overtures during intermissions.

Music Plot for "Destiny; or, the Soul of a Woman"

Metro Feature, "Destiny; or, the Soul of a Woman," 5 reels. Projecting time, 1 hr. 10 min.

Description of Music.	Number Suggested.	Cue to Stop Number.
1. Desc. (With Harp Acc.) Chimes.	"Angel's Serenade" (Braga).....	Concert.
2. Waltz Lento (leg.).....	"Vision" (J. Stern & Co.).....	Bishop and rich man view portrait.
3. Desc. (Hy. Dr.).....	"Barcarolle-June" (Tschaikowski).....	Men exit after giving Artist check. (C. Fischer)
4. Agitato (Light).....	A. B. C. Dramatic Music No. 4—A1..	Wife kneels to husband. (Photo Play Music Co.)
5. Dr. Andte	A. B. C. Dramatic Music No. 4—B2..	"You are drunk again, etc."
6. Agitato (Light).....	A. B. C. Dramatic Music No. 4—A1..	After man thrown down stairs.
7. Dr. Andte	A. B. C. Dramatic Music No. 4—B2..	Once with repeat.
8. Desc. (Hy. Dr. Path.).....	"Romance of a Rose" (W. Jacobs)..	After vision of restaurant.
9. Ave Maria (Chimes).....	By Gounod	Concert.
10. Semi-Rel.	"One Hour Beyond" (Forster).....	"When the baby grew to manhood." Concert.
11. Largo (Haendel).....		
12. Rosary	By Ethelbert Nevins.....	"In the Palace. Avarice and Lust."
13. Waltz (Light Leg.).....	"Valse Marie" (Joe Morris).....	Close up of men at table.
14. Sh. Hy. Andte.....	A. B. C. Dram. Set No. 3—B2.....	After "Rum."
15. Waltz (Light Leg.).....	Same as 13.....	Exterior scene of cabaret.
16. Desc. (Hy. Dr. Path.).....	"Serenade" (Karganoff).....	Vision of Avarice back to table. (Schirmer)
17. Waltz (Light Leg.).....	Same as 13.....	"The Seed Is Sown, etc."
18. Desc. (Hy. Path.).....	"Legende" (Friml)	At "Passion." (Schirmer)
19. Organ or 18.....		One scene.
20. Waltz (Light Leg.).....	Same as 13.....	Beautiful woman seated at table.
21. Desc. (Hy. Path.).....	"Ase's Tod" (Grieg) (E. Ascher)..	Beautiful woman and son embrace after Passion vision on.
22. Organ or 21.....		"The woman who ran the place."
23. Inter-Trot	"Soup to Nuts" (Ricordi & Co.).....	Abrupt stop at "Stop! I have enough, etc." 10 seconds.
24. Short pause		
25. Same as 23, Inter-Trot.....	Same as 23.....	Woman stops dancers. Abrupt stop.
26. Dr. Andte.....	A. B. C. Dram. Set No. 4—B2.....	Mother and son alone on screen.
27. Rosary	By Ethelbert Nevins.....	Son off from mother.
28. Agitato	A. B. C. Dram. Set No. 4—A1.....	After mother throws away rings.
29. Rosary	By Ethelbert Nevins.....	"The Hand of Time."
30. Desc. (Hy. Dr. Path.).....	"Roses' Honeymoon" (Whitmark)..	"Be Merciful, Oh God, etc."
31. Storm Hurry.....	"The Tempest" (C. Fischer).....	After woman enters church.
32. Dr. Hy. Andte.....	Short Andante Movement or Organ..	After woman sees Madonna picture.
33. Storm Hurry (F. & P.).....	Same as 31.....	Minister off screen from woman.
34. Rosary (Chimes).....	Ethelbert Nevins	To end.

MUSIC NOTES:—No. 1 should be a slow, melodious number, suggesting harp accompaniment. No. 2 must be a very slow legato waltz with sustained melody. Nos. 3, 8, 16, 18, 21 and 30 are slow, sustained numbers, having a pathetic as well as dramatic appeal. Nos. 4, 5, 6, 7, 26, 28, 31 and 33 are short, melodramatic numbers, as published by Carl Fischer, New York City, and Photo Play Music Company, No. 1520 Broadway, New York City. Nos. 9, 10, 11, 12, 27, 29 and 34 should have a religious as well as pathetic appeal.

"The Rosary," by Ethelbert Nevins, should be used as a theme for Nos. 12, 27, 29 and 34. Nos. 13, 15, 17 and 20 should be the same waltz. Should be legato but played moderately fast. Nos. 23, 24 and 25 are covered with one number. The abrupt pause is necessary to picture action synchronization. The music throughout should be quiet, with the exception of No. 23. The picture is ideal for organ or organ effects. "The Rosary" should be played each time by organ. With the exception of Nos. 4, 6, 13, 15, 17, 20, 23, 24, 25, 28, 31 and 33, all numbers are excellent for organ.

TOY THEATRE, BUILT BY CHINESE MILLIONAIRE IN MILWAUKEE, WILL OPEN ON 13TH

THE Toy theatre, Milwaukee's newest and smallest photoplay, will open Monday, September 13, with a seating capacity of 460 people. "The Blindness of Virtue" is the opening attraction, but one production a week being shown. All seats are reserved at the Toy, which is planned to cater to the highest class of patronage, the seats for matinee performance being thirty-five cents and the evening fifty.

The house, constructed by Milwaukee's millionaire Chinaman, Charlie Toy, has been magnificently decorated along pronounced Oriental lines. No expense has been spared to make everything most exquisite. Most all of the interior wood work is hand carved and has been imported from China.

Many novel features have been planned for the opening performances by Manager Edwin J. Bigelow, among them being the serving of tea to the Monday night audience by Chinese servants, the tea cup and saucer being presented as a souvenir to the patrons. Preceding the first public performance Monday evening a special invitation performance will be given Friday night at which the Mayor, Governor of the State and prominent citizens and so-

ciety leaders, as well as the members of the press will be present.

Every convenience for the comfort of the patrons has been included in the Toy, which is expected to become the society theatre of the city.

MAXCY, BARTOLA PRESIDENT, MAKES VISIT TO NEW YORK

W. G. MAXCY, president and treasurer of the Bartola Musical Instrument Company, of Oshkosh, Wis., makers of the well-known Bartola Orchestra, is in New York. The Bartola company is bringing out a new instrument, the Autola, one of considerable interest to exhibitors and feature buyers, and announcement of which will be made in next week's MOTION PICTURE NEWS.

Mr. Maxcy reports a steadily increasing business for Bartola orchestras throughout the year and which is now at the point of the fullest capacity of his plant. Many exhibitors remember the Bartola president for his sportsmanlike spirit at the Dayton convention of 1914, when, finding his exhibit shut out of the exposition hall, he hired a hotel roof and ran his own show, with great success. The same enterprise and square dealing mark all his and his company's transactions.

Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and Picture Department.*

PICTURE MAKING AND PICTURE MUSIC

WHILE there has been a great improvement in picture making and we do not suffer as years ago with pictures having from fifty to ninety interchanging scenes to every one thousand feet of film, yet there are many that lack concentration of thought development and tension relief.

I have never been able to fathom the idea of introducing new or foreign matter into a picture during the development of the important picture thought or moral, other than to give the subject length. Pictures that try to tell two or more stories at one time are always severely criticized.

In composition, whether it be music or literature, an abrupt interruption of thought or theme is considered an unpardonable fault. It is difficult for a player to give a picture a proper musical setting when the picture does not give him an opportunity for inspiration or concentration of thought.

The audience never enjoys a picture which requires that they should suffer temperamental changes every thirty seconds, not to mention the fact that it is far from entertaining to hear a continual interchanging of unfinished musical themes. In theatres where the audiences appreciate music equally with the pictures, an impossible task is often placed upon the musician. The musician is placed in the position of either killing the picture or the music.

If he is a thorough musician he will save the music to the detriment of the picture, unless instructed otherwise. Ninety per cent. of the inharmonic musical requirements in picture playing can be avoided in picture making or assembling. It is not only that many of the multiple reel features are mercilessly padded, but when the padding is accomplished by adding irrelevantly new or foreign matter, which is not even in temperamental harmony with the picture thought or theme, it constitutes little less than a crime.

Concentration Necessary for Finished Work

The art of picture making, as any other art, must show concentration to be appreciated as a finished and advanced work. To illustrate how music can go from the sublime to the ridiculous, without any possible way of avoiding it, I will cite a few of the thousand uncalled for instances that come to my notice.

In a well known picture after one and one-half reels of character and story development we are told that there is going to be a fancy dress reception in the home of a supposed millionaire. Some reception it is and every one is having a good time dancing.

The reason or only excuse for the picture occurs at this reception. It is impossible to conceive a better setting or line of action to lead up to the big scene, which is the death of the supposed millionaire and father of the girl giving the reception. Let us see how this director works out his big scene.

Everything is gay for some footage, the death occurs and is discovered by the daughter, whose life is entirely changed by this circumstance. Does the director immediately try to concentrate thought on this important death? Oh, no, he knows that he has got a fine set and he is going to get the limit of footage out of it. On this death scene he flashes it unnecessarily time and again. Now you tell me what is the music to play, a turkey trot or a plaintive number? The dancing action is only necessary to make the death scene stand out

more prominently. After this purpose is accomplished, why kill it?

Another common occurrence in pictures is to interchange from a sickroom or death scene to a chase for a doctor. It has been said that the flashing of these scenes is necessary to keep the drift of the picture story from being lost. This is not true.

If the picture story is properly developed and the death scene is of any importance, no travel action mentioned can be so long that the audience would forget why this character is hurrying for a doctor. In such incidences, as in many others, the audience is not considered.

Audience Should Not Have Attention Divided

While the audience may be interested in the death or sickness of a character, when the action is shifted, they are just as much interested in knowing the reason for the shift and when you ask them to be interested in two thoughts at one time you are hoping for that which will not be. Concentration of thought is the success of every good picture and you cannot hope for concentration of thought when you deliberately destroy it.

What has this got to do with music? I'll tell you. I have been trying to find a way for six years to play five seconds' death scene, then twenty seconds' chase, then twenty seconds' death scene and five seconds' chase and I would like to have some one tell me how to do it without making good music positively impossible.

Picture making and picture music are brothers in a way, for the same misconceptions that make a picture impossible as picture theatre entertainment, make the musical entertainment just as impossible.

I am sure if there were some thought given to the musical possibilities of a picture when making it, we would not only improve picture theatre entertainment, but there would be a production of uniformly better pictures.

It may be true that a picture cannot be made to fit one or another musical composition, but there is no reason why each and every thought or climax cannot be worked out independently without a series of irrelevant and unnecessary cut-ins and close-ups, thereby retarding picture action, and making musical climaxes more difficult to accomplish.

No audience appreciates a picture wherein the situations are manufactured by new introductions, but demand that all situations be a natural consequence in the unfolding of the picture story. To have a good musical program each number must have some temperamental relation to the preceding or succeeding one.

In music a pathetic appeal is more impressively obtained when the preceding number is light or of lively tempo. Contrast is again the reason. Concentration and contrast are the making of a good picture, while good music is impossible without these two factors.

BARTOLA INSTRUMENTS IN DEMAND

CHRIS JACKSON, of Bloomington, Illinois, has just purchased a Bartola Grand for installation in his Scenic theatre in that city.

The Wonderland Theatre Company, of Cleveland, Ohio, has purchased a Bartola Junior.

C. J. Sherman, of Sullivan, Indiana, was in Chicago last week purchasing equipment for his new six-hundred seat theatre, which will open the latter part of November.

Mr. Sherman is a well-known business man of Sullivan, Indiana, and recently decided to go into the motion picture business. He is erecting a strictly modern theatre which will cater to the better class of people, with the best films procurable.

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Music Plot for "Via Wireless"

Compiled and Adapted by ERNST LUZ.

THIS plot is adapted so as to make it possible for the pianist, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by the "notes" affixed will do as well. It is our intention that no unnecessary expense be added for the exhibitor or musician.

- | <i>Description of Music.</i> | <i>Numbers Suggested.</i> | <i>Cues to Stop Numbers.</i> |
|---------------------------------|--|--|
| 1. March (U. S. Mil.)..... | "Daughters of American Revolution" (J. Remick).... | End of steel mill scene. |
| 2. Desc. (S-Hy.) XXXX..... | "Dream of Spring" (W. Jacobs)..... | "It breaks my heart." |
| 3. Inter (Light) XXXX..... | "Lovey Dovey" (W. Jacobs)..... | "Lieut. Sommers." |
| 4. Sh. Intro and Waltz..... | "Columbine" (Ricordi & Co.)..... | Connects 1 and 2. |
| PART 2. | | |
| 5. Desc. (Light Leg.)..... | "Euchantress" (Ricordi & Co.)..... | Once. Concert. |
| 6. Inter-March | "Neutrality" (Chas. K. Harris)..... | "The Ranstrom gun is tested." |
| 7. Waltz | "My Clarabelle" (Ricordi & Co.)..... | Scene of wireless room on ship. |
| 8. Inter (Light)..... | "Babette" (Cundy & Co.)..... | "At work on Sommers' gun." |
| 9. Desc. (Rom.)..... | "Spring Dreams" (Leo Feist)..... | "Sorry our lessons must end." |
| PART 3. | | |
| 10. Agitato (Light)..... | A. B. C. Set No. 4—A1..... | Connects 2 and 3. |
| 11. Desc. (S-Hy.) | "Amaranthus" (Leo Feist)..... | After "That night. Pinckney schemes." |
| 12. Inter | "Mona" (M. Witmark)..... | After Inventor interferes in fight. |
| 13. Hurry-Galop XXXX..... | "Lake Hurry" (Carl Fischer)..... | Rich girl puts on coat to leave house. |
| 14. Desc. (S-Hy Rom.)..... | "After Glow" (W. Jacobs)..... | "Oh! No you won't." |
| 15. Sh. and Intro and Waltz.... | "Millicent" (Ricordi & Co.)..... | Lieut. Sommers in mill. |
| PART 4. | | |
| 16. Agitato | A. B. C. Dram. Set No. 4—A1..... | "Later. To please her father." |
| 17. Desc. (Hy)..... | "L'Ermite" (W. Jacobs)..... | Connects 3 and 4. |
| 18. Waltz | "Cherie" (Ricordi & Co.)..... | "The testing of the Sommers' gun." |
| 19. Piano Imitation..... | | Gun explodes. |
| 20. Hy. Dr. Desc..... | A. B. C. Dram. Set No. 2—A1..... | Detective in office with stenographer. |
| 21. Agitato-Hurry XXXX..... | A. B. C. Dram. Set No. 2—B2..... | Girl at piano in yacht cabin. |
| 22. Galop (Light Hurried)..... | "Ringmaster" (W. Jacobs)..... | Yacht hits mine. |
| 23. Desc. (S-Hy. Rom.)..... | "Un Peu D'Amour" (Chappell & Co.).... | "Last boat. All off." |
| PART 5. | | |
| 24. Hy.-Misterioso..... | A. B. C. Dram. Set No. 1—A1..... | Frances rescued by Sommers. |
| 25. Desc. (S-Hy.)..... | "Dreamy Dells" (W. Jacobs)..... | Connects 4 and 5. |
| 26. Desc. (Hy.)..... | "Sleepy Hollow" (W. Jacobs)..... | Frances off from Sommers. Battleship deck scene. |
| 27. Agitato | A. B. C. Dram. Set No. 3—A1..... | Lieut. Sommers thrown from battleship deck. |
| 28. Short Hy. And..... | A. B. C. Dram. Set No. 3—B2..... | Marsh (inventor) called in for investigation. |
| 29. Galop (Light-Fast)..... | "Saddleback" (W. Jacobs)..... | "\$15,000. He only paid me \$1,200." |
| 30. Dr. Andte..... | Same as 28..... | Pinckney arrested. |
| 31. Bridal Chorus..... | "Lohengrin" | Marsh sets plans afire. |
| | | Auto falls over cliff. |
| | | One scene. |
| | | To end. |

NOTES.—During Nos. 1 and 8 imitations of burning steel in mill are good. Nos. 6 and 16 cannon explosions are called for. From No. 12 and later automobile effects are good. No. 17 a telephone bell is called for. At the close of Nos. 20 and 29 crashes are good at mine explosion and auto accident.

MUSIC NOTES.—No. 1 should be a march of U. S. national airs. Nos. 2, 9, 11, 14, 17, 23, 25 and 26 are all slow, serious numbers. Those marked (Rom) should be sweet and melodious as they portray love

scenes. Those marked (S-Hy) are major key numbers. Those marked (Hy) should be slow and legato with minor keys predominant. Nos. 3, 6, 8, 12 are 2/4 intermezzos. No. 5 can be a legato caprice. Nos. 4, 7, 15, 18, 22, 29 are self-explanatory. No. 13 can be either a long hurry or a galop. Nos. 10, 13, 16, 20, 21, 24, 27, 28, 30 are short melodramatic numbers. A. B. C. dramatic music, published by Photo Play Music Company, 1520 Broadway, New York City, is appropriate. XXXX means that the number plays are very long. Organ can be appropriately used for Nos. 2, 9, 11, 14, 17, 23, 25, 26 or 31.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

UNSATISFACTORY MUSIC FOR "PEER GYNT"

FOR some time we have been told that we were to have special music for the Morosco feature, "Peer Gynt," with Cyril Maude.

This music has been created under the direction of a well known music publisher. Having every respect for the firm's publications, knowing them to be good music and well arranged, nevertheless at a private showing, with this music played by an orchestra par excellence, at the Broadway theatre, New York, I became more than ever convinced that no individual or corporation can get good or proper musical results for feature photoplays when compelled to confine themselves to the publications of any one publisher.

The music did not conform itself to the picture, but on the contrary the picture had to bend to the music. The "Peer Gynt" numbers by Grieg were appropriate and as they are necessary to picture suggestion, no one could go wrong in placing them, but when a duel is fought to the strains of "Listen to the Mocking Bird" and a duellist dies to the strains of "Dixie" played double forte, I leave you to judge the answer.

When there is a song that must be popularized and the singer sings from Monday to Wednesday night and out on the wild sea waves through a plot to abduct a beautiful female flirt, who does nothing nearly like singing beyond the ringing of a small table bell, it is time to wonder whether we are going back to the days of the illustrated songs, with a probably more refined tone.

The demands of picture music are far greater than the possible supply of any one publisher, and it cannot assist the industry at large to curtail that which is possible in music to less than one per cent. of the available product.

A revised music plot for "Peer Gynt" is given on the following page, which corrects that which, in my opinion, seemed to have been sacrificed at the private showing.

The producers of excellent feature photoplays should feel sure that their good pictures are not made ridiculous, while those interested in the music trade should try not to appear ridiculous in the eyes of those in the photoplay industry. Either of the above can only indefinitely postpone the universal success of picture music.

The picture is a beautiful piece of work, the camera having performed its work beyond the usual expectations. Certain al-

terations would have made possible the playing of the "Peer Gynt" music, suite No. 1 and 2 by Grieg more consecutively, nevertheless the musical opportunities are excellent and one cannot go amiss in the placing of both the dramatic and the suggested numbers.

Regardless of any and all criticism it is gratifying to note that the producers of photoplays are inclined to assist in the betterment of picture music.

SOMETHING BRAND NEW IN THEATRE ADVERTISING

THE Bartola Musical Instrument Company, of Oshkosh, Wisconsin, has just put on the market what it calls the Autola. This ingenious device can be placed on the running board of any automobile.

It is operated by electricity from a keyboard placed on the back of the front seat or any other convenient place. Any time desired it can be played.

An exhibitor having one of these instruments and attaching it to his automobile has a method of advertising his show which can not be surpassed. Banners, transparencies and other display methods can be used to make announcements while the people's attention will be attracted by the music.

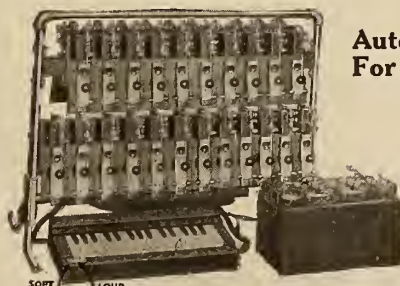
Although this instrument has been out but a few weeks it is meeting with great success.

BUFFALO MANAGER INTRODUCES ORCHESTRA IN NOVEL WAY

HAROLD EDEL, a Buffalo, N. Y., exhibitor, has a novel way of introducing his orchestra at intermission when they render the overture. Mr. Edel has a stage erected in the yard of the Teck theatre building, and thereon has his orchestra enter in full dress, one man at a time, bow to the audience and take his seat at his stand.

A camera clicked away during the proceedings. Next week, when the overture is played at the Strand, Mr. Edel will precede it with this film introduction of his excellent body of musicians. It should prove to be a decided novelty. When the last man is introduced and seated, the orchestra will commence the overture.

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SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-burly for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-burly and No. 2 a plaintive.

SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, burly and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-burly. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

PHOTO-PLAY MUSIC CO., Publishers

New York Theatre, 1530 Broadway, New York City

Music Plot for Morosco Feature "Peer Gynt"

THIS plot is adapted so as to make it possible for the pianist, one-man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture.

The numbers suggested need not be used, similar numbers, or numbers suggested by "Notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music.	Music Suggested.	Cue to Stop Number.
1. Morning Mood (Peer Gynt)....	(E. Ascher)	After "Go on tell us another."
2. Norwegian Dance	Peasant's Dance (Schytte).....	"Solvejg and her people."
	(G. S. Schirmer)	
3. Solvejg Song.....	(Grieg) (Carl Fischer).....	Men drinking from steins.
4. Norwegian Dance (3/4).....	Same as 2.....	Peer Gynt carries bride to cave or "Morning."
5. Morning Mood	Same as 1.....	Connects parts 1 and 2. Peer Gynt lies down in grass to sleep.
6. March of the Dwarfs.....	(Grieg) (G. Schirmer).....	Once.
7. In the Hall of the Mountain King (Bell tolls) (E. Ascher).....		After bell tolls. Peer Gynt awakes.
8. Organ Number or No. 9.....	Ad lib.	Peer Gynt exits church.
9. Solvejg Song (Peer Gynt No. 2) (C. Fischer)		"Be your way long or short," etc.
10. Ase's Tod (Peer Gynt).....	(E. Ascher)	Connects parts 2 and 3. "Five years later. Trapper," etc.
11. Indian Number	Indian Melody (Chappell & Co.).....	Indian girl exits cabin after Peer Gynt kisses her.
12. Indian Mystical	A. B. C. Set No. 7—A1.....	Indian exits cabin with furs.
	(Photo Play Music Co.)	
13. Indian Hurry	A. B. C. Set No. 7—B2.....	Peer Gynt kills Indian.
14. Galop	A. B. C. Set No. 8—B2.....	Peer Gynt escapes to shore from water.
15. Solvejg Song or Dr. Andante.....	Same as 9.....	"Five years later. Slave runner."
16. Waltz (Southern)	"Dreams of South" (C. Fischer).....	"Wednesday night."
17. Desc. (H.)	"Boreas" (Witmark)	Southerners climb over side of boat.
18. Hurry (Fight)	A. B. C. Set No. 3—A1.....	Peer Gynt escapes from boat.
19. Solvejg or Dr. Andante.....	Same as 9 or B2.....	Connects parts 3 and 4. "Five years later. Planter."
20. Southern Hoe down.....	"Turkey in Straw" (W. Jacobs).....	End of quadrille dancing scene.
21. Mysterioso	A. B. C. Dr. Set No. 1—A1.....	Duellists in field.
22. Agitato	A. B. C. Dr. Set No. 1—B2.....	Pistol shot.
23. Dr. Plaintive	A. B. C. Dr. Set No. 1—C3.....	"This quiet life palls me," etc.
24. Solvejg Song or Dr. Andante.....	Same as 9 or No. 23.....	"Ten years later. In Barbary."
25. Inter. (Semi Orient.).....	"Sirocco" (M. Witmark).....	Peer Gynt in tree. Lion at foot of tree.
26. Inter. (H. African) (Slow).....	"Ethiopia" (M. Witmark)	"A prophet's life," etc. Quick.
27. Oriental Dance (2/4).....	Dance Oriental (G. Schirmer).....	Oriental girl rides off from Peer Gynt.
28. Solvejg Song	Same as 9.....	Connects parts 4 and 5. After "Ten years later. Peer Gynt tires," etc.
29. Hurry (Storm)	A. B. C. Dr. Set No. 9—A1.....	Ship sinking.
30. Agitato	A. B. C. Dr. Set No. 9—B2.....	"St. Peter," etc.
31. Organ or Dr. Andante.....	A. B. C. Dr. Set No. 9—C3.....	One scene.
32. Norwegian Number (3/4).....	Same as 2.....	Peer Gynt off from button maker.
33. Heavy Desc. (Grieg).....	Nocturne by Grieg (C. Fischer).....	Bell in tower tolls.
34. Solvejg Song	Same as 9.....	To end.

NOTES.—In music plot all numbers suggested from "Peer Gynt" suite by Grieg are very necessary and should be used. I can suggest no numbers that would be suitable substitutes. No. 33 can be a heavy, slow, serious number, and is the only Grieg number that can be omitted. Nos. 2, 4 and 32 are Norwegian Peasant numbers. Similar to mazurkas. Nos. 1, 3, 5, 6, 7, 9, 10, 28 and 34 should be the numbers suggested, Solvejg song being a character theme running throughout. No. 11 is an Indian characteristic number. Nos. 12, 13, 18, 21, 22, 23, 29, 30 and 31 are melo-dramatic numbers as published by Photo Play Music Co., No. 1520 Broadway, New York City. No. 14 is a galop used to avoid the hurry No. 13 from being too long and tiresome.

No. 16 should be a waltz of American, Southern or Foster melodies. No. 17 should be a slow, heavy number, with a suggestion of heavy plotting. No. 20 should be "Turkey in Straw," opening PP, playing Forte when banjo players flashed. No. 25 should have a slight Oriental suggestion, No. 26 a decided African suggestion, No. 27 an Oriental 2/4 number suitable for the usual Oriental dance. For No. 8 organ alone is essential. Can also be used for Nos. 5, 8, 9, 10, 17 and 33. Nos. 19, 23, 24, 28 and 31 are short, slow Andante numbers and can be played on organ, thereby simplifying segues.

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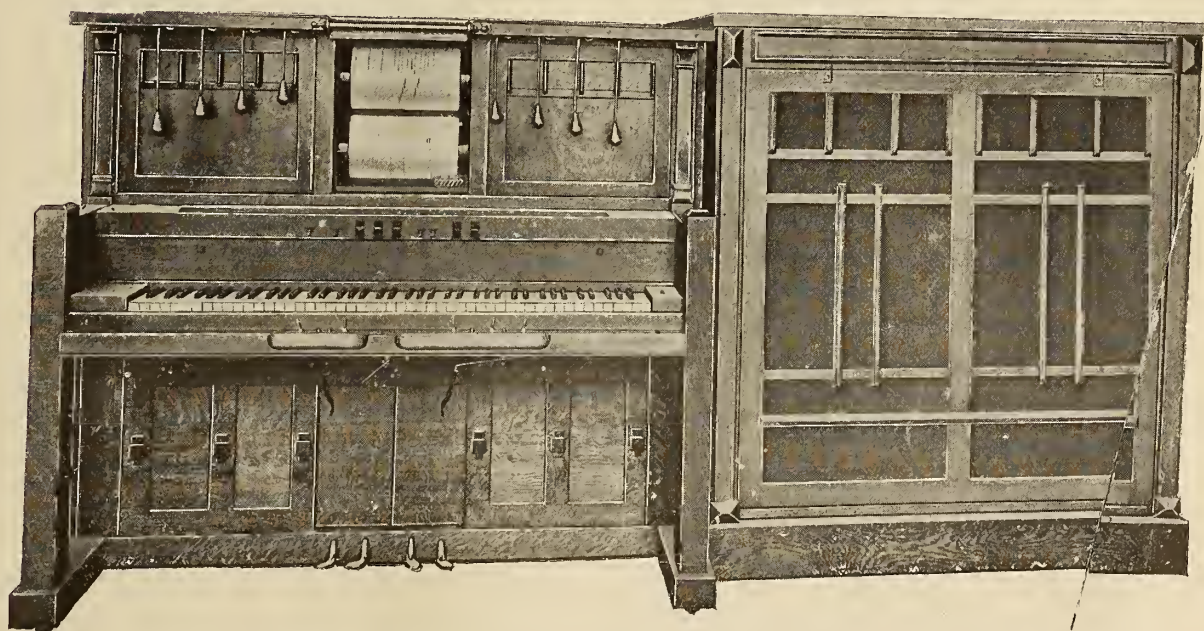
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

AUDIENCES MUST NOT BE FED TOO MUCH MELODRAMATIC MUSIC

THERE seems to be a furore at present for what are termed long hurries or agitados by picture players. To have long numbers of this character, in fact, is not practical. There is a sameness in all such numbers. While there may be more notes or strains, as a rule they all sound similar, consequently these numbers should not be played longer than positively necessary. Melodramatic numbers are meant for effect playing only and no audience will appreciate them as good music.

Such numbers are only important in working up the climaxes of the tense dramatic situations in the picture play. Consequently, if you play them for any length of time before or after the picture point which you desire to accentuate, you in reality have killed the situation by making your music tiresome, failing to attract the necessary attention at the picture point in question.

It is nothing unusual to go into a theatre and hear a hurry or agitato played for five or more minutes. This is ridiculous and quite unnecessary. The audience must always be entertained, not jarred.

When there is lengthy excitable action opening with a fight or tumult, a hurry can be played until the action is accentuated, after which a properly selected gallop will hold the same temperament and you will be playing a number with a theme which will not jar or become tiresome. In substituting gallops to follow hurries you must exercise care, so as not to use gallops which are in reality fast polka movements.

Polka movements called gallops will never sound as if they were played fast, no matter how lively you play them, and it is impossible to give a musical impression of excitement or tumult with them. Such gallops are only good for horse races. When the screen action is of still greater duration, an overture with a long allegro vivace can be used, playing the allegro, then following with a hurried gallop until the end of the action.

Why Hurries Will Not Hold Interest

The temperamental effect is the same and your musical program will show more class, while it will not become tiresome to listen to. Hurries and agitados are written in minor keys with the diminished seventh chord prominent, which is one reason why they will not hold interest very long, the musical possibilities being very limited under such conditions.

This does not mean that melodramatic music is not necessary in picture playing, but to illustrate its importance which you destroy by overdoing it. Agitated action on the picture screen when lengthy and not leading to an important picture climax, can be more entertainingly illustrated by slow high tension numbers, in legato movement with agitated strains accentuating the theme. Such agitated strains are often designated in music by the term *meno mosso*, meaning more movement. In such numbers the agitation is properly illustrated in your musical interpretation of the number.

Always make your decrescendos and diminuendos to follow the screen action. Picture humor is an essential accomplishment in picture playing. Don't allow the idea to root in your mind, that you can play a five reel feature having melodramatic inclinations, with five long hurries and five other numbers, and hope to have the audience appreciate your efforts.

Many times while seated with the theatre audience I have heard

the remark, "I wish they would stop that and play something," when the music was grinding out a five-minute hurry.

Musician at Mercy of Audiences' Tastes

The musician should never forget, regardless of what his personal views or conveniences may dictate, we are always at the mercy of the audience. No exhibitor or manager is likely to continue the services of any musician, who can not command a certain amount of favorable comment.

My personal experiences have taught me to respect the comments of that audience which does not make a study of music, yet loves it. A theoretical knowledge of music does not make a good critic, for the brain that is tired of figures is the one that will find music a perfect diversion, being therefore in a more appreciative mood.

Don't forget that the success of the picture theatre is entirely due to the fact that the public finds wholesome diversion and change of thought in picture theatre entertainment. Sixty per cent. of your audience is tired when they come to your theatre. Don't let them go away tired and you surely will if you try to feed them a superabundance of melodramatic music.

ONLY BLIND ORGANIST IN PICTURE THEATRE IS AT THE REGENT, HARRISBURG, PA.

THE only blind organist in a motion picture theatre in the United States is connected with the Regent, Harrisburg, Pa., of which Peter Magaro is manager, making his first appearance there in a recital on October 6. He is Professor C. Walter Wallace, who until now had been playing with great success in the Lyric, Reading, Pa.

Professor Wallace is a musician of rare attainments. A remarkable thing about his playing in motion picture theatres is the fact that despite his affliction he is able to make the organ music conform with the acting on the screen.

This he accomplishes with the aid of his wife, who always sits at his side and indicates by different pressures of her fingers on his arm what kind of music is appropriate to the part of the film play being presented at any time. Miss Merchant, who has been organist at the Regent for several months, is to remain, she and Professor Wallace regularly dividing the programs between them.

Mr. Magaro has just had a four-manual organ installed in the Regent in place of the two-manual instrument, recently damaged by water from a flood backing up in the theatre cellar.

SONG WHICH MAY REPLACE "TIPPERARY" IN POPULARITY

THIS department has received copies of the march song, "Keep the Home-Fires Burning," Chappell & Co., Ltd., which will supersede the popularity of "Tipperary." It has a positive military suggestion in words as well as music. "The Perfect Song," from that most successful photo play, "The Birth of a Nation," is also published by Chappell & Co., 41 East Thirty-fourth street, New York City.

This number is the serious theme throughout the musical score of "The Birth of a Nation." It is an excellent number for organ, piano or orchestra. It makes an excellent romantic number.

Chappell & Co. is known as the publisher of the successful "Song of Songs."

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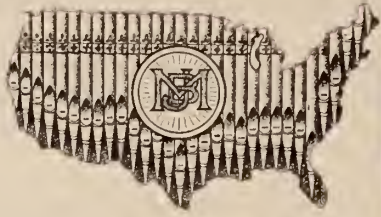
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- Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.
- Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
- Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
- Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
- Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
- Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
- Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
- Set No. 9 is a three, numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged so they can be played by Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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MUSIC SHOULD CHANGE WITH PICTURE THOUGHT ONLY

N. V., Mobile, Ala.—You are evidently laboring under the old impression that music must change with every scene. The music should change with the picture thought or temperament only. You lack a study of picture music repertoire.

After such a study you will find many numbers that have a pathetic or romantic appeal, giving a dramatic effect, suitable for illustrating agitation. You can avoid playing too much melodramatic music, which naturally will interrupt your better numbers, by being familiar with numbers of slow and agitated movement. You will know such numbers after a sympathetic study and playing them, endeavoring to have them express some meaning to you.

Interpretation in music is everything. Try "Apple Blossoms," published by Leo Feist; "Simple Aveu," by Thome, or "Chanson sans Paroles," by Tchaikowski, and you will get an idea of how you can musically illustrate high tension agitation on the screen with good music. Don't play these numbers the way the other fellow plays them, or says they should be played, but play so as to create some appeal with them.

You must not confine yourself entirely to the notes, but on the contrary endeavor to create style and color in your playing. The short dramatic numbers should only be used when certain important climaxes are to be accentuated. The most important in picture playing is the being familiar with the music you intend playing.

This will make picture synchronization with music simple. This is the one and only reason why original scores or positive suggestions have never been a success. It also places a responsibility upon the musician, which only one out of every hundred can master satisfactorily.

Unless you have a proper plot or see your picture in advance, I cannot see how you can get reasonably good results at all. Musical information will come to the picture musician in the near future. The question at present is, What will be more beneficial for the many?

SCHUMANN-HEINK COLLEAGUES FURNISH MUSIC FOR QUIMBY IN FT. WAYNE, IND.

W. C. QUIMBY, Ft. Wayne, Ind., one of the most successful exhibitors in the country, has surrounded his Paramount pictures with the best available music possible to secure.

His orchestra consists of Gaston Bailhe, former soloist of the Pittsburgh Symphony Orchestra; Emmerean Stoerber, the celebrated German celloist, recently with the Thomas Symphony Orchestra, Chicago; Prof. George Bahle, pianist of the European School of Music; Helen Kinkade, organist, who began the study of music at the age of eight years; and Clarence Edwards, organist, who studied abroad for four years.

On October 14 these artists gave a joint concert, at two-dollar prices, at the Jefferson theatre, in Ft. Wayne, with the famous singer, Madam Schumann-Heink, which speaks for their ability.

OTTAWA OPERATORS IN A PICTURE FOR PUBLIC TO SEE IN THEIR OWN CITY

THE members of the Operators' Union, Ottawa, Can., had a film taken last week outside the Dominion Vaudeville theatre. This picture shows the whole membership of the union and will be shortly shown in the local picture houses, with a view to allowing the public to see the manipulators of machines which show pictures for their enlightenment and amusement.

The Operators' Union has commenced an instruction class for the benefit of assistants. The first of these classes was held a week ago. Attendance is compulsory and this ensures a successful outcome. However, judging from the number present at the first class, a week ago, little urging will be necessary.

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Music Plot for Metro Feature, "My Madonna"

Olga Petrova in "My Madonna" Five Reels. Projection Time One hour, 10 minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

<i>Description of Music.</i>	<i>Numbers Suggested.</i>	<i>Cue to Stop Number.</i>
1. Desc. (Classy Rom.)	"Tendre Aveu" (W. Jacobs)	"Lucile, the Queen of Pleasure," etc.
2. Inter-Trot	"Merry Whirl" (Berlin and Snyder)	"Starving," etc.
3. Desc. (Hy.-Rom.)	"Romance of a Rose" (M. Witmark)	"Anticipating Her Promised Visit," etc.
4. Waltz (Classy Leg.)	"Amoreuse" (Ricordi)	Concert.
5. Desc. (S.-Hy.-Rom.)	"Humoresque," by Dvorak	Connects 1 and 2.

PART 2.

6. Inter. (Light Desc.)	"Fluttering Fancies" (Cundy Co.)	"The Day of the Art Contest Arrives," "Robert's Old Works Become Valuable," etc.
7. Desc. (Hy.-Rom.)	"Wings of Love" (M. Witmark)	"Later, Their New Home," etc.
8. Waltz	"Flame of Love" (Jos. W. Stern)	Letter dropped by Robert.
9. Desc. (Hy.-Rom.) (5 min.)	"Cinema" (Ricordi and Company)	Concert.
10. Waltz Lento (Hy.-Leg.)	"Old Cremone" (Chappell and Company)	Connects 2 and 3.

PART 3.

11. Inter-Trot. (French)	"Soup to Nuts" (Ricordi and Company)	"Robert and Lucille Give a Lawn Party," etc. After Marionette show.
12. Desc. (Hy.-Rom.)	"Smiles and Caresses" (Leo Feist)	Picture connoisseur meets Lucille after quarrel.
13. Inter-Trot. (French)	"La Brulante" (Ricordi and Company)	Lucille falls on dance floor.
14. Desc. (Hy.-Rom.)	Tosti's "Good-Bye"	Concert.
15. Long Rom. Intro. and Waltz	"Spirit of Love" (Remick)	Connects 3 and 4.

PART 4.

16. Agitato (Light)	A. B. C. Dr. Set No. 4—A. 1.	"Lucille Is Now Playing Angel of Charity." After short struggle.
17. Desc. (Rom.)	"Dream Chimes" (Schuberth and Company)	"Lucille Takes Little Bertha."
18. Inter. (Light)	"Roma" (Chas. Harris)	Countess leaves automobile.
19. Agitato (Light)	A. B. Dr. Set No. 4—A. 1.	Countess enters where connoisseur killed.
20. Desc. (Hy.-Path.)	"Rose Blushes" (M. Witmark)	Concert.
21. Waltz Lento (Hy.-Leg.)	"Minor and Major" (Ricordi and Company)	Connects 4 and 5.

PART 5.

22. Desc. (Hy.-Ag.-Path.)	"Sunshine and Shadows" (C. Fischer)	"The Trial." "Released by the Father's Confession," etc.
23. Waltz Lento (Hy.-Leg.)	"Ma Cherie" (Franklin Music Company)	"I Will Tell You Where She Is," etc.
24. "Ave Maria," by Gounod		To End.

NOTES.—This is a wonderful picture in its portrayal of love and passion and requires that your music at all times must have a romantic appeal.

Your numbers must be played quietly, yet expressively, throughout. Nos. 1 and 17 should be sweet, slow numbers in major keys. Nos. 2, 11 and 13 should be intermezzo-trots having a French musical accent. Nos. 3, 7, 9, 12, 20 and 22 are all slow numbers, having a dramatic as well as a romantic appeal. These numbers should have an agitated strain in minor key. Must be slow and played legato.

Nos. 14 and 24 are similar numbers; the numbers suggested should

be used if possible. No. 5 is also a similar number, not quite as serious and the minor strain is therefore unnecessary. Nos. 4, 10, 21 and 23 must be slow legato lento waltzes wherein the minor keys predominate. Should be classy waltzes. No. 8, any concert waltz. No. 15 must be a concert waltz, with a long romantic introduction.

Nos. 6 and 18 should be light 2/4 intermezzos. Must not have the Western suggestion. Nos. 16 and 19 are melodramatic numbers, as are published by the Photo Play Music Company, 1520 Broadway, New York City. These numbers suggest screen agitation and must not be heavy or played fast.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

"Go Easy on Your Effects" Is Safe Rule When in Doubt

Combination of Piano and Drums Is Dying a Sure and Much-Deserved Death—Day Has Passed When Exhibitor Thinks it Is Necessary to Have a Drummer Capable of Imitating Everything from Fly Walking Across a Table to a Falling Mountain

IT should be gratifying to the musician to know that the only reason for the ridiculous combination of piano and drums is dying a sure and much deserved death. Not so long ago the exhibitor thought that his entertainment was lacking if he did not have a drummer who would imitate everything from a fly walking across a table to a falling mountain.

The picture theatre audience of today has very rightfully changed this and is not reluctant in their criticism of all effects which disrupt or are discordant with the music being played. This is a triumph for picture theatre music, for the old piano and drum method was never appreciated, and only tolerated for the want of that which in musical contrast would show the old method in its true and ridiculous light, namely, picture music. Picture effects are still possible and very often necessary for a proper musical portrayal of a feature photo-play, but never so important that good music should be sacrificed to make possible these few necessary effects. In other words, while the drum with its many effects stood as number two in former picture theatre music combinations, it is now relegated to 8, 9 and 10 where it rightfully belongs.

Any exhibitor can conclusively satisfy himself as to this fact by a diplomatic canvass of his audience. When effects can be made a part of your musical program and synchronize with the screen action, it is always appreciated.

When the Drums Are Effective

Care should, however, be taken that the effect does not predominate, but becomes part of the music. For instance, in hunting scenes, when horses gallop on screen, horse hoofs can be very effectively used when the music played is a 6/8 number (light and lively) played in tempo with action on screen. For horses trotting, as is usual in western dramas, a 2/4 lively number, or what is known as a Western Intermezzo, when played, makes horse hoof imitations effective. When done in this manner the effect becomes part of the musical composition, assisting the music as well as creating appropriate screen suggestion. Horse hoofs in country scenes should be made on a pad, for city scenes on a block or marble slab. The latter when continued for any length of time becomes disturbing, it being the more noisy of the two.

In such instances it is better omitted entirely, for when you begin a suggestion it should be carried to the end. Chimes or church bells can always be harmoniously made, and with care in your musical selection they are only disturbing when overdone. Continuous effects of too long duration are never good.

Train effects when well done are always appreciated, but should never be made to music other than gallops, hurries or music illustrating excitement. It is not good in waltzes or any slower tempos. When a train effect is made without music it is very effective and much appreciated. To illustrate: You are playing a slow movement and a train effect is suggested on the screen. You stop your number, the train effect is made alone, after which

you make your segue into another number. In other words, you make the train effect your point to segue from one number into the other.

When done in this manner, the effect becomes a solo introduction to the succeeding number, which never fails being appreciated. Doorbells, telephone bells and all quiet effects never disturb the music. Noisy effects of all kinds are bad, unless the music is lively and noisy and the screen action very exciting and tumultuous.

Be Sure Effects Are Correct Imitations

Always be sure that your effects are correct imitations; otherwise it matters little how or when you use them, they will be ridiculed and instead of assisting the picture you in reality burlesque it. No matter how important an effect may be, it is better omitted than imitated imperfectly.

The most important in effect playing is their placing in the picture. There are two unfailing rules that govern this.

The first is to use them when they become a part of your music at any time when suggested on the screen.

The second: Avoid all distinct euphonious effects unless they are positively essential to the picture thought, or when it accentuates the succeeding action on the screen.

To illustrate the second rule, the screen may show a character ringing a doorbell, after which we are shown an interior scene, showing the action interrupted by this doorbell.

In this instance the imitation is essential to both picture thought and the succeeding action. Had the door been immediately opened by a servant the effect, while permissible, would have had no picture value and should have been omitted, saving the effect for better opportunities. Picture effect playing requires a great amount of forethought and should be properly plotted in advance, if it is expected thereby to assist the picture, for it seldom assists the music. Until your advance information gives you correct picture points for their use, it is a safe rule to "Go easy on your effects."

MUSIC FOR "TRILBY"

F. J. M., Augusta, Ga.—*I am very sorry but I have no program for "Trilby" such as you ask for, as I have only seen a very short part of the picture. There are music suggestions for the picture "Trilby" furnished by the World Film Company.*

Never having used them I cannot tell you how good they are; nevertheless, all suggestions should assist to some extent.

PLAYING IMPROVES BY USING MUSIC PLOTS

N. J. S., Greenville, Pa.—*Not having made a music plot for the feature you mention, I could not send it to you. Glad to hear that you find an improvement when playing from music plots. We are always glad to hear from our readers and are willing to help at all times when possible.*

MUSIC ADAPTED FOR TRIANGLE PLAYS IN SAME WAY LIBRETTOS ARE THEMED FOR OPERATIC MUSIC

ARRANGING music for a great five-part film drama such as "The Coward," the Civil War play produced by Thomas H. Ince for the Triangle, is a most difficult task. William Furst, general director for the Triangle music, believes it has been accomplished with a great deal of skill and, in fact, marks a revolution in the accompaniment of screen drama.

The scenes of the play are laid in the South, the source of many beautiful melodies that have found a permanent place in the heart of a nation. Many of these melodies, however, are time worn and if not appropriately introduced would detract from the dramatic value of the story.

Mr. Ince therefore instructed J. E. Nurnberger, the Inceville musical director, to arrange the score that would carry the theme of the story and still retain the rare values to be found in the Southern songs.

Mr. Nurnberger then adopted the plan of thematic music for the several hundred scenes of the piece, exactly as librettos are themed for operatic music. He spent more than two weeks in the projecting room and worked out the themes carefully.

WURLITZER IS AWARDED TWO GRAND PRIZES AND TWO GOLD MEDALS AT PANAMA FAIR

THE Rudolph Wurlitzer Company has just been awarded two Grand Prizes and two gold medals at the Panama-Pacific Exposition for the Wurlitzer piano, Wurlitzer player piano, Wurlitzer unit orchestra and Wurlitzer harp. This is an honor of which the company is proud, since, to them, it shows what has been accomplished by the company since its inception by Rudolph Wurlitzer, Sr., in 1856.

At this time Mr. Wurlitzer descended from a long line of musical instrument manufacturers, founded the business which has

grown steadily until now the Wurlitzer warerooms are to be found in twenty-four large cities. The factory, located at North Tonawanda, New York, occupies sixty acres.

It is worthy of note that the "One Price—No Commissions" selling plan is absolutely adhered to throughout the sales organization.

The Wurlitzer unit orchestra, which is the most popular instrument manufactured by this company, among the motion picture theatre owners, is controlled entirely by one man and contains the various elements found in a full symphony orchestra.

BEN ALI THEATRE, LEXINGTON, KY., DESERTS LEGITIMATE FOR MOTION PICTURES

THE Lexington Opera House, Lexington, which has been renovated, has opened with legitimate attractions, and the Ben Ali theatre, which formerly booked all road shows in Lexington, will in the future show motion pictures exclusively.

The Star theatre has opened at Hartford under the management of E. G. Barrass. The house has been modernly equipped, and an up-to-date screen and machine have been installed.

The Grand theatre on St. Clair street, Frankfort, has changed hands, G. J. Michler, of Lexington, having bought out the former owners. Mr. Michler will make some alterations and improvements.

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THE J. P. Seeburg Piano Company announces that it has shipped one of its \$6,500 instruments to one of the most prominent exhibitors in Illinois. This one-man orchestra is to be installed in one of the theatres which he controls.

DRUMMER ROSE CHANGES FROM INDIANA THEATRE TO KENTUCKY HOUSE

JAMES T. ROSE, of Evansville, Ind., who has been playing trap drums for a theatre in Evansville, has accepted a position in the orchestra at the Princess theatre, Hopkinsville, Ky.

Lyon & Healy New Empress ⁸⁸⁻Note Electric Player

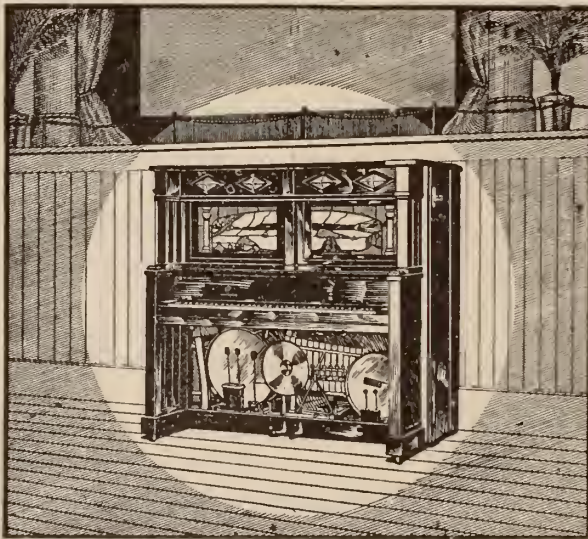
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Don't be without the new modern Melodramatic Music for Picture Playing.
9 Sets now ready.

Set No. 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or pre-meditated murder.

Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurly and Plaintive. Contains four different numbers.

Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurly, closing with an Indian plaintive.

Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.

Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces. Prices:

Small Orch. including Organ and Cello. 25 cents each Set
Full Orch. 35 cents each Set
Piano Solo and Accom. 10 cents each Set
Extra Parts 5 cents each part

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Lyon & Healy

V-L-S-E, "The Man Who Could Not Beat God"

Five reels. Projection time, one hour ten minutes.

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
PART 1.		
1. Sh. Ens. and Waltz.....	"Belles and Beaux" (Jos. W. Stern).....	Lord Rexford talks to gardener.
2. Desc. (H. Rom.).....	"Evening Bells" (Ditson & Co.).....	"The morning of the hunt."
3. Desc. (Hunt. No.).....	"Gay Tally Ho" (Jos. W. Stern).....	Red Lion Inn scene. Exterior.
4. Desc. (H. Dr.) Set No. 2.....	A. B. C. Dr. Set No. 2—A1.....	Lord Rexford on screen alone on horseback.
Jos. W. Stern, 112 West 38th St. N. Y. City.		
5. Agitato.....	A. B. C. Dr. Set No. 2—B2.....	Gardener pulls Lord from horse.
6. Desc. (H. Path.).....	"Roses" (Whitmark).....	Connects 1 and 2.
PART 2.		
After gardener leaves his home.		
7. Sh. Andante Intro. and Waltz.....	"Wilma" (Haviland & Co.).....	Men working in subway scene.
8. Galop (L.).....	"Concentration" (Ditson & Co.).....	Gardener with electric light down in subway.
9. Desc. (H. Path.).....	"Romance of a Rose" (W. Jacob).....	"The outcome of the shipboard flirtation."
10. Desc. (L. Rom.).....	"Love's Message" (Ditson & Co.).....	Connects 2 and 3.
PART 3.		
Mob scene on street.		
11. Galop (F. P. F.).....	"In a Minute" (Ditson & Co.).....	Police take mob out of restaurant.
12. Sh. Rom. Intro. and Waltz.....	"David Harum" (Jos. W. Stern).....	Chain falls down on workman.
13. H. Dr. Andante.....	A. B. C. Dramatic Set No. 3—B2.....	"After some months."
14. Desc. (S. H.).....	"Even Tide" (Ditson & Co.).....	Rich girl enters sick room.
15. Desc. (H. Path.).....	"Love and Passion" (Joe Morris).....	"As time goes on"
16. Waltz (Len. Leg.).....	"Vision" (Jos. W. Stern).....	Connects 3 and 4.
PART 4.		
"A shadow of the past."		
17. H. Dr. Andante.....	A. B. C. Dram. Set. No. 3—B2.....	After vision at wedding.
18. Desc. (H.).....	"Light of the World" (Ditson & Co.).....	Autos on screen. QUICK.
19. Hurray.....	A. B. C. Dramatic Set No. 3—A1.....	Chauffeur put in taxi. Abducted.
20. Desc. (H.).....	"Romance and Rondo" (Ditson & Co.).....	Connects 4 and 5.
PART 5.		
"Election night."		
21. H. Dr. Andante.....	A. B. C. Dramatic Set. No. 3—B2.....	Henchford and wife off screen after vision.
22. Desc. (Path.).....	"Three Songs of Eliland" (Schirmer & Co.).....	"At the performance of Oliver Twist."
23. H. Dr. Desc.....	A. B. C. Dramatic Set No. 2—A1.....	After Governor overcome in theatre box.
24. Desc. (H. Path.).....	"Sweet Revery" (C. Fischer).....	To end.

Notes.—This picture is very strong dramatically, having a visualized demonstration of conscience-inspired fear. Nos. 13-17 and 21 are the vision points in question and a short heavy andante movement in minor key should be used as a theme. Nos. 1-7 and 12 should be concert waltzes having a slow introduction with a romantic appeal. Nos. 2-6-9-15-22 and 24 are slow numbers played legato and must have a positive romantic or pathetic appeal. No. 3 should be a light 6/8 march characteristic of horses galloping. No. 4 and 23 must be short heavy dramatic numbers, somewhat similar to the misterioso.

Nos. 8 and 11 should be light gallop movements. No. 10 is best illustrated by a slow 6/8 movement in major key. No. 14 should be a slow number in major key throughout. Nos. 18 and 20 must be very slow numbers having a positive dramatic appeal. They should have an agitated strain in minor key interpolating the theme. No. 16 must be a slow lento waltz played legato. Nos. 4-5-13-17-19-21 and 23 as suggested, are published by the Photo Play Music Company and sold exclusively by Joseph W. Stern and Company, No. 112 West Thirty-eighth street, New York City.

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Music and the Picture

Edited by Ernst Luz

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The One-Man Orchestra Possesses Many Advantages

By E. F. LICOME

A Mechanical Device Capable of Producing a Wide Range of Tones in Imitation of the Principal Instruments Takes the Place of Musicians, Rendering the Music with the Pictures at a Greatly Reduced Cost to a Manager Without Offending Critical Ears Accustomed to the Human Orchestra

EDITOR'S NOTE.—The article entitled "The One-Man Orchestra Possesses Many Advantages" was sent to MOTION PICTURE NEWS by Mr. Licome in response to a request for a statement of the points, as he sees them, recommending the one-man orchestra to the attention of exhibitors. The one-man orchestra is a factor in the picture theatre. The side of the instrument against the human orchestra is here presented with the hope by the editor of stimulating discussion on all matters pertaining to the subject of Music and the Picture.

Most of the points advocated in this article are well taken. The faults in picture playing cited by Mr. Licome will, it is hoped, be of assistance to the player in eradicating errors. Mr. Licome is evidently very well informed of the possibilities of the one-man orchestra. That the lone piano and the piano and the drum are no longer factors in the picture theatre has long been a conceded fact.

I SHOULD be very sorry were I to be blamed for advocating the original and human in music. This does not mean exclusively anything to the picture theatre, for as now, there ever will be among the thousands of existing theatres those who will find it impossible for many reasons to obtain good human musical results.

Music for pictures has always been more or less of a problem to the exhibitor; that is, if he thinks enough about it. It is generally agreed among exhibitors that a piano accompaniment or even a piano and drums with pictures is a thing of the past and particularly in the newer houses. The piano is not really capable of doing the work required because it does not give the proper atmosphere to the picture and as it so frequently happens the pianist many times plays the piano without regarding the action on the screen; because every piano player has not sufficient repertoire to change the mood of his playing to fit the photoplay as it is unfolded on the screen.

In the average picture house it has been found impractical to engage an orchestra of four or five men mainly on account of the expense, and also because they cannot in any possible way follow the pictures to give the proper atmosphere and the necessary emphasis, and also to meet the changing moods of the play.

Valuable in Hands of Experienced Player

If an orchestra is used you will notice that they frequently have to stop to change music and this is disconcerting to the average audience, and is almost as bad as a broken film. When the continuity of the picture is interrupted in any way, it takes a few minutes to get the audience interested again.

On account of these various circumstances there was a want for an instrument which could be controlled by one man who could give all the effects of an orchestra and also church organ tone, chimes, vox-humana, and other necessary tonal qualities

which are needed to accompany a picture. Then was introduced the one-man orchestra.

Upon hearing one of these instruments one can readily understand how valuable they should prove in the hands of a competent player, and enhance the value of any photoplay. The player has absolute control of the various instruments and can make changes and combinations instantaneously to fit the picture. He can also play violins, flute, cornet, and cello solos with a piano accompaniment.

He can play church organ and chimes and he can also imitate the human voice with the vox-humana pipes. The vox-humana pipes are very necessary in pathetic scenes and when accompanied by the flute are very valuable in sentimental situations, because it delivers a certain message to the sense of hearing and when combined with the sense of sight the picture makes a performance and entertainment which is very near perfection.

On account of the large variety of instruments represented in this one instrument, the audience receives the benefit of a greater variety of musical tones and is not limited to four different qualities of music represented by an orchestra of four musicians. In this way it has its great advantage because there is not a continual sameness of the musical combinations.

When necessary for any martial situation, the drums, cymbals and piccolos are available. This immediately gives character to the picture which a pianist or an orchestra of four men could not give. An orchestra at its best can really only play tunes while a one-man orchestra can improvise suitable music to fit the photoplay.

The player upon one of these instruments plays continually without any stops or breaks while the subject is on the screen. In this way it is a distinct advantage over an orchestra. In comedies it is customary for the manager to allow a roll to be put on so the pianist gets a rest. When the roll is used all the effects and changes are made by the roll itself without the assistance of any player.

These instruments are a novelty and an attraction to any audience, for we know of certain houses that have increased their receipts as high as 50 per cent. We know of other unsuccessful houses that have been made successful through the use of one of these instruments.

Range of Sounds in One-Man Orchestra

The variety of sounds produced by a one-man orchestra exceeds that of any four or five-piece orchestra. There are instrumentally in its range legitimate orchestral reproductions of the violins, cellos, double bass, flute, cornet, snare, bass and kettle drums, cymbals, triangle, tambourine, castanet, xylophone and more effective than all is the exquisite vox-humana a series of pipes that come as near to imitating the human voice as is possible with a mechanical instrument of today.

In addition there is the effect of church organ; chimes and many other effects can be secured by combining the instru-

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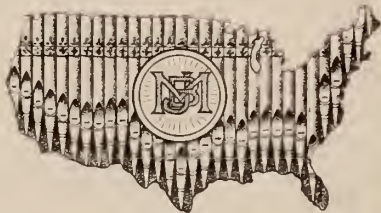
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WASHINGTON, D. C., FINDS THAT FILM PATRONS WANT GOOD MUSIC

THE mad rush for one show following the other is decreasing in Washington, D. C., and in the larger and more popular houses has disappeared entirely.

The chief cause of this is music—good music—and the patrons want to enjoy this music.

Several of the residential houses, as the Apollo, Lyric, Savoy, Princess, and Liberty use orchestras of varying sizes and these open each show with an overture. Started as an experiment and thrust upon the audience, the patrons took kindly to the interruption in projection.

It furnished a relaxation, gave friends an opportunity to exchange a few words, and offered time to note what sort of house they were in.

Tom Moore inaugurated incidental solos by the leaders of the orchestras in his large theatres. John Glick and Daniel Breeskin, both artistic violinists. Other exhibitors have found this worth imitating.

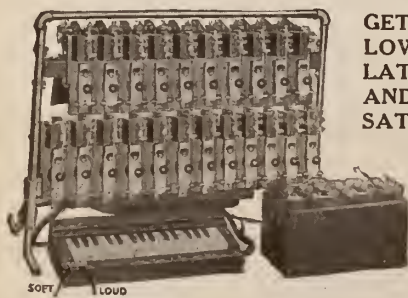
The organ of Crandall's forms a distinctive attraction and is especially effective in religious scenes.

At Loew's Columbia, while the full orchestra plays its overture the stage is effectively lighted, disclosing its wonderful Japanese garden and gradually the lights fade away as the orchestra completes its selection.

At Crandall's Apollo theatre, a different soloist from the orchestra is heard. These include Earl Church, violin; Leonard Lenhart, cello; and Ralph Garren, piano. The patrons show their appreciation of this good music. The Princess, also a residential house, is using Gerda Christiani, violinist, very effectively. A great deal more money is being spent on music here than formerly, but the exhibitors contend that the return is worth the outlay. The Leader, the Empress, Penn Gardens, the Washington, the Regent and the Olympic make a specialty of their music.

Washington exhibitors are using music most effectively as a delightful relaxation as overtures, much the same as the "legitimate" theatres use their orchestras.

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WRITE FOR TRIAL OFFER AND CATALOG "F"

J. C. DEAGAN, Deagan Building Chicago, Ill. 1776 Berteau Avenue

Music Plot for "Nedra," Pathe Gold Rooster Feature

By Ernst Luz. Projection Time Sixty Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
1. Desc. (S.-Hy.-Rom.) XXX.....	"Silhouettes" (Jos. W. Stern and Company).....	"Sus—picious by Chowder," etc.
2. Inter. XX.....	"Curly" (Leo Feist).....	"Burglars. That Must Be Them," etc.
3. Galop. XX.....	"Whip and Spur" (W. Jacobs).....	Grace and Hugh hide in life boat.
4. Short Intro. and Waltz XX.....	"Sweet Repose" (Jos. W. Stern and Company).....	Connects 1 and 2.

PART 2.

5. Desc. (Light Rom.) XX.....	"Softly Unawares" (Jos. W. Stern and Company).....	"Having borrowed cloths," etc.
6. Light Intro. and Waltz XX.....	"Two Roses" (Jos. W. Stern and Company).....	At lovers' quarrel in ship cabin.
7. Agitato.....	"A. B. C. Dram. Set No. 4—A. 1.....	End of card game scene. Lady Tenny at deck rail.
8. Desc. (Hy.-Rom.) XX.....	"Evensong" (Chappell and Company).....	"I would thank you Mr. Ridgway," etc.
9. Storm Hurry X.....	"A. B. C. Dram. Set No. 9—A. 1.....	"The Typhoon."
10. Allegro-Agitato XX.....	"A. B. C. Dram. Set No. 9—B. 2.....	"The ship is in danger. Get the life belts."
11. Dr. Hy. Andte.....	"A. B. C. Dram. Set No. 9—C. 3.....	"After endless hours," etc.
		Connects 2 and 3.

PART 3.

12. Oriental Waltz (Slow & Leg.) XX.....	"Valse Slave" (Jos. W. Stern and Company).....	"You——You."
13. African Character XX.....	"L'Africaine" (Ricordi and Company).....	"The Home-coming of the War Party," etc. (Quick).
14. Galop (Hy.-Odd) XX.....	"Mousse" (C. Fischer).....	Hugh and Lady Tenny climbing up cliff.
15. Intro & Walz (Oriental) X.....	"Thais" (Jos. W. Stern and Company).....	Niggers kneel to Lady Tenny and Hugh.
		Connects 3 and 4.

PART 4.

16. African Char (Slow 2/4) XX.....	"Kokukama" (Jos. W. Stern and Company).....	"Then came the hereditary enemy," etc.
17. Galop (Hy-Battle) X.....	"On the War Path" (Ditson and Company).....	Natives running across screen.
18. Desc. (Hy-Odd) XXX.....	"Romance" by Tschalkowski (G. Schirmer).....	"Peace and Tranquillity restored," etc.
		Connects 4 and 5.

PART 5.

19. African Dance 2/4 X.....	"Ethiopia" (M. Witmark).....	"The Wedding."
20. Battle Cry of Freedom X.....	"Hail Columbia".....	"Please—please, Lady Tenny, do not kneel."
21. Desc. (Hy-Rom) XXX.....	"Twilight Romance" (Ditson and Company).....	"Under the Stars and Stripes."
22. Waltz (Leg) XX.....	"Minor and Major" (Ricordi and Company).....	"Poor blind fool that I've been," etc.
		To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more.

When cues to stop numbers are in quotation "——" it means that the cue is reading matter or subtitle. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in cues or notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During Nos. 9 and 10 thunder and wind imitations are positively necessary. During 13, 16 and 19 use tom-tom regardless of what is written in part, as this is the most effective way of creating the required character. During No. 17 the clashing of fighting clubs is very good. During the playing of No. 20 a cannon shot is very good.

Music Notes.—This picture affords wonderful opportunities for good musical effects. The storm scene, Nos. 9, 10 and 11, will be very effective. The scene is big and will help your music equally as much as your music will help the scene. Especial care should be taken to get good character effects for Nos. 13-16 and 19.

Nos. 1-8 and 21 should be slow numbers having a positive romantic appeal. No. 5 should be a medium slow number with a light romantic appeal. No. 2 should be a 2/4 intermezzo played lively. Nos. 3-14 and 17, galops with a hurried effect. No. 14 should have an uncommon theme. Nos. 4 and 6 should be concert waltzes with short introductions. Nos. 7, 9, 10 and 11 are dramatic numbers, as are published by the Photo Play Music Co., 1520 Broadway, New York City.

Nos. 12 and 15 should be slow waltzes known as oriental. They should be in minor key throughout. No. 8 must be a very slow heavy number, having a dramatic appeal and should have no positive sweet appeal. It must not detract from the character. A number with continued modulations, not staying in one definite key, is the best. Minor keys are good. No. 20 should be the national song "Hail Columbia, the Gem of the Ocean," anticipating the United States battleship on screen. No. 22 should be a slow legato waltz, lightening slightly at end.

Mr. Exhibitor.

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MINA COMEDIES

FLORENCE TURNER AS BILLY ANDERSON

RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

**PICTURE MUSIC SHOULD ALWAYS ENTERTAIN,
NEVER MYSTIFY THE AUDIENCE**

MUCH is said about the kind of music to play for pictures. The question is often asked, "What kind of music is the best for pictures," and the answer is always the same: "All good or melodious music." Every number that has not been condemned as impossible music for entertaining an audience can be used at some time or other in picture playing.

Many numbers could be used every day, were the public satisfied to hear repetitions, while others cannot be appropriately used more than once a month, while others are necessary even less often. As an example, it is hardly possible to play pictures without a repertoire of good characteristic music, yet it can only be used to good effect when used at screen suggestion and is useless and never appreciated when used at other times.

Picture music is not judged by how big it is and when certain theatre musicians tell you that they are performers of classical music, it more often means that they play music which is not understood by the ordinary person. To let you in on a secret, I have found it to be an excuse for incompetency. The music they play is really not understood by anyone.

Picture music means music that will entertain. The audience comes primarily to the picture theatre to be entertained, not mystified. It is quite a different audience from the one that would go to a recital or symphony concert. This does not need to be explained, when we know that the picture theatre caters to at least five hundred patrons for every one that attends recitals or concerts. A symphony concert does not synchronize with a picture show, for it must detract from the picture which is and must be the important attraction of every picture theatre.

When to Play Big Numbers

When you desire to play big numbers in the picture theatre, it is necessary that you be well acquainted with the number you wish to play and positive of the spot you give it in the picture. It is very discouraging to put your best efforts into the playing of a large number and have it condemned for its lack of synchronization. The placing of overtures is very difficult and most criticized when misplaced. Where the audience desires and appreciates an overture it is far better to give it a spot in the program and show it to the very best advantage for the music and the picture. There are hundreds of compositions, known as classics, by the world's greatest composers, that are perfect for picture playing, which do not require the bombastic instrumentation for playing them.

Mendelssohn, Bach, Shumann, Schubert and others have written many numbers, which give class to your program without detracting from the picture. Modern compositions are all more or less based on the writings of the above mentioned, and when playing them you will recognize the style of one of the old masters. The student who is thorough will soon recognize this and find it of assistance in picture playing. Slow serious numbers that have strains of not too great length, that close with natural harmony, are the most appreciated in the picture theatre.

Your music must appeal naturally, for no picture audience cares to be mystified and certainly will not try to decipher technique. Consequently any attempt at numbers which are technically difficult, when they are not strictly pleasing and musical, is time wasted in the picture theatre. Please your audience en masse and not the one or two who feel it is their duty to tell every musician they meet how much they know of classical music.

**NEW \$35,000 INDIANAPOLIS PHOTOPLAY HOUSE
WILL OPEN THANKSGIVING DAY WITH
"DAMAGED GOODS"**

THE new Regent theatre, in South Illinois street, Indianapolis, which is to be managed by Bingham, Crose & Cohen, and which will run high-class feature photoplays exclusively, will open Thanksgiving day with the photo production, "Damaged Goods."

The theatre, one of the most up-to-date photoplay theatres in Indiana, was built at a cost of about \$35,000. The interior will be decorated in old rose and two tones of gray. It will be of brick, steel and re-inforced concrete and will be thoroughly modern and fireproof.

Music will be given by an orchestra, and continuous shows will be given from 10 a. m. to 11 p. m. The program will be changed three times a week—Sunday, Wednesday and Friday, following the showing of "Damaged Goods," which may be shown for ten days.

The prices will be ten cents, both afternoons and evenings, and shows will be given seven days a week. However, the prices for "Damaged Goods" only will be twenty-five cents.

Bingham, Crose & Cohen also manage the Colonial theatre, the only legitimate theatre now running photoplays exclusively. They have contracts for the photoplays released by the Fox, Metro, Kleine-Edison, V-L-S-E companies and the Pathé Gold Rooster plays, which will be shown at the Colonial and Regent.

**CINCINNATI LABOR COUNCIL REFUSES TO BACK
MUSICIANS' STRIKE THERE**

ACTION by the Cincinnati Musicians' Union, in declaring a strike among musicians employed in certain motion picture theatres of Cincinnati, was refused the backing of the Central Labor Council of the city. Members of the Operators' Union as well as the stage hands, appeared before this body and denounced the action of the musicians as unfair.

The peculiar phase of this situation is that according to the agreement which the union has tried to force upon the exhibitors, musicians already employed would have their wages reduced. An orchestra in every motion picture theatre is the demand of the union. Difficulty was experienced, however, in getting the organists and pianists already employed to join the strike for the reason that they refused to strike for a principle that would reduce their earning capacity.

The exhibitors in a series of meetings at the Chamber of Commerce absolutely refused to recede from their position of declining to entertain the proposition.

**TWO FILM AND 2 OPERATIC "CARMENS" AT ONCE
IN ST. LOUIS**

ST. LOUIS was treated to four different versions of "Carmen" during the week of November 1. Mr. and Mrs. J. W. Cornelius, of the Lyric, leased the Princess theatre, at Grand and Olive streets, for the presentation of the Lasky production, with Geraldine Farrar. Wm. Sievers, of the New Grand Central, about two blocks away from the Princess, had the Fox Film, with Theda Bara.

At the Columbia, a high class vaudeville house, Madame Emma Calve sang an aria from "Carmen," among the operatic selections in her repertoire. At the Shenandoah, Grand and Shenandoah, Sarah Edwards, the Park Opera Contralto, gave a serious impersonation of "Carmen," in "Hallowe'en Follies."

PLAN FOR YOUR ORGAN

A certain theatre owner who built what has been called "the handsomest picture theatre in America," signed the contract for his Kimball Organ on the day the company operating that particular house was incorporated.

This man wanted the architect and the organ builder to consult together and make proper provision for the organ in the original plans, without costly and time-wasting alterations. He wanted—and got—the utmost in musical quality and architectural beauty.

The modern divided electric theatre organ is more intricate than the building which contains it. To wait until the house is nearly ready for occupancy and then to stick in a "stock" instrument of some sort is an unintelligent procedure, unworthy of the men who in so short a time have built up the second greatest industry in America, and is unprofitable.

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Music composed and arranged for picture playing only. Entirely new. So adapted that dramatic scenes can be played correctly without any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies.

SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

PHOTO-PLAY MUSIC CO., Publishers

New York Theatre, 1530 Broadway, New York City

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NO UNION ORCHESTRAS FOR CINCINNATI EXHIBITORS

Special to MOTION PICTURE NEWS

Cincinnati, O., Nov. 10.

AN effort made by the musicians' union of Cincinnati to force exhibitors of this city to employ orchestras of four or more players in houses of a seating capacity of more than two hundred, has so far failed. Inconvenience to the exhibitors has resulted without measure.

As a result of the refusal of this demand by fifty representative exhibitors, members of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, a number of the theatres have been showing without music during the past few days. A general strike was called among the union musicians and in several instances motion picture theatres were "banned" as unfair to union labor.

Demands of the union were received by the exhibitors on Thursday, October 29. It was in the nature of an ultimatum and informed the managers that the orders must be complied with by Sunday. H. Serkovich, managing secretary of the organization, was notified and arranged for a meeting to be held in the Chamber of Commerce at once.

F. L. Emmert, president of the league, presided, and after a thorough discussion of the merits and demerits of the musicians' demands, a resolution was adopted and sent as an answer to the union.

UNIVERSAL OFFICIALS COMPLIMENT ORCHESTRA LEADER FOR MUSICAL PROGRAM FOR "DUMB GIRL OF PORTICI"

Special to MOTION PICTURE NEWS

Los Angeles, Nov. 10.

ONE of the features that added to the attractiveness of the private showing of the Universal Film Manufacturing Company's ten-reel production, "Fenella, or the Dumb Girl of Portici," at Clune's Auditorium, Los Angeles, on the night of October 22, was the musical accompaniment by an unusually large symphony orchestra.

This orchestra played the music under the direction of Carli D. Elinor, one of the best-known leaders on the Pacific Coast.

Elinor, who is the regular leader at Clune's Auditorium, largely augmented his orchestra for the occasion, and the beautiful music that was rendered during the two and a half hours of the presentation of the Universal's mammoth production greatly pleased the audience of three thousand persons, who accorded it rapturous applause frequently during the evening.

Henry McRae, director general of the Universal Film Manufacturing Company, was so pleased with the praise that came from all sides of the leader's splendid work that he and other officials of the company called on Elinor after the performance and highly praised him for his share in making the premier showing of the picture a success.

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PRINTING, DEVELOPING

Centaur Film Co., 670-682 Ave. E., Bayonne, N. J.

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UNIFORMS

Fechheimer Bros. (Union-made), Cincinnati, Ohio.

Music Plot for "The Family Stain," Fox Feature, Five Reels

By Ernst Luz. Projection Time Seventy-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
1. Desc. (Hy.-Rom.)	"Bunch of Violets" (Ditson and Company)	Both babies lying on bed.
2. Agitato	A. B. C. Dram. Set No. 4—A. 1. (Photo Play Music Company)	After burning lamp on bed put out.
3. Desc. (Hy.-Path)	"Rose Blushes" (M. Witmark)	"Twenty-five years later."
4. Waltz (Leg)	"Chrysalis" (Penn Music Company)	Connects 1 and 2.

PART 2.

5. Desc. (Hy.-Path) XXX	"Parting and Reconciliation" (M. Witmark)	Son finds secret drawer in desk. "Mrs. Chesney, Claire's mother."
6. Waltz Lento (Hy.-Leg) XXX	"Minor and Major" (Ricordi and Company)	"That evening, Tuesday, etc."
7. Storm Hurry	A. B. C. Dram. Set No. 9—A. 1.	"The next morning."
8. Galop (PP)	"Bang" (Ditson and Company)	Connects 2 and 3.

PART 3.

9. Desc. (Hy.-Path)	"Loves Consolation" (W. Rossiter)	Police enter cottage. Interior. "Get Peter Le Rouge."
10. Waltz Lento (Hy.-Leg)	"Song D'Automne" (E. Ascher)	Police enter Richard Cameron's home.
11. Desc. (Hy.-Path) XXXX	"Passing Fancy" (Ditson and Company)	Connects 3 and 4.

PART 4.

12. Desc. (Hy.-Dr.-Ag.) XXXX	"3 Songs Eliland" (G. Schirmer and Company)	After "Stop. He is shielding me, etc."
13. Storm Hurry (P) XX	A. B. C. Dram. Music No. 9—A. 1.	"The next morning."
14. Waltz Lento	"Tears of Love" (Jos. Stern and Company)	"And that is the truth so help me God."
15. Desc. (Hy.-Path)	"Love's Confession" (Cundy and Company)	Connects 4 and 5.

PART 5.

16. Waltz Lento (Hy.-Leg)	"Artist's Reverie" (Jos. W. Stern)	"Le Rouge lived in Leonia, etc."
17. Inter. (Light Desc.)	"El Cahira" (Jos. W. Stern)	"Where were you last night at 10:30."
18. Desc. (Hy.-Dr.-Ag.)	"Erl King" (C. Fischer)	Connects 5 and 6.

PART 6.

19. Misterioso	A. B. C. Dram. Set No. 1—A. 1. (Photo Play Music Company)	"Mrs. Le Rouge had letters, etc." Mrs. Le Rouge back in dining room with Noel.
20. Hurry (Storm)	A. B. C. Dram. Set No. 3—A. 1.	Mrs. Le Rouge stabbed.
21. Hy.-Dr.-Andte	A. B. C. Dram. Set No. 3—B. 2.	Peter Le Rouge exits from room where dead body lies.
22. Hurry (Storm)	A. B. C. Dram. Set No. 9—A. 1.	Noel takes off coat at railway station.
23. Hy.-Dr.-Andte	A. B. C. Dram. Set No. 9—C. 3.	Police exit Auto at Cameron's home.
24. Agitato	A. B. C. Dram. Set No. 9—B. 2.	Noel has revolver in hand.
25. Hy.-Misterioso	A. B. C. Dram. Set No. 1—A. 1.	Noel shoots self.
26. Dr. Andte	A. B. C. Dram. Set No. 1—C. 3.	To End.

Note.—This picture is intensely dramatic as you can readily see by the music plot. When using orchestra the heavy music can be somewhat simplified by using the Tavan-Roberts arrangement of the "La Traviata" selection, as published by Carl Fischer, No. 4 and 6 Cooper Square, New York City, instead of Nos. 9-10 and 11. The numbers marked with X's play long and you should select long numbers accordingly. The storm effects during Nos. 7-13-20 and 22 are very important and can be made prominent. Nos. 1-3-5-9-11-15 are all slow numbers with a heavy pathetic appeal. Nos. 12 and 18 are similar

numbers and must be positively dramatic and agitated. The waltzes must all be slow and legato. Those designated by (Hy.) should be in minor key. They are the only opportunities for some slight dramatic relief. No. 17 should be a 4/4 intermezzo. Do not play lively. Nos. 2-7-13-19-20-21-22-23-24-25 and 26 are melodramatic numbers, published by Photo Play Music Co., No. 1520 Broadway, New York City. Music will play a very important part in the showing of this picture. The picture will allow for running slightly faster than usual. The picture is exceptionally adapted to organ music throughout.

Mr. Exhibitor.

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Established 1880

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HIGH CLASS PICTURE THEATRE OFFERS GOLDEN OPPORTUNITIES TO MUSICIAN WHO STUDIES HIS ART

FROM every source you hear of the great success of "The Birth of a Nation" on tour. There are quite a few companies on the road all doing well, and it should be interesting to the musician to know that twelve or more musicians tour with each company. How long since a so-called legitimate production has been able to carry as many musicians? This is only a forerunner of what can be expected in the future, for there have been other picture productions during the year that would have met with the same success, had they been handled in the same manner. Musicians of renown are awaiting favorable opportunities for entering the field of picture music. It is no longer a question of time when picture music will rank third.

As musicians, it is our sacred duty to allot positions one and two to "Grand Opera" and "The Symphony Orchestra," where it rightfully belongs.

The gold fields of Alaska never offered better opportunities to the prospector, than the high class picture theatre offers to the musician today. Knowing the above as facts, it is hard to believe that there should be any musicians with an aversion to playing pictures. A few years ago few capable musicians were playing in picture theatres, only because they refused to synchronize their music. The theatre therefore prospered with those musicians who overcame their lack of musical knowledge, by playing their limited repertoire at the proper times, exerting their intelligence more than their musical capabilities. The limited repertoire, made necessary a lot of changes in picture players, for the audience demanded something new. This is entirely changed.

The exhibitor of today is looking for the capable musician, for he has learned that musical results are more surely and easily attained by changing the music and not the player. There are still some who think that a picture cannot be played as well with music than improvisation, but those that I have come in contact with, while active in the picture industry, do not come in frequent contact with the picture theatre audience. Picture music has made great strides in the last two years, still it is only the beginning of what will be in the near future. It behooves every ambitious musician to exert himself and help in the work of picture music perfection, by making a thematic study of the music she or he uses and let brother musicians know what picture results they have been able to illustrate with the numbers they employ.

I should be pleased to reserve a space each week for the giving of my reader's suggestions as to certain musical numbers and what they will musically illustrate in picture playing. Suggestions for musical or other effects will also be welcome. The Music Plots, which appear in each issue are primarily meant to give the reader, as well as the player, the thematic picture value of the number suggested. The ultimate success of picture music depends upon the concentrative thought of many, not the individual.

SUPPLIES ORCHESTRAS AND SOLOISTS

MEN and women orchestras, as well as instrumental soloists, singers, and organists are supplied for motion picture theatres by George W. Smith, 1493 Broadway, New York.

Mr. Smith has had several years' experience as a representative of musical organizations and several of his orchestras are now playing in principal cities.

PHILADELPHIA WILL SEE TRIANGLE FIRST RUNS AT POPULAR PRICES

ALTHOUGH rumors of all sorts had been rife, much surprise was expressed at the announcement that a change of policy would be inaugurated at the Chestnut Street Opera House, Philadelphia, beginning next Monday: As the News prophesied, a conservative Philadelphia with its merely negligible floating population could not support for any length of time, two-dollar photo-plays or any other form of two-dollar amusement for that matter.

However, the Triangle corporation felt the experiment lasted long enough to give its new program proper prestige and under the new regime, Triangle first releases will not be lost to Quaker City audiences.

The house will be taken over by the Chestnut Street Opera House Company, which put on last year many successful photo-plays, amongst them "Cabiria," "The Eternal City," "The Spoilers" and "The Christian."

Just who will be house manager has not been decided. The present manager, J. S. McSween, will retire and devote his time to his exchange, which operates under the name of McCarthy & McSween.

Triangle features will be retained, two of the week's current releases being shown the first part of the week, the other two occupying the last three days. The present fine symphony orchestra of twenty pieces will be retained. The performance will be continuous from twelve o'clock noon to eleven p. m. The prices will be from fifteen to twenty-five cents.

With the Triangle first runs at popular prices, combined with all the other advantages of the Opera House, a successful season should be now enjoyed by the new management.

The first program announced is "A Winged Idol" with Katherine Kaelred and House Peters, along with Syd Chaplin in "A Submarine Pirate."

BARTOLA SALES FOR THE WEEK IN ILLINOIS AND OHIO

THE Bartola Musical Instrument Company, Chicago, announces that the following sales have been made this week:

A Bartola Grand has been installed in the Rose theatre, 2800 Milwaukee avenue. Another orchestra of the same type was sold to the Casimir theatre, 4750 Milwaukee avenue; a Special to the South Park theatre, Sixty-first street and South Park avenue. All these theatres are in Chicago.

A Style 1 was sold to Carl Durkin, of the Comet theatre, Cleveland, Ohio. Another Style 1 was purchased by the Palm theatre in St. Paul, Minn.

A Bartola Junior has been shipped to James Burr, Tabor theatre, Cleveland, Ohio.

GENERAL SALES OFFICES FOR TRANSVERTER OPENED

GENERAL sales offices for the Transverter arc were opened November 15 in the Citizens' building, Cleveland, Ohio, by the manufacturers, The Hertner Electric and Manufacturing Company.

The sales of the company will be represented in the East by J. H. Chambers, and in the Middle West by H. W. Dickerman, it is announced.

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November 27th Issue of
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The Arcadia Theatre has the largest of the Philadelphia theatre organs, a divided three manual with distant Echo Organ.

The Locust Theatre has a large divided two manual organ on the main floor, with Echo Organ in the rear.

The Alhambra Theatre has divided organs elevated above the proscenium boxes.

The Leader Theatre's new organ is in two chambers on the stage, with separate Echo Organ.

The Globe Theatre organ (building) will be on the stage, and the Photo-Play Theatre organ (building) elevated and divided on both sides of the screen.

All are Orchestral Organs, with Chimes, Glockenspiel, Harp, and other special musical effects.

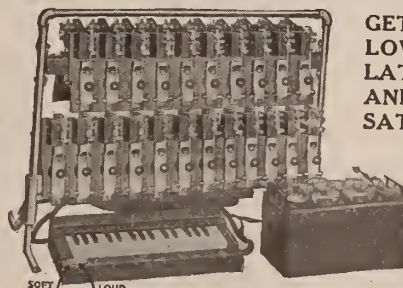
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WRITE FOR TRIAL OFFER AND CATALOG "F"
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Music Plot for Famous Players Feature, "Bella Donna," Five Reels

By Ernst Luz. Projection Time Seventy-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
1. Inter. (Light Fr.)	"Scattering of Roses" (Remick)	Bella Donna in her room.
2. Rom. Intro & Waltz	"My Lady Love" (Jos. W. Stern)	"That Night."
3. Desc. (Rom.)	"Salut D'Amour" by Elgar	"Bella Donna loses no time, etc."
4. Inter (Light Desc)	"Galant Badinage" (Ricordi & Company)	Connects 1 & 2.

PART 2.

5. Desc. (Rom.)	"Serenade" by Mowskowski	"Bella Donna in her room dressed in street clothes." "An Unpleasant Situation develops, etc."
6. Desc. (Hy.-Rom.)	"Rose Blushes" (M. Witmark)	"Arriving in the Harbor of Alexandria."
7. Inter (Light Arab)	"Araby" (M. Witmark)	"The trip has aged me ten years, etc."
8. Desc. (Hy.-Rom.-Arab)	"Garden of Allah" (Shapiro-Bernstein)	Connects 2 & 3.

PART 3.

9. Waltz Lento (Hy.-Leg)	"Thais" (Jos. W. Stern)	"Disappointing News." "Baroudi makes his promised call, etc."
10. Inter. (Light Orient)	"Amina" (Jos. W. Stern)	"The Moonlight excursion."
11. "Egyptian Ballet"	by Luigini. (G. Schirmer. Inc.)	Connects 3 & 4.

PART 4.

12. Desc. (Hy)	"Itala" (Ricordi & Company)	Connects 4 & 5.
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PART 5.

13. Waltz Lento (Very Hy.-Leg)	"Vision of Salome" (E. Ascher)	"Bella Donna puts poison in coffee." "An Unwelcome Guest."
14. Desc. (Hy.)	"Barcarolle-June"—by Tschaikowski	"Back at the Villa."
15. Waltz Lento (Hy.-Leg)	"Marsinah" (Jos. W. Stern & Company)	Connects 5 & 6.

PART 6.

16. Agitato.	"A. B. C. Dramatic Set No. 4"—A. 1.	"I told him he lied." "I'm going to Baroudi."
17. Desc. (Hy.-Path)	"Romance in F." by Tschaikowski	
18. Desc. (Plaintive)	"Berceuse" from Jocelyn	To End.

Note.—This picture affords excellent opportunities for the use of high-class oriental music. The character tone should be obtained in the second reel and maintained throughout. Cheap music with oriental titles should be avoided, for the picture requires serious music. The latter part of the third reel and the greater part of the fourth reel can be excellently adapted to the "Ballet Egyptian" by Luigini, which plays twelve or more minutes according to tempo. The third reel closes with a short dance which should occur while you are playing No. 1 of the Ballet Suite. If the reel is run slow repeat No. 1 until after dance, then play Nos. 2, 3 and 4 as written. This is a beautiful oriental suite and every ambitious picture player should be acquainted with it.

In reels 3, 4, 5 and 6 the minor tone can be held throughout, as the action is very heavy.

Nos. 1 and 4 should be light 2/4 intermezzos, with a French suggestion. No. 2 a concert waltz with a slow romantic introduction.

Nos. 3 and 5 should be romantic numbers of moderate tempo. No. 6 should be a slow number, played legato, with a minor and romantic suggestion. Nos. 7 and 10 should be 2/4 intermezzos suggesting the orient.

Nos. 8, 12, 14, 17 and 18 must be slow numbers with minor keys predominant. Your music must be very appealing at end of picture, where you can drop the oriental and obtain an appealing plaintive. Nos. 9, 13 and 15 must be slow lento oriental waltzes. Must be played legato and be in minor key. When the "Egyptian Ballet" is not used for No. 11, other music with oriental color, illustrating passion and intrigue should be used. The music substituted must play twelve minutes.

The theatre organist will find this an excellent picture to play. The oriental effects are easily obtained on the organ by the use of the small reed and wood tones for the solo playing, making the accompaniment as soft as possible.

Mr. Exhibitor.

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SET NO. 4 is a light agitato and Dr. andante movement, a musical out any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies. Illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a plz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c, a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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Yours truly

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P. S.—Would be glad to demonstrate my Seeburg for any of your prospects.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PROPER PROJECTION AND CAREFUL PLANNING OF MUSIC SCHEDULE NECESSARY TO MUSICIAN'S SUCCESS

POSSIBLY the most repugnant feature in picture playing to the advanced musician is the abbreviation or abrupt stopping of musical numbers played. Most of this can be avoided by proper projection and some forethought in your selection and placing of numbers. The remaining times when correct playing is not possible to the pleasure of the musician, the aversion is usually caused by an unduly overworked imagination. Were the number in question abbreviated in its arrangement, it would be played without any thought of criticism; why then should it be different when the musician himself makes the abbreviation?

In picture playing a number is ruined only when it is too abruptly and inharmoniously stopped. Such stops can be avoided by exercising care and are permissible only when segueing into a hurry or agitato. In such segues, the excitable music and the exciting action on screen will hide any inharmonious effects.

Every musician should study a correct method of stopping his numbers. When a harmonic ending in tonic chord is difficult, it is a good plan to let your number softly die out before making your segue. To do this properly it is necessary that you somewhat anticipate the cue. In picture playing it is a good policy to avoid numbers that do not permit good endings at different points, and save numbers that must be played in their entirety to be appreciated for such times when it is possible to play them as written.

In following the Music Plots in this department you will find many suggestions where no cue to stop is given. These are the points to place numbers that should play concert or as they are written. The ambitious player who really desires to play pictures properly, and play good music at the same time, will have no difficulty in solving the problem of doing both well.

Projection plays a very important part in the musical program of every picture theatre. On several occasions it has come to my notice that managers in making up their daily programs have allotted 75 minutes to the same feature in one show, 90 minutes in another show, and then, to show what an utter disregard they have for the difficulty in synchronizing music to the picture, they run the same feature in another show in 60 minutes. This may seem exaggerated to the reader, but I assure you it is true.

The musician that is up against a proposition like this is to be pitied. Still, he should not worry, for he can rest assured that his manager has no respect for his patrons or good music. The operator in the booth is another reactionary element in the picture theatre where good music is desired. There are still many exhibitors who think that the operator should not be scheduled in the running of any picture, which is a mistake. The idea prevails that the operator will change his speed to improve the picture, but the contrary is true, and the operator usually grinds along immaterially unless he is given a positive schedule. When the action in the picture cannot be enlivened in taking and cutting, before the positive films are made, it is very unlikely that the operator will be able to improve it. There are films that can be run faster than others, but when this is true the condition prevails for more than one reel and quite often throughout the entire picture, and is done more often to shorten the picture, having little effect on the screen action.

When the projection evil is remedied, fifty per cent. of the musician's troubles are alleviated. Next comes the selection of music. Music to synchronize with the picture action is the first essential, after which musical character must be observed. Numbers practical for picture playing should be selected and care should

be taken to use numbers having many possible endings. The placing of numbers is also very important. When the numbers following each other are of somewhat similar temperament and segues are made for the betterment of the musical program, rather than picture synchronization, greater liberty in the selection of the number used is permissible. The segue point not being so important, more latitude is allowed in finishing the number being played. When a slow number is succeeded by a lively number, the slow number should be one that can be easily ended and segued from. The same is good when a number segueing into melodramatic music.

When one is familiar with the picture it is a better plan to anticipate the cues whenever possible. When the above is followed, there is little difficulty in avoiding bad segues or inharmonious stops, which seems to be the better musician's aversion to picture playing.

Good picture theatre music is only possible when the small details in projection and musical direction are thought out in advance, scheduled and put into accurate practice. Every really successful picture theatre is doing it, many of them at a great expense. Everybody will be doing it soon.

SPECIAL MUSICAL PROGRAMS POPULAR IN QUAKER CITY THEATRES

THE Fairmount, Philadelphia, managed by M. S. Kendrick, celebrated Thanksgiving Day by a special musical program interpreted by its orchestra, which is under the direction of R. H. Winter, Jr.

A special children's matinee from 11 to 1 was another holiday feature. Each youngster present received a big box of chocolate as a souvenir.

The Fairmount uses special scenic effects for its screen. This successful house was opened as a vaudeville theatre but soon turned to pictures. It is built on the site of an old market house.

Manager William F. Crozier of the Logan Auditorium, well known as a church singer, arranged a novel musical program at a recent performance of "Salvation Nell."

The new organ was much in evidence, while Mr. Crozier, assisted by a quartet and choir, gave several vocal selections during the presentation of the picture.

THE STANLEY, PHILADELPHIA, TO INSTALL COSTLY NEW ORGAN

A TYPICAL weekly musical program at the West Allegheny theatre, Philadelphia, of which B. Amsterdam is manager, prepared by the organist, J. T. McGowan, is as follows: "Thalhouser" overture; "Somewhere a Voice Is Calling"; "Il Trovatore" selections; "Princess Pat" medley; gems from "La Traviata"; "The Little Grey Home in the West." Recitals are given daily from 6:30 to 7:30 P. M.

The Logan, at 4819 North Broad street, Philadelphia, has after months of work just installed a new organ containing a complete equipment for the orchestral effects, in addition to the human voice pipes, which permit of the solo or choir effects. To celebrate this gala occasion, the management selected Geraldine Farrar in "Carmen" as the picture to be interpreted.

The Stanley, in addition to its fine orchestra, uses the organ during many of its pictures. During the next two weeks a new organ will be installed in the house. From the description, none in Philadelphia will surpass it. It is reported to be the largest, most modern and most costly organ possessed by any Philadelphia theatre.

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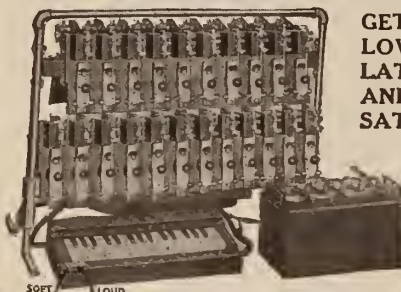
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The instrument is being built by the Austin Company from the plans and specifications of Herbert Brown and collaboration of Richard Bach and Rollo F. Maitland, the organists with the Stanley orchestra. The organ will have three manuals and pedals, and the main organ will be placed on the stage, while the antiphonal organ will be in the rear of the theatre or in one of the upper proscenium boxes.

The main organ will be on ten-inch wind pressure, and the antiphonal organ on five-inch wind. The new instrument will possess vast volume and is expected to be able to produce many novel and beautiful effects never before attempted. A plan is in contemplation by Stanley Mastbaum whereby a large ice skating palace will be built on the roof of the Stanley theatre. Such a departure would be welcomed by many patrons of the theatre.

PROGRESS AND CHANGES IN THEATRE CIRCLES AT BUFFALO

LOUIS EISENBERG is back as manager of the Allendale, Buffalo, N. Y., Mrs. Lillian Hastings having resigned. Mr. Eisenberg was managing the Columbia theatre, which is now looking for a manager, according to Mr. Eisenberg.

"The Battle Cry of Peace" is the attraction at Shea's Hippodrome, Buffalo, this week, at regular prices.

The new theatre at Lyons, N. Y., which is being erected by Ohmann Bros., is nearing completion and unless something unforeseen turns up will open the end of this month. The new house will be known as the Ohmann theatre. Admission will be ten cents.

The Elmwood theatre, Buffalo, has issued a new four-page program with an attractive make-up, announcing the entire week's bill, coming attractions and general information.

TOY THEATRE, MILWAUKEE, CHANGES ADMISSION PRICE TO TEN CENTS

THE Toy theatre, Milwaukee, which since its opening some months ago has been securing a twenty-five cent admission fee, has decided to change its policy and will in the future charge a ten cent rate.

Tom Lee has been placed in charge of the theatre and one of his first acts on taking the reins was to book Metro pictures. The first of these, "My Madonna," will be presented at the Toy next Monday. Mr. Lee is an experienced show man and under his management the house has taken on an air of refinement and class that makes it distinctive.

The same surroundings and equipment that made the house famous as a twenty-five cent theatre will be retained. An eight-piece orchestra will supply the music and everything will be of the same high class.

Manager Lee intends to retain every one of his productions a full week.

TURNER AND DAHNKEN SYNDICATE, 'FRISCO, SELLS \$1,400,000 STOCK

ANNOUNCEMENT of the sale of stock aggregating one million four hundred thousand dollars has been made at San Francisco, the stock being that issued by the Turner & Dahnken Syndicate, which owns a number of theatres in and about San Francisco.

Frank Burt, director of concessions at the Exposition; M. J. Brandenstein, the coffee king, and Herbert Fleishacker, an electric railroad magnate, together with other San Francisco men of finance, are interested in the proposition, and it is stated that the intention of the company is to lease or build a number of theatres in the East.

CASES OF INDIANA THEATRE MANAGERS CONTINUED INDEFINITELY

THE cases of the four managers of moving picture theatres of Fort Wayne, Ind., who were arrested on affidavits sworn out by Nelson H. Kyser, state factory inspector, charged with violating the Indiana child labor laws by employing boys under sixteen years of age as ticket takers, were continued indefinitely by Judge H. Kerr, after warning them not to repeat the offense.

Those who were arrested were: O. E. Wobrock, Lyric theatre; George Killen, Star theatre; Herman C. Heisler, Colonial theatre, and P. J. Mallett, Grand theatre.

Music Plot for "The House of Fear", Pathe "Gold Rooster" Feature

By Ernst Luz. Projection Time 58 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

Description of Music	Number Suggested	Cue to Stop Number
1. Hy.-Mysterioso X	"A. B. C. Dram. Set No. 1"—A. 1	"Chas. Camp, etc."
2. Desc. (Hy.) XXX	"Legende," by Friml (G. Schirmer, Inc.)	"Pendleton, Ashton Kirke's assistant, etc."
3. Inter (Minor) X	"Porcupine Patrol" (Chappell & Co.)	Pendleton walking up country road.
4. Desc. (Hy.) XX	"Serenade," by Karganoff (G. Schirmer, Inc.)	Pendleton enters room in Camp's house.
5. Agitato	"A. B. C. Dram. Set No. 4"—A. 1	"A man I met on the bridge, etc."
6. Desc. (Hy.) XX	"Love Song," by Bartlett (G. Schirmer, Inc.)	Connects 1 and 2.

PART 2.

7. Mysterioso X	"A. B. C. Dram. Set No. 1"—A. 1	"When the house was wrapped in slumber." Two strange men on screen.
8. Agitato	"A. B. C. Dram. Set No. 1"—B. 2	After shots fired.
9. Hy. Intro. and Waltz XX	"Spring, Beautiful Spring" (Jos. W. Stern & Co.)	"Upon arriving, Kirke, etc."
10. Mysterioso X	"A. B. C. Dram. Set No. 6"—A. 1	Ashton Kirke and assistant walk up country road.
11. Agitato	"A. B. C. Dram. Set No. 6"—B. 2	"He has been slashed, etc."
12. Desc. (Hy.) XX	"Prayer-Jewels of Madonna" (G. Schirmer & Co.)	"Ashton Kirke and Pendleton decide, etc."
13. Waltz Lento (Hy.-Leg) XXX	"Minor and Major" (Ricordi & Co.)	Connects 2 and 3.

PART 3.

14. Inter (Light Desc.) XX	"Rendez Vous" (T. B. Harms & Co.)	"Then Ashton Kirke discovered, etc."
15. Waltz Lento (Hy.-Leg) XXX	"Le Poeme" (Jos. W. Stern & Co.)	After Kirke opens cellar door hidden by underbrush.
16. Hurry	"A. B. C. Dram. Set No. 3"—A. 1	After man falls over cliff.
17. Hy.-Intro and Waltz X	"Lilac Domino" (Jos. W. Stern & Co.)	Connects 3 and 4.

PART 4.

18. Desc. (Hy.) XXX	"Melodic," by Friml (G. Schirmer, Inc.)	"She has just received, etc."
19. Desc. (Hy.) XXXX	"Three Songs Eliland" (G. Schirmer, Inc.)	Connects 4 and 5.

PART 5.

20. Inter (Minor) XX	"Mona" (M. Witmark)	"Night comes apace, etc." Mexicans enter cellar tunnel.
21. Mysterioso X	"A. B. C. Dram. Set No. 6"—A. 1	"At last, etc."
22. Hurry	"A. B. C. Dram. Set No. 6"—B. 2	"He is my husband."
23. Short Andte Intro and Waltz XX	"Ange D'Amour" (C. Fischer)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the cue is reading matter or subtitle. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 3 and 9 train effects can be made. The effect should be subdued. During No. 7 two pistol shots in quick succession should be used at the end of the number. During No. 18 an imitation of a knock on door is very essential. During No. 19 at

the cue "By Alva's orders" an explosion of a ship dynamited. During 14 and 17 harp string imitations can be made.

Music Notes.—This picture is very dramatic. Your music should keep the dramatic tone throughout. The music should be heavy and in minor keys or of agitato tempo as much as possible. Nos. 2, 4, 6, 12, 18 and 19 must be slow dramatic numbers with the usual agitated strain and played legato. Nos. 3 and 20 should be 2/4 intermezzos in minor keys. Nos. 9, 17 and 23 must be concert waltzes with short, slow dramatic introductions. Nos. 13 and 15 are slow waltz lento numbers, played legato and in minor keys. Nos. 1, 5, 8, 10, 11, 16, 21 and 22 are short melodramatic numbers, published by Photo Play Music Company, sole selling agents, Joseph W. Stern & Co., No. 102 West 38th street, New York City. These numbers are very necessary to give proper dramatic emphasis to the picture action.

Organ can be used throughout, when the minor tone is adhered to. When organ is used in conjunction with orchestra Nos. 4, 6, 12, 13, 14, 15, 18, 19 and 20 are good for organ when necessary. The melodramatic numbers, 1, 5, 8, 10, 11, 16, 21 and 22, require string instruments to obtain the proper effect.

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<p>Set No. 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.</p> <p>Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.</p> <p>Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.</p> <p>Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.</p> <p>Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.</p> <p>Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.</p>	<p>Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.</p> <p>Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.</p> <p>Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.</p> <p>No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.</p> <p>Prices:—Small Orch. including Organ and Cello..... 25 cents each Set Full Orch. 35 cents each Set Piano Solo and Accom. 10 cents each Set Extra Parts 5 cents each part</p> <p style="text-align: center;">PHOTO PLAY MUSIC CO., Publishers. New York Theatre, 1530 Broadway, New York City</p>
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WANTS MORE HELPFUL SUGGESTIONS FOR MUSIC WITH HIS PICTURE

M. J. S., Pottsville, Pa.—*As a subscriber of MOTION PICTURE NEWS, which I esteem highly, I have availed myself of the privilege of asking your assistance in helping me to build up the efficiency of my little orchestra. I am running nothing but productions each day, made by the V-L-S-E, the Equitable, the Mutual Film Corporation (Mutual Masterpicture, Pathé's Gold Rooster productions, George Kleine's, and the Fox).*

I am getting some musical suggestions in cues from these different exchanges, but all my subjects are not being supplied with suggestions.

I also wish to ask you to give me some idea of what class of music to play for Kleine's Mrs. Fiske in "Vanity Fair." We have four pieces of music consisting of the piano, violin, flute, cello, and I would deem it a great favor to be favored by a prompt reply.

You are in the same quandary that hundreds of exhibitors before you have been. You have one advantage over the many that have tried to do what you are doing; viz.: you will not have to wait long to realize your desires. You are evidently getting the Music Plots for your Pathé and Equitable pictures. If not, ask for them at your exchange or write directly to the manufacturers. For the others I have memorandum plots, which are similar to the ones appearing in the NEWS.

They would be of little use to you unless notes would be added, which it is impossible for me to do as it requires too much time. To be done correctly it must be done at the time of seeing the picture, when the picture is still fresh in your mind. My directors are all taught to the meaning of my work and I am in daily contact with them, consequently much of the detail can be omitted.

Unfortunately I have not seen "Vanity Fair" and can therefore not answer your question. You have an excellent combination for playing pictures and I want you to succeed. As I have so often said, every interested exhibitor should write and then write again to the producers of film that they need the music plots for the pictures, for this is the only means whereby you can hope to get relief.

Some of them will answer that they have tried it and their suggestions have been criticized, but this is a lame excuse. The same producers of film have had directors and camera men making pictures that were worse than poor and they changed their directors until they made pictures that were not criticized.

Most producers are seriously thinking of the music and the picture and it only requires the united efforts of the exhibitors to get plots that can be used by the exhibitor to good advantage.

OMAHA CENTER OF NEW CIRCUIT OF PICTURE THEATRES

OMAHA is the center of a new photoplay circuit of houses, operated by the recently formed Empress Theatre Co. The company has taken over the Empress at Omaha and opened a new Empress at Kansas City immediately afterward. An Empress theatre will be opened in Denver early in December. Other cities are to be added to the circuit until a chain of fifteen or twenty houses will look to Omaha's booking agency.

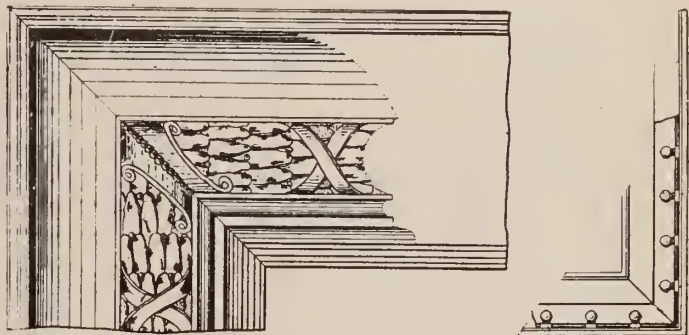
W. Ledoux, heretofore of Winnipeg, Canada, but now of Omaha, is president and manager. A. Lemarquand, a successful exhibitor in Nebraska and Iowa, is vice-president, and Paul Lemarquand, of Minneapolis, is secretary-treasurer. The new company has been organized as a Nebraska corporation.

FEATURESCOPE, FRAME AROUND THE SCREEN, LATEST INNOVATION FOR PICTURE THEATRE

IN the steady progress of improving the presentation of motion pictures by perfecting the projection, screen, etc., a new wrinkle has made its appearance. This latest innovation consists of a frame around the screen. This frame is made of plate glass and is shaded and stenciled, so that the invisible low candle power lamps behind it give a most realistic picture-frame effect.

A representative of MOTION PICTURE NEWS inspected a Featurescope, as this frame is called, in the Majestic theatre in Streator, Ill. The added effect given to the picture by this invention is really impressive. At a distance of a few feet it is impossible to realize that the frame is a flat surface of glass, and not a carved moulding. It seems like a beautiful, hand-carved border, diffusing a ruddy, ruby glow.

The light is indirect, consequently no sharp rays shoot forward and conflict with the light on the screen. This subdued glow not only seems to add a finished touch to the picture, but livens and gives warmth to the front of the house. The Featurescope has the effect of adding depth to the picture, an effect which is



DETAILS OF THE FEATURESCOPE: Left, THE MOULDING FRAME IN PLACE AROUND THE SCREEN; Right, ARRANGEMENT OF THE LIGHTS

obtained by dividing the frame and the screen by a wide black moulding border. The background is thrown backward and the foreground forward, which results in a much better perspective. The cold, metallic effect so noticeable in pictures ordinarily projected is practically eliminated, and the disagreeable flicker is minimized—apparently absorbed in the contrasting colors.

Mr. Day, manager of the Majestic theatre, expressed his satisfaction with the Featurescope in very strong terms. He said that patrons had been attracted at first by the novelty of the device, but they now come because the pictures are more restful to the eyes. He has sometimes left the screen unlighted, but the audience has complained when he has done this, claiming that their enjoyment had been marred.

Mr. Davis, the inventor of the Featurescope, is a technical expert who has been connected with the Barley Manufacturing Co., of Streator, Ill., and has devoted several months to perfecting this device.

CLEVELAND BRANCH FOR MANHATTAN SLIDE

THE Manhattan Slide & Film Company has opened a branch studio in the Advance Building, 1514 Prospect Ave., Cleveland, Ohio

PLAN FOR YOUR ORGAN

A certain theatre owner who built what has been called "the handsomest picture theatre in America," signed the contract for his Kimball Organ on the day the company operating that particular house was incorporated.

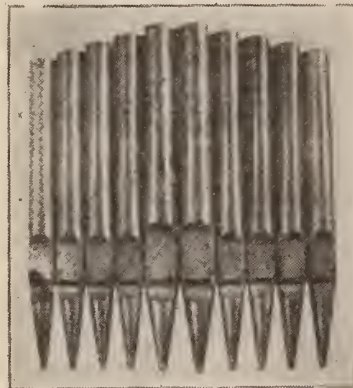
This man wanted the architect and the organ builder to consult together and make proper provision for the organ in the original plans, without costly and time-wasting alterations. He wanted—and got—the utmost in musical quality and architectural beauty.

The modern divided electric theatre organ is more intricate than the building which contains it. To wait until the house is nearly ready for occupancy and then to stick in a "stock" instrument of some sort is an unintelligent procedure, unworthy of the men who in so short a time have built up the second greatest industry in America, and is unprofitable.

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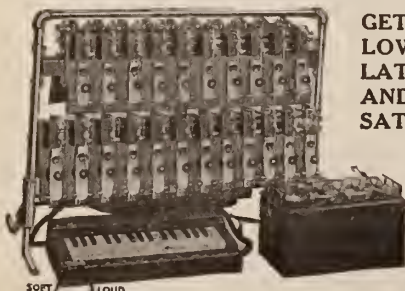
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EDISON SUPER KINETOSCOPE MARKS GREAT ADVANCE

(Continued from page 130.)

The crank is of the clutch type, and when not in use disengages itself automatically, hanging straight down and never being in the way when opening or closing doors.

The Motor

The motor drive (Fig. 8) is entirely closed and is provided with a mechanical speed-changing device which is simple, efficient and "fool proof."

The operation of the motor is not affected in the least no matter at what angle the machine is set.

The torque of the motor is greatly in excess of the power required to drive the machine. This generous provision insures certain steady running and freedom from heat in the motor which so often results in many machines where there is not abundance of power provided for.

The speed-changing device (see handwheel next to switch, Fig. 1) is one that has stood the test of time—the best and only test of mechanical design. It never wears out and there is nothing about it to get out of order. As would be expected from this, it is also simple in adjustment.

The finish of the Super Kinetoscope is in accord with its substantial design. The entire machine is black enameled and highly polished nickel trimmed, giving it a beautiful appearance. The magazines and mechanism head for projection and optical reasons are finished with optical black.

Editor's Special Comment

During the test in the laboratories at Orange, the Edison Super Kinetoscope produced an absolutely flickerless, steady picture at normal speed. The construction of the machine permits it being installed in almost any existing booth, without special foundations.

Outside of the points referred to above concerning the design and construction of this machine the application of an automatic device which will instantly stop the machine in case the film should break, is herewith for the first time applied by a manufacturer of motion picture projectors. The Edison Super has a roller bearing against the film just below the lower sprocket. When the film is slack, as might be the case with a defective take-up or broken film, the roller of its own tension and weight automatically opens an electric circuit which controls the driving motor which then becomes inoperative, putting the machine at rest. If the film is in proper position the roller with its jointed support and contact arrangement as illustrated in the lower left hand corner of Fig. 4, is supported by the film, causing contact to be made for the motor circuit which then operates and drives the machine in the regular way. The contact, which is enclosed in the base, can also be operated by the small hand button illustrated on the base of Fig. 4. The contacts within the base do not make and break the main motor current. The make and break is what you might call an auxiliary arrangement which carries a very small amount of current and is therefore thoroughly practical and not likely to get out of order as has been the case with many inferior devices put on the market as auxiliary attachments to various makes of machines which have proven unreliable.

The editor considers this new automatic stop, which may be operated by hand as well as by the film in case of failure, of great importance in that it protects the film from injury and also protects it against fire, due to the accumulation of a broken film within the machine which would ultimately clog the mechanism and become ignited.

The straight threading of the film and the disengagement of the upper and lower sprocket in making the loop at top and bottom after the machine has been threaded are important features. They contribute to the longer life of the film and obviate guess work as to the length of the loop. As a matter of fact, the loop can be increased or decreased in length almost instantly, as it is unnecessary to disengage the idlers and to actually lift the film off the sprockets.

The machine looks and operates right. The price is between \$600 and \$650.

The sales organization is under the able direction of L. C. McClesney and J. W. Farrel, and MOTION PICTURE NEWS extends its best wishes for the prosperity of this welcome improvement tending to better projection.

Music Plot For "A Woman's Past," Fox Feature, Five Reels

By Ernst Luz. Projection Time One Hour, Ten Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

<i>Description of Music</i>	<i>Number Suggested</i>	<i>Cue to Stop</i>
1. Andte Intro & Polka.....	"Lucky Day" (Hawkes & Son).....	"The Answer."
2. Short Intro & Waltz.....	"Sweet Repose" (Jos. W. Stern & Co.).....	"The Price."
3. Desc. (Path).....	"Tale of Two Hearts" (M. Witmark).....	Connects 1 & 2.

PART 2.

4. Desc. (Hy-path).....	"Legende" by Triml (G. Schirmer, Inc.).....	After "Yes, old friend, come right up." "A few years later, etc."
5. Waltz (Leg).....	"Le Poeme" (Jos. W. Stern & Co.).....	Husband receives letter to report for military duty.
6. Desc. (Path).....	"Dawn of Hope" (C. Fischer).....	"Passing years."
7. Inter (Light Desc).....	"Tropico" (Cundy & Co.).....	Connects 2 & 3.

PART 3.

8. Desc. (Hy-Dr-Path).....	"Cavatina" by Raff.....	Mother and child exit from house. "Again the shadow moveth, etc."
9. Waltz (Hy-Oriental).....	"Valse Slave" (Jos. W. Stern & Co.).....	Tent camp scene.
10. Hurry.....	"A. B. C. Dramatic Set No. 3"—A1.....	Native recaptured. (Jos. W. Stern & Co.)
11. Desc. (Hy).....	"Three Songs of Eiland" (G. Schirmer, Inc.).....	"After years of quarantine, etc."
12. Desc. (Hy-Path).....	"Amo" (M. Witmark).....	Connects 3 & 4.

PART 4.

13. Inter (Minor).....	"Mona" (M. Witmark).....	"Captain Stanley arrives in New York." Stanley at gates to grounds of his home.
14. Desc. (Hy).....	"Boreas" (M. Witmark).....	"I have just seen our son."
15. Mysterioso.....	"A. B. C. Dramatic Set No. 10"—A1.....	"Do you suppose I am going to let him live, etc." (Jos. W. Stern & Co.)
16. Agitato-Mysterious.....	"A. B. C. Dramatic Set No. 10"—B2.....	Woman lying on bed. (Jos. W. Stern & Co.)
17. Plaintive.....	"A. B. C. Dramatic Set No. 10"—C3.....	After woman from bed at dead body. (Jos. W. Stern & Co.)
18. Neutral (Hy).....	"Puccinianna" (Ricordi & Co.).....	Connects 4 and 5.

PART 5.

19. Desc. (Long Hy-Dr).....	"Romance" by Tschaiakowski (G. Schirmer, Inc.).....	After "Courage, my dear woman."
20. Agitato.....	"A. B. C. Dramatic Set No. 10"—B2.....	Not Guilty. (Jos. W. Stern & Co.)
21. Dr. Plaintive.....	"A. B. C. Dramatic Set No. 10"—C3.....	To End. (Jos. W. Stern & Co.)

Music Notes.—From the end of the first reel to the end of the picture the plot is very heavy and dramatic. The dramatic tone should be held throughout. Care should be taken in selecting suitable numbers at the points where (Path.) pathetic appeal is suggested.

No. 1 can be any light descriptive number having a slow introduction. Avoid the waltz so as not to repeat on No. 2. Nos. 3, 4, 6, 8 and 12 should be slow legato numbers having a pathetic appeal and a positive dramatic effect. Nos. 11, 14 and 19 must be slow numbers with a positive dramatic effect. No. 18 and 19 should be long numbers.

I know of no better number than "Puccinianna," lately published by Ricordi & Co., No. 12 East 43d street, New York City, for No. 18. The number comprises the better melodies of the different Puccini Operas. No. 5 should be a slow waltz played legato.

No. 7 can be a 4/4 intermezzo. This is the only point where a light musical relief can be properly obtained. No. 9 should be a minor waltz lento movement. No. 13 can be a 2/4 movement, not slow, but should be in minor key. No. 10, 15, 16, 17, 20 and 21 are melo-dramatic numbers necessary for accentuating the important dramatic climaxes.

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- Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
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- Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

- Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
 - Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.
 - Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.
- No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.
- Prices:—Small Orch. including Organ and Cello..... 25 cents each Set
Full Orch. 35 cents each Set
Piano Solo and Accom..... 10 cents each Set
Extra Parts 5 cents each part

PHOTO PLAY MUSIC CO., Publishers.
New York Theatre, 1530 Broadway, New York City

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Edited by Ernst Luz

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FAILS TO AGREE THAT MUSICIANS CAN BEST PLAY TO PICTURES FROM PRINTED MUSIC

Fred Sloope, Jr., Steubenville, Ohio.—*I have read the MOTION PICTURE NEWS since its inception and I like it.*

However, I disagree with you on your article in Vol. 12, No. 22, in which you say that the pictures can be played to as well and synchronized as completely from printed music as by improvisation.

Your assertion is not borne out by those who are recognized as first class moving picture musicians. On page 47 of the same issue, Mr. Rothapfel says that one good pianist is better than a poor thirty piece orchestra, if the pianist interprets the pictures.

Having played some years ago at the Beacon Theatre, Boston, I was in a position to watch the work of the picture musicians in that musical center. Those who improvised were considered the leaders.

Frank J. Hassett, for years Lyman H. Howe's leading musician, and known as possibly the greatest film musician in America, is an extemporaneous player. He built up his reputation by improvising and thereby effecting wonderful synchronization.

As for myself, I am at all times striving to improve myself in the art of improvisation, as I realize that the musician who will have the call in the future, will be the fellow who can extemporize on any style of music.

I am employed in a "regular" theatre by "regular" fellows who have given me the tools to work with. We have two pianos, a Bartola and pipe organ. We have a Celesta coming in a few weeks.

Your enthusiasm highly interests me and I am gratified to note that you are a thorough reader of the NEWS. In the article you mention I was citing facts wherewith the student or advanced musician can adapt his musical knowledge to the playing of pictures. There are 15,000 picture players needed at least and while you may have succeeded by extemporaneous playing to entertain an audience, I know of many who have made very miserable attempts. I would refer you to an article of mine in Vol. 12, No. 3, the issue of July 24, on improvisation.

Your letter may be misleading, but it leads me to believe that you play only in extemporaneous manner or by improvisation. If you can do this entertainingly for an entire picture performance, you are to be highly congratulated, for of the many hundreds that I have heard, I can number those that I know capable of this on the fingers of my one hand.

We must not confuse the playing of a memorized repertoire of music as extemporaneous or improvisation. The cry of the picture audience is to have the player play something and they do desire to hear things familiar at times. I feel sure that upon second thought you will find that you as well as all other successful picture players do find more opportunities for playing good standard music than improvisation, since feature pictures have become a vogue, for good music is a great addition to the feature picture.

I shall never admit that any player can extemporaneously create a theme or musical number that will please, when it is a known fact that our good musical compositions have required months of thought and preparation before they were considered ready to give to the public. With the musical equipment that you have, you should get wonderful results out of good music and at the same time be able to give your music excellent picture illustration. You cite instances of a few years ago, which I cannot contradict, but everything, not only music, is entirely different today and still changing. I know for a fact that Lyman H. Howe's shows of today, of which there are six companies on the road every season, are rehearsed to the smallest detail and are always produced that way.

Rehearsals do away with everything that might be considered extemporaneous. I agree with what you quote from Mr. Rothapfel's article as to a poor orchestra, but the answer is that Mr. Rothapfel always uses a good thirty piece orchestra. He knows a good orchestra from a poor one, consequently never uses a pianist. My article in MOTION PICTURE NEWS on July 24 I feel sure would interest you and meet with your approval, for I am sure that you partly misunderstood my meaning in Vol. 12, No. 22.

Don't stop your studies on improvisation, for when properly accomplished it is an art, but "Stop, Look and Listen" and you will find that everything we improvise can be found in music and improvisation in picture playing is valuable only to supply the want of preparedness.

When each picture is supplied with a music plot or musical suggestions of non-dictatorial ideas, improvisation will slowly fade away.

Play music as much as you can and you will be able to do great work with your Bartola, pipe organ and Celesta.

If you cannot locate or get the issue of July 24, let me know and I will send you a copy. Unless otherwise stated my articles are not written for the pianist or one-man instrument player alone, but for the help of the one-man or thirty-men orchestra.

LYRIC, MINNEAPOLIS' LARGEST THEATRE, NOW HOME OF TRIANGLE PLAYS

THE Lyric theatre, Minneapolis, for more than three years managed by Saxe brothers, proprietors of the Strand, has changed hands and is now known as the "home of the Triangle plays."

The lease was purchased by A. G. Bainbridge, Jr., manager of the Shubert theatre, who is now running "The Birth of a Nation," after taking his stock company to another theatre. The Lyric is the largest picture theatre in the city and will give the best productions that can be obtained.

Associated with Mr. Bainbridge are John Elliott, manager of the Unique theatre and Harry A. Sherman. The latter two men have the northwestern rights for "The Birth of a Nation."

The admission for night performances will range from 10 cents to 25 cents while the afternoon prices will be 10 cents for any seat in the house.

The new management took control December 5 and has been doing an excellent business since that date.

"SPOTLIGHT WALTZ" FEATURES ANNUAL BALL OF HOUSTON OPERATORS

THE first annual ball of the Houston (Texas) moving picture operators was held at the City Auditorium in that city on the night of November 24.

From all accounts the initial event was a huge success, and patronized by 500 people. The feature of the evening was a "spotlight waltz," in which the "spot" followed the dancers.

BODINE PATTERN ENLARGES QUARTERS

THE BODINE PATTERN CO., 817 Market St., St. Louis, under the guidance of J. R. Bodine, have enlarged their quarters one hundred per cent in space and greatly increased their staff.

This concern makes a specialty of manufacturing special frames for motion picture theatres. Their latest equipment was placed at the Cinderella Theatre, Down Town Lyric and the West End Lyric, St. Louis.

PROPOSED CHANGE IN VANCOUVER LICENSE FEES DEFERRED FOR THREE MONTHS

THE Vancouver City Council, after two sessions at which the proposed change in the scale of license fees to be paid by Vancouver picture theatres was discussed, voted to lay the matter over for three months.

This decision virtually favored the downtown picture men who were opposed to a change.

Trade License Inspector Jones, in devising new rates, designed to bring into the city treasury about \$3,000 yearly, recommended a sliding scale, with a fee based on seating capacity.

It was proposed to charge theatres seating three hundred or less, \$100 per year, instead of the present flat rate of \$150, and to add twenty-five cents per year for every seat over three hundred in the larger houses. This, however, would mean a considerable raise for some of the downtown theatres, and would increase the fee of one of them to \$257.75, or over \$100 more than the present rate. The multiplicity of amendments and counter-propositions brought up finally induced the council to lay the matter over until the next session.

At this session were present W. P. Dewees of the Rex theatre, James Pilling of the Orpheum, J. R. Muir of the Dominion, and W. P. Nichols of the National Amusement Company, to protest against a change; and W. W. Armstrong of the Fairview, and G. Corriveau, Jr., of the Grandview, in favor of the new schedule. The downtown managers drew attention to the difference in the expense of conducting the two types of theatres, and stated that all houses are now being operated at a loss. While their investment amounts to perhaps \$50,000 or \$75,000, that of a small suburban house may be only \$5,000; film costs about \$300 or \$400 per week, as against about \$50 for the small theatres; expenses for the large houses range about \$125 to \$150 per day, compared with \$25 for a suburban house, and rents are \$500 to \$1,000 or more per month, as compared with about \$125.

TRIANGLE PICTURES SHOWN AT THE PALACE, BUFFALO, N. Y., AT 25 CENTS

Buffalo, N. Y., Dec. 11.

THE Triangle films opened in Buffalo on Sunday, December 5, when the first subjects of this brand were presented at the Palace theatre. Other local theatres which will present Triangle films are the New Victoria, Regent, Marlowe and Ellen Terry theatres. There has been much speculation in Buffalo as to which theatre would get these productions and rumors have said that almost every leading house would show them.

The announcement that the Palace would present them came as a surprise to many local exhibitors who expected that they would surely go to another large downtown house.

FEASTER MACHINES INSTALLED IN FOUR NEW YORK THEATRES

AMONG the numerous theatres equipped with the Feaster no-rewind system during the past week are the new Ideal, Eighth avenue and Forty-sixth street, New York City; the Regent, on Third avenue; the Morningside theatre, One Hundred and Forty-seventh street and Broadway; and the Hamilton, Hamilton and Hicks streets, Brooklyn, N. Y.



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WRITE FOR TRIAL OFFER AND CATALOG "F"

J. C. DEAGAN, Deagan Building 1776 Berteau Avenue **Chicago, Ill.**

Music Plot for Equitable Feature, "The Warning," Five Reels

By Ernst Luz. Projection Time 70 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART I.

Description of Music	Number Suggested	Cue to Stop Number
1. Inter. (Light)	"Cinderella" (M. Witmark)	Twice.
2. Light Intro. and Waltz	"Romany" (Shapiro-Bernstein)	"In spite of the hints of his sister, etc."
3. Desc. (S-Hy Leg)	"Affection" (Witmark & Co.)	Two small boys meet on street corner.
4. Galop. (Light and P.)	"Diabolus" (Ditson & Co.)	"That'll teach you to call my father, etc."
5. Desc. (Hy-Rom.)	Trost by Paul Lincke (Jos. W. Stern & Co.)	Connects 1 and 2.

PART 2.

Description of Music	Number Suggested	Cue to Stop Number
6. Desc. (Hy-Leg-Path.)	"Spring's Awakening," by Bach	Concert.
7. Dutch Waltz (Very Light)	"In Holland" (Buck & Lowney, St. Louis)	Child asleep. Father puts whiskey bottle on mantelpiece.
8. Inter-Trot.	"Manvanua" (Jos. W. Stern & Co.)	Street scene after cabaret scenes.
9. Caprice. (Light Ballet)	"Fireflies" (McKinley & Co.)	"Monster of Evil, etc."
		Connects 2 and 3.

PART 3.

Description of Music	Number Suggested	Cue to Stop Number
10. Waltz Lento. (Hy-Leg.)	"Sphynx" (Chappell & Co.)	"As the months fly by, etc."
11. Inter-Trot.	"Soup to Nuts" (Ricordi & Co.)	Guests enter room after Denman gives girl jewels.
12. Dr. Andte.	"A. B. C. Dramatic Set No. 3"—B. 2. (Jos. W. Stern & Co.)	Dancers off.
13. Inter-Trot (Short)	"Soup to Nuts" (Ricordi & Co.)	Night street scene.
14. Agitato.	"A. B. C. Dram. Set No. 3"—A. 1 (Jos W. Stern & Co.)	"The cheap material, etc."
15. Desc. (Hy-Dr-Path.)	"Chanson sans Paroles," by Tschaiowski	"Denman's fraudulent practices, etc."
16. Galop (Light)	"Courior" (Ditson & Co.)	Father exits from saloon.
17. Desc. (Path.)	"Salute D'Amour," by Elgar	Ambulance on screen.
		Connects 3 and 4.

PART 4.

Description of Music	Number Suggested	Cue to Stop Number
18. Desc. (Hy-Path.)	"Barcarolle-June," by Tschaiowski	"Sorry I can't give you, etc."
19. Polka (Short)	"Laughing Love" (Jos. W. Stern & Co.)	Denman drinks whiskey while seated on park bench.
20. Dr. Andte.	"A. B. C. Dramatic Set No. 4"—B. 2. (Jos. W. Stern & Co.)	"But the soul of little Bobby, etc."
21. Agitato (Light)	"A. B. C. Dramatic Set No. 4"—A. 1. (Jos. W. Stern & Co.)	"Another year sees Denman, etc."
22. Dr. Andte.	"A. B. C. Dramatic Set No. 4"—B. 2. (Jos. W. Stern & Co.)	Policeman pulls Denman off screen.
23. Desc. (Hy.)	"Sleepy Hollow" (W. Jacobs)	"The dregs."
		Connects 4 and 5.

PART 5.

Description of Music	Number Suggested	Cue to Stop Number
24. Religious Proc. (P.P.)	"Athalia Priest March"	"The departing spirit."
25. Ballet Waltz (Sh. Light)	"Intermezzo Russe" (C. Fischer)	Fade out of spirits marching scene.
26. Same as 24.	"Athalia Priest March"	Two different scenes and one title.
27. Diabolical Mysterioso	"A. B. C. Dramatic Set No. 10"—A. 1. (Jos. W. Stern & Co.)	Wine glass being filled.
28. Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	Denman shoved off screen by devils.
29. Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 10"—C. 3. (Jos. W. Stern & Co.)	"In the gnarled limbs, etc."
30. Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	"And though tortured, etc."
31. Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 10"—C. 3. (Jos. W. Stern & Co.)	Two scenes.
32. Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	Child on screen after "Give me one more chance."
33. Waltz Lento. (Leg.)	"Druid's Prayer" (Jos. W. Stern & Co.)	End of visions, Father sleeping in chair.
34. Inter. (Carnival)	"La Guapa" (Jos. W. Stern & Co.)	Child pointing out of window.
		To End.

Music Notes.—This picture has wonderful musical opportunities, giving the player full sway in playing a varied program of music holding a heavy dramatic tone throughout. The picture is full of dramatic color which should be accentuated by melodramatic numbers as suggested in plot.

The diabolical scenes Nos. 27-28-29-30-31 and 32 are excellently illustrated by the A. B. C. Dramatic Music, Set 10, which if properly played, will give the impression of an overture written to fit such diabolical scenes. These numbers sold by Jos. W. Stern, 102 West 38th street, New York City.

No. 1 should be a light intermezzo suggesting the polka. No. 2 a light, lively musical waltz. No. 3 should be a slow number giving a semi-serious suggestion. Nos. 5-6-17-18 must be slow legato numbers with positive romantic or pathetic appeal as designated.

Nos. 4 and 16 must be very light galops, suggesting hurried action

only. No. 7 should be a decided Dutch or German waltz. Must be light. Nos. 7-8-9-11 and 13 accompany dances on screen. Nos. 8-11 and 13 are intermezzo trots, as are used for dancing. No. 9 should be a light caprice, often used in ballet dances. Nos. 10 and 33 are very slow waltz lento movements played strictly legato. Nos. 15 and 23 are slow numbers with a positive dramatic effect superseding the pathetic tone. No. 19 should be a light polka, suggesting children at play. Nos. 24 and 26 should be a religious processional played very piano and slow. Must be in 4/4 time. The same number can be used twice. No. 25 should be a light waltz lento movement. Accompanies the dancing of angels. No. 34 should be a lively 2/4 intermezzo-trot suggesting a street carnival.

This is not an easy picture to be played on the organ. However, Nos. 5-6-10-15-17-18-23-24 and 26 are very good for organ.

The diabolical scenes Nos. 27-28-29-30-31 and 32 can also be worked up to good advantage on the organ.

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1916

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DUPLICATION & PROHIBITED,

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WHAT TO DO WHEN MUSIC SYNOPSIS DOES NOT ACCOMPANY PICTURE

Howard, F. A., Fredericktown, Ohio.—*As the leader of an orchestra for picture house work, I wish to know, how is it possible to make out a program of music, well adapted to follow a picture with, unless there is a synopsis and musical program sent with the picture. Suppose the leader has not ample time to see the film or review it before the time for the film to be shown, in order that he can make out his part of the program, so as to follow the film with proper musical setting.*

EDITOR'S NOTE.—There is a way of overcoming this and it is the duty of every leader or musician who is interested or conscientious in his work to do his part in agitating some method of musically programing a picture in advance without seeng the film.

Producers of film are receiving requests for musical plots from all over the country and are all thinking very seriously of the same. It only remains for them to realize that such work correctly done is worth money to them and the exhibitor, to have it become a fact.

Severe criticism has made every previous attempt at music plots a failure and we should treat kindly with every plot sent to us and instead of ridiculing it, we should endeavor to take the producers of film into our confidence with a view of improving the musical plots as much as possible.

The first to be accomplished, is that some musical plot accompany each feature picture that is released. This once accomplished, the perfecting of these plots will be no more difficult than was the wonderful improvement seen in pictures of today as compared with a few years past.

Every musician or leader should discuss this subject rationally with their respective exhibitors or managers, who in turn should present their views to the manufacturers.

Every end must have a beginning and the start is what we should be after now. After there is a true realization of the value of music plots among the trade, there is no doubt that every care will be taken to make them as perfect as knowledge and talent will permit, regardless of expense, for we can rest assured that until plots or suggestions cost real money to produce the musician's worries will not be lessened and the exhibitor will derive little financial benefit.

At the present time there are plots or suggestions issued for Pathé, Paramount, V-L-S-E, World, Equitable and Metro.

Had I sufficient time I would be glad to help all with plots for their pictures, knowing that unless plots are used, music and the picture will never be a real success.

WOMAN LEADS MEN'S ORCHESTRA IN THE JEFFERSON, PHILADELPHIA

THE Jefferson, at Twenty-ninth and Dauphin streets, Philadelphia, has contracted for the Triangle program for its territory, to run four days each week.

Jack Delmar, manager, of the Jefferson, contemplates extensive improvements at an early date. Meantime a new Pilcher organ has been already installed. A full orchestra is run in connection with the organ. A rather novel feature is the woman leader of a men's orchestra. Bertha Greenblatt, a well-known musician, leads the orchestra and also presides at the organ.

Mr. Delmar directs the Bell in addition to the Jefferson.

The Idle Hour, at West Chester, Pa., a suburban town near Philadelphia, is run by Becker and Woolston. The theatre, which accommodates 800, has just installed a style U Wurlitzer organ.

Professor Harry A. Crisp, of Philadelphia, gave recitals in celebration of the fact, quite an event in the town. Farrar's "Carmen" was run two nights as an additional celebration.

The Cedar theatre, at Sixtieth and Cedar streets, West Philadelphia, A. M. Taylor, manager, has recently added a Wurlitzer organ to its equipment.

SPECIAL MUSIC PREPARED FOR "BLACK CROOK"

"THE BLACK CROOK," Kalem's five part picturization of the extravaganza of the same name, will have specially written music scores. The arrangement is now being made by Walter C. Simmons.

Besides many original compositions, it will include the best known of the melodies that were a part of the famous stage production. Every foot of the screen offering will have its specially synchronized musical accompaniment. The score will be supplied to exhibitors at fifty cents.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

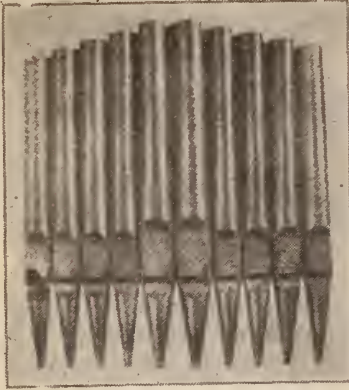
Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.



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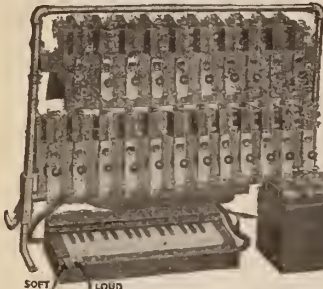
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American Theatre, Salt Lake City, Utah.
Liberty Theatre, Salt Lake City, Utah.
Crown Theatre, Calgary, Canada.

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LIBERTY THEATRE, PITTSBURGH, TO HAVE \$10,000 AUSTIN ORGAN

Pittsburgh, Pa., Dec. 16.

ALL the arrangements have been completed for the opening of the new Liberty theatre which is rapidly being fitted out in Penn avenue, East Liberty. It is to be the finest motion picture theatre in the Pittsburgh district, and was erected by Nicola Brothers.

The theatre is to have a seating capacity of 1,467, and when it is thrown open to the public on December 27 will add one more fine amusement house to this district.

The East Liberty Amusement Company is the name of the owner of the theatre, and the building is located on a lot 100 feet front and 179 feet deep. It is to be managed by Raymond H. Allen, a young man well versed in the amusement business.

Sturdevant ventilating system has been installed and three Baird projection machines have also been put into one of the roomiest booths that is to be found in any theatre in the United States. The throw is sixty feet and a gold fibre screen will be used.

A \$10,000 Austin organ is rapidly being put in place, and one of the best organists in the city of Pittsburgh has been engaged to render the music during the afternoon and evenings. The Triangle service will be used exclusively in the theatre. The prices charged will be ten, fifteen and twenty-five cents.

NEARLY A FOURTH OF OPERATORS IN CLEVELAND GET INCREASE

OPERATORS in Cleveland motion picture theatres have shared in the general increase in wages secured by nearly one-fourth of the union men employed in Ohio, according to a report just filed with the State industrial commission.

Reports were compiled from figures submitted by officers of labor unions in Cleveland, Cincinnati, Columbus and other cities. The figures are appended:

Ten-hour-a-day shows, \$17.50 per week, an increase of \$2.50 per week; twelve-hour-a-day shows, \$21 per week, an increase of \$2.50 per week; fourteen-hour-a-day shows, \$23.50, an increase of \$2.50 per week; and sixteen-hour-a-day shows, \$27.50 per week, an increase of \$2.50 per week.

OPERATORS UNION IN WILKES-BARRE INCREASES MEMBERSHIP

THE operators organization in Wilkes-Barre, Pa., is steadily increasing. Several new members have been taken in and the association is now on a firm basis. The following men have been elected as officers for the ensuing year:

President, Frank Walsh; vice-president, Robert Piatt; financial secretary, Clyde Colman; corresponding secretary and treasurer, William Piatt; business agent, Frank Walsh; sergeant at arms, Joseph Moser; trustees, Edward Parsons, James Garvin and Wesley Knetter; executive board, Frank Walsh, Robert and William Piatt and Clyde Colman; representative to Central Labor Union, Frank Walsh; representative to Wilkes-Barre City examining board, William Piatt.

GOLD KING SCREEN COMPANY ENLARGES PLANT

THE fast growing demand for Gold King Screens and their increasing popularity among exhibitors in all parts of the country have compelled the Gold King Screen Co., of Altus, Okla., to seek additional factory space for the manufacture of their screens.

In addition to the three buildings already occupied by this concern, President S. H. Jones has just leased another two-story brick building fifty by one hundred and fifty feet to relieve the congested condition in the balance of the plant. This will facilitate the turning out of large screens more promptly than heretofore.

JONES, OF GOLD KING SCREEN COMPANY, ON TRIP IN NORTH AND EAST

PRESIDENT S. H. JONES, of Gold King screen fame, is on an extended trip through the North and East. While away he will call upon the heads of the leading motion picture theatre supply houses, with a view of establishing new distributors for the Gold King screen.

Music Plot For Metro Feature, "Rosemary"

By Ernst Luz. Projection Time Sixty-six Minutes

Description of Music

PART 1.
Numbers Suggested Cue to Stop Number

1. Concert Caprice....."Butterflies" (Jos. W. Stern and Company)....."Sir Jasper Thorndyke," etc.
2. Inter (Light Desc.)....."Wedding of the Rose" (C. Fischer).....Once.
3. Waltz "A Jamais" (Ricordi and Company).....All seated in Minnifri's Inn stalls.
4. Gallop (Light and P.)....."12 o'clock" (C. Fischer)....."Dorothy consents to an elopement."
5. Rom. Intro and Waltz....."My Lady Love" (Jos. W. Stern and Company).....Connects 1 and 2.

PART 2.

6. Desc. (Rom.)....."Salut D'Amour," by Elgar....."Ten o'clock,"
7. Storm Hurry....."A. B. C. Dramatic Set No. 9"—A1....."The Storm."
Mother finds letter after entering Dorothy's bedroom.
8. Dr. Andte "A. B. C. Dramatic Set No. 9"—C3.....After father begins to dress after reading Dorothy's letter.
9. Storm Hurry "A. B. C. Dramatic Set No. 9"—A1.....After eloping couple get out of carriage.
10. Dr. Andte "A. B. C. Dramatic Set No. 9"—C3.....After second scene of Moon.
11. Storm Hurry "A. B. C. Dramatic Set No. 9"—A1.....Two or three times.
12. Agitato-Allegro "A. B. C. Dramatic Set No. 9"—B2.....Eloping couple enter Sir Jasper's home.
13. Waltz (Leg) "Cecil" (Ricordi and Company).....Exterior scene.
14. Hurried Inter (Storm)....."Dog Train" (M. Witmark).....Dorothy's father enters Sir Jasper's house.
15. Waltz "Wilhelmina" (J. Remick and Company).....Connects 2 and 3.

PART 3.

16. Classy Caprice....."Vanity" (G. Schirmer, Inc.)....."The next morning,"
17. Gallop (Light)....."Club" (C. Fischer).....Two men in bed awake.
18. Short Ens. and Waltz (Leg)....."Dorothy" (Shapiro-Bernstein).....After Cruikshank escapes from bedroom.
19. Romantic "Rosemary," by Bartlett (Ditson and Company).....Connects 3 and 4.
Sir Jasper takes vase from sideboard shelf when girl placing flowers.

PART 4.

20. Inter. (Light Desc.)....."Ripples" (Cundry and Company)....."Sir Jasper introduces," etc.
21. Waltz (Leg.)....."Leontine" (Ricordi and Company)....."Sir Jasper tells a fairy tale," etc.
22. Post Horn (Trumpet Call)....."Ad Lib".....One scene after "Off for London,"
23. Post Horn Gallop or Polka.....(C. Fischer).....Very Short.
24. Desc. (Hy.-Rom.)....."Pensee D'Amour" (C. Fischer).....People at Inn drink toast.
Connects 4 and 5.

PART 5.

25. Inter. (Light Desc.)....."Starlight" (Chappell and Company)....."To the bride's health and happiness."
26. Hurry "A. B. C. Dramatic Set No. 6"—B2.....Horse upsets lamp in stable.
27. Gallop (Hy.-Fire)....."Burning of Rome" (E. T. Paull).....Twice.
28. Inter (Light Desc.)....."Honeysuckle" (Chappell & Co.)....."The Epilogue."
29. Romantic "Rosemary," by Bartlett (Ditson & Co.).....Old man (Sir Jasper) enters room in Minnifri's Inn.
To End.

Music Notes.—You will find this an entirely different picture to play from most others. While it is strictly romantic, the action is light and unsophisticated. A glance at the description of music might make you believe that the action was of sensational character, which is not true, for the picture is positive romance with some light comedy injected.

You should be sure that your numbers are sweet and pleasing and never of dramatic effect with exception of Nos. 7, 8, 9, 10, 11 and 12, which illustrate a series of storm scenes which are necessary only to bring in immediate contact the previously introduced character.

Nos. 26 and 27 illustrate a fire scene and has no immediate bearing on the story and simply accentuates the worthy character of the lover. These scenes are better illustrated by dramatic numbers, such as are suggested in the plot. Nos. 1 and 16 should be classy caprices, as they illustrate the caprices of an unsophisticated girl.

Nos. 2, 20, 25 and 28 should be light intermezzos. Must be musically sweet. Nos. 4, 17 and 23 must be very light gallops, not noisy; 23 accompanies a coaching scene and there can be nothing better than a Post Horn number.

No. 27 can be a heavier gallop, illustrating excitement at a fire. Nos. 5 and 18 should be classy waltzes with short slow introductions. Nos. 6 and 24 should be slow, quiet numbers with positive romantic suggestion. Nos. 19 and 29 are positive suggestions of "The Rosemary," for remembrance, upon which the story is based and the song "Rosemary," by Bartlett, as published by Ditson and Company, can be used to good advantage.

This number is not published for orchestra, but it can be used as organ solo or for violin alone to good effect. Nos. 13 and 21 must be medium slow waltzes played very legato. No. 14 is the finish of the storm, but to avoid the effect becoming tiresome it can be more musically illustrated by an intermezzo of hurried effect. The one suggested is very good. No. 22 is a Post Horn trumpet effect or imitation.

While the plot makes the picture appear light, nevertheless organists or one-man orchestra players will find it a simple and very good picture to play. The picture player student will readily see the opportunity for musical color and programing in the possible temperamental changes.

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- Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
- Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
- Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
- Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

- Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
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- No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.
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Music and the Picture

Edited by Ernst Luz

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GUATEMALAN MARIMBA BAND DRAWS CROWDS TO SEATTLE THEATRE

TO say that President Cabrera's Guatemalan Marimba band made a hit at the Clemmer, Seattle, would be drawing it mild. The big audiences positively refused to let the players off at any performance as long as they could be forced to play. Manager Clemmer seems to have got an attraction this time.

The marimba was an unknown instrument in North America until the opening of the Panama-Pacific Exposition. President Cabrera sent his royal band of marimba players to entertain guests at the Guatemalan building. No sooner had this wonderful music been heard than it became the rage.

People from Seattle returning from the exposition told how crowds squatted on the floor of the building, about the swarthy musicians, and listened for hours to the rhythms that are like those of the wind instruments, with fine, perfectly-tuned strings hidden somewhere in their throats.

The marimba players introduced themselves to Seattle with Sousa's "Stars and Stripes Forever" and aroused tremendous enthusiasm. The applause lasted several minutes and was only stilled when the band began the next number.

These musicians play all sorts of music, classical scores, rag-time, waltzes, South American boleros, popular United States songs, and those impressive, quaint, intensive, naturally-evolved South sea folk lore harmonies, of which the Hawaiian native songs are an example. But the wonderful thing is that the marimba instruments give new and marvelous combinations of sounds that have strange heart tones in them, entirely new to this part of the world.

The only instrument used by these musicians with which we are familiar is a bass viol.

This supplies the deep undertones for the other sounds that give the impression of those sea sounds we used to listen to in the conch shells when we were children.

"Her Mother's Secret" and a Wallingford comedy were the photoplay features at this entertainment.

GREAT NORTHERN, PHILADELPHIA, INSTALLS SYMPHONY ORCHESTRA WITH MERCERAU AS LEADER

THE Great Northern, at Broad and Erie avenues, Philadelphia, the first picture theatre to run the full Triangle program in Philadelphia, has the finest orchestra in the city, outside of the business section.

Known as the Great Northern Symphony Orchestra, the engagement of Victor Mercerau, leader of the Bellevue-Stratford Orchestra for the past twelve years, as conductor, insures the artistic calibre of the music. Others of the principal players have established reputations in the musical field.

The orchestra is composed of Vincent Savine, first violin, who has toured the country with Victor Herbert, and has just ended an engagement with the Martini Symphony Orchestra; J. Griems, 'cello, formerly of the Boston Symphony Sextette; Andrew Luck, bas viol, formerly of the Wassilli Leps Symphony Orchestra; Ignatius Kavanagh, piano, late of the Stanley theatre; M. Fleming, who is well known as a flutist; T. Thorbahn, clarinet, and Joseph Alexander, tympani, a Russian artist.

BARTOLA DESIGNS NEW INSTRUMENT TO SELL BETWEEN \$8,000 AND \$9,000

THE Bartola Musical Instrument Company is designing a new instrument to sell at between \$8,000 and \$9,000 which will far surpass anything they have yet built. The first one of these large instruments will be installed in the Grand Opera House at Oshkosh, Wis., some time around the first of the year.

Dr. E. H. Miller, of the Yale theatre, Maywood, Ill., has supplanted his five-piece orchestra with a Bartola A. A.

Charles Abrams, owner of the Acme theatre, 3410 Ogden avenue, Chicago, has purchased a Bartola orchestra.

Charles Pacini, of the Majestic theatre, Kenosha, Wis., is replacing his orchestra with a Bartola Grand.

W. J. West, owner of the West theatre, Galesburg, Ill., was in Kansas City last Monday looking over the new motion picture theatre which has just been erected in that city, with a view of leasing it.

J. B. Hogan, who has recently severed his connections with the Majestic theatre, Beloit, Wis., and has just bought the McGavocks Brothers' theatre, was in Chicago last week re-arranging the film service for this theatre.

HOUSTON, TEXAS, TO HAVE \$35,000 CONCRETE THEATRE

A THREE-STORY, reinforced concrete moving picture theatre to cost \$35,000 is to be erected by Hugh Hamilton at Louisiana and Prairie streets, Houston, Texas. The structure is planned to contain offices on the second and third floors of the front, the theatre auditorium to take up the rear. The Central Contracting Company has been awarded the contract.

Under the supervision of the Woman's Club of Houston, Texas, a special children's matinee was held at the Isis theatre, one of the Fichtenberg houses, on December 15. "Twas the Night Before Christmas" and "On Christmas Eve" were the attractions.

PROMINENT NEW YORK MUSICIAN TO PLAY \$10,000 ORGAN IN NEW HAVEN THEATRE

RICHARD HENRY WARREN has just been engaged to play the \$10,000 organ in the Olympia theatre, New Haven, Conn., managed by John Curran. Mr. Warren went to New Haven from Boston, where he has been playing the organ at the Scollay Square Olympia.

Prior to his theatrical work he was a prominent church organist at St. Bartholomew's, New York City. His organ recitals are a big drawing card at the Olympia here.

MUSICAL EQUIPMENT FOR THE FOREST HILL, CAMDEN, N. J.

JAMES F. McCLELLAN is proprietor of the Forest Hill theatre at Haddon and Kaigh avenues, Camden, N. J.

Although in a residential district on the outskirts of the city, this picture house, accommodating seven hundred people, has a regular musical equipment of piano and violin, both played by experts.

The prices are five and ten cents. Fox, Metro, World and Universal features are used.

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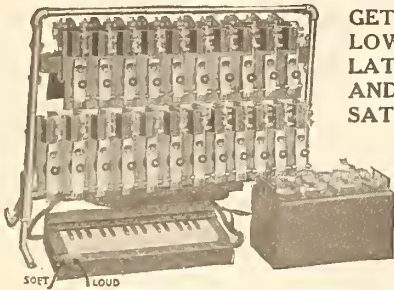
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Extra Parts5 cents each part
- PICTURE PLAY MUSIC CO., Publishers.**
New York Theatre, 1539 Broadway, New York City

**TRIANGLE PICTURES SCHEDULED FOR SHOWING
IN INDIANAPOLIS**

Indianapolis, Dec. 24.

ONE of the most important announcements made recently in the Indianapolis motion picture industry was the announcement this week by Edward G. Sourbier that he had signed a contract with the Triangle Film Corporation for the exclusive showing in Indianapolis of the Triangle program, beginning Sunday, December 12.

All the leading programs will then be shown in downtown Indianapolis theatres. The Colonial theatre and Regent theatre, under the management of Bingham, Crose and Cohen, have the Metro, Fox, the best of the V-L-S-E and the Pathé Gold Rooster. The Isis and Alhambra theatres, under the management of Barton and Olsen, have the Universal, Paramount and World pictures. These are all downtown theatres.

The Keystone theatre, while seating less than six hundred persons, is located in North Illinois street, near the Terminal station, and is near the heart of the downtown district, being in what is known as "Movie Row." It is one of the newest and most up-to-date of the smaller theatres.

NEW OREGON THEATRES ARE IN PROSPECT

OTIS BROOKS, 1568 E. Glisan street, contemplates the erection of a two-story building, with full basement, on E. 16th and Gleisan streets, Portland. The building will be of brick and concrete construction, to be used as a moving picture theatre.

The Dronia League has rented the Whelp theatre on 23rd street, Portland.

Geo. Werner and Rudolph Keller have leased the Antlers theatre at Rossburg.

The New Orpheum theatre at Dalles opened in charge of O. O. Smith.

**AMERICAN SEATING INSTALLS CHAIRS IN FIVE
ST. LOUIS HOUSES**

E. T. OFTELIE, branch manager of the American Seating Company, reports having contracted for the seating of the following theatres in St. Louis: The Webster, Twelfth and Clinton streets; the Pauline, Union and Lillian streets; the Zuzak, 4551 Virginia avenue; the Peerless, 1911-15 South Broadway, and the Karzin, 1618 Market street.

All of these will open their doors to the public Christmas week.

**WASHINGTON, D. C., OPERATORS TO HOLD BALL
ON FEBRUARY 1**

MOTION picture operators of the national capital will hold their fifth annual ball Tuesday, February 1, at old Masonic Temple, Washington.

An attractively printed program is being prepared. The arrangements committee anticipates that the affair will be the most successful of its kind ever held in Washington.

**INDUSTRIAL MOVING PICTURE COMPANY HAS
NOT BOUGHT PHOTOPLAYS STUDIO**

WATTERSON R. ROTHACKER emphatically denies the rumor which has been circulated about that the Industrial Moving Picture Company of Chicago has purchased the United Photoplays Company Studio. The Industrial Moving Picture Company has used this on occasions but has never considered either leasing it or buying it.

**SPEEDCOS INSTALLED IN SIX MARCUS LOEW
THEATRES IN BOSTON**

THE Speed Controller Company, New York, has just announced that it has received orders for six Speedcos for Marcus Loew's Boston houses, two for the St. James, two for the Globe, and two for the Orpheum.

QUAKER CITY HOUSE CHANGES HANDS

THE brick motion picture theatre on the east side of Fifty-second street, 32 feet north of Stiles street, Philadelphia, has been conveyed to Harry Altschuler by Theodore Johnson for a nominal consideration and a mortgage of \$65,000.

Music Plot For Metro Feature, "Black Fear"

By Ernst Luz. Projection Time Seventy Minutes.

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

Description of Music	Number Suggested	Cue to stop number.
1. Mysterioso (Diabolical)	"A. B. C. Dr. Music No. 10"—A1 (Jos. W. Stern & Co.)	"Coca'ne begins its act of destruction."
2. Inter (Cl. Hurried)	"Pittoresque" (G. Schirmer)	Messenger boys brought into court room.
3. Desc. (Hy.-Path.)	"Twilight" (Chappell & Co.)	"The Stock Market goes against Mr. Elsmere"
4. Inter-Trot	"Sweet Violets" (J. Remick & Co.)	"I'll see what can be done, etc."
5. Desc. (Hy.-Path)	"Heart's Aflame" (Jos. W. Stern & Co.)	Ely enters telegraph office after leaving his auto.
6. Hurry	"A. B. C. Dramatic Set No. 3"—A1	After "I'm just getting even," etc.
7. Desc. (Hy.-Path.) Short	"A. B. C. Dramatic Set No. 4"—B2	Connects 1 and 2.

Part 2.

8. Inter-Trot	"Bo-Peep" (J. Remick & Co.)	"Evening" (Quick). Father and son embrace at window.
9. Dr. Andte.	"A. B. C. Dramatic Set No. 3"—B2	After vision of death-bed scene.
10. Inter-Trot (Short)	"Bo-Peep" (J. Remick & Co.)	Mary walks up to father in room adjoining ballroom.
11. Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern & Co.)	Ely jumps out of window.
12. Agitato (P)	"A. B. C. Dramatic Set No. 3"—A1	"The busy world waits not," etc.
13. Desc. (Hy.-Rom.)	"Spring Dreams" (Leo Feist)	Connects 2 and 3.

PART 3.

14. Neutral (Cl. Hy.)	"La Boheme" or "La Tosca" (Ricordi & Co.)	Concert. Connects 3 and 4.
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PART 4.

15. Desc. (Hy.-Path.)	"Lilacs" (Leo Feist)	Concert.
16. Waltz Lento (Hy.-Leg.)	"Le Poeme" (Jos. W. Stern & Co.)	Concert. Mary drugged by Ely awakes.
17. Hurry	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	Mary faints after fight.
18. Dr. Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	"You and your company are responsible," etc.
19. Hurry	"A. B. C. Dramatic Set No. 3"—A1	Ely shot by Lillian.
20. Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 3"—B2	"Life's flame," etc.
21. Diabolical Mysterioso	"A. B. C. Dramatic Set No. 10"—A1	Connects 4 and 5.

PART 5.

22. Desc. (Hy.-Path.-Ag.)	"Sleepy Hollow" (W. Jacobs)	Fade out of hell scene. Concert.
23. Waltz Lento (Hy.-Leg.)	"Artist's Reverie" (Jos. W. Stern & Co.)	Well after policeman in street holds up hand.
24. Hurry	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	After Mary rushes into court room.
25. Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	Vision of Mary asleep in chair.
26. Hurry	"A. B. C. Dramatic Set No. 3"—A1	End of struggle vision.
27. Dr. Hy.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	Vision of Lillian in room with Ely.
28. Hurry	"A. B. C. Dramatic Set No. 3"—A1	After vision of Lillian shooting Ely.
29. Rom. Andte.	"A. B. C. Dramatic Set No. 4"—B2	To End.

Music Notes.—This picture is intensely dramatic, giving an opportunity for the playing of good heavy music, from No. 12 to 17. These numbers cover about twenty-eight minutes. Selections from the Operas, "La Boheme," "La Traviata," "La Tosca," or "Jocelyn" will hold the required temperament and all play 17 minutes or more. When not using a selection for No. 14, sufficient slow heavy dramatic numbers must be used to cover 16 or 18 minutes.

The Melodramatic numbers 1, 6, 9, 11, 12, 17, 18, 19, 20, 21, 24, 25, 26, 27 and 28 are very essential, these being the important psychological points in the picture and things happen very fast. When properly used, this picture will demonstrate the value of the A. B. C. method in music for picture playing.

The picture in itself is very strong, with proper music; it is everything that can be desired in picture entertainment. No. 2 should be a classy intermezzo of hurried temperament. Nos. 3, 5, 13, 15 must be slow legato numbers having a pathetic or romantic appeal. Should be serious and dramatic numbers. Nos. 4, 8, 10 should be intermezzo trot numbers, but must not be popular song numbers.

No. 16 should be a slow legato waltz lento in positive minor key. No. 22 must be a slow number, with an agitated as well as pathetic effect. No. 23 is the same as 16. No. 29 should not be a heavy number, but have a strict romantic appeal. Very short. Sixteen bars are sufficient.

With the exception of the melodramatic effects, the picture is good for the organ throughout.

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Music and the Picture

Edited by Ernst Luz

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MUSIC FOR THE PICTURES IS ONE THING, BUT WHAT KIND OF MUSIC WOULD YOU PLAY FOR THESE FILMS?

MUSIC for the pictures is not an unfamiliar subject in these days. But a new relation between music and the screen is being developed at the Bronx Zoo by Curator Raymond Ditmars. That is, of course, assuming that you recognize the spontaneous and unrestrained chatter of simians as a variety of music.

Inasmuch as numerous motion picture musicians will be racking their brains for appropriate music to accompany the Ditmars films some months hence, it may be well to let them know what is being done. There may be some inspiration in the following account.

Monkey talk from an invisible source, loud and as caustic as any simian ever screeched, is the latest feature of everyday life in the monkey house in the New York Zoological Park in the Bronx.

The mystery of the monkey house and the source of the long line of choice simian language was explained by Raymond L. Ditmars, curator of the animal collection and world-wide known authority on reptiles, primates and what not in zoology, now producing films for the Paramount Pictures Corporation.

Recently there was installed in the curator's private office a phonograph into which he dictated his correspondence, memoranda, etc. A few days ago Mr. Ditmars switched the repeating lever from the recording disc and for a time he was not convinced that he was listening to his own voice.

At all events, he did not recognize his own enunciation, and it then and there occurred to him that the phonograph might solve the problem of curing "Hoolock," the white fisted gibbon, of a siege of melancholy from which the ape has been suffering.

Hoolock has been at the park for the last three years, and during that time his lonesomeness became such that his keepers, "Fred" Engholm and "Teddy" Kiefer, feared for his life. The ape is a product of the Malay Peninsula and is farthest removed from man. His kind are strictly tree animals, talented with wonderful agility and peculiarly shaped in that their arms are about twice the length of their legs.

Hoolock is what is known as a white fisted gibbon, shy and at all times fearful of strangers. It required more than two years

of coaxing and petting before he would descend from his perch in the big cage, in which he swings to and fro all day long.

Meanwhile he lived by snatching his food from the floor by suspending himself from a branch of one of the trees in the cage. In the last year, however, he has grown tamer and will now permit his keepers to scratch his back or otherwise pet him, just for companionship.

Mr. Ditmars seems to have settled the apprehension for Hoolock's long life and prosperity by his phonograph stunt. He had the recording disc set in place and while "Teddy" Kiefer stood nearby on the inside of the cage the lonesome ape screeched all manner and kind of gibbon talk into the revolving record.

"Jungle Town" and "Night Time in Monkey Land" were not in it with what Hoolock sent through the horn. Every time Kiefer spoke, the ape, in a lingo known only to himself, yelled and shrieked.

"Fine, fine," said Mr. Ditmars when the phonograph was set in motion and peeled out the jumble of gibberish. The black ape was evidently surprised, if not perplexed. He at first ran away from the mysteriously shaped horn chattering in a high pitch, but eventually was coaxed back to the front of the cage and soon joined in the bedlam.

It wasn't long until other primates took up the chorus, and among them the monkey house was a wilder place than Borneo. As for Hoolock, he showed immediate improvement under the spell of his mechanical companion, and there is now every indication he will recover from his melancholia.

"But the trick was turned just in time," said Mr. Ditmars. "I hate to fool the little fellow, but it may help to save his life. He sure was lonesome; and why let him pine his life away when the phonograph will keep him company and help make life worth living?"

CHILDREN'S FEATURE FILM CORPORATION FORMED IN LOUISVILLE

THE Children's Feature Film Corporation which was organized recently at Louisville, is planning for its initial release in its new studio now in the course of construction near the Churchill Downs race track. This company will make pictures especially to appeal to children.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Music Plot for Fox Feature, "A Soldier's Oath," Six Reels

By Ernst Luz. Projection Time 75 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

<i>Description of Music</i>	<i>Number Suggested</i>	<i>Cue to Stop Number</i>
1. Inter. (Cl. Fr.).....	"Wedding of the Rose" (C. Fischer).....	Child carried to upstairs bedroom.
2. Sh. And. Int. and Waltz.....	"Witches Whirl" (E. T. Paul).....	"War."
3. French March.....	"La Marseillaise" (E. Ascher).....	Soldiers' march off screen.
4. Desc. (Plaint. Tsch.) XXXXX.....	"Barcarolle-June" (C. Fischer).....	Connects 1 and 2.

PART 2.

5. Desc. (Hy. Plaint.).....	"Amo" (M. Witmark).....	After father and mother with lamp enter bedroom.
6. H. Misterioso XXX.....	Lake Coll. No. 14—(C. Fischer).....	Wife re-enters house after husband leaves.
7. Agitato (P.-F.-P.) XXX.....	Lake Coll. No. 12—(C. Fischer).....	Child coming downstairs second time.
8. Desc. (Plaint.).....	"Rose Blushes" (M. Witmark).....	Connects 2 and 3.

PART 3.

9. Hurry (L. Battle).....	"A. B. C. Dramatic Set No. 7"—B2.....	"The second trench" Duval rescues soldier.
10. Waltz (Hy.-Leg.).....	"Le Poeme" (Jos. W. Stern).....	"Did Pierre answer roll," etc.
11. Desc. (Hy.-Path.-Agit.).....	Chanson sans Paroles, by Tschaiakowski.....	Child gives note to Butler at mansion.
12. Desc. (Rom.).....	"Two Lovers" (Ditson & Co.).....	Connects 3 and 4.

PART 4.

13. Path. Intro. and Waltz.....	"Sweet Repose" (Jos. W. Stern).....	"After the war." Fire at prison—quick.
14. Galop.....	"Diabolos" (Ditson & Co.).....	End of fire scene. Cure asleep on lawn.
15. Desc. (Hy.-Path.).....	"Serenade" by Karganoff (G. Schirmer).....	Connects 4 and 5.

PART 5.

16. Waltz (Leg.).....	"Druid's Prayer" (Jos. W. Stern & Co.).....	"Her first ball." "The new gardener."
17. Inter. (L. Desc.).....	"Serenade" by Drdla (C. Fischer).....	After girl kisses the Cure.
18. Desc. (S. Hy.-Rom.).....	"Cupid's Net" (C. Fischer).....	After Count de Morane puts necklace on girls neck.
19. Desc. (Hy.-Path.).....	"Nocturne" by Karganoff (G. Schirmer).....	Connects 5 and 6.

PART 6.

20. Hy. Dr. Andante.....	"A. B. C. Dramatic Set No. 1"—C3.....	Father and child embrace. "But the Count De Morane is dead," etc.
21. Agitato.....	"A. B. C. Dramatic Set No. 1"—B2.....	Gardener at window of Count Mroane's home.
22. Misterioso.....	"A. B. C. Dramatic Set No. 1"—A1.....	"It was one of the Morane jewels," etc.
23. Agitato.....	"A. B. C. Dramatic Set No. 2"—B2.....	"He is my father."
24. Desc. (Hy.-Path.).....	"Pensee D'Amour" (C. Fischer).....	To end.

This picture is set in French locale; the music in the first reel should have a French suggestion. This suggestion can be omitted after the first reel as the picture becomes very dramatic.

It is more important that you should get dramatic depth in your music, which can not be done when selecting suggestive or characteristic music. Numbers with minor key strains predominant should be used in your set-up.

Music Notes.—No. 1 should be a 2/4 number with a French suggestion. No. 2 and 13 should be concert waltzes with slow melodious introductions. Nos. 10 and 16 should be very slow waltzes played legato. They should have one strain at least in minor key. Nos. 4-5 and 8 must be slow numbers in minor key throughout.

They should have an agitated strain. No. 11 must be a slow number with a positive pathetic appeal. A number in which the accompaniment is syncopated will give the agitated effect necessary for the dramatic action on the screen.

Nos. 12 and 18 should be slow numbers with a romantic suggestion. Do not need to be heavy numbers, nor in minor key. No. 14 should be a light galop, covering hurried action accompanying a fire scene. Nos. 15-19 and 24 should be heavy numbers with a positive pathetic appeal. The usual agitated strain in minor key is essential.

Must be slow numbers. No. 17 is your only opportunity for some light number as a relief and to give the succeeding numbers greater importance. No. 3 should be a march with a positive French suggestion. The one suggested is very good. Nos. 6-7-9-20-21-22-23 are short melodramatic numbers, sold by Jos. W. Stern and Co., 102 West thirty-eighth street, New York City.

The picture can be well illustrated musically on the organ. When the orchestra is used with the organ, the orchestra should always play the melodramatic numbers.

Special Note.—While this is a six-reel picture, the reels are short and the entire picture should not run over one hour and fifteen minutes.

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Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.

Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

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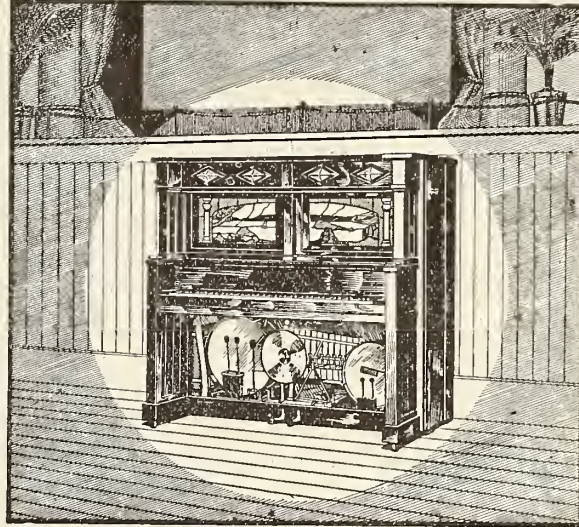
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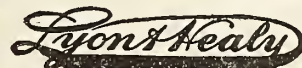
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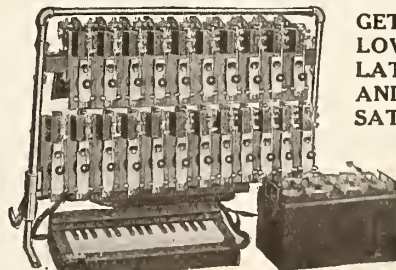
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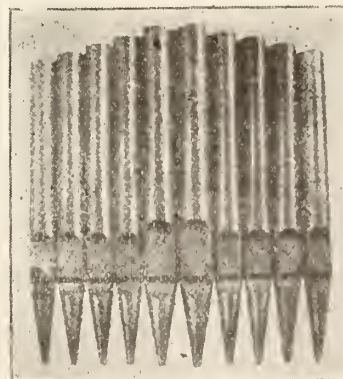
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Playing From Inspiration Makes Characters Live

ALICE SMYTH BURTON, expert motion picture pianist and organist of Honolulu, known in private life as Mrs. Jay, is specializing a most unusual grade of music for the motion picture. This promises to be an innovation to all who hear it.

She lives the picture and plays through inspiration as the characters appear upon the screen. Her ability as a musician is of no mean order. She is a talented musician, which naturally assists her in correct modulating of her inspiration music.

Having a natural dramatic ability she forms a correct interpretation of the characters displayed upon the screen, characterizing in detail from tragedy, comedy or train effect, running of horses, etc., blending her music so that it appeals to the public as operatic music does to the libretto.

She has given this work careful study for the past four years. She does not believe in operatic picture music unless adapted to the picture. For example—if you use operatic selections, your audience certainly has heard many of them.

This music recalls the words which are entirely unfitted, perhaps, to the words that would be spoken in the scene before them on the screen. Music to suit the picture must not conflict.

Also, there is a decided difference between classic, comedy and "knock-about" music. So few orchestras or musicians realize this fact. I was amused here recently in visiting one of the San Francisco theatres. I noticed the organist used a portion of "William Tell," the Allegro movement. I asked him why he used that music for this barroom combat. The reply was, "Oh, it has a blood and thunder sound to it, so I just use it."

Yes, I appreciated this fact, but it would have been very much better suited to "Wind and Rain Storm," "Storm Dying Away," and "Birds Chirping," than a combat scene. This movement would suit a "Scenic Thunder Storm" with a couple riding and hurrying to get under shelter.

Lack of Interest in Music at San Francisco

It is deplorable, the lack of interest in the motion picture theatres in San Francisco. I have visited them all and can safely say that only a few theatres give music the attention it should have.

The Imperial, under the management of J. Partington, deserves special mention. He combines a well selected orchestra with a pipe organ, the organist playing special pictures, making the music an artistic attraction to his theatre.

I visited the Savoy recently while "The Clansman" was showing. It has had a run of some twenty-eight weeks. The quartet chorus in the cotton picking scene was very effective, but the most effective of all, which showed the leader's fine interpretation of music and the picture, the scene where the sister sits down and plays the piano alone after the boys have left for the war, I noticed a most unusual and effective interpretation.

The leader directed the orchestra to be silent while the pianist played, following the sister playing in her solitude on the screen. It is this class of interpretation that motion pictures require to make them effective. Small details like this make a picture almost living.

The "Portola" also gives attention to music and the picture.

The average houses, however, play electric organs, motion picture players, who know absolutely nothing of music and use no discretion in selections. This beautiful city should wake up and get in line.

Time is not far distant when music and the picture must blend—otherwise, poor business.

BARTOLA REPORTS 100 PER CENT. INCREASE IN SALES FOR 1915

CHARLES C. PYLE, general sales agent of the Bartola Musical Instrument Company, with offices at 710 Mallery Building, Chicago, Ill., states that 1915 showed one hundred per cent. increase in business over 1914.

This is due to the combined efforts of Mr. Pyle personally and the sales promotion work which he has pushed to the limit.

The latest installations reported have been made in New Majestic theatre, Beloit, Wisconsin, managed by Muller and Quiggle; Princess theatre, Benton Harbor, Michigan, operated by M. C. Mellenson; and Peoples theatre, Elyria, Ohio, owned by C. Neuffer.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

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Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Blue Bird Feature. Helen Ware in "Secret Love"

By Ernst Luz. Projection Time 85 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

Description of Music	Number Suggested	Cue to Stop Number
1. Light 2/4 (Scotch).....	"Rye Reel" (W. Jacobs).....	"One among these colliers," etc.
2. Agitato.....	"A. B. C. Dramatic Set No. 4"—A1.....	"Joan Lowrie," etc.
	(Jos. W. Stern & Co.)	
3. Andte (Short).....	"A. B. C. Dramatic Set No. 4"—B2.....	Pit girl trying to lift basket of coal.
4. Agitato (Light).....	"A. B. C. Dramatic Set No. 4"—A1.....	Sick pit girl carried into room of house.
5. Desc. (Hy.).....	"L'Ermite" (W. Jacobs & Co.).....	"The owners of the Riggan mines," etc.
6. Light 2/4 (Scotch).....	"A Highland Lad" (E. Ascher).....	Foreman scolding Joan.
7. Agitato (Light).....	"A. B. C. Dramatic Set No. 4"—A1.....	Engineer goes to Joan's assistance.
8. Rom. Intro and Waltz.....	"Tesoro Mio" (C. Fischer).....	Connects 1 and 2.

PART 2.

9. Factory Whistle Imitation.....		"At the end of the day."
10. Desc. (Hy.-Dr.-Ag.).....	"Sleepy Hollow" (W. Jacobs).....	"Anice goes calling."
11. Light 2/4 (Scotch).....	"Queen Among the Heather" (E. Ascher).....	Connects 2 and 3.

PART 3.

12. Waltz (Scotch).....	"Blue Bells of Scotland" (C. Fischer).....	After Anice separates fighting boys.
13. Inter. (Minor).....	"Mona" (M. Witmark & Co.).....	"Later. That night."
14. Desc. (Hy.-Rom.).....	"Twilight" (Chappell & Co.).....	After mine owner's son enters inn.
15. Galop (Hy.).....	"Saddle Back" (W. Jacobs & Co.).....	Engineer and Lowrie meet on street at inn.
16. Dr. Andte.....	"A. B. C. Dramatic Set No. 3"—B2.....	After fight. Street scene.
	(Jos. W. Stern & Co.)	After "The home-coming of the vanquished."
17. Hurry.....	"A. B. C. Dramatic Set No. 3"—A1.....	Lowrie off from daughter after hitting her.
18. Desc. (Hy.-Rom.).....	"At Parting" (Ricordi & Co.).....	Connects 3 and 4.

PART 4.

19. Short Hy.-Intro. and Waltz.....	"Unrequited Love" (Jos. W. Stern).....	"Lowrie bent on revenge," etc.
20. Hy. Intro and Waltz.....	"Spring, Beautiful Spring" (Jos. W. Stern & Co.).....	Joan following engineer on country road.
21. Desc. (Hy.-Rom.).....	"Love's Garden of Roses" (Chappell & Co.).....	"Eight o'clock," etc.
		Connects 4 and 5.

PART 5.

22. Waltz (Leg.).....	"Berceuse Tendre" (Jos. W. Stern).....	"Next day. Unsuccessful," etc.
23. Desc. (Hy.-Path.).....	"Lilacs" (Leo Feist).....	Page of Bible flashed on screen.
24. Inter (Light Desc.).....	"Marcelle" (E. Schuberth & Co.).....	"One year later."
25. Mysterioso.....	"A. B. C. Dramatic Set No. 10"—A1.....	"The face at the window." (Quick)
26. Desc. (Hy.).....	"Roses and Memories" (Berlin & Snyder).....	One scene.
27. Hurry.....	"A. B. C. Dramatic Set No. 6"—B2.....	Lowrie following the engineer around big rocks.
28. 8 Bar Andte and Waltz.....	"Phyllis" (Jos. W. Stern & Co.).....	Lowrie thrown over cliff.
		At explosion. (Quick)

PART 6.

29. Long Galop.....	"Quick Action" (M. Witmark).....	"—— and for several days, Derrick," etc.
30. Desc. (Hy.-Path.).....	"Spring Dreams" (Leo Feist).....	"So, Joan, the pit girl," etc.
31. Waltz Lento. (Leg.).....	"Charme D'Amour" (M. Witmark).....	To end.

This picture very admirably combines the dramatic, melodramatic and characteristic. The entire story has a Scotch background. The Scotch musical character should be emphasized in the first three reels, after which the picture becomes dramatic and more serious music should be used.

By adhering to the Scotch in your 2/4 numbers and waltz No. 12, sufficient character color will be obtained.

Music Notes.—Nos. 1-6 and 11 should be light 2/4 Scotch characteristic numbers. No. 12 a waltz and Scotch melodies. Nos. 2, 3, 4, 7, 16, 17, 25 and 27 should be short melodramatic numbers. Nos. 5, 14, 18, 21, 23, 26 and 30 must be very slow legato numbers of very serious effect.

The usual agitated strain in minor will make the numbers more expressive. The romantic and pathetic should be paramount when suggested. Nos. 8, 19, 20 and 28 should be concert waltzes with slow dramatic introductions.

No. 10 must be a slow heavy number with a syncopated accompaniment. Must convey agitation and the dramatic. No. 13 should be a 2/4 number in minor key.

Nos. 15-29 should be galops. Avoid galops that suggest the polka. Nos. 22 and 31 should be very slow dreamy waltzes, played legato.

No. 24 should be a 4/4 Intermezzo. Descriptive number. Not slow. Melodramatic pictures do not usually allow of good organ opportunities. Nos. 5, 14, 18, 19, 20, 21, 22, 23, 26, 30 and 31 are very good on organ.

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Music and Picture Must Blend, Like a Smooth Cocktail

MONDAY morning editions of metropolitan newspapers are usually dull reading in their theatrical news, but the New York Times, on Monday, January 10, carried a very interesting column under the heading "Luxury the Lure of the Movies. Comfortable Theatres with Good Orchestras Have Supplanted Old Nickelodeons."

It reads: "The lure of the movies is a source of wonderment only to those who do not go to see them. Not only have the films made great strides since the nickelodeon days, but their manner of presentation has been revolutionized.

"The ill-smelling storeroom converted into a theatre, with a tin-panny piano and a raucous-voiced soloist for the music, has been supplanted by a palatial playhouse, equipped with a symphony orchestra, vocal and instrumental soloists and a pipe organ.

"Yesterday was not much of a day for promenading and more than the usual number in quest of diversion drifted into the hundreds of picture theatres about town."

After this the writer goes into an extensive criticism of the performance he witnessed in true theatrical style, which I omit here as it has no bearing on this department. After the writer's criticisms, he closes his article, saying:

"There is some question as to the endurance of the public on a straight diet of photo-plays, but the clever blending of the picture and music presents a vista of infinite possibilities."

Article Is Criticism, Not Publicity Matter

The article in question was undoubtedly written by a theatrical critic and has been placed in my files as the first one coming to my notice from one musically disinterested and seeking as he says, "The lure of the movies."

Up to this time it has always been the lot of the musician to speak whatever good could be publicly said of picture music. It has always been my contention, that until the public press saw fit to give unbiased criticisms of picture entertainment, as they have always done with other theatrical attractions, the success of picture music would be slow in assuming its proper place in picture theatre entertainment.

The article in its entirety proves that the writer visited the pic-

ture theatre to be entertained, nothing more, and every picture musician should appreciate the fact that the blending of the picture and music appealed to him as the perpetual success of the picture theatre and the means wherewith we can look forward to still greater future possibilities.

The article I speak of was not so called publicity, but criticism, which will be the future life of the picture theatre.

When the picture theatre performance becomes a matter of public criticism in our daily papers, we will see greater strides made in the picture theatre, than have ever been dreamed of.

There are still many who would prefer the electric sign alone for advertising purposes, but these are either afraid that the business will grow beyond their personal capabilities or do not have the industry at large at heart.

Forewarned is forearmed and every musician and exhibitor or theatre manager should have picture music uppermost in his mind and seek for all the information possible. It is safe to say that at the present time no question regarding picture theatre music of practical value to the exhibitor can arise that cannot be properly adjusted.

Intelligence and Ability Necessary for Success

Every musician seems to think he can play pictures or make musical picture set-ups, but until the audience says he can, he simply cannot. Perfected picture music will require greater talent, than any other necessary department to the making of a picture.

Consequently we cannot hope to develop it as was the scenario department, by advertising that education or a great amount of intelligence was unnecessary to write a good script.

On the contrary, the music end will require intelligence and ability, the best that the musical profession can produce and the only way we can hope to obtain these, is by creating lucrative positions. There are never ending opportunities for musicians in the picture field, who have not neglected every other study but music and are willing to take up this work as entirely new, making the necessary musical researches to fit them for bringing to a successful issue the correct and better blending of music and the picture.

Every musician and exhibitor is welcome to use this department for advice or to express his views.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

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We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

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Why not take advantage of his knowledge?

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Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

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New York City

FACTORIES IN BERKELEY, CALIF., AND NEW YORK CITY.

Music Plot for Mutual: "The Thoroughbred"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

Description of Music	Number Suggested	Cue to Stop Number
1. Galop (Very Light. Open P).....	"Plunger" (W. Jacobs).....	Gray haired man telephoning.
2. Desc. (Hy.).....	"Adoration" (Carl Fischer).....	"Ill news travels apace."
3. Desc. (Light Rom.).....	"Fireflies" (Joseph W. Stern).....	"Kelso ruined," etc.
4. Waltz Lento (Leg.).....	"Druid's Prayer" (Joseph W. Stern).....	"Earle persuades several of his friends," etc.
5. Inter. (Light).....	"Roma" (Charles K. Harris).....	Earle's secretary gives gamekeeper revolver.
6. Desc. (Hy.-Rom.).....	"Told at Twilight" (Boston Music Company).....	Connects one and two.

PART 2.

7. Waltz Lento (Hy.-Leg.).....	"Valse Slave" (Joseph W. Stern and Company).....	Kelso and Angela enter house from garden. Autos bring guests to party.
8. Inter.....	"Bo-Peep" (J. Remick and Company).....	Card on easel "War."
9. "Boys of '76".....	.....	End of posing scene.
10. Desc. (Hy.-Path.).....	Boreas" (M. Witmark).....	Connects two and three.

PART 3.

11. Dr.-Hy.-Andte.	A. B. C. Dramatic Set No. 1"—C3.....	Card "War News." After tableau.
12. Hy.-Mysterioso	A. B. C. Dramatic Set No. 1"—A1.....	Card "Peace."
13. "Star Spangled Banner" (PP).....	.....	End of tableau.
14. Dr.-Andte.	A. B. C. Dramatic Set No. 3"—B2.....	Man enters room where Jennie's father is waiting.
15. Hurry	A. B. C. Dramatic Set No. 3"—A1.....	Man lies on floor dead.
16. Dr.-Hy.-Andte.	A. B. C. Dramatic Set No. 3"—B2.....	Game keeper coming down stairs from room.
17. Desc. (Hy.-Rom.).....	"Hearts Aflame" (Joseph W. Stern).....	"You cheat."
18. Agitato	A. B. C. Dramatic Set No. 4"—A1.....	Cards taken out of Kelso's pocket.
19. Dr.-Hy.-Andte.	A. B. C. Dramatic Set No. 4"—B2.....	"Your valet has been murdered."
20. Agitato	A. B. C. Dramatic Set No. 4"—A1.....	Gamekeeper enters card room.
21. Desc. (Hy.-Path.).....	"Parting" (M. Witmark).....	Connects three and four.

PART 4.

22. Inter.	"Dindonade" (Ricordi and Company).....	"A rude awakening," etc. Train held up.
23. Hurry	A. B. C. Dramatic Set No. 11"—B2.....	Train robber overcome.
24. Inter. (W).....	A. B. C. Dramatic Set No. 11"—A1.....	Second scene showing cowboys.
25. Hurry	A. B. C. Dramatic Set No. 11"—B2.....	End of fight.
26. Waltz (S.-Hy.).....	"Poet's Vision" (E. Teres).....	Connects four and five.

PART 5.

27. Inter. (W).....	"Apache" (Berlin and Snyder).....	Opening of reel. Copper mine scene.
28. Desc. (Hy.).....	"Legends" by Friml (G. Schirmer, Inc.).....	"Earle and his party arrive in the west."
29. Inter. (W) 11.....	A. B. C. Dramatic Set No. 11"—A1.....	"Come on boys," etc. After campfire scenes.
30. Galop 11.....	A. B. C. Dramatic Set No. 11"—C3.....	"The miners attack," etc.
31. Hurry 11.....	A. B. C. Dramatic Set No. 11"—B2.....	Explosion.
32. Galop 11.....	A. B. C. Dramatic Set No. 11"—C3.....	Scene after "The cowboys in pursuit of the rustlers."
33. Hurry 11.....	A. B. C. Dramatic Set No. 11"—B2.....	Cowboys rescue Earle and his party.
34. Desc. (Hy.-Rom.).....	"Reconciliation" (M. Witmark).....	To End.

This picture opens, making us believe that we are to see a society drama, but it takes us through the different stages of picturedom, until it finally closes strictly Western. After the first two reels, the action goes fast and furious, requiring special musical attention to give it a proper musical setting.

Unless the proper short numbers, from which segues can be readily made are used in the third reel, you will find it very difficult to play. The set-up that I suggest will be found very simple; care should be taken that when Dr. Andte is suggested the number must be short.

Music Notes.—The melodramatic numbers 11, 12, 14, 15, 16, 18, 19, 20, 23, 25, 31 and 33 are very important. No. 1 should be a very light galop, not played fast and very piano. Has no especial meaning only to create a hurried musical impression.

Nos. 2, 6, 10, 17, 21, 28 and 34 are slow heavy numbers played legato and with picture expression. The romantic or pathetic appeal

should be humored as suggested in plot. No. 3 should be a medium slow 6/8 number, not heavy.

Nos. 4, 7 and 26 should be slow dreamy waltzes played very legato. Nos. 5 and 22 should be light 2/4 numbers, not marches. Nos. 24-27 and 29 should be 2/4 western character intermezzos.

Nos. 30 and 32 should be heavy galops played very fast. No. 8 can be an inter-trot. Must not be a medley trot. Nos. 9 and 13 are very important as they illustrate tableaus posed at a reception on screen and are very effective.

After the first two reels the picture becomes very difficult for the organ. The Western character is never satisfactorily obtained on the organ.

All slow heavy numbers can be played very effectively on the organ, however.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HARMONIZING CLASSIC MUSIC WITH PICTURES

Music Dept., Motion Picture News.

Dear Sir:

Owing to the fact that I have followed your interesting department for Better Music for the Pictures very closely, I am offering my little mite in that line, and hope that you will find space to print it in an early issue.

Of course, most every leader and organist have their own ideas on this subject, and while they would all consider themselves an authority in this line, no two would play a picture the same.

I am an organist, pianist and Wurlitzer player, besides an orchestra leader of many years' experience in pictures, and find that the following numbers are appropriate for the various scenes mentioned.

"One Fine Day" or the "Waiting Motif" from Madame Butterfly are very good pieces to play for a scene depicting a woman waiting for the return of a lover, etc., and "Solo di Mimi" and Mimi's Farewell are beautiful numbers for pathetic scenes. "Vesta la Giubba" from Pagliacci is a fine piece to play in the event of a husband being left by a wife or sweetheart.

These scenes are identical with the situations of the operas from which they are taken, and although many people would not know the name of the pieces being played, they would realize that they were full of harmony and beautiful melody, and were well suited to the occasion.

Other good plaintive and dramatic numbers are "Elegie" by Massenet, "Meditation" from "Thais," "The Stars Are Shining" from Tosca, and "Solvejg's Song" by Greig.

During the heavy battle scenes in "Cabiria" and other pictures, I use "Morning, Noon and Night" Overture by Suppe or similar pieces. For various ballet scenes, "The Ballet Music" from "Faust," or "Dance of the Hours" from "Gioconda" are good numbers. I could mention many more but space will not permit.

One of the difficult and puzzling pictures I have had to play was one in which a cabaret scene was shown with the dancers doing a one-step, and during the scene the leading man and lady came to the foreground and enacted a pathetic scene of parting, while the dancers were still in action on the floor.

In this event one has to stop playing for the dancers and play up to the principals in the foreground. Later on in the picture the girl goes home with her escort, but he returns to the cabaret, and for about five hundred feet of film there was shown a series of cut backs, from the girl weeping to the man in the cabaret with gayety and white lights.

In this event I played Drigo's "Serenade" and the "Musetta Song" from "La Boheme," which suggested "The Bohemians," and during the dramatic scenes I played them to suit that situation, and the same with the cabaret scene I accelerated accordingly.

This is a good subject for argument, and I would like to hear comment from any organist or leader, including Mr. Luz and Mme. De Armond of the Gladstone Theatre, Kansas, Mo.

FRANK H. ANDERSON,
249 S. Riverside Ave., Medford, Oregon.

Editor's Note:—Your letter has interested me very much and inasmuch as you have so kindly allowed me to make comment I appreciate it doubly. The numbers you suggest are the very best serious numbers I know for picture use.

You will note in the plot I suggest for the Paramount feature, "The Golden Chance," I suggest Puccinianna, which is a selection of Puccini arias. This number is published by Ricordi and Com-

pany, 14 East Forty-third street, New York City, who control the operatic rights of most foreign Grand Operas.

I have just received information that they are going to compile and publish many more of these to supply the needs of heavy melodious dramatic music, which are so necessary to the advanced picture player and picture music.

The music from "La Boheme," "La Tosca" and "Madame Butterfly" while very pleasing and melodious, nevertheless shows the highest attainments possible in musical dramatic effects.

I agree with you that every musician has a right to his ideas for picture playing, still you must admit that synchronisation is the most important in picture playing and consequently a picture will not allow itself to be divided into different degrees of seriousness.

A scene is either joyful or pathetic and must be followed accordingly. There are a thousand different numbers that will properly portray either one, but you dare never allow the pathetic to kill the joyful or the reverse.

Music will be a very important factor in the criticism of pictures when the daily press becomes interested, which is a future foregone conclusion. I am sorry you did not mention the name of the cabaret picture you had difficulty with, for then I could have spoken more intelligently on the matter, but I must disagree with you on the playing of the dancing scene, after the principles or leads came to the front of the screen for a parting scene.

It is not a good idea to neglect any action which positively suggests music, and the dancing does that. I should have continued following the dance tempo, playing whisper soft as the parting scene was enacted at the front. This is very effective.

You will find that a better and more noticeable effect is obtained by playing the suggested number very pianissimo, instead of playing against the screen action.

The action you speak of, viz., the continued changing from cabaret scenes to death scenes, is fast becoming obsolete among directors, the audience refusing to follow two thoughts at one time.

Such action seldom occurs in pictures of merit, the cut-back not being very popular. In most cases where this is done, the prime motive is picture length and it constitutes what is known as padding, which is never apparent in good pictures done by our best directors.

The one-man orchestra player can take more liberties in tempo changes than a ten men orchestra, but it is not good musical form to give more than one interpretation of a standard classic in the same feature.

You will realize that if you have musically accomplished an appeal with a certain number you undo it by giving a contrary version of the same number and it loses its appeal as originally intended. The programs you send me prove that you make a study of your audience, which is the essential in picture theatre music.

The following is a program sent in by Mr. Anderson, as published in the daily newspaper.

The organ recital for Sunday evening has been advertised as "Request Night," and out of the numerous requests sent to the box office the following program has been arranged by Frank H. Anderson, organist:

"Perfect Day," Jacobs-Bond; "To a Wild Rose," McDowell; "Fruehlingsrauschen," Sinding; Piano Solo; Selection—"Boheme," Puccini; Italian Ario.

This program was played before the picture program and was quite a feature. Good work, Mr. Anderson. Don't keep us waiting so long for your mites in the future.

Music Plot for Paramount Feature: "The Golden Chance"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Neutral (Hy.)	"Pucciniana" (Ricordi and Company)	"27 Harrington Ave.," etc.
2. Inter (Light Desc.)	"Marcelle" (E. Schubert and Company)	Mrs. Harring phoning.
3. Desc. (Rom.)	"Cinema" (Ricordi and Company)	"7 p. m."
4. Gavotte (Light)	"Coquette" (C. Fischer and Company)	"The Substitute."
5. Desc. (Rom.)	"Melodie by Friml" (G. Schirmer, Inc.)	After scene showing drunken husband in room.
6. Love Song	"Un Peu D'Amour" (Chappell and Company)	Twice.
7. Waltz Lento	"Sphynx" (Chappell and Company)	"May I change my mind," etc.
8. Desc. (Hy.-Rom.)	"Dawn of Hope" (C. Fischer)	After wife takes empty bottle from table.
9. Agitato (Light) XXX	"A. B. C. Dramatic Set No. 4"—A1 (Photo Play Music Co.)	Drunken husband takes empty bottle from table.
10. Dr. Andte	"A. B. C. Dramatic Set No. 4"—B2	Mrs. Harring enters room to poor wife.
11. Inter. (Light Desc.)	"Pittoresque" (G. Schirmer, Inc.)	Wife exits from drunken husband.
12. Misterioso	"A. B. C. Dramatic Set No. 1"—A1	"The House of Enchantment."
13. Love Song	"Un Peu D'Amour" (Chappell and Company)	"The Cook at 27 Harrington Ave.," etc.
14. Desc. (Hy.-Rom.)	"Legende by Friml" (G. Schirmer and Company)	After girl sits before dresser mirror.
15. Hy.-Misterioso XXXX	"A. B. C. Dramatic Set No. 12"—A1 (Photo Play Music Co.)	Wife in bed awakes.
16. Agitato XXXX	"A. B. C. Dramatic Set No. 12"—B2	Woman raps at door.
17. Misterioso	"A. B. C. Dramatic Set No. 12"—A1	After woman leaves room and closes door.
18. Agitato	"A. B. C. Dramatic Set No. 3"—A1 (Photo Play Music Co.)	"Get your rags," etc.
19. Dr. Hy. Andte	"A. B. C. Dramatic Set No. 3"—B2	Husband (thief) going down stairway.
20. Hy.-Misterioso	"A. B. C. Dramatic Set No. 6"—A1 (Photo Play Music Co.)	After millionaire stops thief second time.
21. Agitato (Light)	"A. B. C. Dramatic Set No. 6"—B2	People of house come down stairway.
22. Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—B2 (Photo Play Music Co.)	Millionaire off screen to phone police.
23. Agitato	"A. B. C. Dramatic Set No. 4"—A1	"You must let him go," etc.
24. Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—B2	"Tell your rich friend," etc.
25. Agitato	"A. B. C. Dramatic Set No. 4"—A1	"Don't shoot," etc.
26. Desc. (Hy.-Rom.)	"Berceuse fr. Jocelyn"	Scene after "Will you take me in," etc.
27. Agitato	"A. B. C. Dramatic Set No. 2"—B2 (Photo Play Music Co.)	Second crook strokes wife's shoulder.
28. Hy.-Dr.-Desc	"A. B. C. Dramatic Set No. 2"—A1	End of scene when crooks write letter.
29. Desc. (Hy.-Leg.)	"Boreas" (M. Witmark)	"10 p. m."
30. Hy.-Dr.-Desc.	"A. B. C. Dramatic Set No. 2"—A1 (Photo Play Music Co.)	After "They've got you trapped," etc.
31. Agitato (Open P)	"A. B. C. Dramatic Set No. 2"—B2	After police shoot crook. He falls off fire-escape.
32. Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 4"—A1	To end.

Music Notes:—From the above plot, it would seem that the strength of the picture depended upon its melodramatic possibilities, but the opposite is true. The story is strong and sympathetic, the melodramatic action simply strengthens the paths.

The melodramatic numbers are, however, very necessary in your musical set-up, if you desire your music to synchronize properly with the screen action.

The picture intermingles underworld life with incidents in high finance and society life. Nos. 9, 10, 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 30, 31 and 32 are all melodramatic numbers and should need

no explanation. With the exception of Nos. 15 and 16 none play very long.

No. 1 is a selection of arias from the Puccini operas and is very good. It is so arranged that it can be considered the very best of picture music. Nos. 2 and 11 should be melodious 4/4 intermezzos. It must not be of slow tempo. Nos. 3 and 5 must be sweet romantic numbers.

No. 4 is a light lively gavotte. Nos 6 and 8 should be the same number. A love song is preferable. No. 7 should be a classy waltz lento. Nos. 8, 14, 26 and 29 should be long slow numbers of romantic appeal, having some dramatic effect.

The first half of the picture is easily adapted to the organ. The last half requires orchestral accompaniment.

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SMYTHE-JAY COMPANY BEGINS MANUFACTURE OF INSPIRATIONAL MUSIC ROLLS FOR PICTURES

A MANUFACTURING plant—the Smythe-Jay Music Company—for the making of hand played inspiration music rolls for motion pictures, has been established at Los Gatos, Cal. Mrs. Alice Smythe Jay and her husband, R. G. Jay, will superintend the factory. Offices have been established in New York, Chicago and San Francisco.

The concern represents an investment of \$10,000 to \$12,000. Pictures will be screened in the factory, and music made to fit the pictures prior to release.

This part of the work will be done by Mrs. Jay, who plays by inspiration, working out the theme on the piano. As she plays the music is recorded by a masterroll perforated machine, the invention of E. W. Myers, of Los Gatos.

MAKING OF PERFECT POSITIVE PRINTS NO EASY TASK

(Continued from page 898.)

The time spent in cutting up the positive stock and the extra time required for printing is virtually wasted. When positive prints are made in this way a tremendous amount of splicing is involved, and this becomes an expensive matter. But, unfortunately, the disadvantage does not end there.

Every splice made in a strip of positive film reduces the value of it. That is to say, no splicing can be done without interfering with projection for the reason that it is impossible to join two strips of film so perfectly as to avoid the disturbance of the frame-lines in the positive prints.

Difficult frame-lines will appear in every splice in the positive prints, and no operator, be he ever so competent, can prevent the defect thus introduced from re-appearing in the projected picture.

And when, as in the case we have discussed, the splices are numerous (and they may run to 50 or 60), the value of the picture

is so far reduced as that it can never properly grade as a first-run film.

If the film room superintendent, facing the task of making positive prints from negative films from several different cameras, undertakes to solve the problem by splicing the strips together he will gain in time saved in splicing, but lose in the quality of his picture.

The operator, let us say, finds the perforations in all sections of the negative film perfectly suited to his printer mechanism, adjusts the strips of positive and negative film properly, and begins the printing operation with a strip of film on which the picture starts from a line drawn through the perforations.

All goes well until he prints that strip and passes to another on which the picture starts at a point mid-way between the perforations, or at any other intermediate point. Just here the negative film should be readjusted in its relation to the printing aperture. But this adjustment cannot be made while the printer is in operation.

And so the printing of the second section of the positive film is marred by an error in framing—an error which will be multiplied as many times as there are changes from the work of one camera to that of another, provided they are not so adjusted as to start the picture from a uniform point on the film.

Here again the errors in printing are passed on to the projecting room, and will appear in magnified form upon the screen.

It has been the purpose of the four articles, of which this is the last, to give emphasis to the importance of standardizing the processes involved in the bringing of the motion picture to the screen.

No attempt has been made to deal with the subject exhaustively. But it is believed that enough has been said to show the interdependence of the various branches of the motion picture business and the need of co-operation among these branches in the effort to usher in the reign of economy and efficiency.

If the discussion helps ever so little toward the betterment of the conditions described we shall be satisfied.

FRANK M. BYAM,
Sales Manager, The Bell & Howell Co.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

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The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

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Soft Music, Not Noise, Effective in Picture Playing

By EUGENE F. LICOME

Temptation to Introduce Ten or Twelve Climaxes in a Four or Five-Reel Feature Should Be Avoided—Orchestra and Organ Form Best Combination—Music Should Be Continuous—Cornet Should Not Be Used with Less Than Fifteen Musicians.

FOR a long time I have watched your music page hoping that some exhibitor would let us have his ideas regarding his music. I do not remember any exhibitor ever writing his opinions, although he is so vitally concerned. I presume it is because the exhibitor doesn't know much about music, yet he is engaging a certain orchestra, pianist or organist.

If his patrons do not make too strong complaint he thinks the pianist all right, but at the same time if he sought some really intelligent advice, he would have good music; so good that people would talk about it, and it would be the means of increased business instead of being met with indifference.

An exhibitor presumes that the music is good if his public does not complain frequently. That is not true; the average person does not like to register complaints—he simply goes to some other house.

Now it is most peculiarly characteristic of the exhibitor rarely to accept any advice regarding his music. All he thinks of is—how cheap can he get somebody to play the piano? Occasionally one hears of a musician being employed because he is artistic and can play the pictures; but this condition happens far too infrequently.

However, since organs and orchestra are being used so much, the music has improved in the better houses, but the ideas of either the manager or musicians are usually such that they do not help the picture, and we all know the pictures frequently require help.

Orchestra and Organ Form Effective Combination

The orchestra and organ form the most effective combination for pictures, for the reason that music can be selected to portray properly the action on the screen. When the orchestra is compelled to rest the organ can continue the main theme or a similar figure and the absence of the orchestra will not break the continuity of the music.

Music for the picture should be continuous. How disagreeable is a break either to complete silence or silence followed by the piano alone; how thin and weak the piano sounds after the orchestra; how perfectly the organ comes in.

I should like some orchestral conductor in a picture house tell me why he uses a cornet and frequently a cornet and trombone in a ten piece orchestra. Some music arrangers may be at fault. In my opinion the cornet should not be used in an orchestra of less than fifteen men.

The cornet stands out too boldly and is to me a disturbing element in a proper musical accompaniment for pictures. The brass of an orchestra is too apt to play above the picture, thereby making the music too prominent.

At the Strand theatre I sometimes feel that the pictures are secondary to the music and I have heard others express the same opinion.

At the Knickerbocker theater we heard some ludicrous music for a high class house. Think of paying one or two dollars to

hear only a piano accompany a comic picture. This has been changed since Mr. Rothapfel has taken charge.

At the Broadway theatre the combination of organ and orchestra is most satisfactory. The organist and orchestra really follow the picture and the ability of the musicians is such that

I am certain I voice the opinion of many music lovers that this is one of the best examples of playing for pictures.

Four Musicians and an Organ Satisfactory

What is accomplished at this theatre can be done just as satisfactorily in smaller houses. Three or four musicians with an organ can play the picture satisfactorily and make the entire performance artistic and entertaining to every patron.

Playing pictures properly does not allow noise. Soft music is most effective except for climaxes, but the musicians should resist the temptation of playing ten or twelve climaxes during a four or five-reel feature.

I have heard and seen some very peculiar ideas of musical accompaniment for pictures. Attending a performance recently in a theatre in Vermont, I was amazed to hear the orchestra of five, including a piano, play a selection of three minutes and then stop for two minutes; no music whatever during the two minutes. This continued throughout the evening.

I spoke to the manager about it and he frankly told me: "The leader says there isn't enough music to play for the pictures all the time." And the leader got away with it.

This manager comes to New York once a month and in most ways keeps abreast of the times and apparently knows when the music is good. He attends all the good plays and theatres in New York. But can any one explain his indifference to the value of a proper musical accompaniment for his pictures?

I presume if you sat down with him and talked it out his final remark would be: "Well, you don't know these people up here. They come to see the picture and would come even if we had no music."

How many times have I heard this from exhibitors? What a commentary on the intelligence of their public. When will the exhibitor get out of this class?

Who is going to help educate the exhibitor to a proper appreciation of the value of proper musical accompaniment? I am sure any of us who understand the music question would give advice to all those seeking it.

PHILADELPHIA PICTURE THEATRES MAKE STRONG BIDS FOR POPULARITY—WURLITZER AND AUSTIN ORGANS INSTALLED

THE Chestnut Street Opera House, Philadelphia, has for the past few weeks been under the management of S. H. Talbott, while Steve Talbott has charge of the publicity work.

The house, under a long lease by the Keith interests, has for



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the past year or more been definitely committed to the picture policy with more or less success.

Since the Talbotts, father and son, have taken hold a marked increase in attendance has been noted, due to consistent and persistent advertising combined with wide-awake publicity methods.

The orchestra has given way to a \$10,000 Wurlitzer organ, made especially for picture houses, combining a complete orchestral equipment with a large pipe organ.

The Opera House used this organ about a year ago. Last autumn it gave way to the orchestra when Triangle pictures came to the theatre. Again, after complete reconstruction does the pipe organ come into its own. The music is in the hands of Professor John B. Hartranft, who made such a success of the Hope-Jones-Wurlitzer at the Germantown theatre.

The Fox feature, "The Serpent" had to be cancelled at the Opera House as the Censors banned it. "Carmen," with Theda Bara, was put in the breach and scored a hit.

Beginning next week "Behind German Battleship Lines" under the auspices of the Philadelphia North American is booked for a long run at this theatre.

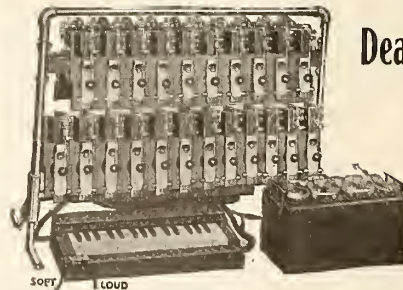
W. H. Durborough the camera man who photographed these 8,000 feet of real war scenes, runs his war motor car up and down Chestnut street at the busy hours, firing a large gun at intervals, which novel advertisement is attracting much attention. A lecturer accompanies the pictures.

There will be continuous performances daily from 1 p. m., with prices twenty-five cents. The Palace, one of the big Stanley houses at 1214 Market street, of which Jay Mastbaum is manager, is putting the last touch to its recent overhauling by ordering a large Austin organ, which will be in readiness for the spring business. The orchestra will be retained in connection with the organ.

The newest picture house to be erected in Philadelphia has been dubbed the Fifty-sixth street, from its location in West Philadelphia at Fifty-sixth and Chestnut streets. Walter Jacobs, formerly of the Imperial, will manage the house which will open on Lincoln's Birthday, February 12.

H. M. Pedrick is architect for Louis Silberman who is asking for bids on a picture theatre at Seventy-ninth street and Eastwick avenue. This will be a two-story, brick and stone building.

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Music Plot for Pathe Gold Rooster Feature: "The Precious Packet"

By Ernst Luz. Projection Time Sixty-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
PART 1.		
1. Rom. Intro & Waltz XXX.....	"Spirit of Love" (J. Remick).....	"On the morning of the big race," etc.
2. Inter. XX.....	"Galloper" (M. Witmark).....	"A few tense moments," etc.
3. Galop. XX.....	"Highstepper" (W. Jacobs).....	"There's no hope for her, sir," etc.
4. Dr. Andte. X.....	"A. B. C. Dramatic Set No. 4"—B, 2.....	"An evening of grave moment."
5. Waltz XX (P).....	"Tout-a-Vous" (Jos. W. Stern and Company).....	Connects 1 and 2.
PART 2.		
6. Desc. (Hy.-Path.) XX.....	"Fairy Tales" (C. Fischer).....	"A shattered faith," etc.
7. Waltz Lento (Hy.Leg.) XXX.....	"Minor and Major" (Ricordi and Company).....	Roulette wheel spun around.
8. Desc. (Hy.) XXX.....	"Adoration" (C. Fischer and Company).....	Connects 2 and 3.
PART 3.		
9. Hy.-Dr.-Desc. X.....	"A. B. C. Dramatic Set No. 2"—A1.....	"At Sea." After plotter making search in stateroom. (Jos. W. Stern and Company)
10. Hurry.....	"A. B. C. Dramatic Set No. 2"—B2.....	Robber escapes from stateroom.
11. Hy.-Intro. & Waltz XXX.....	"Unrequited Love" (Jos. W. Stern and Company).....	"A strange land," etc.
12. Inter XXX.....	"Curly" (Leo. Feist).....	Party leaves auto at mansion.
13. Desc. (Hy.) X.....	"Garden of Allah" (Shapiro-Bernstein).....	Connects 3 and 4.
PART 4.		
14. Rom. Intro. & Waltz (Leg.) XXX.....	"Wedding Dance" (Jos. W. Stern).....	"The Home Office," etc. "And with the passing days," etc.
15. Desc. (Light Rom.) XX.....	"Cinema" (Ricordi and Company).....	"But our love cannot continue," etc.
16. Desc. (Hy.) XXX.....	"Twilight" (Chappell and Company).....	Connects 4 and 5.
PART 5		
17. Galop (Open PP) X.....	"Ringmaster" (W. Jacobs).....	"Love is a dangerous plaything." "Curiosity," etc.
18. Desc. (Hy.) XXXX.....	"Sunshine and Shadow (C. Fischer).....	Nigel and Princess escape through window.
19. Galop. XX.....	"Whip and Spur" (W. Jacobs).....	Auto falls over cliff.
20. Waltz Lento (Leg.) X.....	"Druid's Prayer" (Jos. W. Stern and Company).....	To end.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc.

When no X appears after musical description it means that the number is very short and does not play a minute or more.

When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes.

When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—Horse hoofs on a soft pad are good during the hurdle race covered by number 3. Heavy crash should be given as auto falls over cliff at end of number 19.

Music Notes.—This picture is not difficult to play and affords ex-

cellent opportunities for the perfect rendition of good numbers. All cues are sufficiently long to make good musical programs a feature, each picture thought being worked out individually.

Nos. 1 and 14 should be long concert waltzes with classy introductions having a positive romantic appeal. Nos. 2 and 12 should be 2/4 lively numbers known as intermezzos.

Nos. 3, 17 and 19 should be light galops depicting hurried or excitable action. No. 4 should be a short andante movement. No. 5 must be a society dance waltz.

Nos. 6, 8, 13, 16 and 18 are slow and heavy serious numbers played legato and maintaining the appeal as designated in music plot. Nos. 7 and 20 must be classy waltz lento movements played legato and slow.

Nos. 9 and 10 are short melodramatic numbers. No. 11 must be a long concert waltz with a dramatic introduction. No. 15 should be a slow number with a light romantic appeal. A slow 6/8 number is preferred.

The picture can be played very nicely on the organ throughout. When orchestra and organ are used jointly, the first and last reels should be played by orchestra at all times.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

FIFTY PER CENT. PICTURE AND FIFTY PER CENT. MUSIC, CECIL B. DE MILLE FORMULA FOR SUCCESS

THE old adage that half a loaf is better than none at all may apply to hunger, but not to motion pictures, in the opinion of Cecil B. De Mille, of the Jesse L. Lasky Feature Play Company.

Mr. De Mille, who produced for the Lasky company, the Paramount picture productions in which Geraldine Farrar, the noted prima donna, appeared, has taken up the cudgels against the automatic organ, the boy pianist and the squeaky violin in the many badly managed motion picture theatres in the United States.

"For a motion picture audience to watch an exciting production accompanied by the most impossible kind of music, is as ridiculous as for an opera audience to hear a prima donna sing to the music of the overture.

"I venture to say that fifty per cent. of the success of a motion picture is dependent upon the manner in which it is exhibited. The present system is absolutely chaotic.

"The effect produced in motion picture houses my playing big selections of music is just the same as though, at the Metropolitan Opera House, the tenor had finished his great aria and the prima donna came on to sing her love motif but the orchestra kept right on with the tenor's aria.

"It is asking too much of the public to analyze the reasons for the confusion which follows in their own minds.

The orchestra starting from nowhere in particular as regards the continuity of the performance, will start playing "The Tales of Hoffman" and then will play it through to its finish whether the scenes of the picture are comedy, tragedy or pathos.

"Motion pictures are more to be likened to the opera in its most popular form than to the legitimate drama. On this account music plays a most important part in the effectiveness of the entertainment.

"If the choice were to be given to the eleven million people in the United States who attend motion pictures daily, whether they wished their motion pictures with bad music or no music at all, the vote for the latter condition would be unanimous, I believe."

Mr. De Mille said in his opinion, one of the next great developments of the photoplay entertainment, will be the uniform distribution of music with the film production.

The question of the proper music as an accompaniment to the motion picture production is not a new problem for Mr. De Mille to discuss.

When Mr. De Mille's production of Geraldine Farrar in "Carmen" was shown privately last September to Paramount exchange men at the Paramount Convention in Chicago, Mr. De Mille in a short address declared:

"Now you have seen what we do. Now you have seen our share towards making a worthy production. You have seen the results of hours of hard work, of thousands of dollars investment and the most earnest co-operation between the world's leading operatic actress and a studio, united in the purpose of making a masterful production.

"All the advice I have to tell you, gentlemen, who are going out over the country and who are closely in touch with the exhibitors, is that you tell them to give the picture half a chance with the public and it will succeed.

"Tell them not to murder it with a lot of trashy music and tell them that no music at all is better than bad music.

"I venture to say that the producers' part in the success of a

picture production is only fifty per cent., the other fifty per cent. is up to the exhibitor."

Mr. De Mille said that after difficult, but decidedly worth while efforts, some standardization had been reached in the manner of projecting the films made by the various companies.

He said he believed that some uniform system of music distribution or regulation would be obtained soon. Mr. De Mille, in behalf of the Lasky company, has taken up this problem on entirely practical basis with W. W. Hodkinson, president of the Paramount Pictures Corporation.

SCHIRMER, FISCHER AND LYON AND HEALY SUPPLY NUMBERS SUGGESTED IN MUSIC PLOTS APPEARING IN "NEWS"

John G. Pinkerton, McConnelville, Ohio.—"The Meditation," from the opera "Thais," I am sure can be gotten at any time from music houses such as G. Schirmer, 3 East Forty-third street; Carl Fischer, 4-6 Cooper Square, New York, or Lyon & Healy, Chicago, Ill.

The number is very well known as a violin solo, but there are piano and organ arrangements. Every number suggested in music plots appearing in this department can be supplied by these same music houses.

However, if you should have any difficulty in obtaining the numbers suggested, I should be very glad to have you communicate the facts to me, and I would give publicity to the matter in such manner as would help to make the obtaining of these numbers convenient.

There is a tendency to jealousy on the part of some publishers which is in a sense detrimental to good picture music, and we feel it our duty to discourage it if we possibly can.

Good musical numbers, regardless of who publishes them, is what a picture theatre wants and for the benefit of all publishers at large, it is highly essential that any boycott on the sale of any musical number should not be possible.

If you were to buy your music through one of the above mentioned houses I feel sure that they would see to it that you were properly served.

We will continue publishing all correspondence that we feel is beneficial or for the information of those interested in picture music and will always be glad to hear from you.

MUSICIANS FIND MUSIC PLOTS APPEARING IN THE "NEWS" BENEFICIAL

Ernst Luz, Motion Picture News.

Dear Sir: Received music plot for Carmen and it works out fine. I greatly appreciate your kindness in sending it. I would like and very much appreciate receiving musical plots for the following William Fox productions: "Blindness of Devotion," "Woman's Past," "Broken Law" and "A Mother's Secret."

Yours, etc.,

D. N. MILLER.

ANS.—We are certainly glad to hear that you found the plot for "Carmen" of benefit, and according to your request, I have mailed you the other four plots.

It is needless for me to tell you that it would be impossible for me to supply exhibitors all over the country with musical plots gratis, and as the plots I sent you are but sketches, and not what I would call strictly complete for theatre work, I would not feel

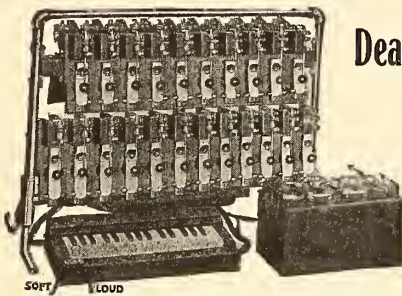
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- Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.
- Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
- Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
- Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
- Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
- Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
- Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
- Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.
 Prices:—Small Orch. including Organ and Cello..... 25 cents each Set
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 Piano Solo and Accom..... 10 cents each Set
 Extra Parts 5 cents each part

PHOTO PLAY MUSIC CO., Publishers.
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justified in selling them. I have been approached on this subject many times, and I feel convinced that the producer of photoplays is the proper person to supply music plots for their different features or other pictures.

The matter of music plots is a business that can only be properly incorporated for the benefit of the picture theatre when it is done strictly in conjunction with the producer of film.

It has been proven to me conclusively that the sale of music plots compiled in such manner as to make their use practical and profitable to the exhibitor could be made a profitable business. Nevertheless at its best it would necessarily be short-lived, as it could never demand any protection.

The producer of film is the only party that can give a capable musician and photoplay scholar the necessary opportunities for making a plot which will be of positive value to the exhibitor.

As an exhibitor, I ask you to require of your exchanges that they furnish you with plots for music. Until we get plots for all features, we should be very lenient with our criticisms. When music plots or music becomes a part of film rental, many minds will be concentrated on the possible results to be obtained by such plots after which the degree of proficiency will assert itself naturally. Credit will be given to him that deserves it.

Concerted movement by the exhibitors and picture musicians is the only way of correcting the present lack of enthusiasm for the betterment of picture music for all—not the few exhibitors.

J. M. Allan:—By following the music plots in *MOTION PICTURE NEWS*, you will note that the names of publishers of numbers suggested appear after such number in parenthesis.

Following the plots and the suggestions is the only method I could recommend to you for accumulating a good repertoire of suitable instrumental music for pictures.

If you do not care to write to the different publishers separately, you will be able to buy the music suggested through Carl Fischer, 4-6 Cooper Square, New York City; Ditson and Company, 8 East Thirty-fourth street, or G. Schirmer, Inc., 3 East Forty-third street, New York City.

SINGER ACCOMPANIES "SILVER THREADS AMONG THE GOLD" IN BIRMINGHAM, ALABAMA

AN UNUSUAL musical innovation in connection with the showing of the film "Silver Threads Among the Gold" attended by gratifying results, was accomplished by H. M. Newsome, manager and owner of the Trianon theatre in Birmingham, Alabama, recently.

Miss Will Nell Lavender, a noted singer, appeared in characteristic songs while the picture was being projected, and the audience was so pleased with the combination that Manager Newsome believes that the Birmingham public will relish more of this musical-movie dish in the future.

"Silver Threads Among the Gold" is Miss Lavender's own undertaking, and it was in the promotion and accompaniment of it that induced her to renounce Broadway for the nonce upon a tour of the South that has resulted in signal success.

Launched as an experiment, her undertaking no longer is in that state, but has added an innovation to the presentation of film drama that promises to revolutionize the method.

"NE'ER-DO-WELL" PREMIERE WITH THIRTY-PIECE SYMPHONY ORCHESTRA SETS NEW MARK FOR PICTURE MUSIC

"THE NE'ER-DO-WELL" shown at the Candler theatre, New York City, accompanied by a symphony orchestra of thirty pieces, brings new stimulus to the field of picture music.

Selig's screen version of "The Ne'er-Do-Well," which had its premiere presentation at the Candler theatre, New York, on February 10, showed that the producers of big feature films know that to give their productions proper presentation, music is by no means a factor that should be omitted.

This production was accompanied by an orchestra of thirty capable musicians which certainly added to the effect of the production.

With more such enterprising producers entering the field of filmdom we can look forward to productions in the future that will have but one rival, namely, grand opera.

Music Plot for Fox Feature: "Merely Mary Ann"

By Ernst Luz. Projection Time Seventy Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
PART 1.		
1. Inter. (L.) XXX	"Cinderella" (M. Witmark)	"Mary's mother."
2. Desc. (Path.)	"Heartease" (J. Remick)	
3. Desc. (S. H. Rom.)	"Heart's Aflame" (Jos. W. Stern and Company)	"Col. Robt. B. Melmont," etc.
4. Rom. Intro. and Waltz	"Sweet Repose" (Jos. W. Stern)	Connects 1 and 2.
PART 2.		
5. Fox trot	"Honeymoon" (Jos. W. Stern)	"Sid, a character that needs," etc Dinner bell rung by slavey.
6. Dinner Bell Imitation		
7. Desc. (H. Rom.)	"Evensong" (Chappell and Company)	Star boarder follows girl into hallway.
8. Hurry	"A. B. C. Dramatic Set No. 2"—B2 (Jos. W. Stern and Company)	"It's all her fault."
9. Neutral (L.)	"Alone at Last" (Karczag)	Connects 2 and 3.
PART 3.		
10. Waltz	"Rosemary" (J. Remick)	After "God bless Mr. Launcelot."
11. Medley 2/4	"Bombom Bay" (Shapiro Bernstein)	Tough heeler accosts girl at dance hall.
12. H. Dr. Andante	"A. B. C. Dramatic Set No. 5"—D4 (Jos. W. Stern and Company)	Girl exits from proprietor's office.
13. Hornpipe	Fisher's Hornpipe	After dance, or "You haven't brought," etc.
14. Desc. (H. Rom.)	"Twilight" (Chappell and Company)	Connects 3 and 4.
PART 4.		
15. Waltz (Len. H. Leg.)	"Sphinx" (Chappell and Company)	"The Rev. Samuel Smedge," etc.
16. Inter. (L.)	"Cinderella" (M. Witmark)	Housekeeper's daughter takes shoes and gloves to musician.
17. H. Intro. and Waltz	"Spring, Beautiful Spring" (Jos. W. Stern and Company)	Connects 4 and 5.
PART 5		
18. H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B2 (Jos. W. Stern and Company)	Mary enters room and finds lock broken. Healer tries Mary's door.
19. Hurry XXXX	"A. B. C. Dramatic Set No. 3"—A1	"Very well, officer, I will be in court," etc.
20. H. Dr. Andante	"A. B. C. Dramatic Set No. 3"—B2	"Thursday."
21. Last Night I Dreamed of You	(Abramson)	
22. Waltz (Len. H. Leg.)	"Artist's Reverie" (Jos. W. Stern and Company)	To end.

Note: This picture is different from the usual, the leading character being an unsophisticated person and her action continues light throughout the entire picture.

The story nevertheless has very strong pathos which shows great contrast in the picture.

Exceptional care should therefore be taken in selecting frivolous numbers where light numbers are suggested, making your romantic and pathetic numbers the other extreme; namely, very slow and legato.

Nos. 1 and 16 should be light 2/4 numbers, can have a polka suggestion.

Nos. 2, 3, 7 and 14 are the points where positive pathetic and romantic appeals must be obtained.

No. 15, must be a slow waltz with a minor key predominant, so as to continue the appeal created in No. 14.

Nos. 4 and 17 are concert waltzes with slow legato introductions.

No. 5 should be a fox-trot played very lightly.

No. 6 is an imitation of ringing a dinner bell. This should not be accompanied by any music.

No. 9 can be a selection of light comic opera airs and should play about nine minutes.

No. 10 is a waltz movement to carry the time to the next one given.

No. 11 is a medley 2/4 number of some popular song. It accompanies dancing on the stage.

No. 13 is a horn pipe and also accompanies dancing on the stage.

No. 21 is a song published by Abramson and Company, and is positively suggested on the screen. Should be played once through.

No. 22 should be a slow waltz lento movement played very legato, and having a minor strain predominant.

Nos. 9, 12, 18, 19 and 20 are short melodramatic numbers as are sold by Jos. W. Stern and Company.

The light action together with the cabaret scenes make this picture difficult to play on the organ with much satisfaction. The first and fourth reel nevertheless afford good organ opportunities.

MR. MANAGER

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Music and the Picture

Edited by Ernst Lutz

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Defends His Selection of Music for "The Yaqui"

Director in Charge of Music for Circuit of Loew Theatres Points Out Absurdity of Criticisms Made by M. Winkler, Who in Going Out of His Way to Find Fault Inadvertently Reveals the Limitations of His Own Knowledge of the Subject

FOR the first time since I have taken the editorship of the Music and the Picture Department of the MOTION PICTURE NEWS it becomes my duty to defend myself and my efforts.

Under date of April 8, the following article under the heading of "Only One Authorized Bluebird Score," by M. Winkler, appeared in the *Moving Picture Weekly*:

In the issue of April 1 of the Motion Picture News, Mr. Ernst Lutz is publishing a so-called musical cue sheet of the Bluebird photoplay, "The Yaqui." I have very often seen such musical sheets selected by Mr. Lutz, but was never able to criticize them, as they always happened to be selected for features which I had never seen, but in this instance it happens to be a film which is manufactured by the Bluebird Photo Plays (Inc.), a company which is printing specially arranged music for all their features, and as I am the one who arranges these scores, I am in a position to say and prove that the musical cue sheet as published in the above mentioned trade paper by no means represents this picture musically. Let us now analyze both Mr. Lutz's cue sheet and the printed score and see which is the better.

No. 1.—Mr. Lutz begins with the "Tomahawk Dance," by Heiman, a very good number, to be played until title, "Senor Estaban, a wealthy land owner." This number opens with an introduction lasting about fifty seconds, followed by a characteristic Indian dance. According to Mr. Lutz's suggestions, this number must be played for about 140 seconds, and scenes for playing the working season by the ranches will be accompanied by a real Indian characteristic dance.

No. 2.—For the scene following that, the title, "I have come to work for the land of Senora," etc. (the title explains the situation), Mr. Lutz is playing "Dark Eyes," an old Mexican characteristic dance. (See Bluebird Score, Cue No. 3, and compare it with the above described scene.)

No. 3.—The next scene portrays an Indian festival in San Francisco. Mr. Lutz used "Chanson Russe," a Russian fantasy, by Smith. (See Bluebird Score, Cue No. 6.)

No. 4.—The next scene, the Indian chief of the Yaquis (Tambor) is to be shot when the bell of Santa Catarina will ring. Think of such a scene and play "The Serenade," by Schubert, with bell effects. (See Bluebird Score, Cue No. 9.)

No. 5.—Title on picture: "Next Morning." The Yaqui chief escapes on a train and signals his people of his presence. "Valse Slave," a hesitation waltz, is Mr. Lutz's accompaniment. (See Bluebird Score, Cue No. 12.)

No. 6.—Title on picture: "The Beginning of Hostilities," portraying Mexican revolutions. Now, gentle reader, look at such scenes and listen to "Chanson Sans Paroles," by Tschaiakowsky—Tschaiakowsky music, the Yaquis and Mexican revolutions—a great combination—followed by the minor and major hesitation waltz by McGee. (See Bluebird Score, Cues, Nos. 18, 19 and 20.)

I should think the above proof enough. Now, then, I have not written to disparage others, but to protect myself. I am a Bluebird man. I am working for the Bluebird, and I absolutely refuse to have such work as this senseless cue sheet blamed on me. I want everyone to know that no cue sheet or musical accompaniment issued for any of these excellent features is my creation, except the one officially issued and distributed by all Bluebird exchanges.

Not Advocating Any Particular Musical Publications

For Mr. Winkler's better information and to assure him that he is right, I want to claim the sole authorship of the music plot which appears in MOTION PICTURE NEWS of April 1 for the Bluebird feature, "The Yaqui." I have never seen the Bluebird music score for "The Yaqui" that Mr. Winkler speaks of, and, had I done so, I would not have wasted valuable editorial space in criticizing it.

I know for a fact from my many communications that my readers are capable of all necessary criticism, and, as I am not an agitator nor exploiting any certain musical publications, music publishers or motion pictures, it has never before become necessary to allow anything to appear in this department unless it were educational or beneficial to the musician, or picture theatre.

Either Mr. Winkler is not thoroughly conversant with the English language or my cue sheets lack clarity. For my personal

vindication and his education, it is necessary for me to point out that his number 1, number 2, number 3, number 4, number 5 and number 6 are perversions of fact, and the result of an overworked and skeptical imagination. Before my statements of fact I feel that my readers should know who Mr. Winkler is.

Speaking of "Numbers," He Gets Mr. Winkler's

About five years ago, when I first made Mr. Winkler's acquaintance, he was selling band and orchestra music for Carl Fischer. During this time I have never heard of Mr. Winkler having charge of a picture theatre, or playing to pictures.

At the present time Mr. Winkler is still connected with the Carl Fischer music publishing house.

In number one, note that Mr. Winkler takes exception to my "Tommy Hawk" dance suggestion. Nevertheless, he gives it credit for being a very good number. This number is published by Carl Fischer. If this is a real Indian characteristic dance I wish to know which tribe of Indians used it. For number two, while I suggested "Dark Eyes," my notes state that any Mexican or Spanish serenade will do. The locale and costuming in the scenes that follow require this character of music.

Mr. Winkler's objection to this suggestion is not quite clear, in my mind, but I suppose I should have suggested a Carl Fischer number. Number three is nothing more than a mis-statement of fact on the part of Mr. Winkler. The number "Chanson Russe" is played during the plotting scenes that precede the Indian festival scenes. If he used correct methods for determining when number three was to stop, or if he positively knows his picture, he will know that the festival scenes open after the title "The Yaquis Are Assembled," for which I suggest a 2/4 Indian dance.

To complete my score, I mention the "Zephyr," published by M. Witmark. His number four is still a greater mis-statement of facts, as, according to my cue sheet, there is positively no music during the ringing of the church bell. I certainly hope that Mr. Winkler does not think that the "Serenade" by Schubert is not good music, for I know that it is. It happens to be in minor key, and while it is melodious, it has a plaintive appeal, which I desire for the resurrection scenes that follow.

Mr. Winkler has known me long enough to know that I do not select music according to the titles or descriptions printed by the publishers of musical numbers. I select music only according to its temperamental effect upon the audience. I contend that music, when properly selected, can make you laugh and cry. Number five is explained in my previous writings. "Valse Slave" was called a hesitation waltz by the people who published it. The composer was thinking of a dissatisfied and miserable populace; consequently, he adopted the minor tone. For this reason I suggested it in the given spot in my cue sheet.

Some More Information for the Music Salesman

Number six is positively ridiculous, for if Mr. Winkler knows anything about the picture he is talking about, he knows that until the title "The American Side" the action is positively of a plot-

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ting nature, and all the revolution scenes follow the above mentioned title.

I should think that Mr. Winkler would appreciate Tschaikowsky music, as it is no longer necessary to pay any royalties on these compositions. I don't use Tschaikowsky for any such reason, but as a musician, I know that he has handled the minor keys like a master, and when a real musician thinks of something aboriginal, immediately minor keys buzz in his ears. I should think the above proof enough.

What it proves I leave to my readers.

I should highly appreciate hearing from all my readers who don't understand my music plots any better than Mr. Winkler seems to understand them, and would be only too glad to give them any information desired.

I was given an opportunity to open a new theatre with this same picture on April 8 in New York City. I played and conducted the orchestra personally, and the picture with its musical program was very highly appreciated. I assure my readers that they cannot get a more pleasing musical program that will both fit the picture and play easily, than the one published in *MOTION PICTURE NEWS* under date of April 1.

I want to mention here that in reading the music notes accompanying my plots, that I issue, you will notice that the numbers are only suggestions, and by the explanations appearing in "Music Notes" you will be able to make any musical substitutions you may desire, thereby making the program to your own satisfaction.

Mr. Winkler being a salesman, may have recognized in my plot an opportunity for the exhibitor and musician to give the picture "Yaqui" a musical program without any outlay of money, thereby making this music score he mentions of less financial value. I want to assure him that it appeared in *MOTION PICTURE NEWS* as a usual event, with no intention of making any comparison with his score or to impair its rental value.

Mr. Winkler may be interested to know that I have just received information from a reliable source that the Triangle will not have any more music scores written to their future releases, but will issue suggestions instead.

Rest assured, good reader, that the future of "Music and the Picture" depends upon the capable musician, and that after it is brought to some sane and final issue, the musician will receive his rightful compensation for his work. The music publisher will also receive his fair share after he caters to the successful musician instead of trying to force upon him conditions which cannot be met in seventy-five per cent. of the present picture theatres.

UNUSUAL IN MUSIC IS A NOVELTY APPRECIATED BY THE PUBLIC

E. Tovey, Fayetteville, Ark.:

I received your letter of April 5, and would advise you to ignore the letter which you enclosed. From the tone of the letter I would suppose that the writer must have had some understanding or misunderstanding with his manager, who had probably read your little article.

The combination the writer mentions in his letter is of little consequence, because it happens to be the usual combination set together by any and all musicians. When you get good results from unusual combinations it proves that you are a musician, and the unusual is always a novelty to the public when done well.

There is an old saying that when you cannot get something good, you might better do without.

Don't let this discourage you, and keep up the good work. I would publish the letter you sent me were it worth while, and were I sure that it would not be misconstrued as cheap comedy; for, to say the least, it is a ridiculously impolite and uncalled-for communication.

PYLE REPORTS LARGE SALES OF BARTOLA ORCHESTRAS

CHARLES C. PYLE, general sales manager for the Bartola Orchestra, reports current Bartola sales as being excellent. Some of the houses recently equipped with these instruments are:

Grand theatre, Sixty-third street and Langley avenue, Chicago; Irving Park theatre, Irving Park boulevard, Chicago; Eighteenth Street theatre, Eighteenth street and Blue Island, Chicago; De Luxe theatre, Lake Forest, Ill.; Opera House, Two Rivers, Wis.; Regent theatre, Indianapolis, Ind.

"THE VITAL QUESTION"

V-L-S-E Feature

Projection Time, 70 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (H. Rom.)	"Dawn Suite," No. 1 (M. Witmark)	"Adrian Scarsdale," etc.
2. Waltz (Len.)	"Dawn Suite," No. 2 (M. Witmark)	"With his back to the wall."
3. Desc. (H.)	"Dawn Suite," No. 3 (M. Witmark)	Pistol shot fired while girl is telephoning.
4. Agitato	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	Daughter arrives at dead father's chair.
5. Desc. (Plaint.)	"Amo" (M. Witmark)	Connects 1 and 2.
PART 2.		
6. Waltz (Leg.)	"Leontine" (Ricordi & Co.)	"Scarsdale's sacrifice."
7. Desc. (H. Path.)	"Romance of a Rose" (W. Jacobs)	Scene after Worden loans money to Richard.
8. Inter. (L. Min.)	"Mona" (M. Witmark & Co.)	"Worden leaves town," etc.
9. H. Desc. Misterioso	"A. B. C. Dramatic Set No. 12"—A1 (Jos. W. Stern & Co.)	"I tell you I must have \$500," etc.
10. Desc. (H. Path.)	"Serenade by Rubenstein" (G. Schirmer & Co.)	Sister interrupts Richard while forging check. Connects 2 and 3.
PART 3.		
11. Waltz (Len. Leg.)	"Sphinx" (Chappell & Co.)	"Scarsdale's election," etc.
12. Inter. (L.)	"Dew Drops" (M. Witmark)	"Scarsdale has been elected."
13. Desc. (Rom.)	"Heart's Aflame" (Jos. W. Stern & Co.)	"You want some money," etc.
14. Desc. (H. Path.)	"Gentle Dove" (W. Jacobs)	Connects 3 and 4.
PART 4.		
15. Waltz (Len. Leg.)	"Amoureuse" (Ricordi & Co.)	"It was a bargain," etc.
16. Desc. (H. Path.)	"Legende" by Friml (G. Schirmer)	"Adrian, Adrian it's always," etc.
17. Agitato XXX	"A. B. C. Dramatic Set No. 13"—A1 (Jos. W. Stern & Co.)	"Adrian's sacrifice," etc.
18. Desc. (H.)	"Serenade" by Karganoff (G. Schirmer)	Connects 4 and 5.
PART 5.		
19. Waltz (Len. H. Leg.)	"Destiny" (G. Schirmer)	"The jury has retired," etc.
20. Desc. (H.)	"Visions" by Tschaikowski (G. Schirmer)	After "Arrest George Lawrence, Worden's secretary."
21. Inter. (L. Min.)	"Pittoresque" (G. Schirmer)	Worden forces wife to telephone.
22. Hurry	"A. B. C. Dramatic Set No. 11"—B2 (Jos. W. Stern & Co.)	After Scarsdale enters Worden home. Lights up after fight.
23. Desc. (H. Rom.)	"Reconciliation" (M. Witmark)	To end.

Music Notes: All music for this picture should have dramatic depth. Care should be taken that the music remain melodious as well.
Nos. 1, 7, 10, 13, 14, 16 and 23 should be very slow melodious numbers of slight dramatic effect. Nos. 3, 18 and 20 should be slow numbers having positive heavy dramatic appeal. Do not be boisterous.
Nos. 2, 6, 11, 15 and 19 are all slow melodious waltz movements with

very legato theme. No. 5 should be a slow number in minor key. It must portray death. Nos. 8 and 20 should be 2/4 movements in minor key, not slow.
No. 12 should be a light 2/4 intermezzo. Nos. 4, 9, 17 and 22 should be short specially adapted numbers accentuating melodramatic moments. The picture can be played throughout with good effect on the organ.

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Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

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Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

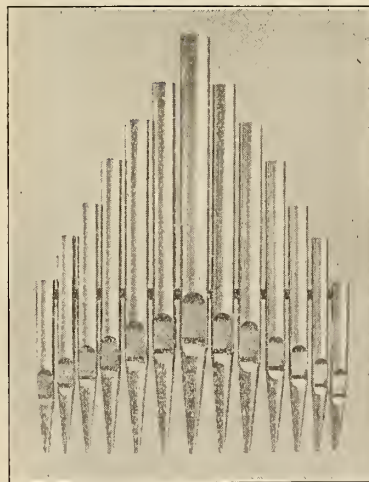
Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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Music and the Picture

Edited by Ernst Luz

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What is Wrong With the Picture Theatre Music?

By Mack A. Edwards, Heights Theatre, New York City

Many Exhibitors Fail to Realize Importance of Best in Music and Competent Musicians to Interpret It for Patrons —Man Who Thinks That It Does Not Matter Whether a Piano, Piano and Drums, Organ or Orchestra Furnishes the Musical Accompaniment Is Far Behind the Times.

The following article submitted by Mack A. Edwards, should be of value to the producers of feature photoplays, if for no other reason than to make them realize that there are competent musicians who are highly interested in giving proper musical entertainment, synchronizing with screen action that producers often spend small fortunes to make possible in their screen versions of photoplay stories.

Mr. Edwards is an enthusiast, and his article proves that he has made a thorough study of the necessary musical equipment for modern and up-to-date picture theatres.

There is no doubt that the near future will see vast changes in the musical equipment of every picture theatre. However, it is doubted that any exhibitor would refuse to musically surround himself properly when the commercial value of picture theatre music dawns upon him.

Mr. Edwards cites a fact where he himself heard an orchestra try to accompany a ball scene wherein the guests were dancing a waltz to the weird strains of the "Hungarian Lustspiel."

The exhibitor who is inflicted with such an orchestra leader cannot be expected to rave regarding the value of music in a picture theatre. When an opportunity comes to this exhibitor to obtain an orchestra leader that can and will play to the pictures, he will realize the commercial value of picture music, and likewise be an enthusiast.

There are still many musicians who are dreaming of long ago and imagine that music in the picture theatre is the one thing, instead of being but a part which is only important when it properly synchronizes, and does not conflict temperamentally with the action on the screen.

While there are today many musicians competent to the present possible extent of following pictures, nevertheless there are hundreds of opportunities for the good musicians who are willing to make a study of picture theatre music with a view of mastering it and not give to this new field only hours of playing instead of that intelligence which our Maker has given to every human.

There is still a slight feeling of indifference on the part of many capable musicians regarding picture theatre work, but it is gratifying to note that this is fast dying out, and I really believe that when the musician realizes that the photoplay theatre has opened a wonderfully new field for his musical endeavors, the exhibitor will then likewise realize that music is indispensable in his theatre.

It would be wise for the musicians to realize that when they have mastered pictured playing as a business as well as an art, they will have no difficulty to sell their services to picture theatre managers, for good remuneration.

SOME time ago a well-known theatrical manager committed himself in making the statement to me that music in picture houses does not make any kind of odds, as the patrons apparently did not seem to appreciate it.

He was of the opinion that it made no difference what the music consists of, whether piano, piano and drums, organ or orchestra.

Let me state right here that the gentleman in question is quite a few years behind the course of time and has failed to keep up his pace with the advancement of the motion picture industry.

Of course, the pictures constitute the show, but the music is the audible part of the entertainment, and for this reason it is apparently second in importance to the theatregoers.

Those live-wire exhibitors who have recognized this fact have endeavored in many ways to make the musical part of their entertainment just as attractive to the public as they would an elaborate feature photoplay.

Today the market is flooded with an overproduct of the best of feature pictures and exhibitors all over the country seem to be at a loss what to do in order to increase their receipts.

Where to Look for the Trouble

If those exhibitors would only turn their attention for a few minutes to the orchestra pit, they might find out where the trouble is. The fault is probably right there.

A low-salaried piano player, in other words, an "ivory-banger," gifted with a small repertoire, who plays the same thing day in and day out, always playing something, but never playing anything at all causes the trouble.

In addition to that, you will sometimes find a drummer who cannot resist making all the noise in his power. And in the face of that the manager expects his patrons to sit there and enjoy his show, when the noise—music is no name for it—that emerges from down below takes the attention away from the picture and works havoc with their nerves.

The popular demand of the motion picture patrons of today is the orchestra, organ or some other real musical instrument. Theatres which cannot afford an orchestra are installing an organ, and some of them even prefer both because it relieves the monotony and makes possible a continuous musical program.

Pictures nowadays have to be "played-up-to" in detail, and I have found many orchestra leaders who do not give this subject the proper care and attention which it deserves.

In many theatres the leader does not seem to care whether or not his musical selections fit the various situations and scenes of the film. His music is not even in a general keeping with the story.

A few days ago, for instance, I visited a theatre which was advertising in bold red type a "Symphony Orchestra." I entered just in time to see the beginning of a five-reel feature.

The orchestra, which consisted of nine men, started off with the "Hungarian Lustspiel Overture," and the leader never once looked at the picture. In one scene a ball was shown with the couples dancing a waltz to the strain of the 4-4 movement of the Hungarian music played by said orchestra.



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The conflicting situation was simply awful. The next scene was a moonlight garden with a couple strolling around telling the old, old story.

The Leader Paid No Attention to Picture Changes

Mr. Leader never seemed to notice the change, but went right into the last allegro movement of the overture, finished it and stopped, while the pianist played some kind of indifferent chords and runs, waiting for the next number to be started, which began after a five-minutes' rest. The sudden change from orchestra to plain piano was so abrupt that it was annoying, to say the least. If there had been an organ used in this orchestra it would have done away with this sudden change in the music.

The management would have had better results and would effect a financial saving.

To those exhibitors who cannot employ a full orchestra of 18 musicians for their entertainment, I cannot too strongly suggest the installation of an organ in conjunction with two or three additional orchestral instruments, such as a solo violin, 'cello, saxophone or flute or a "one-man orchestra," providing it is well operated, and then really make the music a serious part of their entertainment.

The organ, if properly played by a competent musician, will lend dignity to the theatre and make an evening's entertainment which will be worth while. Organ music is pleasing to all, because it is soft, sweet and melodious.

There is nothing more impressive than a violin or 'cello solo rendered with a competent organ accompaniment. No matter where this combination has been attempted, the result has been to the advantage of the exhibitor who tried it.

Music was on this world before anyone ever dreamt of all our modern inventions of today, but in many theatres where everything else in the way of improvements has been installed, the musical part of the entertainment is still far behind the times.

Theatregoers nowadays want refined, good music, and lots of it, and now is the time for exhibitors to take notice and realize this fact.

DON'T GET THE IDEA

because of their conspicuous success in large installations, that the W. W. KIMBALL COMPANY is high priced and not interested in the musical equipment of smaller theatres.

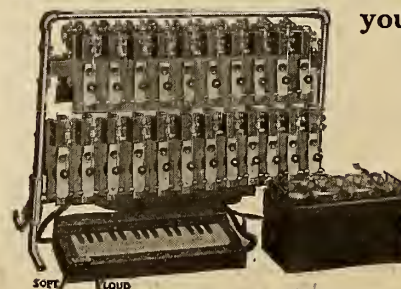
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Ivan Feature: "Fool's Paradise"

By Ernst Luz. Projection Time Seventy-Eight Minutes

Description of Music *Number Suggested* *Cue to Stop Number*

PART 1.

- | | | |
|-----------------------------|---|----------------------------------|
| 1. Desc. (Path.)..... | "Rose Blushes" (M. Witmark)..... | "Five years later." |
| 2. Inter. (L. Desc.)..... | "Starlight" (Chappell and Company)..... | "At Atlantic City." |
| 3. H. Intro. and Waltz..... | "Adlyn" (J. Remick)..... | Young wife's fortune being told. |
| 4. Desc. (H. Rom.)..... | "Spring Dreams" (Leo Feist)..... | Connects 1 and 2. |

PART 2.

- | | | |
|------------------------------|--|--|
| 5. Inter trot (Sh.)..... | "Zum" (Jos. W. Stern)..... | After "You will marry," etc.
Stop at end of vision. |
| 6. Desc. (H. Rom.)..... | "Silhouettes" (Jos. W. Stern and Company)..... | "The next day. The first lie he told." |
| 7. Waltz (Len. H. Leg.)..... | "Minor and Major" (Ricordi and Company)..... | Husband in laboratory experimenting, or explosion. |
| 8. Agitato..... | "A. B. C. Dramatic Set No. 4"—A1..... | End of laboratory scene. Husband hurt. |
| 9. Desc. (H. Rom.)..... | "Endearment" (Jos. W. Stern and Company)..... | Connects 2 and 3. |

PART 3.

- | | | |
|----------------------------|--|--|
| 10. Waltz (Len. Leg.)..... | "Sphinx" (Chappell and Company)..... | "The next morning," etc.
"The home coming." |
| 11. Inter. (L. Desc.)..... | "Pittoresque" (G. Schirmer and Company)..... | Child meets newly married grandpa. |
| 12. Desc. (H. Path.)..... | "Romance of the Rose" (M. Witmark)..... | Wife enters to father and daughter. |
| 13. Desc. (H.)..... | "Boreas" (M. Witmark)..... | Connects 3 and 4. |

PART 4.

- | | | |
|----------------------------|-----------------------------------|--|
| 14. Agitato (L. XXXX)..... | Lake Agitato (C. Fischer)..... | Daughter sees wife wearing necklace.
"You, too, get out of my house." |
| 15. Desc. (Path.)..... | "Lilacs" (Leo Feist)..... | "One month passes." Quick. |
| 16. Inter. trot..... | "Bo Peep" (J. Remick)..... | Guests stop dancing. Second dancing scene. |
| 17. Desc. (H. Path.)..... | "Apple Blossoms" (Leo Feist)..... | Connects 4 and 5. |

PART 5.

- | | | |
|---------------------------------|--|---|
| 18. Walz (Len. Leg.)..... | "Druid's Prayer" (Joseph W. Stern)..... | Card playing scene.
"The following day." |
| 19. Inter. (L. Desc.)..... | "El Cahira" (Jos. W. Stern and Company)..... | Bedroom scene. Wife in bed. |
| 20. H. Dr. Andante..... | "A. B. C. Dramatic Set No. 3"—B2..... | Husband enters bedroom. |
| 21. Hurry..... | "A. B. C. Dramatic Set No. 3"—A1..... | Husband throws doctor out of room. |
| 22. Path. Intro. and Waltz..... | "Spirit of Love" (J. Remick)..... | After father's wife and friend leave house for opera. |
| 23. Desc. (H. Path.)..... | "Dawn of Hope" (Carl Fischer)..... | Connects 5 and 6. |

PART 6.

- | | | |
|---------------------------------|---|--|
| 24. Inter. trot..... | "Soup to Nuts" (Ricordi and Company)..... | "H's awakening."
End of dancing vision. |
| 25. Desc. (H. Rom.)..... | "Pansies" (M. Witmark)..... | Father enters daughter's rooms. |
| 26. Path. Intro. and Waltz..... | "Nero's Delight" (E. T. Paull)..... | Father gives necklace to daughter at reception.
Second scene. |
| 27. Desc. (H. Leg. Path.)..... | "Heartsease" (J. Remick and Company)..... | To end. |

Note: This picture's strength depends entirely upon the use of serious musical numbers. You cannot get too much depth into your heavy pathetic or romantic numbers. The lighter numbers suggested are not long but are very necessary for giving your program dramatic color.

The slow numbers you select should be of a strict legato type, and played as broadly as possible.

Nos. 1, 4, 6, 9, 12, 13, 15, 17, 23 and 27 are all slow numbers with a positive dramatic suggestion, having a pathetic or dramatic appeal as designated in plot.

No. 2, 11, and 19 are light 2/4 or 4/4 intermezzo movements. These are strictly relief numbers, and must not be slow movements.

Nos. 5, 16 and 24 are intermezzo trots as are used for dancing.

Screen action must be followed with these numbers.

Nos. 3, 22 and 26 are concert waltzes with slow introductions, having a pathetic appeal.

No. 7 should be a slow waltz movement played legato and in minor key.

Nos. 10 and 18 should be slow waltz lento movements not in minor key.

Nos. 8, 14, 20 and 21 are short melodramatic numbers as suggested in plot.

No. 14 plays very long.

The picture is especially well adapted for organ and can be played on organ throughout. When orchestra and organ is used, numbers 5, 16 and 24 should always be played by orchestra.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Proper Standard For Music Accompaniment To Films

(Continued from page 1498.)

musical numbers which I know were good and which no orchestra good or bad ever played poorly under proper conductorship.

Any musical score that will not allow for necessary substitution, will make picture music a hardship, unless thoroughly rehearsed or set up with such simple music that neither musician nor audience could possibly enthuse over it.

Music Different, Temperamental Appeal the Same

I have personally played three entirely different musical programs to the same picture in the course of a fortnight, and every one was not only good music, but appropriate for the picture. Note the fact that the music was different, but the plot of cues were alike. While the music was different, its sentimental and temperamental meaning was the same.

As a matter of fact, the notes we played were different, but from a picture point of view, the music was alike.

This should prove that to destroy the original possibilities of many minds in picture music cannot materially assist. A different yet appropriate musical program might be an inducement for picture theatre patrons to see a picture a second time which I am sure would not be so were every detail of the production the same at both presentations.

We must never forget that the Metropolitan Opera House in New York, has more than one conductor for the reason that one is great in conducting Wagner, while the other is better adapted to Italian operas.

That does not mean that they are not all good musicians as well as great conductors. The same holds good among picture theatre musicians, and I am positive that good results cannot be obtained by compelling any one to do that which they are not capable of doing, or that which will destroy their musical enthusiasm.

The last word in picture music has not by any means been spoken as yet and while musical agitation is at the present time at its very height, I should like to hear from all our readers as to what

they would consider a great help in their personal endeavors in picture music.

I am sure the producers of feature photoplays will listen to a method that could be selected after such campaigns, and do all in their power to assist the individual exhibitor in getting the best possible musical results.

NEW ALADDIN IN BALTIMORE IS SOLD FOR \$10,000 BY MRS. BAMBERGER

A DEAL was closed for the purchase of the New Aladdin theatre, 930 and 932 West Baltimore street, Baltimore, on Thursday, February 24, which is rather of more than passing interest due to the high price paid for the good will of a motion picture theatre of the smaller class.

The business was purchased by the Investment Company of Maryland from Mrs. William B. Bamberger. While the consideration is withheld it is understood to have been in the neighborhood of \$10,000.

The New Aladdin has 499 seats and was recently increased to its present size and entirely renovated. The place was purchased less than a year ago by Mrs. Bamberger, and through her able management of it the business has been built up from a losing proposition to a very profitable investment.

THE BROADWAY, PHILADELPHIA, GOES TO INCORPORATED COMPANY

THE Broadway, a large picture and vaudeville house at Broad street and Snyder avenue, Philadelphia, situated on a lot 157 feet wide by an irregular depth, has been conveyed by Samuel Hopkins to the Broadway Amusement Company.

The assessed value of the theatre is \$160,000, and the conveyance was made subject to a mortgage of \$165,000.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.

Music Plot for California Feature "The Unwritten Law"

By J. F. Hammond, Jr. Projection Time One Hour and Forty Minutes

THE California Motion Picture Company's feature, "The Unwritten Law," has been plotted by the producers of the film for readers of the "News." This film has not been seen and has therefore not been compared with the film by the editor. The music suggested is of the very highest class and should consequently add class to the production.

You will note that the plot has been set up in the same form as the plots appearing weekly in *MOTION PICTURE NEWS*. This picture had its first public trade showing in New York on February 24.

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
PART 1.		
1. Inter. (Light Rom.)	"Chanson Sans Paroles" (Von Goens)	Until Cabaret.
2. Desc. (Ballet)	"Dance of the Hours." (Ponchielli)	Until McCarthy's Saloon.
PART 2.		
3. Hy. Lento-Dr.	Moonlight Sonata, 1st, 2nd, 3rd bars (Beethoven)	Until John gives ball.
4. Waltz (Light-Leg)	Waltz from Ballet "Dornroschen" (Tchaikowski)	Until John's defeat is telephoned.
5. (Dr. Minor Andante)	"Andante con Moto from C dur Symphony" (Schubert)	Until scene fades out.
6. Adagio, (Major-Leg.)	Adagio Cantabile from Sonata "Pathetique" (Beethoven)	Until John takes dog from child.
PART 3.		
7. Inter-Legende (Friml)		Until John takes letter to mail.
8. Repeat No. 5		Stop as John Lights cigar.
9. Hurry (F F)	Moonlight Sonata, Presto Agitato (Beethoven)	Begin pp and work up as fire develops.
10. Andante (Light)	Prelude (Chopin) E Minor	Play very softly as scene fades out, and continue until Larry enters.
11. Andante (Light)	Unfinished Symphony, Andante from First Movement (Schubert)	Until Larry leaves.
12. Repeat No. 1		Until John enters saloon.
13. Repeat No. 5		As John comes home.
PART 4.		
14. Andante (Minor-Leg)	"Elegie" (Massenet)	As John writes note.
15. Agitato (MF)	G. Minor Symphony, First Movement (Mozart)	As John and Larry fight.
16. Repeat No. 14		At flash to Kate and child.
17. Repeat 15 F		
18. Inter (Andte-serious major)	"Romance" (Rubinstein)	Until child is removed to hospital.
19. Andte con moto (Dr. Minor)	Andrea Chenier Selection (Giordano) 2nd Page, (Schirmer Edition)	Connects 4 and 5.
PART 5.		
20. Continue No. 19		Until Kate Reappears.
21. Inter (Modto)	"Adoration" (Borowski)	Until Larry is shown in back of saloon.
22. Repeat No. 19		Until Kate Reappears.
23. Repeat No. 18		Until dancer hears of license.
24. Allegro Agitato (Dr.-Hy)	Ruy Blas Overture (Allegro after introduction) Mendelsohn	Until dancer visits Kate.
25. Continue No. 24		As Larry strikes Kate.
26. Andte (Hy.-Minor-Dr.)	"Death of Ase" (Grieg)	To end of scene.
27. Repeat No. 16	G Minor Symphony First Movement (Mozart)	Until Kate tells story.
28. Repeat No. 25		As Larry strikes Kate.
29. Repeat No. 5		Until story is ended.
30. Repeat No. 1 to end		To end of film.

Notes on Music:—

No. 2 follow steps of dancers.
 No. 3 should fade softly as mother prays.
 In No. 4 fade to pp outside of ball room scenes. Distant effect.

No. 9 should break off short at bedroom scene.
 No. 25 should break off short as Kate falls.
 In No. 29 fade softly as last close up of Kate appears. Stop, then as court room scenes appear play No. 30.

All Publications in this synopsis may be had from G. Schirmer and Company.

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Music and the Picture

Edited by Ernst Luz

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Do Gleanings from Old Masters Mean a Hodgepodge?

Present Arrangements, Regardless of Care Exercised by the Musician, Must From Their Nature Be Poor—All Kinds of Music Are Linked Into a Delightfully Incoherent Mixture—Wagner Hobnobs With Friml, Lincke and Barthelemy, and Andino Strolls Arm in Arm With Beethoven, Dvorak and Brahms

By J. T. HAMMOND, JR.

"BETTER MUSIC" is the slogan of exhibitors. We have passed the stage of the cheap pianist, passed the imitation period where cows moo perfectly, yet human beings wag their jaws without uttering a murmur, and we have arrived at last at the beginning of real music for the pictures.

At present this is accomplished in four ways, viz.: by means of cue sheets, arrangements, original composition, and a mixture of arranged and original music.

The cue sheet is simply a list of the names of appropriate music to use with the picture. The time of duration of each scene is printed, together with such cues as may be necessary in assisting the performer to follow the picture.

Such a list, when used for weekly news or comedies, answers the purpose admirably, but there its usefulness ends.

The present arrangements, however carefully they may be compiled, must from their very nature be musically poor.

The arranger selects different compositions which fit the sentiment and action of the picture, uniting them with either short, ineffective modulations, or no modulations at all.

Synchronizes the Arrangement with Film

He then synchronizes the arrangement with the film by timing the film and fitting his various selections to their respective portions of the time.

Now his arrangement is complete and correct, at least as regards length and appropriate accompaniment, but what is the net musical result?

He has succeeded in linking all classes of music into one delightfully incoherent mixture. Wagner hobnobs with Friml, Lincke and Barthelemy, and Andino stroll arm in arm with Beethoven, Dvorak and Brahms; whilst poor Tchaikowski is rammed and jammed into every conceivable corner and into all sorts of company.

Lest any of the modern composers whom I have mentioned think that I aim to discredit their work, let me here openly disavow any such intention.

They are all honest, sincere men for whom I have the highest regard, but I know that they will agree with me that their music is bound to suffer by comparison with that of an entirely different type of composer, who lived in a different period.

Likewise, the works of the acknowledged maestri are distorted by the associations incurred by such a conglomeration. I cannot and must not refrain from saying, however, that great credit is due to the arrangers.

In spite of the inarticulate result that such a form must necessarily yield, they have achieved a distinct success in giving to the motion picture a recognized form of photodramatic music.

Nor is my claim of inconsistency and reflection upon the ability of men who have worked hard to further the cause of "better music for the pictures." They were confronted with the necessity of doing their best with a clumsy form, and all things considered, their efforts deserve the heartiest approval of the

Photoplay Music in Evolution

Now, however, a new type of photodramatic music is in the process of evolution. Some composers are endeavoring to write entirely original music to the pictures. Backed by the producers and exhibitors, these composers are turning out some very creditable work and are doing away with one of the faults which I have previously stated are inherent to an arrangement, i. e., the in-artistic conflict of different composers.

Thus we have another advance in the right direction. But, because they are apparently shackled to the arrangement form, the main fault of that form—its lack of coherence—persists.

One very good point is being developed, however. The leit-motif, or representative theme, is being called into play in a rather crude form, and this, when properly developed, I firmly believe to be the cornerstone of all future photodramatic music.

But the problem of a continuous, coherent composition for the picture still exists. Great possibilities lie before us.

With a leit-motif as our basis, and a complete, coherent, artistic whole as our creed, it is possible that the future photomusic drama may soar high above the present legitimate music drama.

EDITOR'S NOTE.—The frank manner in which the statements in this article are made is much to be admired. Knowing that Mr. Hammond is an enthusiast for better picture music, I hesitate to take issue with him on certain points, and would ask him to consider the following a pure statement of facts, not theory, as I have found them and as I feel every musician should like them to be.

The fact of possible modulations or no modulations at all in playing picture music set together to fit the picture action on the screen, has been in discussion for years.

My personal experiences have convinced me that they are certainly not practical unless used by a one-man instrument or a one-man orchestra player, and as a means of musical betterment, they are milestones hanging about the necks of a director or musician in trying to fit them, as well as other music, to screen action.

First of all, modulations in music must be worked out according to the rules of harmony and counterpoint to be musical, and screen action never waits for rules governing music.

It is true that pianists, one-man instrument or one-man orchestra players can modulate in as short or long a time as they please, but their modulations are no better, and not more pleasing to the audience, than if they had made direct segues into succeeding numbers regardless of the key relation. There is no reason for segueing from one number to another in picture playing, unless the action on the screen suggests a new interest in the picture story.

New Musical Interest Aroused by Segue

The idea of making a segue in your music at this point is to arouse a new musical interest or to create a new temperamental suggestion to the audience, which can be done much better by

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Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

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Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

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playing an entirely new and different number, than by continuing in the same mood, keys or relative keys, which, to say the least, becomes very tiresome to the audience after hearing it twenty or more minutes.

I personally have set pictures as tests in which each number was relative to the succeeding one in key. The criticism was, Are they playing the same number through the entire picture? We must not forget the one fact, namely, that music and the picture today must be strictly commercial if we hope to have it become a musical art in the future. When commercial picture music has become a more universal fact, we may hope that after three or five years we will see music and the picture results that will favorably compare with grand opera, and modulations will play no part in its success.

I personally admire the highly temperamental musical student, and he can have my all, but at this very moment, picture music must be a strict business proposition to create the necessary patronage for obtaining all that is possible in "Music and the Picture."

I am very sorry that you should have made a comparison of composers, for your remark does not even do justice to yourself or what an enthusiast like you can really hope for in the future.

I might mention that while the compositions of all the composers you mention show a different style, yet were they all living today, they would enjoy each other's society immensely, as well as appreciate each other's music.

It might be interesting for you to know that not more than twenty years ago very few musicians understood Wagner enough to appreciate his music.

Many of us called him an erratic person who was trying to make our ears believe that his formation in setting together tones into harmony was pleasing, and few of us believe it theoretically correct.

Today Wagnerian music is positively melodious when compared to some of the works of our modern composers. Who can tell what the next twenty years may teach us? The average picture theatre patron who pays at the box-office, wherefrom the musician is recompensed, will enjoy Friml and Lineke as much or more than Wagner and Tschaikowski. Tschaikowski is extensively used in picture playing, not because it is a Tschaikowski composition, but because his compositions are of dramatic, as well as plaintive appeal.

Commercial Facts Applied to Picture Music

The above are not meant to be criticisms of musical compositions, but commercial facts, as necessarily applied to picture music. Some musicians never learn the value of compositions by modern composers, adhering too closely to "book learning."

Most of the compositions of the "old masters" have no copyright protection and are consequently issued in cheap album form, and are rightfully found in a musician's home.

A slight musical research will convince any musician that there are many modern compositions ranking favorably with the best of the "old masters," even if they are suggested more or less by works of the "old masters," which is necessarily true of modern compositions.

Just as the inventor places additional patents on the same invention, as new and improved ideas occur to him, so it is possible for the modern composer to place new conceptions and revise old compositions.

Let us not be like the heathen, and worship the fathers of our profession, as they worship idols. Putting together compositions by different composers with different styles, is positively essential in picture music.

Who would care to listen for one hour and a half to the same style of music? No musical program is ever set up in this manner. Consequently, it is a relief to hear Lincke after you have heard Wagner, and Lincke does not need to be ashamed of his compositions as they are all good, and 90 per cent. of theatre audiences appreciate them.

Any musician making musical researches will tell you that the making of entirely original compositions is today next to impossible. There is no such thing as inartistic conflict of different composers unless the compositions are in themselves inferior.

As musicians, artists or otherwise, it is our duty to give our best effort to that talent which is living, if we hope to perpetuate good music. The composers that will make music and the picture a great success are still to be heard from.

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World Feature: As in a Looking Glass

Projection Time Seventy Minutes

<i>Description of Music</i>	<i>Number Suggested</i>	<i>Cue to Stop Number</i>
1. Sh. Int. & Waltz.....	"Leontine" (Ricordi and Company).....	"On shipboard."
2. Desc. (Rom.).....	"Carmencita" (E. Schuberth and Company).....	"When darkness falls," etc.
3. Desc. (H. Rom.).....	"Love and Passion" (Morris Music Company)...	Connects 1 and 2.
PART 2.		
4. Waltz	"La Confession" (Jos. W. Stern and Company)...	"At the end of the voyage," etc.
5. Desc. (S. H.) XXXX.....	"Adoration" (C. Fischer).....	After "At Washington."
6. Desc. (H.) XXXX.....	"Cavatina," by Raff.....	Connects 2 and 3.
PART 3.		
7. Inter. (L. Desc.).....	"Shadowland" (Feist and Company).....	"Miss Van Wormer," etc.
8. Hurry	"A. B. C. Dramatic Set No. 12"—B2.....	Street scenes.
	(Jos. W. Stern and Company)	End of fight on street.
9. H. Intro. & Waltz.....	"Spring, Beautiful Spring".....	Dromi enters at reception.
	(Jos. W. Stern and Company)	
10. Desc. (H. Rom.).....	"Told at Twilight" (Boston Musical Company)...	
11. Waltz (Len. Leg.).....	"Artist's Reverie" (Jos. W. Stern and Company)...	Connects 3 and 5.
PART 4.		
12. Desc. (L. Rom.).....	"Cecelia" (M. Witmark).....	"The following afternoon," etc.
13. Desc. (H. Rom.).....	"Dawn of Love" (C. Fischer).....	"Livingston and Lila attend a masque ball." QUICK.
14. Inter. trot (F. & P.).....	"Shawana" (Ricordi and Company).....	Connects 4 and 5.
PART 5.		
15. Desc. (H. Rom.).....	"Roses" (M. Witmark).....	"Lord Algie finds," etc.
16. Inter.	"Fluttering Fancies" (Cundy and Company).....	"In the morning."
17. Desc. (H. Rom.).....	"Amaranthus" (Leo Feist and Company).....	Dromi finds papers blank.
18. H. Mysterioso	"A. B. C. Dramatic Set No. 12"—A1.....	After "Midnight."
	(Jos. W. Stern and Company)	Lila and men enter automobile.
19. H. Dr. Andante	"A. B. C. Dramatic Set No. 12"—D4.....	Plotters look at papers in Dromi's rooms.
20. Hurry	"A. B. C. Dramatic Set No. 12"—B2.....	Plotters enter auto.
21. Galop	"A. B. C. Dramatic Set No. 12"—C3.....	Livingston answers telephone.
22. Dr. Andante	"A. B. C. Dramatic Set No. 12"—D4.....	To end.

Notes.—This is a picture of political as well as social intrigue. The romantic and heavy numbers should be very serious and have plenty of depth.

No. 1 should be a waltz with eight or twelve bars introduction.

When two romantic numbers follow each other, it should be remembered that the second number must be more serious than the first.

Nos. 2, 3, 4, 6, 10, 12, 13, 15 and 17 must all be slow, serious numbers having positive romantic appeals. They should be played as legato as possible.

No. 4 should be a waltz movement.

Nos. 5 and 6 should be long numbers, the two covering about twelve minutes.

No. 7 is a 4/4 intermezzo, a light descriptive number.

No. 9 is a concert waltz with a heavy dramatic introduction.

No. 11 should be a slow waltz lento, played very legato.

No. 14 is an intermezzo trot as is used for dancing. It should not be a medley number of a popular song.

No. 16 is a light 2/4 number used as a relief number for 15 and 17.

Nos. 8, 18, 19, 20, 21 and 22 are short melodramatic numbers, as are suggested in the plot.

The picture is not spectacular and can be played very nicely throughout on the organ. When orchestra is used, the third, fifth and ending of the fourth reel should always be played by orchestra.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Errors in Lithographing Drawback to Picture Music

Reason Due to Lack of Time Allowed for Putting the Score in Proper Manuscript Form for Use of the Lithographer and Little Time for Proof-reading—Remedy Possible Only When Features are Made Far in Advance of Release Dates

WE hear all kinds of criticism for and against the making of musical scores for feature films. To say the least, very little has been accomplished by the use of these scores.

Possibly the greatest drawback has been the errors made in lithographing the music. This has been caused by the limited time allowed for putting such a score into proper manuscript form for the use of the lithographer, and not allowing enough time for the necessary proof-reading for corrections.

The errors found in these scores are unpardonable when you realize that you not only abuse the theatre audience with poor music, but you blaspheme the orchestra as well.

Until feature plays are made far in advance of release, such methods are impossible and certainly not practical. Were the above difficulty removed, it would still not be probable that music scores, par excellence, could be arranged in the form now involved without infringement upon the copyright laws.

Picture Theatre Affords Widening Music Latitude

The picture theatre affords a large and continually widening latitude for music, which will never be allowed to narrow down to the publications of any one publisher.

The supply of good and entertaining musical numbers will never wane, and the picture theatre beckons the best, regardless of publisher or copyright. I doubt if musical scores created by individual publishers will ever have a value.

The manufacturers of feature plays, were they willing to obtain copyright permissions from the respective owners, would be able to create good musical scores, but, as I said before, music compiled in such manner would take more than double the time than is at present possible to obtain.

Timing the scores to pictures is also a waste of time, as there is no specific time set for running any certain part of a picture. Successful exhibitors set only a minimum and maximum time.

I know for a fact that in some of our largest picture houses, the same feature is run in certain shows in an hour and five or ten minutes, while in other shows it has run as long as an hour and thirty minutes.

A nice time one would have fitting timed music to a picture run in this manner. Regardless of what we may do, or later devise in picture music, it will always be required that the picture musician or leader of musicians must use a certain amount of intelligence to be successful as a picture musician.

We should not try to numb this intelligence, for the success of music and the picture depends more upon the musician making a thorough study of picture theatre requirements.

Musical talent augmented with a study of picture music possibilities will do more for the industry at large than scores.

What we need at the present time is a continued application of original thought into picture music, which will eventually form an endless chain of knowledge spreading gradually, whereby we will get, eventually, better picture music results.

The picture theatre is unique musically for the reason that there is no fixed rule for the ultimate result in presenting "Music and the Picture." When we destroy the musician's originality, we destroy that which gave birth to his talent.

STRAND IN BUFFALO, N. Y., MAKES MUSIC A FEATURE FOR ITS PATRONS

THE Strand, Buffalo, N. Y., claims to have one of the finest orchestras in New York state for a motion picture show. The personnel of the organization is as follows:

George A. Bouchard, director, one of the leading organists of Buffalo; Alfred A. Fahlbusch, first violinist, concertmeister of the Rochester Symphony Orchestra and a member of all leading Buffalo musical organizations.

Alfred Lohmann, second violinist, former member of the Berlin Philharmonic and a former pupil of Anton Wittek, concertmeister of the Boston Symphony Orchestra; O. L. Bachelor, flute, Buffalo's leading flutist; cornet, John W. Bolton, conductor of the Seventy-fourth Infantry band and Buffalo Park band; clarinet, George Kroeder, former member of both above organizations as solo clarinetist.

Cello, Louis Heine, former cello soloist with Victor Herbert orchestra and New York Philharmonic; double bass, Joseph F. Locke, former member of the Buffalo Symphony Orchestra under John Lund; and drums, David Edell, a former member of the Cincinnati symphony.

This aggregation of artists are rendering a series of programs unexcelled and are delighting local music lovers and photoplay enthusiasts.

REFUSES TO SEAT PATRONS DURING RENDITION OF ORCHESTRAL NUMBERS

CLEVELAND, O., theatres, in order to secure greater respect for musical selections and in an attempt to eliminate conversation during the rendering of overtures and selections by the orchestra, have adopted the plan of declining to seat patrons during the orchestral numbers.

The innovation was started by the Alhambra theatre, one of Cleveland's high class East End motion picture houses.

"ON THE BOWERY" PLAYED BY ORCHESTRA AT KNICKERBOCKER FOR LODGING HOUSE SCENE

THE old Hoyt song, "On the Bowery," which precipitated the pending effort of the business men of that thoroughfare to have its name changed, is one of the musical features of the current week at the Knickerbocker theatre.

It is employed in the score during the lodging house scene in "The Habit of Happiness."

**THEATRE BUILDING BOOM HITS SAN FRANCISCO;
CONSTRUCTION RUSHED ON HOUSE
OPPOSITE ST. FRANCIS HOTEL**

MORE moving picture theatres of large capacity are now in course of construction in San Francisco than has been the case at any time since the disastrous fire of 1906, and a number of others are planned for this year's building program.

While there are over one hundred moving picture houses in the city, most of these are small, and visitors have commented upon the fact that there are so few really large theatres of this character in the downtown district.

The New Mission theatre of Kahn and Greenfield, which is to supplant the old Idle Hour theatre on Mission street, is rapidly assuming form and will be opened about the first of May.

This theatre will not only be one of the largest in the mission district, but will be one of the finest in the whole city. It will have a seating capacity of almost two thousand and will be equipped in the best manner possible.

Construction work is being rushed on the new moving picture house being erected for N. L. Josey on Geary street, opposite the St. Francis Hotel, and this will be ready for occupancy within three months.

The seating capacity will be slightly more than one thousand and it is planned to feature the very highest in photo-plays, a program having already been arranged for. This house will be the only amusement place of the kind in the Union Square district.

Contracts have been let for the construction of the Strand theatre at Ellis and Mason streets and workmen are now engaged in putting in the foundations.

This house will have a seating capacity of more than twenty-five hundred, and it is the plan to devote it to vaudeville and moving pictures.

A short distance from this theatre, and closer to Market street, the Mason Street Amusement Company will erect a moving picture theatre with a seating capacity of about fifteen hundred, the building to cost about \$70,000.

The remodeling of the American theatre on Market street, above Seventh, is progressing very rapidly, and this splendid house will probably be ready for occupancy some time in April. The old balcony has been removed and a new one put in, the use of posts having been done away with.

The front of the building is to be remodeled, a marquis extending over the entire sidewalk installed and an immense electric sign erected.

More than \$75,000 is being expended in the work of remodeling and the house will be opened, when completed, by Sheehan and Lurie, the opening attraction probably being the Annette Kellermann film of the William Fox Corporation.

Still another new moving picture theatre being planned is one for the corner of Market and Fourth streets, in the very heart of San Francisco.

This corner has just changed hands for a consideration representing the largest sum ever paid for property in San Francisco, figured on the front foot basis, and is now owned by a syndicate which has announced its intention of erecting a magnificent theatre to be devoted to moving pictures.

A three-story building is located on this site and this will be torn down to make room for the new structure, putting the Peerless theatre, conducted under the management of N. K. Herzog, out of business.

**AT NEW REGENT OPENING IN MONTREAL 2,000
ARE TURNED AWAY**

Special to MOTION PICTURE NEWS

Montreal, P. Q., March 17.

THE Independent Amusement Company has fulfilled its promises. It promised Montreal the finest theatre possible and it has opened the New Regent which, it is believed, amply redeems the pledge.

On March 4 the New Regent was opened to the public, showing the feature "The Campbells are Coming." At the same time the occasion was made something of an event, to which all the local theatre men and newspaper men were invited. George Nicholas, managing director, superintended the arrangement, assisted by Mr.

THE OWNERS

say of the Broadway Theatre Organ, New York, erected by the W. W. Kimball Company, that it "is the finest theatre organ in New York." Of this the public has no doubt.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle Hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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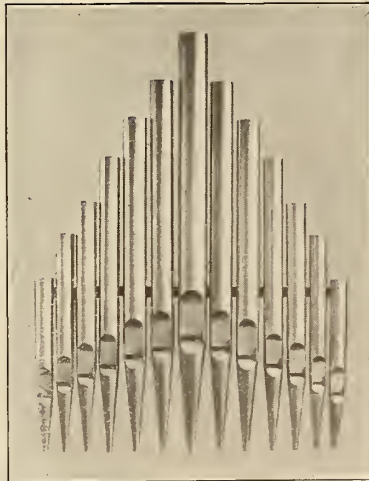
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McMahon, who had charge of the entertainment of the many special visitors.

Messrs. Bell, Murray, Cousins and Demetri, all directors, saw to it that their guests were amply supplied with the many good things in abundance.

Mr. Warnicker and Mr. Eckstein, the house manager and musician, also received the praise due them for their efforts. The whole program was exceptionally well received and every seat in the theatre was occupied at 7:45 o'clock, which necessitated the turning away of over two thousand people.

Among the many guests noted were, Mr. and Mrs. T. O. Byerlie; Mr. and Mrs. S. B. Taube, of the Universal Film Company; Mr. and Mrs. Brennon; Mr. and Mrs. Morris West, of the Fox Film Company; Mr. and Mrs. Frazier, *Montreal Gazette*; Messrs. Sutton, of the *Star*, and Arrowsmith, of the *Standard*.

BALL PARK AND NEMO OPEN IN CLEVELAND; GROSSMAN WILL SPEND \$3,000 IN SIGNS

Special to MOTION PICTURE NEWS

Cleveland, O., March 18.
BALL PARK theatre, so named because of its proximity to the Cleveland baseball ground, and recently opened, seats four hundred and fifty and is built on a perfect plan.

All new theatres in Cleveland are providing sufficient space to permit patrons to pass each other with greater ease. This is one of the best features of the Ball Park theatre. The ventilation system is also particularly good. The house opened with a Pathé program.

The Nemo at Detroit avenue and West Eighty-third street has also been reopened after renovations and redecorations were made. Hart Brothers are the owners of the Nemo. This theatre was built by Herman A. Hart, a gardener in the royal gardens at Potsdam, who came to this country thirty years ago to establish extensive nurseries on the west side of the city.

Joseph Grossman, of the Standard theatre, Cleveland's most successful downtown house, has won his long fight with the city authorities and obtained permission to use two big electrical signs. Mr. Grossman, who is the William Fox first run exhibitor in Cleveland and the man who created the full-page advertisement precedent and the full-week run for photoplay features in the Sixth City, plans to spend at least \$3,000 on his new signs.

FIVE SCREEN THEATRES IN ONE SQUARE IN NORTH ILLINOIS STREET, INDIANAPOLIS

Special to MOTION PICTURE NEWS

Indianapolis, Ind., Mar. 17.
THE Crystal theatre, in North Illinois street, Indianapolis, which has been closed for the last six weeks, while the theatre has been rebuilt, opened Sunday, March 19, with "Forbidden Fruit," an Ivan Film production, featuring Paula Shay, which is being distributed in Indiana by the General Feature Film Company, of Chicago.

The theatre, operated by Schmidt and Cohen, has been reconstructed entirely, the only thing left of the old theatre being the front.

The room on the north, formerly occupied by the Oak cafe, has been taken in, and the seating capacity of the theatre has been increased from 242 to more than seven hundred seats.

Workmen were employed night and day for the last month in order to have the structure ready for the opening.

The theatre was not complete for the opening as the interior decorations were not complete, but it is planned to finish these later on, when the weather is warmer.

It is estimated by Schmidt and Cohen that about \$28,000 will be spent in reconstructing the theatre. Arrangements have been made to put in a balcony later on.

The Crystal theatre, which is opposite the terminal station, in North Illinois street, is the oldest motion picture theatre in the city and is located in the heart of "movie row."

With the reopening of the Crystal theatre, and the switching to photoplays of the Lyric theatre from vaudeville, which opened Sunday, March 19, there are now five motion picture theatres in one square in North Illinois street.

Bluebird Feature: "The Yaqui"

Projection Time Seventy Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Indian Desc. (Slow)	"Tomahawk Dance" (C. Fischer)	"—, a wealthy land owner."
2. Desc. (Light Mex.)	"Dark Eyes" (J. Remick)	Yaqui camp scene. (Quick)
3. Desc. (Hy.-Odd.)	"Chanson Russe" (C. Fischer)	"The Yaquis are assembled," etc.
4. Indian 2/4 (Hy.) (Open P)	"Zephyr" (M. Witmark)	Mexican officer insults Yaqui woman.
5. Agitato	"A. B. C. Dramatic Set No. 3"—A1	Connects 1 and 2. After the arrest of Yaqui chief.
6. Desc. (Hy.-Path.)	"Cavatina," by Raff	After letter on screen.
7. Church Bell Imitation	"Shubert's Serenade"	Yaqui chief shot;
8. Desc. (Hy.-Plaintive)	"Shubert's Serenade"	"Next morning."
9. Waltz (Hy.-Leg.)	"Valse Slave" (Jos. W. Stern)	Connects 2 and 3. "Flores' plantation," etc.
10. Inter. (Mex.)	"Manzanillo" (Leo Feist)	Yaqui Indian carries woman.
11. Desc. (Hy.-Plaintive)	"Solvegg's Song," by Grieg	Yaqui chief and wife with dead child.
12. Agitato (Light)	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	End of scene.
13. Hy.-Dr.-Andte.	"A. B. C. Dramatic Set No. 3"—B2	"The Hennequin swamp."
14. Short Slow Indian 2/4	"A. B. C. Dramatic Set No. 7"—A1 (Jos. W. Stern & Co.)	Planter takes Indian woman in shack.
15. Indian Hurry	"A. B. C. Dramatic Set No. 7"—B2	Indian chief enters hut after wife.
16. Indian Plaintive	"A. B. C. Dramatic Set No. 7"—C3	Yaqui chief takes knife, out of wife's bosom.
17. Agitato	"A. B. C. Dramatic Set No. 7"—B2	Yaqui chief hiding in woods.
18. Desc. (Hy.-Plaintive)	"Three Songs Eiland" (G. Schirmer & Co)	Connects 3 and 4. "Tambor seeks his enemy."
19. Desc. (Hy.-Plaintive) XXXX	"Barcarolle, June" (C. Fischer)	"The beginning of hostilities."
20. Desc. (Hy.-Plaintive) XXXX	"Chanson sans Paroles," by Tschalkowski	Connects 4 and 5. "The American side."
21. Waltz (Hy.-Leg.)	"Minor & Major (Ricordi & Co.)	After Mexican general looks through field glasses. Twice.
22. Inter. (Mex.)	"Echoes of Seville" (J. Remick)	Yaqui chief kills Mex. Gen. at American border line.
23. Battle Hurry	"Lake Collection" (C. Fischer)	To End.
24. Galop (Hy.)	"Burning of Rome" (E. T. Paull)	
25. Dr.-Andte.	"A. B. C. Dramatic Set No. 4"—B2	

Effect Notes: During the playing of No. 4 and 22, a trumpet call is suggested on the screen. The number does not need to be stopped to make this call. No. 7 calls for a church bell imitation which is very important. During Nos. 23 and 24 rifle shots, and the usual tumult accompanying battle is called for.

Music Notes.—The picture is based on an Indian story. The Indian suggestion should not be overdone after the first reel. After the first reel, the action becomes more dramatic than characteristic.

Numbers in minor keys should be used as much as possible in both the heavy descriptive and waltz numbers. The Mexican tone should also be accentuated in Nos. 2 and 22.

Nos. 1 and 4 should be slow 2/4 Indian numbers of positive character. No. 2 is a Mexican or Spanish serenade. Nos. 3, 8, 11, 18, 19, and 20

are all slow dramatic numbers. Numbers in minor keys are preferable. Nos. 19 and 20 play long and should be lengthy numbers. No. 6 must be a slow number and have a positive pathetic appeal.

Nos. 9 and 21 must be slow waltzes in minor keys, having an aboriginal appeal. Nos. 10 and 22 must be 2/4 numbers of Mexican or Spanish character. No. 24 should be a gallop of exciteable nature. Nos. 5, 12, 13, 14, 15, 16, 17 and 23 are short melodramatic numbers as suggested in music plot.

During Nos. 14, 15 and 16 the Indian action should be positively suggested.

No. 25 are short andante movements to finish the picture. The organ can be used throughout, the Indian effects not being difficult to obtain on the large organs.

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Music and the Picture

Edited by Ernst Luz

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Does Your Music Make Meaning in Scenes "Talk"?

Are Exhibitors Getting Most Out of Their Music?—Need of Industry Is Not Alone "Better Music," for Practically Every Theatre Is Improving Its Scores—More Perfect Synchronization of Sound and Vision Is Really the Requirement—How Can It Be Obtained

By B. A. Holway

ARE exhibitors getting the most out of their music? Are they getting from their photoplays all that the screen action contains? Are they reaching and presenting to their patrons the underlying meaning of each scene?

These questions would seem to one who has given considerable thought and close application to the study of the science of motion picture presentation to be of paramount importance. The time has come in the development of the motion picture industry when the pictures should be made to "talk"—to appeal to the auditory sense as strongly as to the vision. Through what medium can this be better accomplished than through that of music for and about the picture?

Whatever may be the possibilities of the talking picture in the future, it is a recognized fact that today the Edison plan is not commercially practicable. Hence with the industry developing rapidly along other lines, some substitution must be found for the spoken words and auditory expression of the action on the screen.

The slogan "Better music" is splendid and a worthy development in the progress of the industry, the future of which is destined to reveal even greater things than have been possible in the past. But does it go far enough? Does it really express the true requirements of the exhibitor and of the photoplays? Does it really cover the broad field that lies before the earnest practical showman?

Better Synchronization of Sound and Vision Needed

The need of the industry today is not alone better music. Practically every theatre in the country is giving its patrons "better music." What is really needed is the more perfect synchronization of sound and vision—the development of musical accompaniment that does more than just follow in a general way the theme of the pictured story; that gets under the surface and brings out the subtle meaning of the plot; that makes the picture seem more real, more alive—to fairly "talk."

How may this result be obtained? is the logical question that every exhibitor will ask. How, indeed?

Answers to this question are very likely to be many and varied, for each will be based either on individual experience or preconceived ideas.

To the writer, basing his beliefs on practical experience as a theatre manager, and his efforts to bring out through the medium of his music, the underlying principles and features of the photoplays he has presented, the only logical and practical solution of the problem for the average exhibitor lies in the one-man orchestra—the "Fotoplayer" type of instrument, controlled by one man and so adaptable at all times to every requirement of the screen.

Experience with orchestras in the picture theatres has taught the writer that while some very wonderful effects are obtainable, orchestras are after all but composed of individual human units, subject to physical and mental fatigue, each thinking for himself

and dependent upon one central mind. In theatres of the Strand type and magnitude where large orchestras are an economic possibility, results may be achieved perhaps impossible in other ways. That point is one that is open to argument.

Development of Unit Orchestra

For the average theatre, however, an orchestra of the magnitude and tonal quality possible in a theatre of the Strand type is entirely impracticable and from an economic standpoint out of the question. Yet unless a large orchestra composed of skilled musicians, and consequently high salaried men, is possible, orchestral music is impractical where the best results are desired.

The development of the unit orchestra has been a step in the direction of the ultimate solution of this problem, but again there are difficulties in the way that frequently make for added expense, an item that every exhibitor, if he would be successful in these days of close competition must avoid as he would a pestilence.

Experience along these lines has taught the writer that the final solution of the music problem will be found in a combination of the manually played instruments and the automatic. The practical application of the player-piano principle to the one-man orchestra, allowing perfect control of both orchestration and tempo at all times, should go a long way toward solving the question of good music played directly to the pictures.

The writer does not altogether agree with the ideas expressed in a recent issue of MOVING PICTURE NEWS anent the subject of modulation. As applied to the one-man orchestra of the type operated by music rolls under perfect control in every respect, the writer believes that modulation will go a very long way toward solving many of the problems herein stated.

Nor can the writer convince himself that under many circumstances modulations are not infinitely better and more pleasing to the audience than abrupt transitions from one number to another.

EDITOR'S NOTE.—Mr. Holway's article deals very thoroughly with the problem of economy, which is undoubtedly worrying hundreds of exhibitors all over the country. It is a known fact that the greater the competition, the more difficult to practice economy. There are, however, hundreds of theatres throughout the country thriving with orchestras, which in size, cannot compare with the Strand Theatre. It is also a known fact that the smaller a musical combination, the more able must be the musician.

My experience has taught me that when the salary is fair, that which is required is the obtaining of capable men, which depends entirely upon the man who selects them. To the exhibitor who must practice musical economy, there is but one substitute; namely, the unit instrument or one man orchestra. I agree, that when the orchestra of human units is subjected to physical and mental fatigue, good results cannot be obtained. This has been the greatest factor in making the necessary installation of unit instruments or organs.

Where the best possible musical entertainment is desired or

required in the picture theatre, everything obtainable in the line of musical equipment can be used, the lone piano or piano and drums excepted. I fear that along the line of modulations we will have to disagree. My convictions as stated in the article you mention, are based upon experiences obtained by catering to a daily audience numbering 100,000.

I am a lover of orchestral music and appreciate the human music. Knowing that there is an unestimable number of others that feel just as I do, I do want to champion the orchestra, whenever it is a financial possibility. Knowing as I do that no exhibitor would be foolish enough to install a musical proposition which he cannot afford, and advising him that should he try to obtain orchestral picture theatre music for half the salary that would be considered fairly good professional remuneration, he will surely obtain something that can only be detrimental to his business, in which case he would be greatly benefited by the installation of one of the modern unit instruments or one man orchestras.

WANTS SELECTIONS FOR WAR PICTURES AND FILMS SHOWING SOLDIERS IN ACTION

John G. Pinkerton, McConnellsville, O.—*Can you suggest several selections suitable for such a picture as "The Battles of a Nation," or any film showing soldiers in action?*

I have Lake's "Tempest," and thought that could be played in battle scenes. The war scenes showing foreign battle fields seem popular this year, and I wish to have a good selection of music on hand.

ANS.—You give me a very difficult task, as all pictures depicting war or battle scenes differ. Lake's "Tempest" and "The Battle Hurry" in the Lake collections as published by Carl Fischer are both very good for battle scenes.

The most difficult in setting musical programs to pictures based entirely on war is the placing of quiet numbers, which are more enjoyed by the audience.

Good numbers for panoramic war scenes when they are lengthy are "Light Cavalry," "Jolly Robbers," "Tambour de Garde" and "To Arms" overtures. All other boisterous action of a lesser length should be fit with military marches, battle hurries or heavy gallops.

In all war pictures you will find opportunities for the placing of quiet numbers, such as waltzes or other romantic numbers. The use of these numbers is imperative when a love story or a story of pathos runs throughout the picture.

I would suggest that when you have a war film, that you make a special effort to see the picture prior to its initial performance, as tumultuous music in over-abundance is never appreciated by the theatre audience.

PARAMOUNT ARRANGES WITH SCHIRMER FOR MUSICAL SCORES TO ACCOMPANY FEATURES

THE Paramount Pictures Corporation has arranged through G. Schirmer, Inc., to furnish specially written scores for all Paramount pictures, starting with the "Heart of Paula," a Pallas, in which Lenore Ulrich is starred and released April 3.

These scores will be so arranged that they can be used for any size orchestra from a single pianist to the largest symphony orchestra. They will include selections from the popular songs of the day, comic and grand opera, as well as movements from the foremost symphonies in the galleries of musical portraiture.

The music will consist of a complete score for a twelve-piece orchestra composed of the following parts: piano, extra piano (for use of organ), first violin, second violin, viola, cello, bass, flute, clarinet, cornet, trombone, drums.

In addition to the music for the twenty-piece orchestra, there will be shipped for each print, two sets of eight extra parts as follows: one conductor, two extra first violins, one second cornet, one oboe, one bassoon, two horns.

Through the use of these scores each production will be treated in a distinctively different manner, the comics being supplied with light, airy music designed to assist in carrying the audience along with the action of the screen, while in the "dramatic" productions, music will be used which will emphasize through the medium of tone the portrayal which is being presented upon the screen.

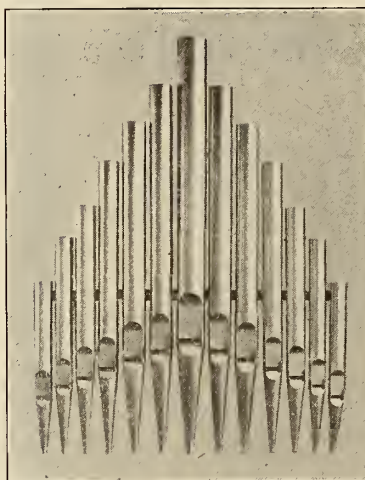
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Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath
Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.
Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lente movement after action quiet.
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WANTS MEETING OF MUSICIANS CALLED TO THRESH OUT CONFLICTING PICTURE MUSIC THEORIES

"J. F. HAMMOND'S article in the MOTION PICTURE NEWS, together with the reply of the musical editor, contains much that is of more than passing interest. Mr. Hammond's points are in the main thoughtfully chosen, the only fault being, to my mind, that he has attempted to cover too much ground in too short a space, but I happen to know that the original intention was to expand the article considerably, and consequently to dwell more fully on the various aspects of the situation," says Herbert Henderson.

"The important point seems to me to be not in the contention that the present system of mixing up the various composers and periods is an artistic failure or in the reply that contention has brought forward, but the admission of both writers that we must look to the living composers for our future photodramatic music.

"If we can only agree on that one point we shall have gone far, because, whatever difficulties may loom up before us (and they are more numerous than some of us perhaps realize), we shall be able to meet them with a united front and to minimize the possibility of our ideals being sidetracked by less important details.

"There are too many enthusiasts in the field to allow matters to stand still, but this very enthusiasm seems likely to cause a confliction of ideas which may retard to a great extent the very object for which we are aiming.

"What then is the best means to further our object? I venture to suggest that, interesting as the articles in MOTION PICTURE NEWS are, they must from their very nature be limited in their usefulness, and that an hour or two of personal exchange of views would achieve far wider results.

"Would it not be possible to convene a representative meeting where this all-important subject might be discussed? It is quite within the bound of possibility that among the readers of this paper there may be some who, while hesitating to rush into print, may have useful suggestions to offer. Let us give some of them the opportunity to place their views of the present and future of photodramatic music before us. We nurse our individual ideas and ideals too much. There is, because of the lack of opportunity and co-operation to exchange our views, a tendency to think that we personally have the only solution of the matter in our hands. I submit this suggestion to Mr. Luz for his earnest consideration."

EDITOR'S NOTE.—Were it within my power to do so, I would have every exhibitor and picture musician read this letter from Herbert Henderson. As he says, the time has arrived when there should be some means whereby the many who are interested in picture music should have the means of conveying their individual ideas to the many, so as to make them universally useful, when practical.

This department of MOTION PICTURE NEWS is open to all, and its original and present intentions are to give publicity as well as help, when possible, to those who are interested in picture music. I want to reassure all readers that it is our personal intention at all times to treat all communications in the most courteous manner, and we want to especially state that we do not desire our editorial notes to be considered criticisms.

Just as all beneficial thought is the result of a positive and negative thought and as all the useful elements of life are the result of a positive and negative condition, it is very likely that the best in picture music will be the result of positive and negative ideas.

Therefore, we never take from any of our communications any part, whether it conflicts with our personal views or not. The editorial notes should be considered nothing more than the negative thought. Both appear together as an additional inducement to make the many think; consequently, we should feel ourselves very much misjudged, were our editorial notes considered offensive. The contrary should be the case.

I want to personally assure my readers that I appreciate the communications that disagree with my personal views more than any others. While idle flattery may add somewhat to the fire of ambition, nevertheless it is not the intention of this department to exploit the views of any one person (the editor not excepted), but to excite universal interest in picture music, which should be uppermost in our minds at all time.

"The Hand of Peril"

World Feature

Projection Time, 65 Minutes

<i>Description of Music.</i>	<i>Number Suggested.</i>	<i>Cue to Stop Number.</i>
1. Bird Imitation.....		End of first scene.
2. Desc. (S. H.).....	"Shadowland" (Leo Feist).....	
3. Waltz (Len. Leg.).....	"Saints and Sinners" (Jos. W. Stern & Co.)....	
4. Desc. (H.).....	"Sunshine and Shadow" (C. Fischer).....	Connects 1 and 2.
PART 2.		
5. Inter. (Min.).....	"Hurry No. 2" (G. Schirmer, Inc.).....	"On the trail." Detective at counterfeiters safe.
6. Desc. (H.).....	"Chanson Russe" (C. Fischer).....	
7. Waltz (H. Len. Leg.).....	"Artists Reverie" (Jos. W. Stern & Co.).....	"So you work alone, etc."
8. Agitato.....	"A. B. C. Dramatic Set No. 2"—B2.....	"The plates, etc." (Jos. W. Stern & Co.)
9. Intro. and Waltz.....	"Tres Jolie" by Waldtenfel.....	Connects 2 and 3.
PART 3.		
10. Agitato.....	"A. B. C. Dramatic Set No. 2"—B2.....	"Just gaze out of the window a minute, etc." Girl crook in house. (Jos. W. Stern & Co.)
11. Inter. (L.).....	"Tehama" (W. Jacobs).....	Girl crook escapes over house tops.
12. Waltz.....	"La Confession" (Jos. W. Stern & Co.).....	After girl crook in rear room of saloon.
13. Desc. (H.).....	"Love's Sunshine" (M. Witmark).....	Connects 3 and 4.
PART 4.		
14. Agitato.....	"A. B. C. Dramatic Set No. 13"—A1.....	"I came back for you." "You are not his daughter." (Jos. W. Stern & Co.)
15. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 13"—B2.....	After "You welcher, etc."
16. Agitato.....	"A. B. C. Dramatic Set No. 13"—C3.....	Man killed by master crook.
17. Desc. (H. Path.).....	"A. B. C. Dramatic Set No. 14"—A1.....	"The next morning." (Jos. W. Stern & Co.)
18. Waltz (Leg.).....	"Destiny" (G. Schirmer, Inc.).....	Connects 4 and 5.
PART 5.		
19. Desc. (H.).....	"Romance in F" by Tschaikowski.....	"On the river." (G. Schirmer, Inc.)
20. Desc. (H.).....	"Boreas" (M. Witmark).....	After detective finds satchel and shoes.
21. Hurry.....	"A. B. C. Dramatic Set No. 13"—A1.....	Crook falls down. (Jos. W. Stern & Co.)
22. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 13"—B2.....	Crook shoots at detective.
23. Hurry.....	"A. B. C. Dramatic Set No. 13"—C3.....	Detective has crook on dock floor.
24. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 13"—B2.....	"And before Dawn, etc."
25. Waltz (Len. Leg.).....	"Cupid's Caress" (M. Witmark).....	To end.

Music Notes: This picture is very dramatic throughout. Special care should be taken in selecting numbers of strictly dramatic appeal. Remember that heavy effects are better obtained with numbers written in minor keys.
The picture should open with a canary bird imitation, which is designated as No. 1 in the plot. No. 2 should be a semi-slow number; No. 3, a slow waltz; No. 4 should be a strictly dramatic number; No. 5 should be a 2/4 number with a minor key predominant; Nos. 6, 13, 19 and 20 should be all slow numbers of positive dramatic effect. Number seven should be a waltz lento in minor key, played slow

and legato; Nos. 18 and 25 should be slow waltzes in major key; No. 9 should be a concert waltz with a short introduction; No. 11, a 2/4 intermezzo in major key; No. 12, an ordinary waltz; No. 17 should be a slow number having a pathetic appeal as well as a dramatic effect.
Nos. 8, 14, 15, 16, 21, 22, 23 and 24 are all melodramatic numbers as suggested in plot. Melodramatic effects in this picture are not well suited for the organ, nevertheless the heavy dramatic appeals can be appropriately accompanied on the organ.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HENDERSON WARNS CHURCH ORGANISTS AGAINST UNSUITABLE MUSIC FOR PICTURE THEATRES

THE following communication received from Herbert Henderson, known as an organist and orchestra leader, is very timely. Not only has a demand for theatre organists increased, but many organists in the country are suddenly realizing that the motion picture has opened a new and large field for their musical endeavors.

Musical students who have confined their endeavors to organ work are as a rule well taught and capable musicians. Regardless of this fact, they meet numerous obstacles when they endeavor to make their talents of value to picture theatre music.

The communication from Mr. Henderson which follows should be of interest to all organists:

"The steady growth in the numbers of organs being installed in picture houses is opening a new and lucrative field for the musician who favors that type of instrument, and has caused many pianists to take up the study of this new factor in the motion picture world. Perhaps it is not too much to say that there is no instrument capable of such varied and beautiful combinations of tone color as the modern organ, but it is equally true that the tremendous resources which the organist has at his command are a pitfall from which even the most experienced do not always escape.

"The following remarks are not intended to be in any sense dogmatic, but rather as a few short notes on what in the writer's opinion are the most common shortcomings of the motion picture organist, with a few suggestions for their remedy.

"The present tendency seems to be for the organist to use his opportunities as a means of thrusting on the audience the fact that he is a capable performer on his instrument.

"The temptation to do this is admittedly strong, but it must be born in mind that the sole idea of music with the pictures is to give suggestive support and not to swamp it with totally irrelevant matter.

"If a recital is to be given get your manager to set apart a special time for it. This is being done in many cases, and is, generally speaking, much appreciated.

"Many organists come straight from church work—where they may have been most successful—to playing for pictures, and attempt to apply the same ideas with disastrous results. As an instance, the writer recently heard an organist illustrate a comedy with the following numbers: Andantino, Lemare; siccato, Widor; Fugue in G min., Bach.; prelude and Fugue in D min., Mendelssohn.

"They were all well played on a fine instrument, but were about the best example of wasted energy possible.

"If the music has already been arranged, assume that that arrangement is the best until you can prove to your own satisfaction to the contrary. If from a musical point of view the arrangement seems poor, remember they are usually compiled by men who have had ample opportunity of studying the various dramatic situations.

"If left to your own resources go easy for the first run off, make mental notes of the general character and atmosphere of the plot, and then work out a musical scheme for the whole. It is a most useful thing to keep a tabulated list of compositions under their different headings for ready reference.

These lists gradually added to will in a short time constitute

an extensive repertoire for any situation that may arise.

"Bear in mind that organ tone will, however beautiful the quality, pall on the listener unless it is being constantly varied. Without becoming "restless" change the color as much as possible, in short, orchestrate everything you play. Avoid the use of too much "full organ." Reserve it for big situations and strive, while not letting the interest flag, to keep your playing under the picture.

Listen to other organists as often as possible and hear your own organ played by someone else. Some organs are so badly placed that it is impossible for the player to form any idea of what effect he is producing.

In one case an organist had the delightful experience of playing for some months with the console at the back of the stage, the pipes in the pit, and a twenty-five piece orchestra all round him. Although happily this is an extreme case, the fact remains that some organ builders are willing and ready to sell their organs at any cost and leave the question of its position until the actual instalment. The sooner it is realized that a really fine instrument can be, and often is, ruined by this means, the better it will be for everybody concerned.

"In conclusion, I would suggest that those whose organs are fitted with trap-work—drums, cymbals, castanets—should use these effects very sparingly. They are very valuable at times—especially for comedy work, but there is a tendency to use them to excess. I have seen on more than one occasion, dramatic effects, not only spoiled, but made positively ridiculous by the apparent feverish desire on the part of the organist to attempt an illustration of every trivial event that takes place on the screen.

"The worst case of this that ever came under the writer's notice, although not a picture house, will serve to show to what flights of imagination it is possible to soar. After the organist had played the overture for a legitimate comedy, he gave a train imitation to illustrate the rising of the curtain.

"Let us strive to be artistic, not some of the time, but all of the time.

TEMPERAMENT VARIES TOO MUCH FROM DAY TO DAY FOR SUCCESSFUL IMPROVISING

Editor Music Department MOTION PICTURE NEWS:

Dear Sir—I am very much interested in your articles in respect to music and the picture, and the various comments arising in the columns devoted to that purpose. I suppose no two musicians think alike on the whole, yet I must say that your ideas in general seem as identical with my own as can possibly be expected.

I for one am absolutely against entire improvisation for pictures. The musician who attempts to improvise solely (and there are few who make a success) is up against numerous natural obstacles, the chief of which are: (a) Varying daily temperament; (b) constantly repeating oneself; (c) disconnectedness.

I don't think it wise to go into detail over these three reasons. First, for lack of space, and, secondly, because the reasons explain themselves.

The public are daily becoming more and more enlightened in the art of music, and are naturally expecting to hear something known to them, during a program. Furthermore, the demand is becoming more general for a printed program of music, surely a great sign of the times.

In your issue of February 5, Mr. Anderson's letter interested

me exceedingly, mostly in respect to "The Cabaret Scene." I also am not in accord with breaking in upon the two-step to play a few bars of pathetic. The whole scene is suggestive of the cabaret. You immediately cause discord in the audience's mind when you suddenly break from a two-step to pathetic. Stick to the main scene, the cabaret and pianissimo when your principals enact a scene other than in accordance with the main issue. This brings up the argument in respect to connecting a written program by "modulation"—which I have noticed argued in your columns.

If the artist is an exceptionally well versed theorist, then maybe modulate, but I consider the cut and dried rules too stereotyped, and a little break is a relief to audience and player, I consider. It may serve well in short features of from two and three reels, but the continual playing in a five reel feature gets at times very monotonous.

When it is absolutely essential to connect pieces for the picture, I prefer to choose my music in corresponding keys to get away from the modulation. I enclose you samples of my program. I am a strong upholder of play-written music wherever possible for the picture, and the only places I find it necessary to improvise is in "struggles," "hurries" and such like; then only if they are of short duration.

I have to apologize for a lengthy letter, and I should like to write pages more, but I hope to have the privilege granted me from time to time; therefore, I reluctantly stop at this. May I ask for a few more Paramount suggested programs? We are using Paramount features exclusively, and I need hardly say they are excellent.

Yours very truly,
PERCY S. BURRASTON.

NOTED SWEDISH ORGANIST ENGAGED FOR TUDOR THEATRE, NEW ORLEANS

BELIEVING that musical accompaniment is of paramount importance to the running of the film, Josiah Pearce & Sons, motion picture magnates of New Orleans, have secured the services of Professor Ernest Tristrom, noted Swedish organist, member of one of the most noted musical families in Sweden, and brother of Behr Tristrom, assistant teacher in the Royal Academy at Stockholm, who made his bow to the music lovers of the Crescent City at the helm of the \$25,000 organ in the Tudor theatre.

First, a careful study of the picture, then, with equal care and preciseness, the selection of the musical numbers best suited for the sentimental passages, the comedy element, not overlooking the importance of correct compositions for the sensational features, is advocated and put into practice by Prof. Tristrom.

"This is essential," said Prof. Tristrom, in an interview with MOTION PICTURE NEWS, "for too frequently is the mistake made in playing a wedding march in a love scene, or a ragtime number when a funeral march would be more appropriate. One is just as inappropriate as the other and immediately kills the effect of the very point the author and producer intended to bring out.

"In other words," continued the Tudor organist, "you must hit the soul of the picture; get the effects out of the picture. By that I mean it is necessary for the musician to dramatize the picture. Accomplish this and you have no difficulty whatever in winning the sympathies of your audiences."

Professor Tristrom has been playing the pipe organ since he was twelve years old. He studied under great masters of his own country and has been in America a number of years, practically all of the time teaching. It was only the highly financially attractive offer of the Pearce syndicate that brought Prof. Tristrom to New Orleans and motion pictures.

High-priced organs and organists are a rare sight in Southern motion picture theatres. One young woman of indifferent musical capabilities, plus a yard of chewing gum and a piano, were once sufficient. The demand for better music grew as motion pictures grew, probably in proportion. Two, or even three, musicians, a piano, violin and drummer, afterwards was a sight not uncommon in a motion picture show. Big houses commenced to use larger orchestras, but soon it was seen that something was lacking.

Then the era of the tin-panny piano was gone, and in its stead came the organ. There are hundreds and thousands of people in the United States to whom the appeal of organ music properly rendered, is just as strong as the appeal of pictures.

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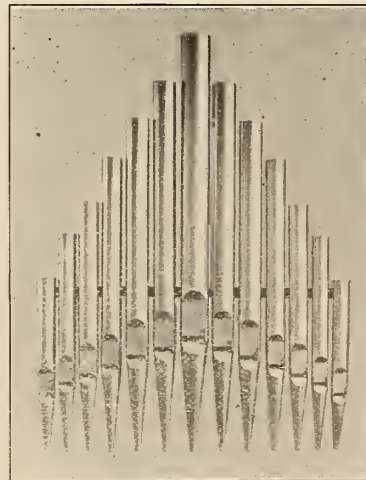
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Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurly and Plaintive. Contains four different numbers.
Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight of battle and hurly, closing with an Indian plaintive.
Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.
Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath
Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.
Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Liato movement after action quiet.
No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.
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PHOTO-PLAY MUSIC CO. Publishers, New York Theatre, 1590 Broadway, New York City

Music Plot for "Big Jim Garrity"

By ERNST LUZ

Pathe "Gold Rooster" Feature

Projection Time, 70 Minutes

Description of Music.	Number Suggested.	Cue to Stop Number.
1. Inter. (Light) XX.....	"Sweet Violets" (J. Remick).....	Big Jim kisses mother at doorway to home.
2. Hurry X	A. B. C. Dramatic Set No. 2—B2..... (Jos. W. Stern & Co.)	Jim Garrity whips Dawson.
3. Desc. (S.-Hy.) XXX	"Cinema" (Ricordi & Co.).....	Big Jim's assistant exits from Doctor.
4. Agitato (Very Light) X.....	A. B. C. No. 4—A1..... (Jos. W. Stern & Co.)	"I was nearly crazy for the stuff," etc.
5. Desc. (Hy.-Path.) XXX.....	Adoration (C. Fischer).....	Connects 1 and 2.

PART 2.

"Time but widens the breach," etc.

6. Waltz (Hy.-Leg.) XX.....	"La Confession" (Jos. W. Stern & Co.).....	Dawson takes Big Jim to leak in mine.
7. Hy. Desc. Misterioso.....	"A. B. C. Dramatic Set No. 12"—A1..... (Jos. W. Stern & Co.)	Explosion.
8. Galop (S.-Hy.) X.....	"A. B. C. Dramatic Set No. 12"—C3..... (Jos. W. Stern & Co.)	Big Jim rescues last man.
9. Dr. Andte X.....	"A. B. C. Dramatic Set No. 12"—D4.....	Craigen breaking open office desk drawer.
10. Hurry X	"A. B. C. Dramatic Set No. 12"—B2.....	Hugh Malone shoots Craigen.
11. Desc. (Hy.-Path.) XXX.....	"Boreas" (M. Witmark).....	Scene showing convicts working in stone quarry.
12. Galop X	"High Stepper" (W. Jacobs).....	Convict hides under rock.
13. Desc. (Hy.-Path.) X.....	"Heartsease" (J. Remick).....	Connects 2 and 3.

PART 3.

"Time does not soften," etc.

14. Rom. Intro. and Waltz XXX.....	"Sweet Repose" (Jos. W. Stern & Co.).....	"The years pass, and Big Jim," etc.
15. Inter. (Light) XX.....	"Dimnonade" (Ricordi & Co.).....	"Mrs. Craigen entertains."
16. Desc. (Light Leg.) XX.....	"Vanity" (G. Schirmer & Co.).....	"However, did a regular girl like you," etc.
17. Desc. (Hy.-Rom.) X.....	"Love and Passion" (Jos. Morris).....	Connects 3 and 4.

PART 4.

Newspaper article on screen.

18. Galop X	"Ringmaster" (W. Jacobs).....	"Utter Hopelessness."
19. Desc. (Hy.-Path.) XXX.....	"Romance of the Rose" (M. Witmark).....	Big Jim kisses and embraces Sylvia.
20. Wedding March (PP.) X.....	Lohengrin	One scene.
21. Desc. (Hy.) XX.....	Romance in F (G. Schirmer).....	Connects 4 and 5.

PART 5.

Big Jim meets Dawson at foot of stairway.

22. Agitato X	"A. B. C. Dramatic Set No. 2"—B2.....	"Let me go," etc.
23. Desc. (Hy.-Path.) XX.....	"Wings of Love" (M. Witmark).....	"As I live," etc.
24. Hurry X	"A. B. C. Dramatic Set No. 2"—B2.....	Police enter room where fight.
25. Desc. (Hy.-Path.) XX.....	"Longing" (M. Witmark).....	Big Jim and Detective come from house.
26. Galop X	"Whip and Spur" (W. Jacobs).....	Dawson and Doctor handcuffed.
27. Waltz (Leg.) X (Play light at end).....	"Perfum D'Amour"	To end.

Effect Notes: At end of No. 7 an imitation of a heavy mine blast is necessary. At end of No. 10 a single pistol shot is very important. During Nos. 17 and 18 stock ticker imitations are permissible. The usual tumult, not overdone, is permissible during the hurries and agitato.

Music Notes: This picture creates great opportunities for the best melodramatic effects. The heart interest moments make possible the contrasting of musical temperament in your program. Care should be taken in having numbers for your pathetic and romantic appeals that have musical depth. Avoid all numbers having the slightest frivolous appeal.

No. 1 should be a light 2/4 intermezzo for opening. No. 3 should

be a medium slow number. Not necessarily legato. Nos. 5, 11, 13, 17, 19, 23 and 25 should all be slow numbers having a positive pathetic appeal with a dramatic suggestion.

No. 21 must be a slow number having a positive dramatic appeal. Nos. 6 and 27 must be slow waltzes. The first number should have theme in minor key. Nos. 8, 12, 18 and 26 must be galops of hurried effect. Avoid galops of polka temperament. No. 14 should be a concert waltz with a slow introduction. No. 15 a light 2/4 descriptive number. No. 16 should be a 4/4 light number of concert caprice style. Nos. 2, 4, 7, 9, 10, 22 and 24 are short melodramatic numbers as suggested in plot.

The organ is appropriate for any of the slow movements. The dramatic effects are better obtained with orchestra.

MR. EXHIBITOR

The Master Switch is a feature of THE BARTOLA ORCHESTRA you should know about. For interesting descriptive matter, address Chas. C. Pyle, General Sales Agent, 710-711 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Music and the Picture

Edited by Ernst Lutz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Defends His Selection of Music for "The Yaqui"

Director in Charge of Music for Circuit of Loew Theatres Points Out Absurdity of Criticisms Made by M. Winkler, Who in Going Out of His Way to Find Fault Inadvertently Reveals the Limitations of His Own Knowledge of the Subject

FOR the first time since I have taken the editorship of the Music and the Picture Department of the MOTION PICTURE NEWS it becomes my duty to defend myself and my efforts.

Under date of April 8, the following article under the heading of "Only One Authorized Bluebird Score," by M. Winkler, appeared in the *Moving Picture Weekly*:

In the issue of April 1 of the Motion Picture News, Mr. Ernst Lutz is publishing a so-called musical cue sheet of the Bluebird photoplay, "The Yaqui." I have very often seen such musical sheets selected by Mr. Lutz, but was never able to criticize them, as they always happened to be selected for features which I had never seen, but in this instance it happens to be a film which is manufactured by the Bluebird Photo Plays (Inc.), a company which is printing specially arranged music for all their features, and as I am the one who arranges these scores, I am in a position to say and prove that the musical cue sheet as published in the above mentioned trade paper by no means represents this picture musically. Let us now analyze both Mr. Lutz's cue sheet and the printed score and see which is the better.

No. 1.—Mr. Lutz begins with the "Tomahawk Dance," by Heiman, a very good number, to be played until title, "Senor Estaban, a wealthy land owner." This number opens with an introduction lasting about fifty seconds, followed by a characteristic Indian dance. According to Mr. Lutz's suggestions, this number must be played for about 140 seconds, and scenes for playing the working season by the ranches will be accompanied by a real Indian characteristic dance.

No. 2.—For the scene following that, the title, "I have come to work for the land of Senora," etc. (the title explains the situation), Mr. Lutz is playing "Dark Eyes," an old Mexican characteristic dance. (See Bluebird Score, Cue No. 3, and compare it with the above described scene.)

No. 3.—The next scene portrays an Indian festival in San Francisco. Mr. Lutz used "Chanson Russe," a Russian fantasy, by Smith. (See Bluebird Score, Cue No. 6.)

No. 4.—The next scene, the Indian chief of the Yaquis (Tambor) is to be shot when the bell of Santa Catarina will ring. Think of such a scene and play "The Serenade," by Schubert, with bell effects. (See Bluebird Score, Cue No. 9.)

No. 5.—Title on picture: "Next Morning." The Yaqui chief escapes on a train and signals his people of his presence. "Valse Slave," a hesitation waltz, is Mr. Lutz's accompaniment. (See Bluebird Score, Cue No. 12.)

No. 6.—Title on picture: "The Beginning of Hostilities," portraying Mexican revolutions. Now, gentle reader, look at such scenes and listen to "Chanson Sans Paroles," by Tschaiakowsky—Tschaiakowsky music, the Yaquis and Mexican revolutions—a great combination—followed by the minor and major hesitation waltz by McGee. (See Bluebird Score, Cues, Nos. 18, 19 and 20.)

I should think the above proof enough. Now, then, I have not written to disparage others, but to protect myself. I am a Bluebird man. I am working for the Bluebird, and I absolutely refuse to have such work as this senseless cue sheet blamed on me. I want everyone to know that no cue sheet or musical accompaniment issued for any of these excellent features is my creation, except the one officially issued and distributed by all Bluebird exchanges.

Not Advocating Any Particular Musical Publications

For Mr. Winkler's better information and to assure him that he is right, I want to claim the sole authorship of the music plot which appears in MOTION PICTURE NEWS of April 1 for the Bluebird feature, "The Yaqui." I have never seen the Bluebird music score for "The Yaqui" that Mr. Winkler speaks of, and, had I done so, I would not have wasted valuable editorial space in criticizing it.

I know for a fact from my many communications that my readers are capable of all necessary criticism, and, as I am not an agitator nor exploiting any certain musical publications, music publishers or motion pictures, it has never before become necessary to allow anything to appear in this department unless it were educational or beneficial to the musician, or picture theatre.

Either Mr. Winkler is not thoroughly conversant with the English language or my cue sheets lack clarity. For my personal

vindication and his education, it is necessary for me to point out that his number 1, number 2, number 3, number 4, number 5 and number 6 are perversions of fact, and the result of an overworked and skeptical imagination. Before my statements of fact I feel that my readers should know who Mr. Winkler is.

Speaking of "Numbers," He Gets Mr. Winkler's

About five years ago, when I first made Mr. Winkler's acquaintance, he was selling band and orchestra music for Carl Fischer. During this time I have never heard of Mr. Winkler having charge of a picture theatre, or playing to pictures.

At the present time Mr. Winkler is still connected with the Carl Fischer music publishing house.

In number one, note that Mr. Winkler takes exception to my "Tommy Hawk" dance suggestion. Nevertheless, he gives it credit for being a very good number. This number is published by Carl Fischer. If this is a real Indian characteristic dance I wish to know which tribe of Indians used it. For number two, while I suggested "Dark Eyes," my notes state that any Mexican or Spanish serenade will do. The locale and costuming in the scenes that follow require this character of music.

Mr. Winkler's objection to this suggestion is not quite clear, in my mind, but I suppose I should have suggested a Carl Fischer number. Number three is nothing more than a mis-statement of fact on the part of Mr. Winkler. The number "Chanson Russe" is played during the plotting scenes that precede the Indian festival scenes. If he used correct methods for determining when number three was to stop, or if he positively knows his picture, he will know that the festival scenes open after the title "The Yaquis Are Assembled," for which I suggest a 2/4 Indian dance.

To complete my score, I mention the "Zephyr," published by M. Witmark. His number four is still a greater mis-statement of facts, as, according to my cue sheet, there is positively no music during the ringing of the church bell. I certainly hope that Mr. Winkler does not think that the "Serenade" by Schubert is not good music, for I know that it is. It happens to be in minor key, and while it is melodious, it has a plaintive appeal, which I desire for the resurrection scenes that follow.

Mr. Winkler has known me long enough to know that I do not select music according to the titles or descriptions printed by the publishers of musical numbers. I select music only according to its temperamental effect upon the audience. I contend that music, when properly selected, can make you laugh and cry. Number five is explained in my previous writings. "Valse Slave" was called a hesitation waltz by the people who published it. The composer was thinking of a dissatisfied and miserable populace; consequently, he adopted the minor tone. For this reason I suggested it in the given spot in my cue sheet.

Some More Information for the Music Salesman

Number six is positively ridiculous, for if Mr. Winkler knows anything about the picture he is talking about, he knows that until the title "The American Side" the action is positively of a plot-

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ting nature, and all the revolution scenes follow the above mentioned title.

I should think that Mr. Winkler would appreciate Tschaikowsky music, as it is no longer necessary to pay any royalties on these compositions. I don't use Tschaikowsky for any such reason, but as a musician, I know that he has handled the minor keys like a master, and when a real musician thinks of something aboriginal, immediately minor keys buzz in his ears. I should think the above proof enough.

What it proves I leave to my readers.

I should highly appreciate hearing from all my readers who don't understand my music plots any better than Mr. Winkler seems to understand them, and would be only too glad to give them any information desired.

I was given an opportunity to open a new theatre with this same picture on April 8 in New York City. I played and conducted the orchestra personally, and the picture with its musical program was very highly appreciated. I assure my readers that they cannot get a more pleasing musical program that will both fit the picture and play easily, than the one published in *MOTION PICTURE NEWS* under date of April 1.

I want to mention here that in reading the music notes accompanying my plots, that I issue, you will notice that the numbers are only suggestions, and by the explanations appearing in "Music Notes" you will be able to make any musical substitutions you may desire, thereby making the program to your own satisfaction.

Mr. Winkler being a salesman, may have recognized in my plot an opportunity for the exhibitor and musician to give the picture "Yaqui" a musical program without any outlay of money, thereby making this music score he mentions of less financial value. I want to assure him that it appeared in *MOTION PICTURE NEWS* as a usual event, with no intention of making any comparison with his score or to impair its rental value.

Mr. Winkler may be interested to know that I have just received information from a reliable source that the Triangle will not have any more music scores written to their future releases, but will issue suggestions instead.

Rest assured, good reader, that the future of "Music and the Picture" depends upon the capable musician, and that after it is brought to some sane and final issue, the musician will receive his rightful compensation for his work. The music publisher will also receive his fair share after he caters to the successful musician instead of trying to force upon him conditions which cannot be met in seventy-five per cent. of the present picture theatres.

UNUSUAL IN MUSIC IS A NOVELTY APPRECIATED BY THE PUBLIC

E. Tovey, Fayetteville, Ark.:

I received your letter of April 5, and would advise you to ignore the letter which you enclosed. From the tone of the letter I would suppose that the writer must have had some understanding or misunderstanding with his manager, who had probably read your little article.

The combination the writer mentions in his letter is of little consequence, because it happens to be the usual combination set together by any and all musicians. When you get good results from unusual combinations it proves that you are a musician, and the unusual is always a novelty to the public when done well.

There is an old saying that when you cannot get something good, you might better do without.

Don't let this discourage you, and keep up the good work. I would publish the letter you sent me were it worth while, and were I sure that it would not be misconstrued as cheap comedy; for, to say the least, it is a ridiculously impolite and uncalled-for communication.

PYLE REPORTS LARGE SALES OF BARTOLA ORCHESTRAS

CHARLES C. PYLE, general sales manager for the Bartola Orchestra, reports current Bartola sales as being excellent. Some of the houses recently equipped with these instruments are:

Grand theatre, Sixty-third street and Langley avenue, Chicago; Irving Park theatre, Irving Park boulevard, Chicago; Eighteenth Street theatre, Eighteenth street and Blue Island, Chicago; De Luxe theatre, Lake Forest, Ill.; Opera House, Two Rivers, Wis.; Regent theatre, Indianapolis, Ind.

“THE VITAL QUESTION”

V-L-S-E Feature

Projection Time, 70 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (H. Rom.)	“Dawn Suite,” No. 1 (M. Witmark)	“Adrian Scarsdale,” etc.
2. Waltz (Len.)	“Dawn Suite,” No. 2 (M. Witmark)	“With his back to the wall.”
3. Desc. (H.)	“Dawn Suite,” No. 3 (M. Witmark)	Pistol shot fired while girl is telephoning.
4. Agitato	“A. B. C. Dramatic Set No. 13”—A1 (Jos. W. Stern & Co.)	Daughter arrives at dead father's chair.
5. Desc. (Plaint.)	“Amo” (M. Witmark)	Connects 1 and 2.
PART 2.		
6. Waltz (Leg.)	“Leontine” (Ricordi & Co.)	“Scarsdale's sacrifice.”
7. Desc. (H. Path.)	“Romance of a Rose” (W. Jacobs)	Scene after Worden loans money to Richard.
8. Inter. (L. Min.)	“Mona” (M. Witmark & Co.)	“Worden leaves town,” etc.
9. H. Desc. Misterioso	“A. B. C. Dramatic Set No. 12”—A1 (Jos. W. Stern & Co.)	“I tell you I must have \$500,” etc.
10. Desc. (H. Path.)	“Serenade by Rubenstein” (G. Schirmer & Co.)	Sister interrupts Richard while forging check. Connects 2 and 3.
PART 3.		
11. Waltz (Len. Leg.)	“Sphinx” (Chappell & Co.)	“Scarsdale's election,” etc.
12. Inter. (L.)	“Dew Drops” (M. Witmark)	“Scarsdale has been elected.”
13. Desc. (Rom.)	“Heart's Aflame” (Jos. W. Stern & Co.)	“You want some money,” etc.
14. Desc. (H. Path.)	“Gentle Dove” (W. Jacobs)	Connects 3 and 4.
PART 4.		
15. Waltz (Len. Leg.)	“Amoureuse” (Ricordi & Co.)	“It was a bargain,” etc.
16. Desc. (H. Path.)	“Legende” by Friml (G. Schirmer)	“Adrian, Adrian it's always,” etc.
17. Agitato XXX	“A. B. C. Dramatic Set No. 13”—A1 (Jos. W. Stern & Co.)	“Adrian's sacrifice,” etc.
18. Desc. (H.)	“Serenade” by Karganoff (G. Schirmer)	Connects 4 and 5.
PART 5.		
19. Waltz (Len. H. Leg.)	“Destiny” (G. Schirmer)	“The jury has retired,” etc.
20. Desc. (H.)	“Visions” by Tschaikowski (G. Schirmer)	After “Arrest George Lawrence, Worden's secretary.”
21. Inter. (L. Min.)	“Pittoresque” (G. Schirmer)	Worden forces wife to telephone.
22. Hurry	“A. B. C. Dramatic Set No. 11”—B2 (Jos. W. Stern & Co.)	After Scarsdale enters Worden home. Lights up after fight.
23. Desc. (H. Rom.)	“Reconciliation” (M. Witmark)	To end.

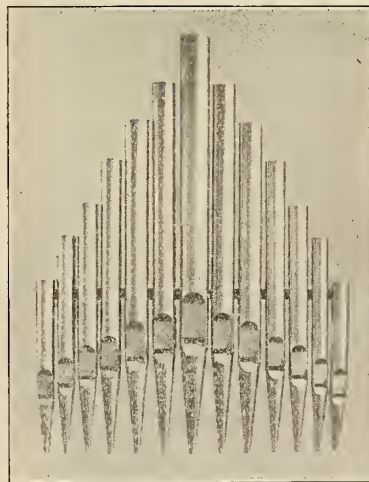
Music Notes: All music for this picture should have dramatic depth. Care should be taken that the music remain melodious as well.
Nos. 1, 7, 10, 13, 14, 16 and 23 should be very slow melodious numbers of slight dramatic effect. Nos. 3, 18 and 20 should be slow numbers having positive heavy dramatic appeal. Do not be boisterous.
Nos. 2, 6, 11, 15 and 19 are all slow melodious waltz movements with

very legato theme. No. 5 should be a slow number in minor key. It must portray death. Nos. 8 and 20 should be 2/4 movements in minor key, not slow.
No. 12 should be a light 2/4 intermezzo. Nos. 4, 9, 17 and 22 should be short specially adapted numbers accentuating melodramatic moments. The picture can be played throughout with good effect on the organ.

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.
Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.
Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.
Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.
PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.
Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.
Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.
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Music and the Picture

Edited by Ernst Luz

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What is Wrong With the Picture Theatre Music?

By Mack A. Edwards, Heights Theatre, New York City

Many Exhibitors Fail to Realize Importance of Best in Music and Competent Musicians to Interpret It for Patrons—Man Who Thinks That It Does Not Matter Whether a Piano, Piano and Drums, Organ or Orchestra Furnishes the Musical Accompaniment Is Far Behind the Times.

The following article submitted by Mack A. Edwards, should be of value to the producers of feature photoplays, if for no other reason than to make them realize that there are competent musicians who are highly interested in giving proper musical entertainment, synchronizing with screen action that producers often spend small fortunes to make possible in their screen versions of photoplay stories.

Mr. Edwards is an enthusiast, and his article proves that he has made a thorough study of the necessary musical equipment for modern and up-to-date picture theatres.

There is no doubt that the near future will see vast changes in the musical equipment of every picture theatre. However, it is doubted that any exhibitor would refuse to musically surround himself properly when the commercial value of picture theatre music dawns upon him.

Mr. Edwards cites a fact where he himself heard an orchestra try to accompany a ball scene wherein the guests were dancing a waltz to the weird strains of the "Hungarian Lustspiel."

The exhibitor who is inflicted with such an orchestra leader cannot be expected to rave regarding the value of music in a picture theatre. When an opportunity comes to this exhibitor to obtain an orchestra leader that can and will play to the pictures, he will realize the commercial value of picture music, and likewise be an enthusiast.

There are still many musicians who are dreaming of long ago and imagine that music in the picture theatre is the one thing, instead of being but a part which is only important when it properly synchronizes, and does not conflict temperamentally with the action on the screen.

While there are today many musicians competent to the present possible extent of following pictures, nevertheless there are hundreds of opportunities for the good musicians who are willing to make a study of picture theatre music with a view of mastering it and not give to this new field only hours of playing instead of that intelligence which our Maker has given to every human.

There is still a slight feeling of indifference on the part of many capable musicians regarding picture theatre work, but it is gratifying to note that this is fast dying out, and I really believe that when the musician realizes that the photoplay theatre has opened a wonderfully new field for his musical endeavors, the exhibitor will then likewise realize that music is indispensable in his theatre.

It would be wise for the musicians to realize that when they have mastered pictured playing as a business as well as an art, they will have no difficulty to sell their services to picture theatre managers, for good remuneration.

SOME time ago a well-known theatrical manager committed himself in making the statement to me that music in picture houses does not make any kind of odds, as the patrons apparently did not seem to appreciate it.

He was of the opinion that it made no difference what the music consists of, whether piano, piano and drums, organ or orchestra.

Let me state right here that the gentleman in question is quite a few years behind the course of time and has failed to keep up his pace with the advancement of the motion picture industry.

Of course, the pictures constitute the show, but the music is the audible part of the entertainment, and for this reason it is apparently second in importance to the theatregoers.

Those live-wire exhibitors who have recognized this fact have endeavored in many ways to make the musical part of their entertainment just as attractive to the public as they would an elaborate feature photoplay.

Today the market is flooded with an overproduct of the best of feature pictures and exhibitors all over the country seem to be at a loss what to do in order to increase their receipts.

Where to Look for the Trouble

If those exhibitors would only turn their attention for a few minutes to the orchestra pit, they might find out where the trouble is. The fault is probably right there.

A low-salaried piano player, in other words, an "ivory-banger," gifted with a small repertoire, who plays the same thing day in and day out, always playing something, but never playing anything at all causes the trouble.

In addition to that, you will sometimes find a drummer who cannot resist making all the noise in his power. And in the face of that the manager expects his patrons to sit there and enjoy his show, when the noise—music is no name for it—that emerges from down below takes the attention away from the picture and works havoc with their nerves.

The popular demand of the motion picture patrons of today is the orchestra, organ or some other real musical instrument. Theatres which cannot afford an orchestra are installing an organ, and some of them even prefer both because it relieves the monotony and makes possible a continuous musical program.

Pictures nowadays have to be "played-up-to" in detail, and I have found many orchestra leaders who do not give this subject the proper care and attention which it deserves.

In many theatres the leader does not seem to care whether or not his musical selections fit the various situations and scenes of the film. His music is not even in a general keeping with the story.

A few days ago, for instance, I visited a theatre which was advertising in bold red type a "Symphony Orchestra." I entered just in time to see the beginning of a five-reel feature.

The orchestra, which consisted of nine men, started off with the "Hungarian Lustspiel Overture," and the leader never once looked at the picture. In one scene a ball was shown with the couples dancing a waltz to the strain of the 4-4 movement of the Hungarian music played by said orchestra.



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The conflicting situation was simply awful. The next scene was a moonlight garden with a couple strolling around telling the old, old story.

The Leader Paid No Attention to Picture Changes

Mr. Leader never seemed to notice the change, but went right into the last allegro movement of the overture, finished it and stopped, while the pianist played some kind of indifferent chords and runs, waiting for the next number to be started, which began after a five-minutes' rest. The sudden change from orchestra to plain piano was so abrupt that it was annoying, to say the least. If there had been an organ used in this orchestra it would have done away with this sudden change in the music.

The management would have had better results and would effect a financial saving.

To those exhibitors who cannot employ a full orchestra of 18 musicians for their entertainment, I cannot too strongly suggest the installation of an organ in conjunction with two or three additional orchestral instruments, such as a solo violin, 'cello, saxophone or flute or a "one-man orchestra," providing it is well operated, and then really make the music a serious part of their entertainment.

The organ, if properly played by a competent musician, will lend dignity to the theatre and make an evening's entertainment which will be worth while. Organ music is pleasing to all, because it is soft, sweet and melodious.

There is nothing more impressive than a violin or 'cello solo rendered with a competent organ accompaniment. No matter where this combination has been attempted, the result has been to the advantage of the exhibitor who tried it.

Music was on this world before anyone ever dreamt of all our modern inventions of today, but in many theatres where everything else in the way of improvements has been installed, the musical part of the entertainment is still far behind the times.

Theatregoers nowadays want refined, good music, and lots of it, and now is the time for exhibitors to take notice and realize this fact.

DON'T GET THE IDEA

because of their conspicuous success in large installations, that the W. W. KIMBALL COMPANY is high priced and not interested in the musical equipment of smaller theatres.

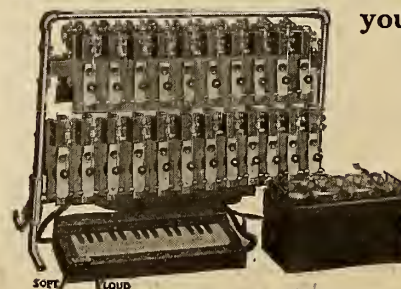
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Ivan Feature: "Fool's Paradise"

By Ernst Luz. Projection Time Seventy-Eight Minutes

Description of Music *Number Suggested* *Cue to Stop Number*

PART 1.

- | | | |
|-----------------------------|---|----------------------------------|
| 1. Desc. (Path.)..... | "Rose Blushes" (M. Witmark)..... | "Five years later." |
| 2. Inter. (L. Desc.)..... | "Starlight" (Chappell and Company)..... | "At Atlantic City." |
| 3. H. Intro. and Waltz..... | "Adlyn" (J. Remick)..... | Young wife's fortune being told. |
| 4. Desc. (H. Rom.)..... | "Spring Dreams" (Leo Feist)..... | Connects 1 and 2. |

PART 2.

- | | | |
|------------------------------|--|--|
| 5. Inter trot (Sh.)..... | "Zum" (Jos. W. Stern)..... | After "You will marry," etc.
Stop at end of vision. |
| 6. Desc. (H. Rom.)..... | "Silhouettes" (Jos. W. Stern and Company)..... | "The next day. The first lie he told." |
| 7. Waltz (Len. H. Leg.)..... | "Minor and Major" (Ricordi and Company)..... | Husband in laboratory experimenting, or explosion. |
| 8. Agitato..... | "A. B. C. Dramatic Set No. 4"—A1..... | End of laboratory scene. Husband hurt. |
| 9. Desc. (H. Rom.)..... | "Endearment" (Jos. W. Stern and Company)..... | Connects 2 and 3. |

PART 3.

- | | | |
|----------------------------|--|--|
| 10. Waltz (Len. Leg.)..... | "Sphinx" (Chappell and Company)..... | "The next morning," etc.
"The home coming." |
| 11. Inter. (L. Desc.)..... | "Pittoresque" (G. Schirmer and Company)..... | Child meets newly married grandpa. |
| 12. Desc. (H. Path.)..... | "Romance of the Rose" (M. Witmark)..... | Wife enters to father and daughter. |
| 13. Desc. (H.)..... | "Boreas" (M. Witmark)..... | Connects 3 and 4. |

PART 4.

- | | | |
|----------------------------|-----------------------------------|--|
| 14. Agitato (L. XXXX)..... | Lake Agitato (C. Fischer)..... | Daughter sees wife wearing necklace.
"You, too, get out of my house." |
| 15. Desc. (Path.)..... | "Lilacs" (Leo Feist)..... | "One month passes." Quick. |
| 16. Inter. trot..... | "Bo Peep" (J. Remick)..... | Guests stop dancing. Second dancing scene. |
| 17. Desc. (H. Path.)..... | "Apple Blossoms" (Leo Feist)..... | Connects 4 and 5. |

PART 5.

- | | | |
|---------------------------------|--|---|
| 18. Walz (Len. Leg.)..... | "Druid's Prayer" (Joseph W. Stern)..... | Card playing scene.
"The following day." |
| 19. Inter. (L. Desc.)..... | "El Cahira" (Jos. W. Stern and Company)..... | Bedroom scene. Wife in bed. |
| 20. H. Dr. Andante..... | "A. B. C. Dramatic Set No. 3"—B2..... | Husband enters bedroom. |
| 21. Hurry..... | "A. B. C. Dramatic Set No. 3"—A1..... | Husband throws doctor out of room. |
| 22. Path. Intro. and Waltz..... | "Spirit of Love" (J. Remick)..... | After father's wife and friend leave house for opera. |
| 23. Desc. (H. Path.)..... | "Dawn of Hope" (Carl Fischer)..... | Connects 5 and 6. |

PART 6.

- | | | |
|---------------------------------|---|--|
| 24. Inter. trot..... | "Soup to Nuts" (Ricordi and Company)..... | "H's awakening."
End of dancing vision. |
| 25. Desc. (H. Rom.)..... | "Pansies" (M. Witmark)..... | Father enters daughter's rooms. |
| 26. Path. Intro. and Waltz..... | "Nero's Delight" (E. T. Paull)..... | Father gives necklace to daughter at reception.
Second scene. |
| 27. Desc. (H. Leg. Path.)..... | "Heartsease" (J. Remick and Company)..... | To end. |

Note: This picture's strength depends entirely upon the use of serious musical numbers. You cannot get too much depth into your heavy pathetic or romantic numbers. The lighter numbers suggested are not long but are very necessary for giving your program dramatic color.

The slow numbers you select should be of a strict legato type, and played as broadly as possible.

Nos. 1, 4, 6, 9, 12, 13, 15, 17, 23 and 27 are all slow numbers with a positive dramatic suggestion, having a pathetic or dramatic appeal as designated in plot.

No. 2, 11, and 19 are light 2/4 or 4/4 intermezzo movements. These are strictly relief numbers, and must not be slow movements.

Nos. 5, 16 and 24 are intermezzo trots as are used for dancing.

Screen action must be followed with these numbers.

Nos. 3, 22 and 26 are concert waltzes with slow introductions, having a pathetic appeal.

No. 7 should be a slow waltz movement played legato and in minor key.

Nos. 10 and 18 should be slow waltz lento movements not in minor key.

Nos. 8, 14, 20 and 21 are short melodramatic numbers as suggested in plot.

No. 14 plays very long.

The picture is especially well adapted for organ and can be played on organ throughout. When orchestra and organ is used, numbers 5, 16 and 24 should always be played by orchestra.

MR. EXHIBITOR

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MR. MANAGER

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

DOES NOT BELIEVE THERE SHOULD BE MUSIC DURING ENTIRE PICTURE

"MY DEAR MR. LUTZ:

"After reading yours in MOTION PICTURE NEWS of February 19, I want to write to you of some of my opinions and experiences. You say the exhibitor rarely writes. I agree partly with you in that I would never use a cornet except in orchestras over fifteen pieces. I will add to it a little. I would never use them at all.

"I have found that a good cornet player, one who plays with a beautiful soft tone which carries, and one who does not think that he has to explode to play, is a rare bird. I am a professional musician, graduate of large schools in Chicago, and it has been my experience that a good orchestra for a small house can be composed of the following: first and second violins, drums, bells, trombone, clarinets, cello, bass and piano.

"If you haven't a cello, a trombone can play the same parts, if he has any idea of tone.

"I have an exceptional orchestra, one which has caused favorable comment from such people as Olga Nethersole, Virginia Harned, Nat Goodwin and others for whom we have played, and this is the combination I use.

"We play all intermissions and twice during a reel. We do not try to play the pictures, except in that we do not play ragtime during a death scene. When in doubt, a waltz always goes. We have all the popular music, and a large repertoire of good music, such as selections from 'Boheme,' 'Pagliacci,' the Saint-Saens Mazurka, Grieg's Norwegian Dances, etc.

"I do not agree with you that there should be music during the entire picture. Personally, I am relieved when the music stops, usually. This summer I went to a theatre in a Northern city. The attraction was 'Neptune's Daughter.' A decrepit old lady played piano. There was nothing else. She improvised, and ye gods what music!

"After two reels, although I wanted to see the picture, I escaped and went to another show down the street, where the music was perpetrated by an organist. He also improvised.

"One reel of that bunk. Then to another, where I was tortured by the same thing. This in a city. Later I went to a show in an Ohio city. The ticket girl could hardly tear herself away from an ice cream soda long enough to permit me to buy a ticket, and at the door the maiden was so surrounded by males, admiring, that I with difficulty forced my way in, and when I got in, I found a girl improvising, without ceasing, on a piano.

"At another place I was entertained by an electrical device, such as is used in cheap saloons, and this was badly out of tune. In the same place I heard a man butcher 'Bird of Paradise,' and he didn't know the tune of the chorus. It was a pleasure to get back home, where I heard some real music, and this is a village.

"I would believe in playing the pictures if the orchestra was large and if played in the manner 'The Birth of a Nation' was. But otherwise let me out. And I prefer slow torture to sitting in a house where the pianist plays 'Come to Jesus' during sad scenes and jumps to 'Dixie,' or yells for the drummer to tum-tum if a Chinese man walks across the stage.

"Skydome theatre,

"Fayetteville, Ark.

"Cordially,

"H. TOVEY."

Note:—The above letter from Mr. Tovey is quite interesting.

His conception of using brass in picture theatre orchestras when the orchestras are small and the brass players are better adapted to military band work and not orchestral work, is quite true.

The proper way to play cornet, trombone and other wind instruments is neglected in many smaller communities. Some few years ago I suffered from the same difficulty, but in this time I have surrounded myself with musicians whose volume of tone on brass instruments does not exceed that of the reed players.

It is unnecessary for me to say that when the cornet or trombone is played well and soft, it is not out of place in an orchestra of eight or more musicians. In small combinations for picture work the brass is entirely out of place.

The question of instrumentation depends greatly upon the repertoire of music used. In French music, about fifty per cent. of the better compositions when orchestrated omit parts for the brass.

The orchestral instrumentation depends greatly upon the community and taste of the audience to be entertained. Nevertheless, boisterous or bombastic musical effects can but disturb the audience in the picture theatre.

You state, "We play all intermissions." From which I take it that your shows are not strictly continuous. If there is an intermission between each picture during which a number is played, I quite agree with you that if you were to play to the pictures continuously or throughout, any musical endeavors you might make in your intermissions would be detracted from.

There are many pictures released which are so disinteresting to play that continuous music seems a waste of energy. Yet, those pictures which naturally develop musical possibilities are really not features as photoplays, or musical, unless the musical illustration is carried throughout, giving the effect of one number played as if it had been specially adapted for that picture. This alone can make music and the picture a successful combination.

Orchestrally and otherwise, the waltz is, as you say, the most valuable music in picture playing.

The lone piano is fast becoming obsolete in picture playing and is detrimental even when used to relieve the orchestra. The continued installation of other instruments, such as organs, and others making organ effects possible, are being daily added to the musical equipment of picture theatres, making an entirely different class of music possible.

You write of your impressions in different theatres where so-called picture playing was indulged in, which reminds me of an occurrence a short time ago, when I was training an organist to do picture work.

After listening to three reels of nothing, or we might say a noise, which the player evidently called music, he pulled off what I consider the most humorous thing I ever heard in picture playing.

Suddenly a lengthy series of scenes depicting a burglary, showing the burglar making a sneaky entrance with a searchlight, when suddenly the organ pealed out the beautiful strains of "Lead Kindly Light."

Needless to say that the audience laughed, and the picture immediately became a burlesque comedy, instead of a drama as was intended. Giving the player all due credit, he did the above in all seriousness, thinking that it constituted proper picture playing. Such conditions will necessarily exist as long as pictures are sent to exhibitors without proper suggestions or music.

We shall always be glad to hear from you and know that our readers will be interested.

V. L. S. E. Feature: "Thou Shalt Not Covet"

By Ernst Luz. Projection Time Seventy Minutes

Description of Music

Number Suggested

Cue o Stop Number

- PART 1.
1. Desc. (H. Rom.) XXX....."Adoration" (C. Fischer).....
 2. Waltz (Len. H. Leg.)....."Ma Cherie" (Franklin Music Co.)....."I fought mightily against," etc.
 3. Inter trot (L.)....."A la Carte" (J. Remick).....Connects 1 and 2.
- PART 2.
4. H. Dr. Andante....."A. B. C. Dramatic Set No. 4"—B-2....."She understood and sympathized,"
Husband back in house from garden.
(Joseph W. Stern and Company)
 5. Fox trot (P.)....."Honeymoon" (Joseph W. Stern)....."He went away and with troubled mind," etc.
 6. Desc. (Parting)....."Parting" (M. Witmark).....Wife plays piano loudly.
(Boat Whistle)
 7. Piano Solo....."Ad Lib.".....Wife stops playing.
 8. Desc. (H. Rom.)....."Evensong" (Chappell and Company)....."Then came a day."
 9. Galop (Open P.)....."At Nod" (W. Jacobs).....Neighbor's wife lying on ground after runaway.
 10. Desc. (H. Rom.)....."Longing" (M. Witmark)....."A wanderer, I found myself in Cairo." Quick.
 11. Light Arabian....."Araby" (M. Witmark).....After "Again fate gripped my hand."
 12. Waltz (Orient. Leg.)....."Valse Slave" (Joseph W. Stern and Company).....Connects 2 and 3.
- PART 3.
13. Inter. (L. Arab.)....."Amina" (Joseph W. Stern and Company)....."So we sailed together from Suez."
Husband calls neighbor's wife from stateroom.
 14. H. African 2/4....."Ethiopia" (M. Witmark).....Native chief takes neighbor by arm.
 15. H. Dr. Desc....."A. B. C. Dramatic Set No. 12"—A-1.....Natives off screen.
 16. Waltz (Leg.)....."Nedda" (Ricordi and Company)....."A few days later the whole world learned," etc.
 17. Galop (Open PP.)....."A. B. C. Dramatic Set No. 12"—C-3.....Shipwrecked people on raft.
(Joseph W. Stern and Company)
 18. Desc. (Plaint.)....."A. B. C. Dramatic Set No. 12"—D-4....."At dawn," etc.
(Joseph W. Stern and Company)
 19. Desc. (H. Rom.)....."Told at Twilight" (Boston Music Company).....Connects 3 and 4.
- PART 4.
20. H. Rom. Suite.....Wandering—Entreaty—Contentment (Ditson and
Company)
 21. Desc. (H. Rom.)....."Dream Chimes" (E. Schuberth and Company).....After neighbor's wife awakes and leaves jungle shack.
 22. H. Dr. Desc....."A. B. C. Dramatic Set No. 12"—A-1.....Native throws spear at husband.
(Joseph W. Stern and Company)
 23. Galop....."A. B. C. Dramatic Set No. 12"—C-3.....Connects 4 and 5.
(Joseph W. Stern and Company)
- PART 5.
24. Inter. (H. Hurr.)....."Schirmer Vol. No. 2"—No. 19.....Tigers flashed second time.
 25. Desc. (H. Rom.)....."Rose Blushes" (M. Witmark)....."I determined to kill myself."
Neighbor's wife playing with tiger cub.
 26. Hurry....."A. B. C. Dramatic Set No. 12"—B-2.....Husband picks neighbor's wife from ground.
(Joseph W. Stern and Company)
 27. Desc. (H. Rom.)....."Dawn of Love" (C. Fischer).....
 28. Waltz (Len. Leg.)....."Saints and Sinners".....To end.
(Joseph W. Stern and Company)

Note: "Thou Shalt Not Covet" affords excellent opportunities for a good musical program. The picture thought throughout is very serious, and music of serious appeal is consequently essential. There are also a few opportunities for light Oriental and African effects.

Nos. 3 and 5 accompany dancing on screen, and care should be taken to follow tempo set on screen.

Nos. 1, 8, 10, 25 and 27 are all slow serious numbers and must have a romantic as well as dramatic appeal.

Nos. 19, 20 and 21 cover at least fifteen minutes of time, and numbers of a slow serious and legato should be used.

Great care must be taken in these numbers that the music does not become frivolous at any time.

Nos. 2, 16 and 28 must be slow waltzes played very legato. No. 6 should also be a slow number suggesting a parting.

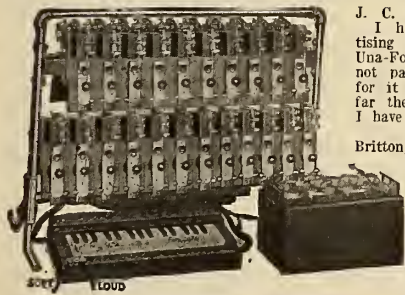
No. 7 should be a piano solo played loudly and poorly. No. 9, 17 and 23 must be light galops of hurried temperament.

Nos. 11 and 13 should be light and musical 2/4 numbers of Arabian character. No. 12 should be what is known as an Oriental waltz played legato.

No. 14 should be a 2/4 number of strictly African negro character. No. 24 should be a 2/4 number in minor key with hurried and dramatic effect.

Nos. 15, 17, 18, 22, and 26 are melodramatic numbers as suggested in music plot. With the exception of the character color, and the melodramatic numbers, the organ is very appropriate in this picture.

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CAN TOO HIGH STANDARD BE PLACED ON MUSICAL INTERPOLATION FOR PICTURES?

THE following communication may be of interest to those who use instruments requiring music rolls. I have from time to time had requests for information concerning the same, and never having used any such instruments myself, I highly appreciate this communication and the offer of the writer to give any requested information to the readers of our department.

SMYTHE JAY MUSIC COMPANY,
Makers of Hand-Played Inspiration
Music Rolls for Motion Pictures.

Mr. E. Luz,
MOTION PICTURE NEWS,
New York City, N. Y.:

Dear Sir:—

Can we place too high a standard on musical interpolation for the picture either with the electric motion picture players or orchestra? The electric players are as near a human orchestra as can be produced but the average demonstrator gives little thought to what appears upon the screen, playing mostly drums and tremolo, killing the value of an instrument that was meant for orchestral music.

Why not play it with discretion. Good orchestras must rehearse and select music. If not so we would get discordant sounds. A few suggestions for electric player pianists: Keep one roll for your sentimental or descriptive music.

If sentimental use organ with tremolo; you will find much better music and more like an orchestra. Who ever heard a pipe organist use drums, vox humana or tremolo incessantly? In comedy horse chase with traps, etc., likewise castanets, tambourine, etc., for Spanish?

Don't try and play all traps, drums, swell, organ and piano at once. It makes the instruments sound like an orchestra rehearsing and kills the many beautiful effects that the picture calls for. I hear you say the manager never rehearses true, he may not find it to his interest to do so.

He will, however, I am sure, for the asking give you a synopsis of the picture even a week ahead. By looking it over you can give a very good idea of the music required.

Make your selections. You can surely find a little time each day to play them over; by so doing and trying different effects many surprising results are obtained. If you were playing with an orchestra this would be expected.

Yours very truly,

ALICE SMYTHE JAY.

KIMBALL ORGAN INSTALLED IN FIFTY-SIXTH STREET THEATRE, PHILADELPHIA

AFTER four months in the making, the large Kimball organ was installed in the new Fifty-sixth street theatre, Philadelphia, on February 26.

This instrument is one of the latest and most improved to come out of the Kimball factory, having every accessory now deemed necessary in the best photoplay houses.

With the advent of the organ, music will be made a specialty by the management of the theatre.

In addition to the overture and incidental music, an organ recital will be given every evening at nine o'clock.

Professor W. Hugo Andrews, a well-known musician, will preside at the instrument.

The opening program led off with "Zampa" as the overture, followed by Rossini's "Semiramide," Victor Herbert's "Badinage," "Princess Pat," and closing with Elgar's "Pomp and Circumstance."

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THE Speed Controller Company, Inc., 257-259 William street, New York, announces that it has just installed the Speedco arc controller in thirteen of the largest motion picture theatres in the East.

These houses are the Biltmore and the Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland, and Loew's Fulton, Brooklyn; Loew's, New Rochelle; Strand, Providence, Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, and the Scollay Square Olympia, Boston.

Music and the Picture

Edited by Ernst Luz

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DOES NOT BELIEVE THERE SHOULD BE MUSIC DURING ENTIRE PICTURE

"MY DEAR MR. LUTZ:

"After reading yours in MOTION PICTURE NEWS of February 19, I want to write to you of some of my opinions and experiences. You say the exhibitor rarely writes. I agree partly with you in that I would never use a cornet except in orchestras over fifteen pieces. I will add to it a little. I would never use them at all.

"I have found that a good cornet player, one who plays with a beautiful soft tone which carries, and one who does not think that he has to explode to play, is a rare bird. I am a professional musician, graduate of large schools in Chicago, and it has been my experience that a good orchestra for a small house can be composed of the following: first and second violins, drums, bells, trombone, clarinets, cello, bass and piano.

"If you haven't a cello, a trombone can play the same parts, if he has any idea of tone.

"I have an exceptional orchestra, one which has caused favorable comment from such people as Olga Nethersole, Virginia Harned, Nat Goodwin and others for whom we have played, and this is the combination I use.

"We play all intermissions and twice during a reel. We do not try to play the pictures, except in that we do not play ragtime during a death scene. When in doubt, a waltz always goes. We have all the popular music, and a large repertoire of good music, such as selections from 'Boheme,' 'Pagliacci,' the Saint-Saens Mazurka, Grieg's Norwegian Dances, etc.

"I do not agree with you that there should be music during the entire picture. Personally, I am relieved when the music stops, usually. This summer I went to a theatre in a Northern city. The attraction was 'Neptune's Daughter.' A decrepit old lady played piano. There was nothing else. She improvised, and ye gods what music!

"After two reels, although I wanted to see the picture, I escaped and went to another show down the street, where the music was perpetrated by an organist. He also improvised.

"One reel of that bunk. Then to another, where I was tortured by the same thing. This in a city. Later I went to a show in an Ohio city. The ticket girl could hardly tear herself away from an ice cream soda long enough to permit me to buy a ticket, and at the door the maiden was so surrounded by males, admiring, that I with difficulty forced my way in, and when I got in, I found a girl improvising, without ceasing, on a piano.

"At another place I was entertained by an electrical device, such as is used in cheap saloons, and this was badly out of tune. In the same place I heard a man butcher 'Bird of Paradise,' and he didn't know the tune of the chorus. It was a pleasure to get back home, where I heard some real music, and this is a village.

"I would believe in playing the pictures if the orchestra was large and if played in the manner 'The Birth of a Nation' was. But otherwise let me out. And I prefer slow torture to sitting in a house where the pianist plays 'Come to Jesus' during sad scenes and jumps to 'Dixie,' or yells for the drummer to tum-tum if a Chinese man walks across the stage.

"Skydome theatre,

"Fayetteville, Ark.

"Cordially,

"H. TOVEY."

Note:—The above letter from Mr. Tovey is quite interesting.

His conception of using brass in picture theatre orchestras when the orchestras are small and the brass players are better adapted to military band work and not orchestral work, is quite true.

The proper way to play cornet, trombone and other wind instruments is neglected in many smaller communities. Some few years ago I suffered from the same difficulty, but in this time I have surrounded myself with musicians whose volume of tone on brass instruments does not exceed that of the reed players.

It is unnecessary for me to say that when the cornet or trombone is played well and soft, it is not out of place in an orchestra of eight or more musicians. In small combinations for picture work the brass is entirely out of place.

The question of instrumentation depends greatly upon the repertoire of music used. In French music, about fifty per cent. of the better compositions when orchestrated omit parts for the brass.

The orchestral instrumentation depends greatly upon the community and taste of the audience to be entertained. Nevertheless, boisterous or bombastic musical effects can but disturb the audience in the picture theatre.

You state, "We play all intermissions." From which I take it that your shows are not strictly continuous. If there is an intermission between each picture during which a number is played, I quite agree with you that if you were to play to the pictures continuously or throughout, any musical endeavors you might make in your intermissions would be detracted from.

There are many pictures released which are so disinteresting to play that continuous music seems a waste of energy. Yet, those pictures which naturally develop musical possibilities are really not features as photoplays, or musical, unless the musical illustration is carried throughout, giving the effect of one number played as if it had been specially adapted for that picture. This alone can make music and the picture a successful combination.

Orchestrally and otherwise, the waltz is, as you say, the most valuable music in picture playing.

The lone piano is fast becoming obsolete in picture playing and is detrimental even when used to relieve the orchestra. The continued installation of other instruments, such as organs, and others making organ effects possible, are being daily added to the musical equipment of picture theatres, making an entirely different class of music possible.

You write of your impressions in different theatres where so-called picture playing was indulged in, which reminds me of an occurrence a short time ago, when I was training an organist to do picture work.

After listening to three reels of nothing, or we might say a noise, which the player evidently called music, he pulled off what I consider the most humorous thing I ever heard in picture playing.

Suddenly a lengthy series of scenes depicting a burglary, showing the burglar making a sneaky entrance with a searchlight, when suddenly the organ pealed out the beautiful strains of "Lead Kindly Light."

Needless to say that the audience laughed, and the picture immediately became a burlesque comedy, instead of a drama as was intended. Giving the player all due credit, he did the above in all seriousness, thinking that it constituted proper picture playing. Such conditions will necessarily exist as long as pictures are sent to exhibitors without proper suggestions or music.

We shall always be glad to hear from you and know that our readers will be interested.

V. L. S. E. Feature: "Thou Shalt Not Covet"

By Ernst Luz. Projection Time Seventy Minutes

Description of Music

Number Suggested

Cue o Stop Number

- PART 1.
1. Desc. (H. Rom.) XXX....."Adoration" C. Fischer).....
 2. Waltz (Len. H. Leg.)....."Ma Cherie" (Franklin Music Co.)....."I fought mightily against," etc.
 3. Inter trot (L.)....."A la Carte" (J. Remick).....Connects 1 and 2.
- PART 2.
4. H. Dr. Andante....."A. B. C. Dramatic Set No. 4"—B-2....."She understood and sympathized," Husband back in house from garden.
 5. Fox trot (P.)....."Honeymoon" (Joseph W. Stern)
 6. Desc. (Parting)....."Parting" (M. Witmark)....."He went away and with troubled mind," etc. Wife plays piano loudly.
 7. Piano Solo....."Ad Lib."
 8. Desc. (H. Rom.)....."Evensong" (Chappell and Company).....Wife stops playing.
 9. Galop (Open P.)....."At Nod" (W. Jacobs)....."Then came a day."
 10. Desc. (H. Rom.)....."Longing" (M. Witmark).....Neighbor's wife lying on ground after runaway.
 11. Light Arabian....."Araby" (M. Witmark)....."A wanderer, I found myself in Cairo." Quick.
 12. Waltz (Orient. Leg.)....."Valse Slave" (Joseph W. Stern and Company).....After "Again fate gripped my hand." Connects 2 and 3.
- PART 3.
13. Inter. (L. Arab.)....."Amina" (Joseph W. Stern and Company)....."So we sailed together from Suez." Husband calls neighbor's wife from stateroom.
 14. H. African 2/4....."Ethiopia" (M. Witmark).....Native chief takes neighbor by arm.
 15. H. Dr. Desc....."A. B. C. Dramatic Set No. 12"—A-1.....Natives off screen.
 16. Waltz (Leg.)....."Nedda" (Ricordi and Company)....."A few days later the whole world learned," etc.
 17. Galop (Open PP.)....."A. B. C. Dramatic Set No. 12"—C-3.....Shipwrecked people on raft.
 18. Desc. (Plaint.)....."A. B. C. Dramatic Set No. 12"—D-4....."At dawn," etc.
 19. Desc. (H. Rom.)....."Told at Twilight" (Boston Music Company).....Connects 3 and 4.
- PART 4.
20. H. Rom. Suite.....Wandering—Entreaty—Contentment (Ditson and Company)
 21. Desc. (H. Rom.)....."Dream Chimes" (E. Schuberth and Company).....After neighbor's wife awakes and leaves jungle shack.
 22. H. Dr. Desc....."A. B. C. Dramatic Set No. 12"—A-1.....Native throws spear at husband.
 23. Galop....."A. B. C. Dramatic Set No. 12"—C-3.....Connects 4 and 5.
- PART 5.
24. Inter. (H. Hurr.)....."Schirmer Vol. No. 2"—No. 19.....Tigers flashed second time.
 25. Desc. (H. Rom.)....."Rose Blushes" (M. Witmark)....."I determined to kill myself."
 26. Hurry....."A. B. C. Dramatic Set No. 12"—B-2.....Neighbor's wife playing with tiger cub. Husband picks neighbor's wife from ground.
 27. Desc. (H. Rom.)....."Dawn of Love" (C. Fischer).....
 28. Waltz (Len. Leg.)....."Saints and Sinners".....To end.

Note: "Thou Shalt Not Covet" affords excellent opportunities for a good musical program. The picture thought throughout is very serious, and music of serious appeal is consequently essential. There are also a few opportunities for light Oriental and African effects.

Nos. 3 and 5 accompany dancing on screen, and care should be taken to follow tempo set on screen.

Nos. 1, 8, 10, 25 and 27 are all slow serious numbers and must have a romantic as well as dramatic appeal.

Nos. 19, 20 and 21 cover at least fifteen minutes of time, and numbers of a slow serious and legato should be used.

Great care must be taken in these numbers that the music does not become frivolous at any time.

Nos. 2, 16 and 28 must be slow waltzes played very legato. No. 6 should also be a slow number suggesting a parting.

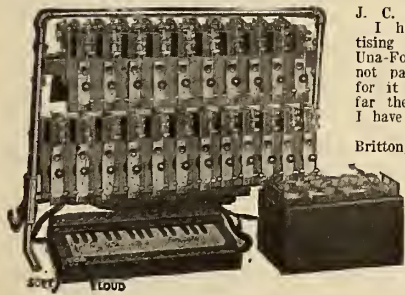
No. 7 should be a piano solo played loudly and poorly. No. 9, 17 and 23 must be light galops of hurried temperament.

Nos. 11 and 13 should be light and musical 2/4 numbers of Arabian character. No. 12 should be what is known as an Oriental waltz played legato.

No. 14 should be a 2/4 number of strictly African negro character. No. 24 should be a 2/4 number in minor key with hurried and dramatic effect.

Nos. 15, 17, 18, 22, and 26 are melodramatic numbers as suggested in music plot. With the exception of the character color, and the melodramatic numbers, the organ is very appropriate in this picture.

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CAN TOO HIGH STANDARD BE PLACED ON MUSICAL INTERPOLATION FOR PICTURES?

THE following communication may be of interest to those who use instruments requiring music rolls. I have from time to time had requests for information concerning the same, and never having used any such instruments myself, I highly appreciate this communication and the offer of the writer to give any requested information to the readers of our department.

SMYTHE JAY MUSIC COMPANY,
Makers of Hand-Played Inspiration
Music Rolls for Motion Pictures.

Mr. E. Luz,
MOTION PICTURE NEWS,
New York City, N. Y.:

Dear Sir:—

Can we place too high a standard on musical interpolation for the picture either with the electric motion picture players or orchestra? The electric players are as near a human orchestra as can be produced but the average demonstrator gives little thought to what appears upon the screen, playing mostly drums and tremolo, killing the value of an instrument that was meant for orchestral music.

Why not play it with discretion. Good orchestras must rehearse and select music. If not so we would get discordant sounds. A few suggestions for electric-player pianists: Keep one roll for your sentimental or descriptive music.

If sentimental use organ with tremolo; you will find much better music and more like an orchestra. Who ever heard a pipe organist use drums, vox humana or tremolo incessantly? In comedy horse chase with traps, etc., likewise castanets, tambourine, etc., for Spanish?

Don't try and play all traps, drums, swell, organ and piano at once. It makes the instruments sound like an orchestra rehearsing and kills the many beautiful effects that the picture calls for. I hear you say the manager never rehearses true, he may not find it to his interest to do so.

He will, however, I am sure, for the asking give you a synopsis of the picture even a week ahead. By looking it over you can give a very good idea of the music required.

Make your selections. You can surely find a little time each day to play them over; by so doing and trying different effects many surprising results are obtained. If you were playing with an orchestra this would be expected.

Yours very truly,

ALICE SMYTHE JAY.

KIMBALL ORGAN INSTALLED IN FIFTY-SIXTH STREET THEATRE, PHILADELPHIA

AFTER four months in the making, the large Kimball organ was installed in the new Fifty-sixth street theatre, Philadelphia, on February 26.

This instrument is one of the latest and most improved to come out of the Kimball factory, having every accessory now deemed necessary in the best photoplay houses.

With the advent of the organ, music will be made a specialty by the management of the theatre.

In addition to the overture and incidental music, an organ recital will be given every evening at nine o'clock.

Professor W. Hugo Andrews, a well-known musician, will preside at the instrument.

The opening program led off with "Zampa" as the overture, followed by Rossini's "Semiramide," Victor Herbert's "Badinage," "Princess Pat," and closing with Elgar's "Pomp and Circumstance."

SPEEDCO ARC CONTROLLER INSTALLED IN NEW YORK, BROOKLYN AND BOSTON THEATRES

THE Speed Controller Company, Inc., 257-259 William street, New York, announces that it has just installed the Speedco arc controller in thirteen of the largest motion picture theatres in the East.

These houses are the Biltmore and the Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland, and Loew's Fulton, Brooklyn; Loew's, New Rochelle; Strand, Providence, Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, and the Scollay Square Olympia, Boston.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Temperamental Illustrations for Serious Moments

Musical Numbers Must Be Divided Into Certain Degrees of Gravity and Solemnity Before Programming Becomes Simple—Use Waltz as the Point Dividing Frivolous and Serious Numbers, as It Is Very Flexible—This Pliancy Makes the Waltz Indispensable to Picture Players.

THE most difficult task in setting musical programs for feature photoplays, as found in getting the proper temperamental illustrations for the more serious moments illustrated on the screen.

To do this, it is first necessary that your musical numbers be divided into certain degrees of seriousness, after which contrast programming becomes simple.

In picture playing it is wise to use your waltz as the point, dividing your frivolous and serious numbers. The waltz is a very flexible number and can be made frivolous or serious at the will of the player. This makes the waltz an indispensable number to picture players.

Serious music can be divided into eight possible degrees. One, the waltz; two, light romantic; three, romantic; four, heavy romantic; five, pathetic; six, heavy pathetic; seven, heavy, and eight, plaintive.

Number one needs no explanation, other than its adaptability to any of the eight above mentioned degrees, when using lento, minor or oriental waltz movements.

Number two is better obtained by 6/8 movements of moderate tempo. Numbers suggesting out-door temperaments or numbers played in the upper registers are good.

Number three should be numbers played in the middle register of similar temperament as number two, but should contain legato played movements.

Number four should be numbers of slower tempo, the theme being carried through the composition in the lower registers. For romantic appeals, numbers written in major keys should always be used.

Necessary for Pathetic Appeals

For number five or pathetic appeals, numbers having positive legato phrasing with short modulations into minor chords should be used. When the minor strains are more lengthy, the number becomes a heavy pathetic number, designated as number six.

It should be remembered that pathetic appeals are always better obtained in the middle and lower registers. In these registers, legato movements are more appealing.

Number seven, or numbers known as heavy numbers should have positive dramatic effects. These numbers are better known by their short unfinished themes and their modulations into many different chords with slight or no preparation at all.

Such numbers are always slow numbers and are found only among the classics of our greatest composers.

Numbers with conflicting themes or movements played simultaneously, will also create heavy effects. Number eight or plaintive numbers, must be very slow, and should be numbers in minor keys throughout.

To obtain the degree of seriousness desired, it is not only necessary to be familiar with the screen action, but also the number preceding or succeeding such action.

For instance, if you were playing a light, frivolous 2/4 number, you could then by contrasting, obtain a very serious appeal, suitable for the most quiet love scene by the use of a romantic number, known above as number three.

Should a serious appeal be desired after a waltz lento movement, it might be necessary to use a number five or number six number; namely, the pathetic or heavy pathetic for obtaining the proper contrast, and adding appropriate importance to the succeeding serious scene.

For numbers one, two and three, the very opposite is quite often true; namely, certain waltzes have a more serious appeal than light romantic or romantic numbers. Consequently, numbers two and three could be used as relief numbers for number one, when such a condition is apparent in your program.

In building up your music to the higher degrees of seriousness, it might be well to remember that one, two and three are numbers which are flexible and can be appropriately used as pivot numbers, from which both your light or frivolous, and your more serious effects can be gradually obtained.

Whenever possible, it is more effective to get the greatest possible contrast in your musical program.

IMPOSSIBLE TO SEND PLOTS TO EVERYBODY THROUGH THE MAIL

L. Mitton, Paterson, N. J. *Do you send out plots to subscribers?*

ANS.—It has been necessary for me to discontinue sending out any plots at all, to be perfectly fair with all our readers.

I am glad to note that you are one of us who think musical programs or plots are necessary to better picture playing.

The music plots of three or more of the features you mention have been given in this department of MOTION PICTURE NEWS, and by looking over your back numbers, you will find them.

MR. EXHIBITOR

The electric action of THE BARTOLA ORCHESTRA is a marvel of quickness and responsiveness. For a catalog write to Charles. C. Pyle, General Sales Agent, 710-11 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Music Plot of The Woman's Law

Pathe "Gold Rooster" Feature

By ERNST LUZ

Projection Time 70 minutes

Description of Music	Number Suggested	Cue to Stop Number
PART 1		
1. Caprice or Light Leg. Desc. XX.....	"Shadowland" (Leo Feist).....	"Mrs. Gail Orcutt," etc.
2. Short Intro. and Waltz XXX.....	"Athene" (Shapiro Bernstein).....	"Amid far different scenes," etc.
3. Inter-Trot XX.....	"Fountain of Youth" (Abrahams).....	Orcutt and girl re-enter house after automobile ride.
4. Hurry X.....	"A. B. C. Dramatic Set No. 12"—B2.....	Orcutt stabs artist.
5. Desc. (Hy-Path.) X.....	(Jos. W. Stern and Company) "Songs Lililand" (G. Schirmer).....	Connects 1 and 2.
PART 2		
6. Waltz Lento (Hy-Leg.) Minor.....	"Song D'Antonne" (E. Ascher).....	
7. Desc. (Hy-Path.) XXX.....	"A. B. C. Dramatic Set No. 14"—A1.....	Connects 2 and 3.
PART 3		
8. Desc. (Hy-Dr-Path.) XXX.....	"Cavatina," by Raff.....	"A moment of doubt and fear."
9. Waltz (Leg.) XXX.....	"Amoureuse" (Ricordi and Company).....	"Though after three months."
10. Desc. (Hy.) XX.....	"Autumn," by Tschaiowski.....	"Meanwhile, the fugitive remains near by," etc.
11. Desc. (Light Rom.) X.....	(C. Fischer and Company) "Cupidieta" (C. Fischer and Company).....	"The next morning." Connects 3 and 4.
PART 4		
12. Desc. (Hy-Rom.) XXX.....	"Romance," by Tschaiowski.....	Man writes name in book.
PART 5		
13. Waltz Lento (Leg.) XXX.....	"Druid's Prayer" (Jos. W. Stern and Company).....	"The deep affection of Vance," etc.
14. Inter. (Light) X.....	"White Bird" (Chas. Harris).....	Reporter talks to Ormond in saloon.
15. Desc. (Hy-Path.) X.....	"A. B. C. Dramatic Set No. 14"—B2.....	Connects 4 and 5.
PART 5		
16. Misterioso X.....	"A. B. C. Dramatic Set No. 12"—A1.....	"You mean you'd—you'd take—Vance." Servant on screen with revolver.
17. Agitato X.....	(Jos. W. Stern and Company)	After real Orcutt shot.
18. Desc. (Hy-Path.) XXX.....	"Told at Twilight" (G. Schirmer and Company).....	
19. Waltz Lento (Classy Leg.) XX.....	"Destiny" (G. Schirmer and Company).....	To End.

Note: In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation " " it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Note: During No. 17 a pistol shot is the only essential effect.

Music Notes: This picture affords excellent opportunities for the playing of an exceptionally good musical program. Note that Nos. 5, 6, 12, 18 and 19 have no cues to stop and can consequently be played concert, when numbers of stated appeal are selected. Abrupt segues are not necessary. Serious music must be used throughout. No. 1 can be a light legato number. No. 2 should be concert waltz with a short introduction. Nos. 5, 7, 8, 10, 12, 15 and 18 must be slow numbers having a dramatic effect as well as a romantic or pathetic appeal, as designated in plot. No. 3 is an intermezzo-trot as is used for dancing. Nos. 6, 9, 13 and 19 are all slow waltzes, played legato, so as to maintain a serious or romantic appeal. No. 11 can be a medium light number. A moderate 6-8 number is good. No. 14 can be a light 2-4 number. Nos. 4, 16 and 17 are melodramatic numbers as suggested in plot.

The picture can be excellently illustrated musically on the organ.

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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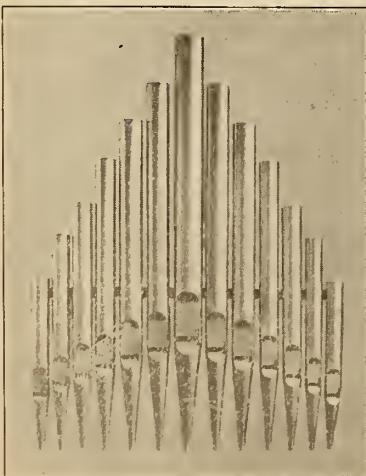
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WOMAN WHO EMPLOYED MUSICIANS CONCLUDES THAT ONE-MAN ORCHESTRA IS BEST FOR THEATRE

THE following views of Pauline Regnitz may be of interest to many News readers. The writer is a thorough, one-man orchestra enthusiast and from her article it would seem that her conclusions have been arrived at after many adverse and reverse experiences.

As the methods for presenting motion pictures are today in the evolution of great changes, we will allow that exhibitors as well as musicians should be flexible and progressive in their ideas, allowing them to change their fundamental ideas as the methods for presenting motion pictures become more and more artistic.

As I have so often said the one-man orchestra has filled a great gap for the exhibitor where local or business conditions made it necessary for him to employ cheap musicians.

We thank the writer for her interest in the department and certainly appreciate hearing views borne of experience from all our readers.

"Many exhibitors endeavoring to overcome competition book pictures and spend a great deal of money advertising them, only to give their competitors the benefit thereof. We are all familiar with the pictures of today, as they are being booked in almost every theatre. While they all carry good themes and good stories it is the exhibitor who tries to give the proper music so as to render his pictures most effective, who is most successful.

"Now the question arises as to the kind of music he can use that will give him the best results. I have traveled quite extensively, and have come in contact with numerous exhibitors. I noted particularly the various styles of music they feature and have come to the conclusion that the one-man orchestra played by a proficient operator is the only means by which an exhibitor can really interpret the pictures so as to bring out their real meaning. It is needless to say that the great musical problem that now confronts the exhibitors has come about through their own negligence.

"Instead of studying the situation and ascertaining the best results for picture music, they have gone ahead and employed cheap piano players and cheap orchestras, and, in some instances, are using the straight pipe organ in their theatres. Believing as I do that pictures can only be played by one man, is the reason that I endorse the one-man orchestra. It gives the player the chance and opportunity to put forth the best there is in him. He can change instantaneously from pipe organ to fife and drum, or to the piano should the occasion require it. A pipe organ, like a piano alone, is not sufficient, as its possibilities are limited. The orchestra, on the other hand, cannot play a picture and read music at the same time.

"Of course, the highest priced orchestras, such as are being used in the very largest theatres, and which are absolutely prohibitive on account of the price, for the five and ten-cent houses claim they can play pictures properly, but I have yet to see where an orchestra of three or four musicians without the aid of a leader who does nothing but watch the pictures and prompt the musicians can come anywhere near playing the pictures with the same satisfactory results as the individual playing of the one-man orchestra.

"Personal experience has taught the writer as to what it means to an exhibitor to employ the proper music. About four years

ago, I entered the motion picture business, and in common with other exhibitors thought a piano all that was necessary to accompany pictures. I soon found out, however, that piano music alone grew monotonous. Desiring a change, I engaged a four-piece orchestra. While the music rendered by the orchestra was beautiful, it in no way portrayed the meaning of the pictures.

"I tried to correct the difficulty. I talked with my orchestra, got special music for them, tried to time the pictures, but I then discovered that they could not play unless they had a leader to watch the picture for them. After continuous complaints from my audiences, I decided to try the one-man orchestra, and installed the Seeburg Pipe Organ Orchestra. I then found that my music troubles were at an end.

"I am not writing this endeavoring to advertise the Seeburg instrument, but believe as do a great many others who have been fortunate enough to choose the proper music that with a good player using the one-man orchestra of the size proportionate to the size of the theatre that the music is rendered to the entire satisfaction of the patronage."

IN "RAMONA" IS A THEME FOR EVERY CHARACTER; IT IS VARIED ACCORDING TO THE CHARACTER'S MOODS

W. H. CLUNE'S production of the cinema-drama of "Romona" at the Forty-fourth Street theatre owes a great deal of its success to its really brilliant musical score, for which three persons are chiefly responsible. Lloyd Brown, Mr. Clune's associate, one of the pioneers in the practice of "cueing" dramatic music to the moods of a photo-play, supervised the synchronizing of "Ramona" with its score.

Emil Bierman of Los Angeles, Cal., is to be credited with the composition of "Ramona" music. Sixty per cent. of it is original, the balance frankly selected from sources that offered the best to be had for particular purposes. Bierman orchestrated the music. In collecting his material, he searched for months in libraries for unusual thematic music.

The third person responsible for the musical success of "Ramona" is Carli Elinor, the accomplished Los Angeles director. Elinor, as Mr. Brown's associate, is the first director in the country who put into execution the very difficult feat of bringing a great body of musicians into complete accord with every swift changing scene.

In the "Ramona" score there is a theme for each character, and this theme is varied according to the mood of that character at any given moment. For example, the "Ramona" theme is a light airy waltz when Ramona is in her merry moods; when she is going through her trials the theme is maintained, but so orchestrated that it expresses sadness graphically.

The same thing is true of the special motifs for other characters, and the way they are handled and dovetailed with the general scheme of the music is ingenious and highly effective. Mr. Bierman carried his scheme even to the selection of instruments for special purposes. The oboe, for example, stands forth in those places calling for the plaintive, the clarinet to express voice, the brass to express power and dramatic force. Similarly, various instruments tell of various characters. The violin leads in the Ramona theme; the trumpet leads in the Ramona theme; the clarinet leads in which Felipe is prominent.

How far characterization by instruments can go is shown in the

scene depicting Juan Can's broken leg, where the dominating bassoon expresses the comic spirit of the picture with remarkable effect.

There is an orchestra on the stage in "Ramona" as well as one in the pit, and the tying of these two divided parts is a matter of such difficulty that special stage signals and lights are used. The complication is increased by the presence of special men for the big chimes and organ.

"Ramona" is really epochal in its development of music for dramatic purposes.

BERTRAM RECEIVES MANY HELPFUL HINTS FROM MUSICAL DEPARTMENT OF THE "NEWS"

THE following letter from the musical director of the Palace theatre, Burlington, Iowa, features on all of its advertising matter, the following phrase: "Photoplays exclusively, accompanied by appropriate music" was received with much pleasure. By reading the letter you will note that its very tone implies the fact that this theatre does make appropriate music a part of the entertainment.

I want to tell the writer, as well as my readers, that since receiving his letter I have been working on a system of musical analysis which will appear in this department in a few weeks. I would gladly give the method I use in my own library, but as my library consists of 25,000 different numbers, the method used would be more extensive than necessary and not as readily understood as a simplified system which I intend to publish in this department. I hope the writer will appreciate that the doing of this in such a manner that it cannot be universally criticised is no easy task and that he will be patient for a few weeks until I have it in the proper shape for publication.

More interested musical directors like Dick Bertram is what the motion picture industry needs.

"ERNEST LUZ,
"MOTION PICTURE NEWS,
New York City.

"DEAR SIR:—I have enjoyed many of the really worth while articles in your department of the News and I am sure that you are doing much good for the music end of pictures. I also get quite a bit of assistance from your suggestions on plots of different pictures: As a rule, I see all pictures in the morning, but sometimes owing to late trains this is impossible and in such cases your plots are invaluable. When I do use one of them I know everything will be O. K., which is more than I can say of the average suggestion sheet.

"Now Mr. Luz, I will appreciate it if you will outline a system by which I may arrange my library and get maximum efficiency. At present I have a general system which I find very unsatisfactory. The order is: 2/4s which includes intermezzos and the like, 4/4s which takes in gavottes, etc., 3/4s, 6/8s, andantes and so on. I have been working on the matter for several weeks and am unable to reach a desirable solution.

"Thanking you for a communication with full explanations (I mean by explanations—citing some well-known number as instance in each division where there will be any chance of misunderstanding) at your earliest convenience, I am respectively yours,

"DICK BERTRAM, Director of Music,
"PALACE THEATRE, Burlington, Iowa."

STAGE SET, PAINTED ON VELVET, AND COSTING \$10,000, WILL BE INSTALLED IN STRAND, NEW YORK, MAY 7

THE Strand theatre, New York, has just completed arrangements for the installation of a new stage setting which is said to be the most elaborate and most expensive set ever made for a moving picture theatre. The cost of this one set will be as much as is often paid for scenic effects of a whole production, the cost of material, painting and installation bringing the total to \$10,000.

This is due partly to the fact that the flat pieces of the scene will be painted on velvet. The new stage set is being painted in the studios of P. Dodd Ackerman, the designer. The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."

**The SYMPHONY PLAYER CO.
MOTION PICTURE ORCHESTRA ORGANS**

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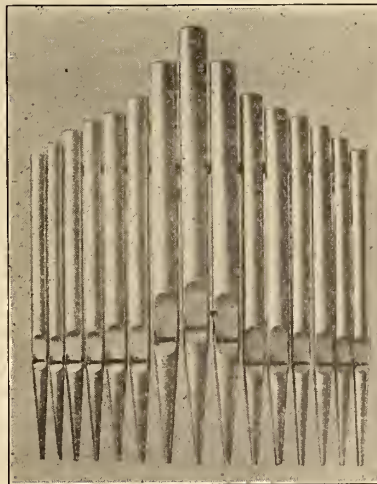
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Your organ or one man orchestra cost you a large sum of money, but the public will not realize this unless you set it off with

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The pipes, like the foil, are comparatively inexpensive. Send for our illustrated catalog that gives specifications, prices, etc.

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A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano Solo and Accom. .10 cents each Set or Orchestral combinations from 2 to 35 pieces.

Prices—Small Orch. including Organ and Cello 25 cents each Set
Full Orch. 35 cents each Set
Piano Solo and Accom. .10 cents each Set
Extra Parts 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

"THE MYSTERIES OF MYRA"

International Film Company.

Projection Time, 45 Minutes.

At a showing to the trade on the New York Theatre Roof, the following programs were played by an augmented orchestra for the first two episodes of the International Film Company's serial "The Mysteries of Myra."

The musical setting and program having been much appreciated, we give it here as an assistance to the musician and exhibitor for the purpose of affording him an opportunity to open this serial to the best musical advantage.

EPISODE NO. 1.

Three Reels.

- 1. Mysterioso (Diabolical) "A. B. C. Dramatic Set No. 10"—A1..... Once through.
(Jos. W. Stern & Co.)
- 2. Hy-Mysterioso "Mysterioso No. 1" (G. Schirmer & Co.)..... "Dr. Payson Alden," etc.
- 3. Desc. (Very Hy.) "Sleepy Hollow" (W. Jacobs)..... Lady's slipper on screen.
- 4. Desc. (Light Rom.)..... "Reverie" by Fabre (Cundy & Co.)..... Mother receives Alden's letter.
- 5. S-Hy. Intro. & Waltz..... "Triste" by Burger (Ricordi & Co.)..... Connects 1 and 2.

PART 2.

"My child, the time has come," etc.

- 6. Desc. (Hy-Path)..... "Asa's Tod" from Peer Gynt..... Alden's visiting card on screen.
- 7. Waltz Lento (Hy-Leg)..... "Triste" by Sibelins..... "That night at twelve."
(Breitkopf and Hartel)

PART 3.

Girl coming down stairs.

- 8. Hy-Desc-Mysterioso Same as No. 2 Connects 2 and 3.
- 9. Desc. (Very Hy)..... "L'Angelus D'La Mer" (Ricordi & Co.)..... "Morning."
- 10. Waltz "Symposia" (Ditson & Co.)..... "Just before midnight."
- 11. Desc. (Hy-Myst) "Boreas" (M. Witmark)..... Girl writes in book.
- 12. Hy-Mysterioso Same as No. 2..... To end.

EPISODE NO. 2.

Projection Time, 28 Minutes.

Two Reels.

- 1. Short Mysterioso "A. B. C. Dramatic Set No. 10"—A1..... "Dr. Alden reveals," etc.
(Jos. W. Stern & Co.)
- 2. Waltz (Hy-Leg) "Thais" (Jos. W. Stern & Co.)..... Dr. Alden hypnotizing girl.
- 3. Hy-Mysterioso Mysterioso No. 2 (G. Schirmer & Co.)..... Girl comes out of spell.
- 4. Waltz (Leg) "Destiny" (Boston Music Co.)..... Devil worshippers scene.
- 5. Hy-Mysterioso Same as No. 3..... Connects 1 and 2.

PART 2.

Myra and Dr. Alden in drawing room.

- 6. Desc. (Hy-Path) "Barcarolle" "June" (Carl Fischer)..... After "Varney leaves at 4 o'clock."
- 7. Waltz (Light) "To Thee," Waldteufel..... "At the midnight," etc.
- 8. Hy-Mysterioso "A. B. C. Dramatic Set No. 10"—A1..... Myra sees vision in globe.
(Jos. W. Stern & Co.)
- 9. Agitato (Light) "A. B. C. Dramatic Set No. 10"—B2..... Dr. Alden rescued from room.
- 10. Short Andte "A. B. C. Dramatic Set No. 10"—C3..... To end.

Episode No. 1 Music Notes: Nos. 1, 2, 8 and 12 are what is known as heavy legato mysteriosos. Nos. 3, 6, 9 and 11 must be slow movements, known as "G" string movements, played legato and in the lower registers. Minor keys should be predominant. No. 4 should be a lighter romantic movement in major key. No. 5 should be a concert waltz with a slow semi-heavy introduction. No. 7 must be a slow legato waltz lento, with minor key predominant. No. 10 a legato waltz in major key.

Episode No. 2 Music Notes: No. 1, 3, 5 and 8 must be slow legato mysteriosos. No. 2 must be a slow waltz movement in minor key. No. 4 a slow waltz movement in major key. No. 6 must be a slow dramatic movement with a heavy plot appeal. Minor keys should be predominant. No. 7 should be a light waltz movement. No. 9 a light agitato. No. 10 a short andante number. The organ can be appropriately used throughout both these episodes.

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Please send immediately full information and prices of FOTOPlayer.

.....

.....

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Music Classified for Libraries in Picture Playing

Settings of Musical Programs to Pictures or Music Plots Will Be Greatly Simplified by Proper Division of Appropriate Picture Music in Your Library—Programs Can Be Set in Half the Usual Time From This Method

THE setting of musical programs to pictures or music plots will be greatly simplified by the proper division of appropriate picture music in your library. With the proper classification of the music many ideas of setting music to pictures will naturally appeal to you. Your programs can also be set up in half the time.

The method that follows contains forty-five different musical classifications all of which are required at certain times in picture playing. These classifications should be numbered from 1 to 45.

No. 1 should be your marches, for parade or military use. Marches in common or 4/4 time should appear under this head only. No. 2 should contain your 6/8 marches for parade or military use. The reason for separating these marches is found in the fact that you can quite often create a more varied program by using 6/8 marches at certain times and 4/4 at others. No. 3 should contain all your characteristic marches whether they be of humorous nature or foreign country suggestion. No American or Spanish numbers should appear among these as provision for them is made later. No. 4 should contain your intermezzo marches or two-steps. These are very light marches, not very brassy and used more specially in outdoor sport scenes. These marches are more effective when played lively as they should be for the aforementioned scenes. No. 5 should contain all your rags. No. 6 covers your tangos, trots and all modern 2/4 dance numbers other than medley dance numbers. No. 7 should contain all your polkas, quadrilles, lancers, Virginia Reels and all old-fashioned dance numbers.

No. 8—All gallops. No. 9—Medley 2/4 dance numbers. No. 10—Medley waltz dance numbers. No. 11 should contain all your concert waltzes with slow and impressive introductions, having a romantic, pathetic or heavy dramatic appeal. Such numbers are very valuable in picture playing and you should make a thorough study of the temperamental value of each introduction classified under this number. No. 12 should contain all your concert waltzes having light, frivolous or no introductions of value. Your catalog should always show a temperamental value of the introductions of all these waltzes. No. 13 should contain all your waltzes appropriate for legato or sustained playing. No. 14 should contain all your waltz lentos where minor key or oriental style is predominant. These waltzes should be known as heavy waltzes. Minor keys create plaintive or passionate appeals and are good to follow what are known as heavy characters in the picture cast. No. 15 should contain all your very light ballet waltz movements. Only waltzes having frivolous movements should be classed under this number. No. 16 should contain all your waltz lentos in major key which are appropriate for legato effects and can be played very slow without injury to the composition. No. 17 should contain all sentimental songs or ballads that have value for picture suggestion. No. 18 should contain all your lively song numbers such as are used in cabaret, etc., having a suggestive appeal to picture screen action.

No. 19 Should Contain Light Descriptive Concert Number

No. 19 should contain all your light descriptive concert numbers having no special appeal. These numbers are very essential to break the monotony of a program and care should be taken to have no numbers under this heading either too light and frivolous, nor

serious. No. 20 should contain only slow numbers with a semi-serious appeal known as semi-heavy numbers. No. 21 should contain all your slow melodious numbers having a pathetic or romantic appeal. These numbers dare not have any heavy or dramatic phrasing. Numbers with agitato or hurried tempo should not be classed in this number. Numbers in minor keys should also not be classed among the above. No. 22 should contain all your slow numbers of heavy pathetic, romantic or dramatic appeal. Under this number all your serious numbers not appropriate for No. 21 should appear. No. 23 should contain your light 2/4 intermezzos or descriptive numbers other than those known as Western or cowboy intermezzos which are taken care of later. No. 14 should contain all your light 4/4 intermezzo numbers which are usually known as light descriptive intermezzos. No. 25 should contain all your light 2/4 oriental numbers. No. 26 should contain all your heavy or slow oriental numbers used for descriptive playing or dramatic suggestion. No. 27 should contain all your humorous and characteristic descriptive numbers other than marches or numbers having a national or oriental suggestion. No. 28 to contain all your foreign national descriptive numbers other than marches or American characteristic numbers.

No. 29 should contain all your Spanish or Mexican music. Your catalog should classify each number under this heading according to its serious or other temperament. No. 30 should contain all your overtures containing but two movements, namely, a slow movement to open and then an allegro to end. Overtures such as "Semeramide," etc., having a dramatic effect throughout, should also be classified under this number. No. 31 should contain all your other overtures which have continued changes of tempos and can only be appropriately used for concert playing in neutral pictures such as scenic and educational film. No. 32 should contain your large concert numbers other than overtures. Nos. 31 and 32 can be combined if necessary, the same rules governing both. No. 33 should contain all selections having only lively movements for neutral playing accompanying light and meaningless introductory action. Medley selections can also be classified under this heading. No. 34 should contain all selections having slow movements and a semi-romantic appeal throughout. No. 35 should contain all your selections having a heavy and dramatic appeal. Most of your grand Opera selections will come under this heading, such as "Tannhauser," "La Boheme," "La Tosca," etc. No. 36 should contain all selections or potpourries of a characteristic nature such as "Carmen" or foreign folk songs, etc. No. 37 should contain all your American or Southern characteristic numbers. No. 38 should contain all your numbers of positive religious suggestion. No. 39 should contain all your grand marches or pageantry numbers. No. 40 should contain all your numbers characteristic of the American Indian, such as Indian intermezzos or Indian love songs. No. 41 should contain all your Western 2/4 intermezzos suggestive of the Western life of the American cowboy.

Melodramatic Hurries in No. 42

No. 42 should contain all your melodramatic hurries and agitados. No. 43 should contain your melodramatic mysteriosos or

heavy dramatic descriptive suggestion. No. 44 should contain all your melodramatic andante numbers. Make note in your catalog whether the andante is of plaintive (minor key), romantic or pathetic appeal. Always remember that romantic is the least serious, pathetic the more serious and the plaintive the most serious appeal. No. 45 should contain all your melodramatic numbers containing on one sheet more than one of either No. 42, 43 or 44.

You will have no difficulty with the above classification to find the proper place for each and every number that you may have or get in the future. There are a great many numbers published which have no positive picture value. Consequently you should not classify a number until you have put it to the proper test. If after such test you cannot determine the true value of the number, classify it under No. 31 or 32 in which numbers you will usually look for concerted numbers suited only for playing to neutral pictures.

By neutral in music we mean numbers that have no positive temperamental appeal. By neutral in pictures we mean pictures or portions of pictures which have no positive appeal to the human temperament.

I shall be very glad to further explain this classification as a whole or in part to any of my readers through these columns upon request.

ORGAN PIPES FOR THEATRE DECORATION SATISFY PUBLIC TRADITION THAT THE MUSIC COMES FROM THE PIPES

"IN churches and cathedrals you have seen serried rows of organ pipes, graduated in size, and naturally you have supposed that the music was emanating from them," says Jerome B. Meyer, metal organ pipe manufacturer, Milwaukee. "As a matter of fact, the rich tones of the organ were being formulated in far less imposing-looking pipes, tucked out of sight somewhere in the rear. These elaborate, soundless pipes have become ineradicably identified in the public mind with expensive, high-grade organs. If you try to persuade the ordinary man that the modern self-playing or one-man orchestra and pipe organs have the tonal



INTERIOR OF A THEATRE SHOWING MEYER ORGAN PIPES INSTALLED

qualities and volume of a church organ, he will notice the absence of the big pipes, and remain unconvinced.

"Realizing that the prejudice against the compact, unadorned theatre pipe-organ is entirely psychological, the manufacturers of these instruments are now recommending that decorative pipes be used in conjunction with them. These show-pipes not only satisfy the audience that your musical equipment is the finest possible, but they also make most artistic decorations.

"If these pipes are not made just as carefully and substantially as the ones installed in churches, the impression of elaborateness you are trying to create will be destroyed. To be really effective, these pipes should be made out of durable sheet metal, formed on mandrels, and finished like a regular pipe-organ Speaking Pipe. When finished in a rich gold bronze, and lacquered so as to retain

"Best Music In Town"

The Victoria Theatre, Phila., lately renovated and refurbished by the Central Market Street Company, has adopted a new musical policy with its reopening, and has surpassed all records for attendance during the past two weeks.

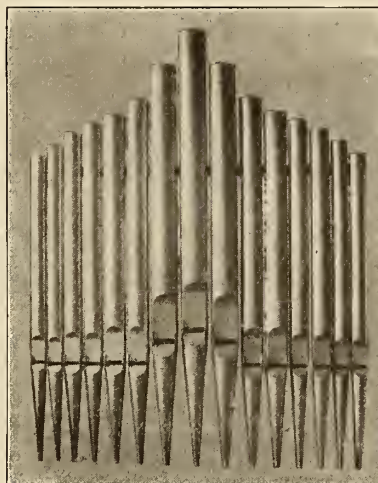
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THE OFFICIAL TRADE JOURNAL

of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and C.

FRANK G. LEMASTER, Manager

107 West 46th Street, New York, N. Y.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burial scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 is a Plaintive Andante as an Aftermath.

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello 25 cents each Set
Full Orch. 35 cents each Set
Piano Solo and Accom. 10 cents each Set
Extra Parts 5 cents each part

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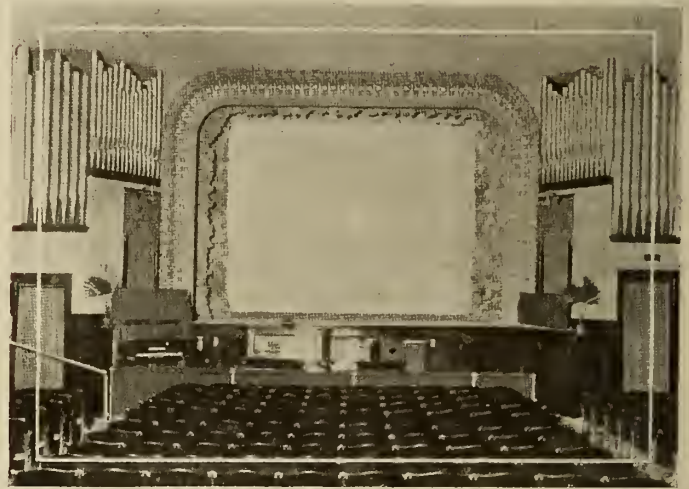
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to measure the space you wish to cover, and to describe the general scheme of the interior decoration. The pipes should be of the right size, and in harmony with the other furnishings of the theatre. The pipes are assembled by the manufacturers to order and shipped securely mounted on suitable racks, ready for instant installation. Not the least recommendation for decorative organ pipes is their surprising inexpensiveness."

SUBSCRIBER OFFERS HINTS TO PUBLISHERS OF MUSIC FOR PICTURE PLAYERS

THE following letter explains itself. The suggestions offered by the writer should be of value to the producers of film as well as exhibitors. Music publishers should also take note of what the writer feels is their duty toward the motion picture musician:

EDITOR, MOTION PICTURE NEWS,
729 Seventh avenue, New York City.

DEAR SIR:—Regarding the editor's note following Mr. Licome's article on "The Proper Standard for Musical Accompaniment to Films" in the March 11 issue of MOTION PICTURE NEWS, I am glad you doubt the success of compelling the use of set music for films. things as an acid? (1) Review of picture incidents from musician's standpoint. (2) Suggestion of musical numbers as a foundation for a subject to be reverted to several times, to form the correct atmosphere. There might be several suggestions—one to the orchestra, two grades to the organist. (3) Suggestion of several numbers for special events in films. (4) Suggestion for "fill in" music, soft and dimly outlined but characteristic, as a means of setting forth special numbers.

The publishers could aid by getting up carefully selected libraries of music that is appropriate, conveniently classified and arranged. I have often wondered why exhibitors do not place the console of the organ in the rear of the theatre, so the organist can catch the spirit of the scene and also save his eyes, because pictures are grotesque at close range.

Organists in houses where the pictures are changed daily and where there is no chance to see the film before the regular performance certainly need some sort of help of this kind. So please consider this an S. O. S. call.

Very truly yours,
JULIA P. Goss.

UNITED MUSIC OPENS OFFICE AT DALLAS

THE United Music Company has opened office at Dallas, Texas, with A. G. Williams as manager. The new concern will handle the American Fotoplayer.

"THE MOMENT BEFORE"

Famous Players

By ERNST LUZ.

Projection Time, 70 Minutes.

Description of Music.	Number Suggested.	Cue to Stop Number.
1. Desc. (Path.)	"Salut D'Amour," by Elgar.	"The Bishop."
2. Sh. Leg. Waltz	"A. B. C. Dramatic Set No. 15"—B2. (Jos. W. Stern & Co.)	Church clock at twelve.
3a. Church Bell Imitation		One scene.
3b. H. Dr. Andante	"A. B. C. Dramatic Set No. 15"—E5	"The following day."
4. Agitato (Open P.)	"A. B. C. Dramatic Set No. 15"—D4	Duke falls from horse.
5. Desc. (Path.)	"Iraumeri," by Schumann.	After "His Grace is fatally injured.
6. Choral Number or Organ		After "You must not die," etc.
7. Desc. (Path.)	"Wings of Love" (M. Witmark)	Connects 1 and 2.
PART 2		
8. Choral Number or Organ		Wife crying, drops head on table. "Alone."
9. "Angels' Serenade," by Braga		Duchess at altar after leaving Bishop.
10. Church Bell Imitation		"In the moment before her death," etc.
11. Gypsy Desc. (L.)	"La Czigana" (C. Fischer)	After "John the Gypsy," etc.
12. Agitato	"A. B. C. Dramatic Set No. 13"—C3. (Jos. W. Stern & Co.)	End of Gypsy fight.
13. Gypsy Desc.	"Mazeppa" (W. Jacobs)	"The fortune."
14. Desc. (H. Leg.)	"Cavatina," by Raff.	Connects 2 and 3.
PART 3		
15. Waltz (Len. Leg.)	"Purple Eyes" (M. Witmark)	"The old Duke of Malden," etc. John the Gypsy aims to shoot.
16. Agitato	"A. B. C. Dramatic Set No. 13"—A1	John the Gypsy arrested.
17. Desc. (H. Rom.)	"Love and Passion" (J. Morris)	"A frequent visitor."
18. Waltz (Len. Leg.)	"Sphynx" (Chappell & Co.)	Young Duke kisses Gypsy girl.
19. Agitato (L.)	"A. B. C. Dramatic Set No. 13"—A1. (Jos. W. Stern & Co.)	Gypsy girl at Duke's house after struggle.
20. Desc. (H. Rom.)	"Rosemary" (M. Witmark)	Madge (maid) seated at table.
21. H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1. (Jos. W. Stern & Co.)	"Here's hoping you will learn," etc.
22. Agitato	"A. B. C. Dramatic Set No. 2"—B2	Brother knocked down.
23. H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1	"I'm through with you," etc.
24. Agitato	"A. B. C. Dramatic Set No. 2"—B2	Connects 3 and 4.
PART 4		
25. Desc. (H. Path.)	"Rose Blushes" (M. Witmark)	John the Gypsy kills the young Duke. "Bound for the never never land."
26. Waltz (Len. Leg.)	"Druid's Prayer" (Jos. W. Stern & Co.)	Madge enters hut after John runs away.
27. Galop	"Whip and Spur" (W. Jacobs)	Colored cook brings Madge back.
28. Rom. Intro. and Waltz	"Pomone," by Waldteufel	Horseman stops at cabin.
29. Desc. (H. Leg.)	"Visions," by Tschaikowsky	Connects 4 and 5.
PART 5		
30. Agitato (L.)	"A. B. C. Dramatic Set No. 14"—A1 Coda	After "I ran away from the crime," etc. End of vision of murder.
31. Desc. (H. Rom.)	"A. B. C. Dramatic Set No. 14"—A1	John the Gypsy sees horses.
32. H. Dr. Desc.	"A. B. C. Dramatic Set No. 2"—A1	"Let him go," etc.
33. Agitato	"A. B. C. Dramatic Set No. 13"—A1	Madge runs between duellists.
34. H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	After the Duke shoots.
35. Agitato	"A. B. C. Dramatic Set No. 13"—C3	Madge shoots John the Gypsy.
36. H. Dr. Andante	"A. B. C. Dramatic Set No. 13"—B2	Fade out after Madge and Duke on horseback. Night scene.
37. Sh. Path.	(Rock of Ages) or (Abide with Me)	To end.

Notes:—The church bell imitation called for in 3 and 10 should be made without music. This imitation is called for later in the picture and should be closely followed. During Nos. 33, 34 and 35 pistol shots are very important. Other hurried and struggle effects are also called for. Nos. 1, 5, 7, 17, 20, 25 and 31 are all slow numbers having a pathetic or heavy romantic appeal. No. 2 is a short legato waltz. No. 6 and 8 must be church numbers of choral style or organ alone. No. 9 should be a slow number of semi-religious suggestion. No. 11 and 13 should be numbers of positive gypsy suggestion.

Nos. 14 and 29 must be slow heavy numbers of dramatic appeal. Numbers with minor key predominant and played legato are the better. Nos. 15, 18 and 26 should be slow waltzes played lento and very legato.

No. 28 should be a concert waltz with a slow romantic introduction. No. 37 can be well covered with the song "Rock of Ages" or "Abide with Me." Nos. 2, 3, 4, 12, 16, 19, 22, 23, 24, 30, 32, 33, 34, 35 and 36 are all short melodramatic numbers as suggested in the plot.

While the organ cannot be appropriately used throughout the entire picture it is nevertheless highly necessary to the better presentation of this feature.

While the plot might make this picture seem difficult to play, nevertheless when the proper music is used it will not be found very difficult but rather interesting. The picture is very good and deserves your best efforts.

No director has put anything in pictures yet that

THE BARTOLA ORCHESTRA

cannot adequately interpret. Verify this by writing to

CHAS. C. PYLE, General Sales Agent, 710-711 Mallery Bldg., Chicago, Ill.

Factory.
Oshkosh, Wisconsin

Are you getting ready to be represented in the next
PREPAREDNESS—Studio Directory Number of Motion Picture News,
published September 9?

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Southern Musical Director Makes Plea for Orchestra

His Experience Shows the Possibility of Synchronizing Picture and the Music Without a Conductor—No Trouble in Making Changes—Many Times He Used Eight or Sixteen Bars of a Number, and Probably That an Allegro, with the Changes Coming Very Fast

THE following letter has been received from Bert Hollowell, musical director of the Southern Amusement Company, Greensboro, N. C.:

"I read with much interest the article in the News of May 6, and am taking the liberty of giving my views on the argument Miss Gegitz puts forward. First, allow me to say that I have been in the picture business for the past five years in the capacity of musical director for various companies, and I have my first one-man orchestra to hear that even resembled music. I may be prejudiced against the one-man orchestra, but if I am I want to assure you I have good cause.

"The statement that it was not possible to play a picture with an orchestra unless there was a conductor, I think is saying a great deal. I have made the synchronizing of picture and music a study ever since I have been in this branch of the business, and I think I can say, without it sounding boastful, that I have been very successful; and allow me to say that I see that every situation is taken care of, and that the atmosphere of the picture is upheld throughout.

"I have experienced no trouble in making changes, and a great many times I use only eight or sixteen bars of a number, and probably that an allegro, and the changes come very fast.

"I use a flash system—a system by which I put out the orchestra lights for a second, first flash as a warning that a change is close, and second flash, segue. I might add here that I have seven men in the orchestra of this house, and five in the rest of the houses.

"A leader who is forced to play and direct must be familiar with the picture, look at it before he attempts to play it, then lay out a program to fit the notes he has made. He must have a very large library of music, and know the style and tempo of every number. Of course this will not come in a day, but with a little indulgence and a great deal of thought it will in time come as a matter of course.

"When a number is in the program that does not fit, it will jar terribly, and after a little, these things will be seen, even while one is putting out a program.

"I want to add that I read, with much pleasure, the articles you write—let the good work continue.

"Very truly yours,

"BERT HOLLOWELL."

The above letter should be of great interest to our readers as it comes from an orchestra leader who has "delivered the goods" in picture playing. Mr. Hollowell is general musical director of the Southern Amusement Company, which controls a chain of picture theatres in the South. Had I not incidentally heard of Mr. Hollowell and his work before, the tone of his letter would convince me that he has made a thorough study of picture playing with a view of getting personal results rather than to accumulate knowledge wherewith to criticize others.

Mr. Hollowell speaks the truth when he says it is no difficult matter to play pictures properly with an orchestra when some prior preparation has been made for doing this. My personal

experiences have taught me that in ninety per cent. of all instances where orchestral music has proven a dismal failure in picture playing, the difficulty was the lack of interest in the work shown by the leader or conductor and not the lack of musical knowledge or the synchronizing of music to pictures.

I want to call my readers' special attention to what Mr. Hollowell says regarding a library of music for the proper playing of pictures. There are two things which are very important in picture playing. The first: That one be endowed with a good bit of "stick-a-tiveness" which, together with some little indulgence, will give birth to a picture intelligence which is very necessary before one can successfully set up a musical program so that it can be played with proper synchronization to picture screen action.

To accomplish this you must not only be familiar with musical theory, such as harmony and counterpoint, but you must be familiar with a very extensive repertoire of music. When you are looking at the picture there must immediately flash on your mind some musical composition with which you are thoroughly familiar as appropriate to playing at such a certain point. These different numbers become a basis from which you should accumulate a large library of music, classing many numbers under the same heading, always using that number with which you are most familiar as a basis and using other similar numbers for creating musical variety.

In all instances the competent and successful orchestral picture theatre leader is one who has a very large and extensive library of music. Therefore, when a musician enters the field of picture music he should know beforehand that unless he is willing to accumulate a library of music and make a thorough study of temperamental music and a never-ceasing musical research he cannot hope to ever be successful. This is proven by the fact that many exhibitors throughout the country make it a habit to spend a certain amount weekly for music. I have consequently often wondered why certain musical publishers should let their musical publications be "hodge-podged" together by a lithographical process which has been far from profitable to them, has cheapened their publications, which tends to rob the composers of royalties, blasphemes the musician who tries to play them, and makes nervous wrecks of the audiences who have to listen to them, when in reality they should have opened a campaign to see that each and every one of their appropriate musical publications for picture playing should have been sold at one hundred cents on the dollar to every picture theatre, which makes music a feature, sending with each number some explanation as to the number's picture value.

There is one truth in music and the picture that the producer, musician and exhibitor should never forget, namely, that the patrons of motion picture theatres demand that they be entertained, not musically mystified, and that the future success of the motion picture theatre depends entirely upon the relaxing qualities of its entertainment. This does not mean that we cannot look forward to great musical results in picture theatres, but we can only hope that such attainments be financially successful when they amuse and entertain.

CINEMA CONCERTS, COMBINATION OF MUSIC AND PICTURES, ARE THE ATTRACTIONS AT ORCHESTRA HALL, CHICAGO

ORCHESTRA HALL, Chicago, opened on Saturday, May 6. Cinema Concerts is the title of the entertainments to be given, which will be a combination of pictures and music. The feature picture selected for the opening week is the Vitagraph drama "The Law Decides." Jenny Dufau of the Chicago Grand Opera Company will be the first week's soloist. Photo-plays, comedy and novelty pictures will form the cinema part of the performance and a full orchestra of Chicago Symphony players under the direction of Arthur Dunham will supply the music.

Soloists of prominence in the musical world are to be heard during the season. The open booking plan will be maintained, as will also a weekly change of program. The admission will be twenty-five cents, fifty cents and seventy-five cents. H. W. Hill is managing directors of the performances, which are given under the general management of Wessels and Voegeli.

MOELLER ORGAN IN LOEW'S COLUMBIA, WASHINGTON, D. C., PLEASED PATRONS

LOEW'S Columbia theatre, Washington, D. C., has installed an organ which has found immediate favor with its patrons. It is a Moeller and Company instrument, of Hagerstown, Md., with two manuals of the duplex system. It is controlled by electric power with the console extended into the orchestra, the pipes being neatly hidden behind the screen. The organ possesses many attachments for making beautiful individual and combined effects, such as the chimes, harp and vox humanus. The strings and reeds are especially artistic in their sub and super effects. The great variety of combinations possible on this instrument makes it especially well adapted to the accompanying of the pictures.

Lawrence Beatus, manager of Loew's Columbia, is to be congratulated on being able to secure the services of Arthur Mayo as organist, for Mr. Mayo is an artist on this instrument and is known from coast to coast as a musician of the highest standard. He is accompanist for the Rubinstein Club of Washington, D. C., the largest women's choral organization south of Philadelphia, and he is associated with other musical societies as well as having a good class of piano and organ pupils.

VIOLIN TRIO CONTEST SCHEDULED FOR RIALTO TO DETERMINE ABILITY OF ORCHESTRA PERSONNEL

THE big symphony orchestra at the Rialto theatre, New York City, has brought about so much discussion along the "Great White Way" that in order to settle a bet as to the ability of the personnel as soloists Managing Director S. L. Rothapfel has arranged to present a novelty in his program by way of a demonstration. It consists of a trio for the violin composed by A. Bachman, a violist of the organization. It will be played by the latter, S. Fiddelman, first concert master, and H. Leavy, second concert master.

Another novelty promised for the near future is a musical description of the European conflict in the form of an international pot pourri arranged by Mr. Rothapfel and Hugo Riesenfeld, director of the Rialto orchestra.

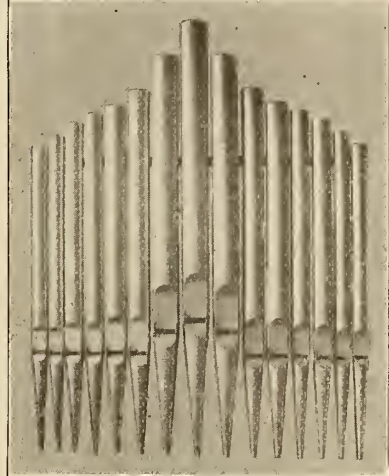
CARR AND SCHAD ADD PALACE, READING, PA., TO THEIR THEATRE CHAIN

CARR AND SCHAD, INC., have purchased the Palace theatre, Reading, Pa., and have added it to their chain of picture houses, which includes the Princess, the Empire, the Victor and a new house now under construction.

The Palace will be thoroughly remodeled, redecorated and enlarged to 1,200 capacity. The theatre has an ideal location, in the heart of the Reading business district, and will be one of the most beautiful in Pennsylvania, it is announced, when the alterations are completed.

The SYMPHONY PLAYER CO.
MOTION PICTURE ORCHESTRA ORGANS

HAVE YOU NOTICED
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They Are Doing Business Which Means "Profit"
THEY ARE INSTALLING
Symphony Motion Picture Orchestras
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Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello 25 cents each Set
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Piano Solo and Accom. . 10 cents each Set
Extra Parts 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

Kimballs in Baltimore

Co-incident with the publication of this advertisement, the Kimball Orchestral Organ, with Echo, will have been opened in the MT. ROYAL THEATRE, West North Avenue, Baltimore.

A second Kimball Orchestral Organ, with Echo, will be opened one week later in the new LINDEN THEATRE, also in West North Avenue, and under the same management as the successful Mt. Royal. These theatres are owned by the Fox Brothers, of whom Mr. Myer Fox is the active spirit in their theatre enterprises.

W. W. KIMBALL CO. CHICAGO
Established 1857
Eastern Office, 507 Fifth Avenue, New York

Are You "Looking In On Us" this week?

MUSIC PLOT FOR "THE GIRL WITH THE GREEN EYES"

Pathe Gold Rooster

By ERNST LUZ

Projection Time, 68 Minutes.

PART 1

Description of Music.

Number Suggested.

Cue to Stop Number.

- 1. Short Andte. Intro. & Waltz XX....."Athene" (Shapiro-Bernstein)....."Many are the wrecks of human souls," etc.
- 2. Desc. (Path.) XX....."L'Erniere" (W. Jacobs)....."At the Club." (Quick.)
- 3. Inter. (Light Desc.) X....."Annette" (J. Church & Co.).....After telephoning scenes.
- 4. Desc. Hy-Path.) XX....."Spring Dreams" (Leo Feist).....
- 5. Desc. (Path.) X....."Dawn of Love" (C. Fischer).....Connects 1 and 2.

PART 2

- 6. Waltz (Leg.) XX....."Phyllis" (Jos. W. Stern & Co.).....Elsie kneels at bed of child.
- 7. Desc. (Hy-Rom.) XX....."Twilight" (Chappell & Co.)....."I don't know much about them," etc.
- 8. Short Hy-Mysterioso X....."A. B. C. Dramatic Set No. 15"—C3....."Green eyes," etc.
- 9. Path. Intro. & Waltz XX....."Witches Whirl" (E. T. Paull)....."A loving cup," etc.

PART 3

- 10. Inter. (Light Desc.) X....."Starlight" (Chappell & Co.)....."Suspensions will not be lulled."
- 11. Desc. (Path.) XXX....."Lilacs" (Leo Feist).....Mrs. Travers gets out of Automobile.
- 12. Russian 2/4 Dance X.....(E. Ascher).....Dining room scene.
- 13. Inter-Trot XX....."A. B. C. Dramatic Set No. 15"—A1.....Russian dancers run off screen, third scene.
- 14. Desc. (Path.) X....."Evensong" (Chappell & Co.).....Dancing couples return to table.
- 15. Hy-Dr.-Desc. X....."A. B. C. Dramatic Set No. 15"—C3....."Travers plays Othello." (Quick.)
- 16. Inter-Trot X....."A. B. C. Dramatic Set No. 15"—A1.....Theatre curtain down.

PART 4

- 17. Light Ballet Waltz X....."Copelia" (C. Fischer)....."Oh, Yes," etc.
- 18. Hy-Dr. Andte. X....."A. B. C. Dramatic Set No. 15"—E5....."The following day."
- 19. Hurry-Agitato X....."A. B. C. Dramatic Set No. 15"—D4....."So you were trying to fool me."
- 20. Dr. Path. X....."Wings of Love" (M. Witmark).....After servants enter room where struggle.
- 21. Inter. (Light Desc.) XX....."Rendez Vous" (T. B. Harms)....."The next day at the club," etc.
- 22. Desc. (Hy-Path.) XX....."Tale of Two Hearts" (M. Witmark).....Telephoning scenes.

PART 5

- 23. Agitato (Open P.) XX....."A. B. C. Dramatic Set No. 6"—B2....."What do you mean by," etc.
- 24. Desc. (Hy-Path.) XXX....."Romance of a Rose" (W. Jacobs)....."Don't shoot Edward," etc.
- 25. Desc. (Plaintive) XXX....."Longing" (M. Witmark)....."There is no danger," etc.
- 26. Waltz Lento (Leg.) X....."Druid's Prayer" (Jos. W. Stern & Co.).....To end.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000-foot of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 3 and 21 telephone bell imitations can be appropriately used. All other effects are superfluous and cannot assist the picture.

Music Notes:—This picture affords excellent opportunities for a program of musical contrast, which makes possible the better musical illustration of pathos. No. 1 should be a concert waltz with a short andante introduction. Nos. 2, 4, 5, 7, 11, 14, 22 and 24 are all slow numbers and indicate the points where pathetic appeals should be obtained. Nos. 3, 10 and 21 are all light 4/4 movements, commonly known as intermezzos. No. 6 must be a waltz played legato. No. 9 must be a concert waltz with a slow introduction having a pathetic appeal. No. 12 must be a very lively 2/4 Russian dance. Many of these are published by E. Ascher, 1155 Broadway, New York City. Nos. 13 and 16 are 2/4 Trots as are used for dancing. Do not use popular song numbers. No. 17 should be a very light waltz, commonly used for ballet dancing. No. 25 should be a very slow number in minor key, having a positive plaintive appeal. No. 26 a slow waltz lento movement, played legato and in major key.

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THE BARTOLA ORCHESTRA

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THE STERN MANUFACTURING CO., INC., Philadelphia, Pa.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

"Personal Equation" Counts in Playing for the Pictures

Ninety Per Cent of Results Accomplished in Musical Accompaniment to the Films, Either Manually or Orchestrally, Must Be Accredited to the Man in Front of the Screen—The Best Man for Picture Playing Knows Something of Requirements for Opera, Concert, Vaudeville and Dance

AFTER all is said and done ninety per cent of all and any results accomplished in playing to pictures, either manually or orchestraly, must be accredited to the man in front of the screen.

To give the player or conductor an opportunity to do his best it is only fair that we should give him every possible help without trying to overshadow his own personal genius.

The first and most important in picture playing is that the player or musical director should be familiar with the music he is going to play. Synchronizing music to pictures is in itself a simple matter and unless the musician is well acquainted with the music he is going to play the synchronization or the music must suffer. This is not difficult to understand and any exhibitor desiring to waste some time on the matter will have no difficulty in proving that the above is a fact.

Each musician has his own ideas as to how a picture should be played, nevertheless whatever his ideas may be the desired temperament by the producer, remains the same.

When the director takes special pains to have his characters register sympathy, remorse or other pathos on the screen no intelligent man would allow himself to say the music should under any circumstances be allowed to register hilarity or frivolity. The above is a fact which should be solidly embedded in the minds of everyone directly interested in the future of the Motion Picture theatre.

Help from Temperamental Analysis

The only help that we can give the competent and intelligent musician who is enthusiastic in picture theatre work is a temperamental analysis of the music necessary to the picture, together with a temperamental analysis of the action on the picture screen. When the competent musician has these two factors, synchronization is a simple matter.

The above facts are a few of the thousand occurring to me in my picture theatre career which have convinced me that the only possible method for getting the best possible as well as greatly varied results in picture playing will be found in music plots set up in a fashion, giving the picture musician every possible latitude to exercise his originality and musical genius.

The musical plots outlined by me, appearing in this department, are often hurriedly set up, nevertheless I am always positive that the musical as well as the screen analysis is correct.

The original intent of these plots was to set the picture musician to thinking, thereby creating an agitation of wits and intellect, having as its purpose a creation of a method whereby the better music in the motion picture theatre can be more easily accomplished.

In these plots the first and last lines, namely, description of music and cue to stop number, are the only factors required by the intelligent picture musician. In my own work the numbers suggested are set in one month after I have seen the picture.

The number suggested in my plots are therefore simply to help those enthusiastic for obtaining and maintaining an excellent repertoire of picture theatre music. The numbers suggested in my plots are always numbers that I have personally played and

know that they can be used in picture playing not only at the points where I suggest them but at a thousand other points to good advantage. I might explain a hundred ways of playing these plots but still your own way is the best if you do it well. A few points are, however, highly essential and should be worked out.

First Is the Method of Seque

The first is your method of seque. The fact that you are synchronizing or playing to pictures is entirely lost to the audience unless your seques are direct and cover several numbers and equivalent picture incidents. Making clean seques seems difficult at first, nevertheless, with proper application on the part of the musician it becomes as simple as playing the scale of C.

In the musical profession the musicians are classified as being capable for certain callings, namely, opera, concert, vaudeville, dance. It is necessary now that we add to this classification "Pictures," remembering that when we add Pictures to this classification that to be competent the musician must be more or less acquainted with all of the first forementioned qualifications. This fact is going to make the picture theatre the most profitable to the capable musician in the future.

It may be true that this occupation may require more of his time than he has previously given to the profession, nevertheless, even that will be to his personal benefit. The only important thing in making seques is that the director has full and flexible control of the man under him.

The second important factor is the playing of the music. To play good music well and synchronize with the screen, care should be taken that the numbers selected are of such a nature that they will allow for temperamental screen changes without making it impossible to give a good musical interpretation.

In playing numbers printed signatures should not be noticed to any great extent, always allowing the screen action to suggest their crescendos, diminuendos, pianissimos, fortissimos, menomossos and accelerandos.

The proof of the above is only possible to those who are enthusiastic in the work and willing to make a personal study of picture theatre requirements. The music plot is nothing more than an assistance for making a prior preparation for playing the picture. The final results are at the mercy of the musician or orchestra leader. Every effort should consequently be made by the exhibitor to interest capable musicians and when doing so explain that he is not only seeking musical results but picture theatre results.

By continually keeping this fact before the minds of his musicians and leader he will soon note that he is agitating something which can only revert to his own personal profit. The only present drawback to picture theatre music is that there are not enough capable men in the business who realize the importance of making picture theatre music a separate and important study.

THE MAY INDEX OF REVIEWS WILL APPEAR NEXT
WEEK

Music Chart for "Sudden Riches," World Film

Six Reels

By ERNST LUZ

Projection Time, 78 Minutes

PART 1

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (T. Rom.)	"Evensong" (Chappell & Co.)	After "Congratulate me, etc."
2. Agitato	"A. B. C. Dramatic Set No. 3"—A1	End of brothers fight, or "Two years later."
3. H. Dr. Andante	(Jos. W. Stern & Co.) —B2	"Thirty years later, etc."
4. Cuckoo Clock Imitation		End of clock dial scene.
5. Inter. (L. Desc.)	"Shades of Night" (Jos. W. Stern & Co.)	Wife seated at couch at window after men drink toast.
6. Cuckoo Clock Imitation		End of clock dial scene.
7. Waltz (Len.)	"Druid's Prayer" (Jos. W. Stern & Co.)	"The next evening."
8. Desc. (H. Rom.)	"Tulips & Pansies" (W. Jacobs)	Connects 1 and 2.

PART 2

9. Waltz (Len. Vy. Leg.)	"Charme D'Amour" (M. Witmark)	"The spider and the fly." After adventuress reports her failure to Abner.
10. Desc. (H. Path.)	"Three Songs Eliand" (G. Schirmer)	Connects 2 and 3.

PART 3

11. Inter. (L.)	"Bim Bims" (Boston Music Co.)	"The birthday dinner." Child upsets tea at afternoon tea table.
12. Rom. Int. & Waltz	"Wedding Dance" (Jos. W. Stern & Co.)	"Mrs. Crewe will not be home to dinner tonight."
13. Desc. (Rom.)	"Salut D'Amour" by Elgar	"A millionaire soon makes new friends, etc."
14. Slow Song Chorus		Girl stops singing at table.
15. Medley trot	"A. B. C. Dramatic Set No. 15"—A1	Connects 3 and 4.

PART 4

16. Waltz (Leg.)	(Jos. W. Stern & Co.) —B2	"Time passes quickly, etc." After husband at actress's home.
17. Inter trot (P. at child's bedroom)		—A1 Dancers stop dancing.
18. Desc. (H. Rom.)	"Yesterlove" (G. Schirmer)	"The possession of wealth, etc."
19. Inter. (L. Desc.)	"Roguish Eyes" (W. Jacobs)	Child at mirror putting on necklace.
20. Desc. (H. Rom.)	"Longing" (G. Schirmer)	Connects 4 and 5.

PART 5

21. Path. Intro. & Waltz	"Witches Whirl" (E. T. Paull)	"The next morning." "The turning of the tide."
22. Desc. (H.)	"Autumn" Tschaiakowski	Connects 5 and 6.

PART 6

23. Desc. (H. Path.)	"Melodie" by Kretschmer (C. Fischer)	"Morn comes at last."
24. Desc. (Path.)	"Traumerel" by Schumann	"Mr. Katchem to see you, sir."
25. Waltz (Leg.)	"La Confession" (Jos. W. Stern & Co.)	To end.

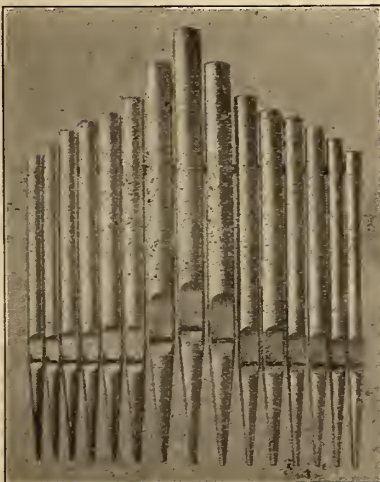
Note:—This picture affords excellent musical effect opportunities. Care should be taken to select lengthy numbers for reels two, five and six. Nos. 4 and 6 are very effective cuckoo clock imitations. Both of them can be made without music, giving a better opportunity for a clean segue.

No. 1 should be a legato theme of romantic appeal. Nos. 5, 11 and 19 should be light descriptive intermezzos. Numbers in 4/4 tempo preferred. Nos. 7, 9, 16 and 25 must all be slow waltzes having a sustained theme and played legato. Nos. 8, 10, 18, 20 and 23 must all be

slow legato numbers having a positive pathetic or romantic appeal, with slight dramatic effect.

Nos. 13 and 24 must be slow melodious numbers with pathetic or romantic appeal. Select quiet numbers such as have no dramatic effect. No. 22 must be a decidedly slow dramatic number. Nos. 12 and 21 must be concert waltzes with slow melodious introductions. No. 15 and 17 must be trots such as are used for dancing. No. 14—the chorus of some popular ballad. Nos. 2 and 3 are short melodramatic numbers.

The last two and one-half reels of the picture are very appropriate for the organ.



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PICTURE THEATRES FACTORS IN CULTIVATION OF NATIONAL APPRECIATION OF BEST IN MUSIC

It would not be surprising if, after the years of up-hill struggle, with its slowly appearing effects and discouraging results, by artists and teachers to inculcate in the American people a taste and a desire for better music, the development of motion picture theatre music should achieve more in the cultivation of a national appreciation of the higher creations of this art than have the music missionaries themselves. The photo-play house has achieved wonders in other directions. Why should it not in this? Custom has determined that there must be music with the picture and keen competition has caused a rapid improvement of the musical program. In the Strand in New York, to mention only one motion picture house as an example, there is a fine symphony orchestra, a remarkable organ and eminent solo artists.

Of course, most film theatres have not approached very close to the musical standard of the Strand, but the majority of them have advanced in this respect, and occasionally, at scattered points in the country, a new photo-play house is projected on a high plane that undertakes to make superior music one of the chief features of its entertainment. An instance is the elaborately planned \$250,000 Piccadilly Photo-play theater that is building in Rochester, N. Y. One of the first important steps taken by Director-Manager W. H. Seely, a veteran motion picture man, in materializing the entertainment policy of this theater, was to engage Susan Tompkins, a Rochester violinist, to organize and direct a symphony orchestra of sixteen pieces. Miss Tompkins's career has been eminently successful, as the praise of reputable critics has attested. After study under Professor Grant Egbert of the Ithaca Conservatory of Music and Professors Sevcik and Suchy of the famous Prague Conservatory, she entered the concert field in this country and won marked success. She was soon enlisted by Sousa as a soloist with his famous band, and achieved no little popularity with that organization for several seasons. During its long engagement as one of the chief musical features of the Panama-Pacific Exposition, her violin performances won conspicuous favor. As the Piccadilly is modeled after the Strand, musically and accoustically as well as otherwise, Miss Tompkins is now in New York, studying the Strand orchestra to get into the full spirit and acquire a special understanding of her new work. With a wonderful new pipe organ embodying very recent improvements to vary the offerings, Director-Manager Seely is confident that its musical forces will give the Piccadilly much distinction in the motion picture world. The course of the theatre in this respect will certainly be well worth watching.

WATCH NEXT WEEK'S ISSUE OF THE MOTION PICTURE NEWS FOR THE MAY INDEX OF REVIEWS

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Music for Picture Playing. 12 Sets now ready.

Set 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fight.

Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.

Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath

Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.

Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.

Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orb. including Organ and Cello 25 cents each Set Full Orb. 35 cents each Set Piano Solo and Accom. . . 10 cents each Set Extra Parts 5 cents each part

PHOTO PLAY MUSIC CO., Publishers, New York Theatre, 1530 Broadway, New York City

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A Picture Without Music Is Almost Like Soup Without Salt

(Continued on page 3450)

But it is recognized that such elaborate musical accompaniment and atmosphere creation as developed by the larger theatres of the country is not always practical for the average theatre manager and he must look about him for some other means of accomplishing a similar result at an expense much more in proportion to his receipts and the possibilities of his theatre.

It has been into this field that the "Fotoplayer" and kindred musical inventions have stepped and have solved for the average exhibitor the problem of synchronizing sound and vision at an expense proportionate with his receipts.

Mention is made of the "Fotoplayer" as being one of the most practical of this type of instrument for the average exhibitor in that it gives him perfect synchronization of sound and vision at minimum cost and at the same time affording a high type of music through its self-player attachments, which reproduce the execution of the world's greatest masters under the control of the operator in accord with the film on the screen. So perfected have these instruments become that in the smaller theatres—and by smaller theatre the average house of 1,000 seats and upwards is referred to—with an admission price of ten or fifteen cents, the orchestras are being entirely replaced or augmented by them with an increase of efficiency that has proven good advertising.

But the basic principle is that of adequate musical atmosphere and a judicious use of "effects" either operated independently or in conjunction with such an instrument as above mentioned, created for the photoplays. To-day this is becoming as essential a factor in motion picture presentation as the films themselves and their careful selections.

How Small Theatre Met Competition

It is the wide-awake exhibitor who is realizing this truth and is applying it to his business. Only recently an instance illustrative of this fact came to the attention of the writer. On upper Broadway in New York City is an average type small theatre of the better class. With everything in its favor in respect to location, but confronted with heavy opposition both in motion pictures and in vaudeville, this house began to lose. Only a little, it is true, but receipts fell off, while at the same time expenses increased.

Naturally the management cast about for the solution of the problem. The house is a comparatively new one; the lobby and display advertising about the theatre was good; the selection of films was good. But it seemed that pictures had lost a little of their attractiveness as presented in the old way. The music had consisted of the usual orchestral accompaniment, with a small orchestra and a piano relieving while the musicians rested. After a careful analysis of the situation the management became impressed with the fact that all was not being got out of the pictures that could be obtained, and turned to his music to supply the deficiency. The small orchestra with its limitations and restrictions, failed to rise to meet the situation, and a "Fotoplayer" was installed as an experiment.

The suiting of the music to the varying moods of the picture had its effect. The pictures instead of being merely visual repro-

ductions seemed to actually come to life and one almost seemed to hear the characters talk. It is a fact, and in demonstration thereof the books of the theatre were disclosed, that an almost immediate increase in business was noted, while the other theatres providing merely musical accompaniment for their pictures plodded along in the same only way.

The above is merely cited as an illustration of the value of music to the picture theatre and the importance of music as an advertising asset. The exhibitor whose music is good and who advertises his music judiciously but with proportionate thought to its importance cannot be very far off the right track.

The old showman was pretty nearly right when he said "Anything that will bring the patrons to your theatre is good advertising," and music as an advertising asset holds an important place in the careful management of a moving picture theatre.

Editor's Note:—Many of the points made by Mr. Holway are well taken and should be of interest to our readers. As he says, the music of the present photoplay theatre is an important factor. It is the one equipment in the photoplay theatre that does not require exploitation. When properly maintained and conducted, music is its own advertiser. The capable and up-to-date manager has long realized that when he has first-class music in his theatre he can safely exploit any other feature of the business, knowing that should this advertising bring him a greater periodical capacity, he is certain that his music will make permanent patrons of a certain per cent of those that are attracted by clever advertising.

Those who follow Mr. Rothapel's managerial methods closely appreciate him as a master mind for accomplishing the above in a most artistic and refined manner. Hence his certain success.

Personally, I feel that the photoplay theatre beckons to that which is the very best in music, and I look forward to the time when it will be the most lucrative occupation for those of the musical profession.

Mr. Holway is surely right when he says that music will attract business for the photoplay theatre. It does more—it makes permanent patrons of transients and is the one and only foundation known to build up business slowly but surely, week after week, when properly conducted.

BUSCH ORDERS MINUSA GOLD FIBRE SCREEN FOR HIS PRIVATE THEATRE

WHEN Aug. Busch of the Anheuser-Busch Brewing Company saw some of his films projected on a Minusa Gold Fibre in the private demonstration parlor of Eugene Taylor, commercial photographer of St. Louis, he immediately decided that one of the Minusa Gold Fibre Screens was quite essential to the proper presentation of his films.

Consequently, he has placed an order with the Minusa Cine Company for a screen for his own theatre on his beautiful country estate. Mr. Busch's home contains some historical spots it having been the home of former President U. S. Grant. The log cabin, which was built before the Civil War, and other relics are still carefully preserved.

A Picture Without Music Is Almost Like Soup Without Salt

Motion Pictures Have Lost Their Novelty as Animated Photographic Records and While Appeal Lies in Attractiveness of Subjects, Excellence of Production, Staging and Importance of Cast, the Best Music, Competently Rendered, Must Be Part of Program Expected to Bring Public Back Again

By B. A. Holway

“**A**NYTHING that will bring patrons to your theatre is good advertising. It makes little difference what it is, nor does it altogether matter how you exploit it. If it brings business, it is good advertising.”

This statement, made to the writer by a veteran showman of more than forty years' practical experience in the theatrical industry, emphasizes the fundamental feature of good showmanship.

The main thought of every showman, as it is indeed, in a somewhat similar way, the thought of every business man, is always to attract the public to his theatre. To that end he carefully arranges his program if he is a moving picture manager or a vaudeville man, or keeps his eyes open for the successful plays if he is running a "legit" house. Anything that will bring the people to his theatre is good advertising.

Music has always played a more or less prominent part in theatrical operation and has rightly become an indispensable feature. Its advertising value in the average theatre (and in speaking of music in this sense it may be well to be specific and state that the accompanying music of the house musicians is meant), has perhaps lost its force through the fact that it has become an indispensable feature and is therefore accepted as a matter of course, and not as anything unusual.

But in the moving picture field an altogether different situation has arisen. The ordinary musical accompaniment found in the average moving picture theatre is still in the stage above referred to—considered an indispensable feature and accepted as a matter of course. But among the larger and more progressive theatres of the country, the theatres that are following closely the trend of public opinion and the development of the fourth largest industry in this country, music is assuming more significant proportions and becoming an important factor and hence an advertising asset.

For it is becoming to be realized that moving pictures have lost their novelty as animated photographic records and, while their appeal now lies in the attractiveness of subject and the excellence of production, staging and importance of the cast, the time is not far distant when the public, ever fickle and ever seeking something new, will turn toward the entertainment that offers something different.

Auditory Appeal Next Step

Inasmuch as the appeal to the eye alone is losing some of its force, it is only logical that the next development should be along the lines of auditory appeal. It is recognized that for the present at least the synchronization of sound and screen action is impracticable in so far as it is applied to the effort to reproduce through some medium the spoken words of the actors. Therefore it must be to the musical accompaniment that attention is next turned.

No one realizes this more fully than that master mind of the moving picture world, S. L. Rothapfel, the man who has done more probably than anyone else to set the pace in motion picture exhibition and who has, by force of example and the daring of his convictions, established a new vogue in the presentation of the picture play.

Just as he elaborated and perfected the stage settings surrounding the screen and introduced this phase of cinematographic presentation, so did he develop the musical atmosphere and surrounded the productions exhibited under his direction with elaborate musical accompaniment

The result was inevitable. Patrons were at first attracted by the beauty of his theatre, the splendid projection of his films, but went out talking, not about either of these two nor the pictures themselves, but about the music. Little by little the reputation of the music at the Strand Theatre, in New York, became nation-wide. To speak of the Strand was synonymous with speaking of good music. People from far and near went to the Strand to hear the music and incidentally to see the photoplays presented. The advertising value of music so firmly established by the Strand forced itself to the attention of other large theatrical managers, with the consequence that music became an elaborate feature of their presentations.

But in many instances the basic principles of the Strand music were completely overlooked. For it was not the large orchestra and beautifully toned organ that created the impression in its entirety, but rather the perfect blending and synchronization of music and the pictures. The musical programs were laid out to suit the photoplay and to meet its varying moods. Yet always was it subdued and "under" the picture itself, accompanying it but never rising above or dominating.

In the furtherance of his music as an advertising asset, Mr. Rothapfel introduced specialty numbers, procuring noted singers and musicians who appeared in concert programs between the film presentations. But it would be a mistake to confuse the music for the pictures with musical interpolations of the program, which, after all, were but incidental and in no wise peculiar to a motion picture theatre.

Pains Taken by Rothapfel

In his efforts to obtain the right musical atmosphere for his picture programs, it is said of Mr. Rothapfel that having in one of the big feature films of the day a scene calling for music by a country band, he worked for several days before the opening with his orchestra striving to get the effect that he desired, and failing in that, went out into the street and engaged for the entire week the film was shown a "German" band, marching them back and forth behind the screen during that one scene in the picture. The result was an effect obtainable in no other way and again he had demonstrated the efficacy of synchronizing sound and vision.

Illustrative of other phases of musical atmosphere created for the picture, the writer recalls the presentation of a celebrated film production in which the heroine was shown in the first part of the picture preparing to leave this country for Scotland. Risking the breaking of the continuity of the story, the exhibitor stopped the picture for the space of a moment or two, while in the distance and coming nearer the audience heard the strains of a bagpipe, followed by a quartette of male voices singing "Loch Lomond." With consummate artistry the stage manager dimmed his lights as the voices seemed to diminish in the distance, and before the singers had concluded the song the picture was again on the screen, showing the heroine in Scotland. By a clever method of presentation the spectator had been transported from America to Scotland without there having been any awkward pause or sudden change in locale.

Such little stunts as this have proven good advertising in that they have the effect of causing verbal comment and sending the spectator out talking about the whole program and creating a desire to see and hear what next may be done.

(Continued on page 3462)

GIVE A LITTLE THOUGHT TO YOUR REPRESENTATION IN THE STUDIO DIRECTORY THIS YEAR. SEPTEMBER 9 IS THE DATE

"A Son of the Immortals"

Bluebird

By ERNST LUZ

Projection Time, 68 Minutes

Description of Music

Number Suggested

Cue to Stop Number

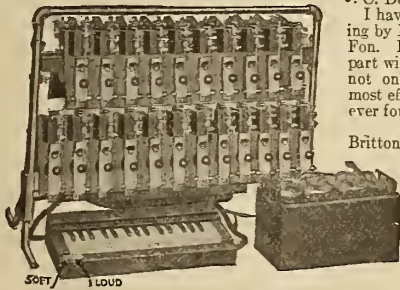
- | | | |
|-----------------------------|---|---|
| 1. Inter. (L. Desc.)..... | "Marcelle" (E. Schuberth)..... | "General Paul Stammhoff, etc." |
| 2. Desc. (H. Regal)..... | "Three Songs Eliland" (G. Schirmer)..... | Bomb explosion in street. |
| 3. H. Intro. and Waltz..... | "Venus on Earth" (Jos. W. Stern)..... | Connects Parts 1 and 2. |
| 4. Desc. (S. H. Rom.)..... | "Romance," Karganoff (G. Schirmer)..... | After Prince and American girl off. Anarchist in Art Gallery. |
| 5. Desc. (Rom.)..... | "Inspiration" (G. Schirmer)..... | "Two days later." |
| 6. Inter. (Semi-Reg.)..... | "Wedding of the Rose" (C. Fischer)..... | Connects Parts 2 and 3. |
| 7. Sh. Waltz..... | "Sweethearts" (G. Schirmer & Co.)..... | "The New King's first duty." |
| 8. Regal March..... | "March aux Flambeaux" (C. Fischer)..... | "The Coronation." |
| 9. Desc. (H. Rom.)..... | "Melodie" by Friml (G. Schirmer)..... | New King on throne. |
| 10. Inter. (Hurr.)..... | "Dog Train" (M. Witmark)..... | "The first horse, etc." |
| 11. Dr. Andante..... | "A. B. C. Dramatic Set No. 4"—B2 (Jos. W. Stern & Co.)..... | Bridge blows up. |
| 12. Tarantelle..... | "Pantomime Clown" (C. Fischer)..... | "After the day's work, etc." |
| 13. Desc. (Rom.)..... | "Daisies" (M. Witmark)..... | "He becomes more popular every day, etc." Connects Parts 3 and 4. |
| 14. Waltz (Len. Leg.)..... | "Le Poeme" (Jos. W. Stern & Co.)..... | "Don't Worry, etc." |
| 15. Inter. (L. For.)..... | "Pittoresque" (G. Schirmer)..... | After "You fool, I am his father." |
| 16. Desc. (H.)..... | "Longing" (G. Schirmer)..... | "You go to the Cathedral, etc." |
| 17. Overture (Allo.)..... | "Il Guarany" (G. Schirmer)..... | Connects Parts 4 and 5. |
| 18. Galop..... | "Etincelles" (Cimdy-Bettoney & Co.)..... | "The next day." |
| 19. Waltz (Len. Leg.)..... | "Idalia" (E. Schuberth & Co.)..... | After King enters room where are father and Stammhoff. |
| 20. Desc. (Rom.)..... | "Told at Twilight" (Boston Music Co.)..... | "The puppy called me a cur." |
| 21. Waltz..... | "Love's Kiss" (J. Remick)..... | To end. |

Notes:—This picture, while telling a beautiful little romance, is surrounded with a great deal of action by royalties, having to do with a Kingdom of Kosonovia. Care should be taken that the numbers selected are of a more classic order, remembering that the regal tone should be maintained as much as possible without making the musical program impossible.

Nos. 1 and 6 should be light 4/4 intermezzo numbers. No. 2 should be a 4/4 number of heavy regal effect. It does not necessarily need to be a march. No. 3 should be a concert waltz with a slow introduction. Nos. 4 and 5 should be slow numbers of a strictly melodious and romantic appeal. No. 7 a short waltz move-

ment. No. 8 a 4/4 march of positive regal tone. No. 9 must be a slow number of a very serious romantic appeal. No. 10 must be a 2/4 intermezzo which can be hurried according to action on screen. No. 12 should be a tarantella. It dare not be played too fast. Nos. 13 and 14 must be slightly different numbers maintaining a romantic appeal. No. 15 should be a 2/4 intermezzo of light foreign effect. No. 16 should be a slow legato number having a positive dramatic effect. No. 17 should be an allegro number of an overture followed by No. 18, a galop, to carry the action until the stop cue. Nos. 19 and 20 are the same as 13 and 14, reversed temperamentally. No. 21 a short light waltz.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

No Set Method in Picture Playing, is View of Rogers

Organist of Luna Theatre, La Fayette, Ind., Who in Seven Years' Experience Playing for the Pictures Has Tried Various Plans, Declares There Are No Set Rules for Directors and Leaders to Follow at All Times—There Are Moments When Best Results Can Be Obtained by Improvising, He Thinks

I HAVE been reading with interest the articles on music for the pictures, that have been appearing in MOTION PICTURE NEWS. I have been playing pictures for the past seven years, and have been confronted many times with puzzling situations that come to leaders of picture music only.

I have made a study of picture playing, and have tried various methods in doing so, and I find that there is no set method, nor any set rules that a director or leader can follow at all times.

I do not say that orchestra music is not successful for accompanying pictures, but I do say that it takes an orchestra of thorough musicians who understand harmony, and counter-point harmony, and have a fair knowledge of theory. Because there are times when the best results can be obtained by improvising; I find this most successful when the leader or director is either playing organ or piano.

When I am directing an orchestra in a picture house, I arrange to see the picture myself in advance, say in the morning, and then I select my numbers and arrange them on each musician's rack, as I want them to be played. Understand me, according to the different theme and situations as I have interpreted them. I may use one or a part of one of Chopin's "Nocturnes" or a part of one of Mendelssohn's songs without words—for example, "Consolation," Op-30 No. 3.

When I use a number of this type, I try to arrange it to be played at some time when it will fit the situation, and will not have to be improvised upon or cut short at any time. If at any time I feel that I should change the theme of music I first consider whether I can increase the tempo, or decrease the tempo, make the passage *cresc.* or *dim.* and get the desired effect; if I do not think it will fit the scene I then hit a high note on the piano or organ, whichever it may be, then decrease the tempo, and diminish in volume until very *ppp.* When I think I am soft enough I improvise the music to fit the scene in a relative key to the one we had previously been playing in, starting in very *ppp.* then gradually increasing in tempo and volume as the scene demands. When I think the action will permit, I quit improvising in the same manner as I began it and modulate into the key of the number we were playing previously and so on through the picture.

Another thing I would like to state is this, I never allow my music to rise above the action of the picture, because I feel that it would detract the attention of the audience and the picture would not get all the credit that was due it.

Runs Tone Themes Through Pictures

Of course I run nice little tone themes through the picture, but I am always sure that it fits the picture, then the audience gets the benefit of the numbers you render, and they carry them with the scenes as they are portrayed upon the screen.

If I want to feature a brilliant overture, I do it between shows when it will not detract from the picture and when the picture will not take the mind of the audience from the overture, or selection that is being rendered at that time.

I feel that the picture comes first for the approval of the au-

dience. Then if you have anything to feature, do it in its place. I believe that if these ideas would be followed more closely that the box office receipts would increase universally, and success for the manager you are working for means success for you.

I am playing a large Seeburg one man orchestrian at present and I follow the same ideas in organ playing that I do in directing an orchestra. The instrument I am playing at the present time is a wonderful aid to any theatre, and with an organist who will put in a small amount of time each day, learning different combinations and the best places to use them will bring business to any theatre if the instrument is in accordance with the size of the theatre carefully operated. No one man instrument can be successfully used if not rehearsed upon, so the best that is in it can be gotten out.

Of course a great deal depends upon the ability to execute correctly and maintain an organ touch and not a staccato touch of the piano. Now I do not know it all by any means, and I am only stating my ideas and experience.

In conclusion I wish to bring in one more very important item. Some shallow managers do not want religious music played for pictures, but to my mind they are very narrow minded individuals. Why? Because if a scene that demands sacred music was not essential it would not be in a picture and if the theatre is good enough for the scene, why not the music? What is sweeter than a scene of a gray headed mother about to pass away with her loved ones around her and you hear the soft strains of "Some Day the Silver Thread Will Break" coming out of the hidden pit? Just recently I had the chance to use "Abide With Me" piano solo, with flute obligato, there was not a dry eye inside the house. I touched some that would never go inside a church. If we can reach people in that way, doesn't it pay to use sacred music now and then when it fits the scene? Does it not elevate the picture theatre in the eyes of the knockers.

EDITOR'S NOTE: I very much appreciated the above letter on account of the frank manner in which the writer expresses his methods for playing pictures and ideas for selecting music. Letters of this kind create a line of healthful thought which ultimately is the means whereby we hope to form a central point to which the many diversified opinions will lead.

With the writer's consent, I want to make a few suggestions which I would not have him misconstrue as being adverse criticism.

The very fact that there are so many different methods for playing pictures and that the musician allows himself to believe there is no possible set method is the best proof that "music and the picture" lacks the proper co-operation among those who should be the most interested in it. When the musicians are both equally capable, it is difficult to believe that one can and the other can't and I am sure, after proper observation is made, that the correct answer will be found in the fact that the one will and the other won't.

The time is not far off when there will be few set methods

and they will be followed by picture players who desire to continue in the work. There has been an idea among pianists and modern-taught organists who have attained to a certain extent the genius of improvisation that they are natural-born harmonists or musical theorists. This is erroneous, for in most instances I have found this advanced ability to be the result of either a better memory or more trained ear for music and seldom the result of an over abundant amount of knowledge of harmony.

It is only necessary that the musician thoroughly understands his instrument and knows how to perform on it to be successful in the musical profession and do whatever line of work in music may be required of them. There is absolutely no limit to the knowledge of music that a leader can have or should have.

"Leader" Sometimes Means a Musician Is Behind

Twenty years ago the name of leader implied that the one entitled to such a title must be proficient in all branches of music. Consequently he was usually a harmony student. Today I am sorry to say that in many musical organizations the leader is the least competent musician in the organization. As in many other businesses, it has come to pass, even in music, that a "pull" as it is termed in politics, has had more weight in obtaining and retaining positions than ability. This has been a sad blight upon the musical profession and my personal endeavors shall always be given to eradicate it.

Through a misconception of musical facts, and the exploitation of motion pictures in the past, music has been made too little of and the musician has consequently suffered by the belittling of his profession. Music is nevertheless coming back to its own and while there are still many musicians blaming the pictures for their professional deterioration, they will have more to be thankful for when music and the picture eventually rises to its zenith.

After the few points in the beginning of your communication, I thoroughly agree with you, and might say that you are calling the manager out of his name, when, as you say, he objects to the playing of religious music when it is played properly and at the proper time, for he is really not a manager and certainly not an adept pupil in the field of theatrical make-believe.

I shall always be glad to hear from Mr. Rogers and thank him for his interest in this department of MOTION PICTURE NEWS.

**PURCHASE OF INSTRUMENTS IN LONE STAR STATE SHOWS EXHIBITORS DO NOT BELIEVE IN "STARRING PICTURES ALONE" WITH-
OUT MUSIC**

JULIUS LEVY, Brady, Texas, has purchased a U Wurlitzer for his new theatre. This instrument is equipped with the Duplex Roll system, which permits the operator in the machine booth to change the music instantly from rag or popular refrains to deep, classical music, to fit the picture.

Another exhibitor to better his music is W. R. Fairman, Bryan, Texas, one of the oldest exhibitors in the state. He bought one of the Style U, Wurlitzers, some days ago.

The Western Automatic Music Company, of Dallas, recently made sales to the following exhibitors: V. J. Grunder, Cuero, Texas, who bought a Style O Wurlitzer Orchestra Organ; Sam Hefley, Cameron, Texas, who bought the first automatic instrument for a picture house in Texas, a specially built Style K Wurlitzer; L. B. Green, Rotan, Texas, who purchased a big automatic Wurlitzer. The Garden, managed by L. B. Crute, Jefferson, Texas, and the Elk, managed by F. A. McConicho, Marshall, Texas, also purchased Wurlitzer orchestra-organs from the Western.

MACBETH RESIGNS FROM WESTERN AUTOMATIC, DALLAS, AND JOINS THE UNITED

W. MACBETH, secretary and treasurer of the Western Automatic Music Company, of Dallas, for the past four years, has disposed of his interests and severed connections with that concern and is now with the United Music Company, a recent addition to the "music-for-the-theatre" concerns in Dallas. The Western handles Wurlitzers and the United distributes the American Fotoplayers.

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Set 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallop for the chase.
Set 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath
Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.
Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.
No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.
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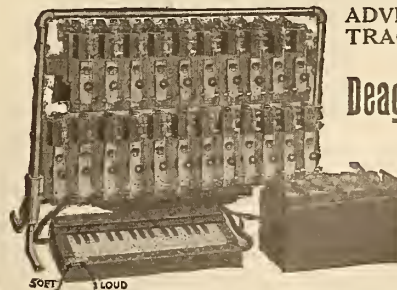
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TWO PICTURES SHOWN AT ONCE AT DONTON PARK, SAN ANTONIO, TEXAS

THERE is a summer theatre in San Antonio, Texas, that has many features that place the show in the unique class. It is operated in a park specially built for the motion picture business, covering about a fourth of a city block in the heart of the business district in the city. The walls are decorated with vines and flowers; there is a handstand and band of twenty-five pieces; a hundred and fifty tables are situated so as to command full view of both screens, and seat six or eight hundred. The main auditorium in the open air will easily care for three thousand with comfortable benches and chairs. Cushions, similar to those used in baseball parks, may be had at an additional five-cent piece.

Upon two screens, situated so that the audience may view either, pictures are projected from two operating rooms. One screen carries comedies only, one and two-reelers. The other screen carries a five, six or larger film. What may be called the main auditorium (for it's all open air) is excavated about five feet, giving a beautiful terrace effect. Three ticket booths are distributed to get the dimes—yes, it's ten cents admission—one booth facing on Commerce street, one on Crockett street and another on Houston street.

The man who conceived this novel show place is Dr. W. F. Box, owner and operator of the Pettclair theatre, a five hundred seat house along the usual lines, in the city.

The place is called "Donton Park"—as Dr. Box explains it, "Downtown Park" with the "W's" left out.

One may deposit a dime at any box office, walk in and enjoy beautifully rendered band selections, two picture shows simultaneously, sit at a table, be served with almost anything in the "eat and drink" line, and in addition, enjoy the natural advantages of any park in summertime, when people of the Southern section hunt cool places.

The Donton Park opened on May 27. Merchants on Commerce street got together when they heard of the project and offered Dr. Box a monthly bonus if he would erect and equip a place along the lines he had in mind.

TEST OF STERN PROJECTOR BEFORE DEALERS AND EXHIBITORS IS PLANNED FOR JUNE 1 IN NEW YORK

SAMUEL STERN, president of the Stern Manufacturing Company, Inc., of 1032-25 Race street, Philadelphia, has completed arrangements by which his new Stern projector will have a demonstration at 217 West Forty-second street, New York City, beginning June 1.

Invitations have been sent out to dealers, manufacturers and exhibitors in and around New York to examine the machine and test its ability. A competent machinist will be in charge to answer any questions. The projector will have a motor attachment. After the New York demonstration is over, the projector will journey to Chicago for the Motion Picture Exposition in that city on July 10, space having been taken there by the Stern Company.

SPEED CONTROLLER PLANS DISTRIBUTION OF MACHINES FROM SUPPLY HOUSES WITHOUT TERRITORY LIMITS

THE Speed Controller Company has just announced that it has given up its original distribution plan of assigning a definite territory to a special distributor. From now on various supply houses located in strategic geographical locations will handle the output without any regard whatsoever to territorial jurisdiction. Already eight distributors have been appointed in accordance with this new arrangement in seven different cities.

PACE PIANO COMPANY OPENS OFFICE IN DALLAS

THE Pace Piano Company, with headquarters at Beaumont, Texas, has opened an office in Dallas on Elm street, near the Hippodrome theatre. They are handling the Seeburg line of Unit orchestras and automatic pianos and orchestrons.

Music Plot for "The Mysteries of Myra"

EPISODES 6, 7 and 8
By ERNST LUZ

International Film Service, Inc., Series

Projection Time, 28 Minutes Each

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
EPISODE 6.		
1. Desc. (Hy) XXXX.....	"Dawn Suite" (M. Witmark and Company)....	"Meanwhile, the Grand Master," etc.
2. Diabolical Mysterioso. X.....	"A. B. C. No. 10"—A-1 (Jos. W. Stern & Co.)..	After Grand Master makes men leave Council Chamber.
3. Hy. Dr. Andante X.....	"A. B. C. No. 10"—C-3 (Jos. W. Stern & Co.)..	Connects 1 and 2. Clairvoyant tells Alden to answer telephone.
4. Light Agitato.....	"A. B. C. No. 10"—B-2 (Jos. W. Stern & Co.)	After Grand Master pulled from telephone.
5. Desc. (Hy) Leg. XX.....	"Wandering Suite" (Ditson and Company)....	Dr. Alden enters shack where Grand Master and Myra.
6. Diabolical Mysterioso. X.....	"A. B. C. No. 10"—A-1 (Jos. W. Stern & Co.)	After Spirits of Myra and Grand Master change.
7. Diabolical Agitato. X.....	"A. B. C. No. 10"—B-2 (Jos. W. Stern & Co.)	Dr. Alden and Myra floating down stream.
8. Diabolical Andante.....	"A. B. C. No. 10"—C-3 (Jos. W. Stern & Co.)	To End.
EPISODE 7.		
1. Diabolical Mysterioso. X.....	"A. B. C. Dram. Set No. 10"—A-1..... (Jos. W. Stern & Co.)	"Fearful for Myra," etc.
2. Waltz (Leg.) XX.....	"La Confession" (Jos. W. Stern & Co.).....	Varney enters Myra's room.
3. Desc. (Hy.) XXX.....	"Italia" (Ricordi & Co.).....	Curtains part showing book on altar.
4. Intro. & Desc. (Leg.) XX.....	"Twilight" (J. Remick).....	Black Master puts crystal globe on door-shelf in steel room.
5. Diabolical Mysterioso.....	"A. B. C. Dram. Set. No. 10"—A-1..... (Jos. W. Stern & Co.)	After Clairvoyant receives Black Master's answer and comes out of trance.
6. Waltz (Leg.) X.....	"Leutement" (Ricordi & Co.).....	Connects 1 and 2. Alden in his rooms making experiment on colored lamps.
7. Diabolical Mysterioso. X.....	"A. B. C. Dram. Set No. 10"—A-1.....	Varney's spirit in clothes closet materializes.
8. Desc. (Mysterious) XXX.....	"Mysterioso" No. 2 (G. Schirmer).....	Varney in Grand Master's room awakes.
9. Hy.-Dram. Andante. X.....	"A. B. C. Dram. Set. No. 10"—C-3..... (Jos. W. Stern & Co.)	"Varney is relieved," etc.
10. Waltz (Leg.) X.....	"Leontine" (Ricordi & Co.).....	"With the coming of that night."
11. Diabolical Mysterioso. X.....	"A. B. C. Dram. Set. No. 10"—A-1.....	Grand Master moves bouquet of flowers in Myra's room.
12. Diabolical Agitato. X.....	"A. B. C. Dram. Set. No. 10"—B-2.....	After Grand Master's body disappears.
13. Hy.-Dram. Andante. X.....	"A. B. C. Dram. Set No. 10"—C-3.....	To end.
EPISODE 8.		
1. Diabolical Mysterioso. X.....	"A. B. C. Dr. Set. No. 10"—A-1..... (Jos. W. Stern & Co.)	Condemned member taken into steel room.
2. Hy-Intro. and Waltz XXX.....	"Adlyn" (J. Remick).....	
3. Desc. (S.-Hy.) XX.....	"Serenade Coquette" (Ricordi & Co.).....	Shot fired into Myra's room window.
4. Very Light Agitato. X.....	"A. B. C. Dr. Set No. 15"—O-4..... (Jos. W. Stern & Co.)	Dr. Alden and Varney on screen where gardener.
5. Short Andante and Waltz XX.....	"Wilma" (T. B. Harme).....	Connects 1 and 2. Dr. Alden at door to garage.
6. Short Hy. Desc. X.....	"A. B. C. Dr. Set No. 15"—C-3.....	Ater steel room scene.
7. Desc. (S.-Hy.) XXX.....	"Cinema" (Ricordi & Co.).....	
8. Waltz (Hy.-Leg.) XX.....	"Marsinab" (Jos. W. Stern & Co.).....	Shot fired through window.
9. Agitato (Light) X.....	"A. B. C. Dr. Set No. 15"—O-4.....	Alden and police enter room in garage.
10. Desc. (Hy.-Path) XX.....	"Rose Blushes" (M. Witmark).....	To end.

Note: In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number, is very short and does not play a minute or more. When cues to stop numbers are in qu-

tation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 Xs in each reel. To get the correct time of projection for each reel, multiply the number of Xs appearing in each reel by 1½.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

DON'T BE AFRAID TO PLAY THE "OLD SONGS"— —PEOPLE LIKE THEM—BUT USE DISCRETION

Dear Mr. Lux,—

I am a young man, sixteen years of age, and have had two years' experience in playing for motion pictures.

My manager has asked me to play Irish and Scotch airs and folk songs with the pictures; that the people like to hum the songs to themselves. Now I do not think the people would like to hear those old tunes for pictures, and would appreciate more music that was up to date.

Will you give me your ideas on this kind of music for pictures?

Yours truly,

CARLETON A. JAMES.

EDITOR'S NOTE: Your query is difficult to answer properly as you do not state a specific instance. I will nevertheless try to explain the use of the character music you speak of.

The continued playing of folk songs or reminiscent melodies is not good, nevertheless when you desire to create an Irish, Scotch or any other foreign musical atmosphere, you can only do it by playing the older and known folk songs. Patrons of the picture theatre love to hear the old songs when judiciously used. Such numbers should not be continued throughout an entire picture. After the proper creation of the musical character you desire by the playing of a well-known and reminiscent number, it is more entertaining to follow the impression created by modern music of similar characters, inserting reminiscent numbers of proper musical temperament at proper intervals for the purpose of maintaining musical character suggestion.

If you will take time to study your picture theatre audience you will find that it is made up more of older people who find picture theatre entertainment more to their liking, as it can be enjoyed in their preferred quiet manner. The older members of the audience always appreciate what we will call the old songs. It is not good form to play any feature throughout and maintain certain character tone. For instance you may have a picture supposedly taken entirely in Ireland or Scotland; the characters, locations, scene sets and costuming might suggest the Irish or the Scotch throughout, nevertheless it would be poor musical form and still poorer entertainment, were you to continue playing Irish music throughout the entire five reels of the picture, should the picture be a feature.

Your character suggestions should be placed at such points as to accent the effect and where the action of the screen is not too prominently defined temperamentally, a good rule to follow is to ignore the character effects entirely when you desire to create pathetic or heavy dramatic synchronization.

You will find many other opportunities for both the reminiscent and modern character numbers at other points in the picture and by dividing your musical interpolations in this manner you will find yourself playing a much improved program that will more readily appeal to the senses of your audience.

To be a good picture musician you must be broad-minded and not confine yourself to what you consider new or old in music. Confine yourself rather to what you consider good or bad. The old numbers that we remember are those that were accepted by the public as good music. If this was not the case they would have been forgotten long ago. Good musical numbers live in the mind of the public forever, regardless of whether they are old or new publications.

SOUSA, MARCH KING, REPRESENTING A COMMITTEE OF PROMINENT NEW YORKERS, PRESENTS EDOUARDE, STRAND CONDUCTOR, WITH SILVER LOVING CUP

ON the stage of the Strand theater, New York, May 30, John Philip Sousa, bandmaster and march king, representing a committee of prominent New Yorkers presented a huge silver loving cup to Carl Edouarde, musical director of the Strand. This token is an appreciation from one thousand patrons of the Strand theater.

The idea of presenting Mr. Edouarde with some token of appreciation originated with one of the Strand patrons who brought this suggestion to B. A. Rolfe, managing director of the Strand. As soon as it became known that this testimonial was to be tendered Mr. Edouarde numerous persons who had enjoyed his weekly concerts asked that they be permitted to contribute to the testimonial. Accordingly a committee was formed to further the arrangements, comprising Daniel Frohman, John Philip Sousa, Carl Laemmle, Adolph Zucker, R. A. Rowland, Mitchel H. Mark, Mrs. J. Christopher Marks, Leo Feist, Benjamin A. Rolfe, Max Spiegel and John D. Gluck. As Mr. Sousa had been a life-long friend of Mr. Edouarde he asked that he be permitted to make the presentation speech.

Mr. Edouarde has been leader of the Strand orchestra since the opening of the theatre two years ago. Before that time he had gained a solid musical foundation from a variety of studies and positions. Mr. Edouarde was born in Cleveland, O. As a young man he began the study of the violin, later going to Europe to complete his musical education. He graduated from the Royal Conservatory at Leipzig in 1899. Returning to this country he made a tour with Liberati's Band as violin virtuoso.

Following his tour Mr. Edouarde assumed the professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned this chair several years later to become a conductor of Knapp's Millionaire Band, after which he organized the Carl Edouarde Concert Band. When the strand was opened its founders offered the post of musical director to Mr. Edouarde and he abandoned his organization to accept the position.

TWO VALUABLE SUITES FOR PICTURE PLAYERS OR ORCHESTRA LEADERS

IN many of the late problem features quiet action requiring similar musical temperament for the purpose of synchronization has continued quite often for fifteen or more minutes. To avoid the music becoming tiresome on account of continued repetition, suites of two or more numbers properly selected can be used at such points to great musical advantage. The "Dawn" suite, published by Witmark and Sons, New York City, is a suite of three numbers, having a pathetic or romantic appeal throughout.

"The Characteristic Sketches" by Frank P. Atherton, published by Oliver Ditson, East Thirty-fourth street, New York City, is a suite of three numbers which does not only maintain a pathetic or romantic appeal but creates a dramatic color at very appropriate intervals. It is the one suite that I know of where the musical composition implies to perfection the musical sense of the title, namely, No. 1, "Wandering"; No. 2, "Entreaty"; No. 3, "Contentment."

Both of these numbers play for twelve or more minutes without

any tonal monotony. Every orchestra leader or picture pianist and organist should have them. Both numbers can be gotten for piano solo or orchestral arrangement.

Beginning with this week, we shall suggest each week musical numbers, both old and new, which can be used to good advantage by picture musicians, explaining in each issue the value of the numbers as picture music. Save these suggestions for future reference. Space is too limited to give many numbers in each issue.

THE WALBROOK, BALTIMORE, OPENED ON MAY 29—IT SEATS 1,200

BALTIMORE'S newest motion picture theatre, the Walbrook, at North avenue and Rosedale street, opened Monday night, May 29. The opening night was rather elaborate and city officials and prominent citizens from all sections of the city attended the performance. The Walbrook has 1,200 seats and is the largest residential house in the city limits. The building has a frontage of 48 feet with a depth of 150 feet and the exterior is rather simple but rich. The interior woodwork is finished in French gray while the principal wall color is of old ivory. The walls are panelled in Rose du Barry silk between embossed and enriched panel mouldings, with scrolls and flower festoons to match. The floor covering is of heavy maroon-colored carpet.

There is a large gallery and boxes have been arranged in the front line with a perfect view of the screen. The theatre was built by a stock company formed by the residents of the neighborhood. The officers are. Harrison L. Stires, president; Oscar Teschner, vice-president; Otis J. Tall, treasurer, and Clarence H. Konze, secretary. The attractions being presented consist of Triangle, Fox and V. L. S. E.

CHORUS OF 35 YOUNG WOMEN INTERPRETS MUSIC FOR INCE'S "CIVILIZATION" AT CRITERION, NEW YORK

IN addition to having composed a score longer than that of the average opera, embracing more than forty themes, Victor L. Schertzinger has written both the words and the music of several incidental songs sung during some of the more intense emotional scenes and entre acts of Thomas H. Ince's muchly-heralded eleven reel Cinema peace production "Civilization," at the Criterion theatre.

A selected chorus of thirty-five young women interprets Mr. Schertzinger's music. Another interesting departure is a 'cello solo, which accompanies one of the scenes, played by Thomas Yorf, a young man Mr. Ince considers a "find," having brought him to New York all the way from California.

CLOUD EFFECTS IN MOTION PICTURES
(Continued from page 3799)

Voigtlander, Goerz, Bausch and Lomb, Taylor, Taylor and Hobson and other photo-opticians. The G. Cramer Dry Plate Company of St. Louis, are also specialists in light filters of the highest quality and the "Ideal" ray filter made by Burke and James of Chicago, has been popular with photographers for many years and will stand a rigid test.

Before closing, it will be well to give a few pointers as to the correct usage of a filter. Opinions differ as to whether a filter should be placed before or behind the lens. As the placing of a filter in either of these positions will alter the focus of the lens (generally lengthening it slightly) it is best to focus the image with the filter in position. It will probably be most convenient for the cameraman to use his filter in front of the lens, in which event the filter should be placed close to the front glass of the same. Never place the filter on the outer end of the sunshade an inch or more from the lens combination, as in this case the definition or sharpness of the image would be sure to suffer.

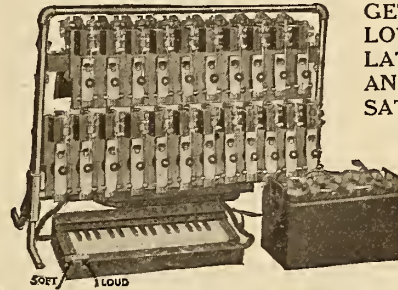
AMERICAN MOVIE CAMERA COMPANY PERMIT IS REVOKED BY FRISCO COMMISSIONERS

THE Commissioner of Corporations has revoked the permit of the American Movie Camera Company of San Francisco to dispose of stock, as its assets are under attachment. This concern sold no shares other than in exchange for shares of the Pocket Movie Camera Company, which it succeeded.

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- Set 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
- Set 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
- Set 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
- Set 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
- Set 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert gallion for the chase.
- Set 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.
- Set 10 A Diabolical Scene of 3 numbers. A. 1 is a new Misterioso. B. 2 an Agitato-Misterioso. C. 3 an Andante in minor key.
- Set 11 A Western Scene. 3 numbers. Illustrates the western characteristic, the bar-room fight and the chase.
- Set 12 A Fire Scene of 4 numbers. A. 1 the plotting. B. 2 the agitation or alarm. C. 3 the coming of the fire department. D. 4 a Waltz Lento movement after action quiet.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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"A Gutter Magdalene"

By ERNST LUZ

Paramount Feature

Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (H. Rom.).....	"Tulip and Pansies" (Ditson & Co.).....	"\$40,000 and a western tenderfoot." After telephoning scenes.
2. Inter. ....	.....	.....
3. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 3"—B-2.....	After wife walks out of room where gambling.
4. Agitato	"A. B. C. Dramatic Set. No. 3"—A-1.....	After Westerner hit on head.
5. Desc. (H. Path.).....	"To a Star" (W. Jacobs).....	Policeman picks up Steve from street.
6. Salvation Army.....	"Salvation Army Patrol" (C. Fischer).....	After wife comes from auto.
7. Desc. (H. Rom.).....	"Serenade by Jeffrie (Boston Music Co.).....	Connects 1 and 2.
PART 2.		
8. Waltz (Leg.).....	"Rosemaiden" (E. Schubert).....	"Maida finds her new happiness." City Park scene.
9. Desc. (H. Rom.).....	"Second Revere" (Cundy & Co.).....	Maida gives soup to Steve in Salvation Army quarters.
10. Agitato	"A. B. C. Dramatic Set No. 3"—A-1.....	After Steve hit by auto on street.
11. Dr. Andante.....	"A. B. C. Dramatic Set No. 3"—B-2.....	Salvation Army standing singing.
12. Rock of Ages.....	.....	"Scuse me lady," etc.
13. Path. Int. and Waltz.....	"Tourjous Jamais" by Waldteufel.....	Connects 2 and 3.
PART 3.		
14. Desc. (Rom.).....	"Spring Dreams" (Leo Feist).....	"A gleam of sunshine." "Sheriff Tom Barrett."
15. H. Leg. Intro. and Waltz.....	"Forget Me Not" by Waldteufel.....	"Meet me here at 9:30 to-night."
16. Desc. (H. Leg.).....	"Character Suite Sketches No. 1" (Ditson & Co.).....	Connects 3 and 4.
PART 4.		
17. Desc. (H. Leg.).....	"Character Suite Sketches No. 2" (Ditson & Co.).....	.....
18. Desc. (H. Leg.).....	"Character Suite Sketches No. 3" (Ditson & Co.).....	After Boyce arrested.
19. Desc. (H. Leg.).....	"Rosemary" (M. Witmark).....	Prison cell scenes.
20. Inter. (L. Desc.).....	"Starlight" (Chappell & Co.).....	Connects 4 and 5.
PART 5.		
21. Desc. (Path.).....	"Twilight" (Chappell & Co.).....	After prison cell scenes.
22. Desc. (H. Leg.).....	"Visions" by Tschaikowski.....	"You said if I came here to-night."
23. Agitato	"A. B. C. Dramatic Set. No. 3"—A-1.....	Jack Morgan shot by Maida.
24. Desc. (H. Path.).....	"Chimes of Love" (C. Fischer).....	Police station scene.
Waltz (Leg.).....	"La Flamme" (Ricordi & Co.).....	To end.

Notes: This picture affords excellent opportunities for character synchronization and for obtaining serious musical depth. For obtaining the heavy, romantic and pathetic effects numbers of legato movements should be selected as near as possible.

Effect Notes: The usual drum effects characteristic of the Salvation Army can be used during No. 6. A single pistol shot at the end of No. 23 is also good. All other effects should be avoided.

Nos. 1, 5, 7, 9, 16, 17, 18, 19, 21, 22, and 24 should be slow serious numbers, having pathetic or romantic appeals with an emphasized dramatic effect.

For Nos. 16, 17, 18 and 19 a suite of numbers of similar musical temperament can be used to good effect. The cue to stop for No. 18

is not important and is placed in the picture to prompt you and make it impossible for the changing points to go beyond your control.

No. 2 should be a light 2/4 number. No. 6 should be a number characteristic of the Salvation Army. I know no better number than "The Salvation Army Patrol," published by Carl Fischer, Cooper Square, New York.

Nos. 8 and 25 should be medium slow waltzes of legato movement. No. 12 is a positive screen suggestion and the song "Rock of Ages" is the only possible number to use. Nos. 13 and 15 are concert waltzes having slow and appealing introductions. Nos. 14 and 21 are slow numbers with pathetic or romantic appeal. Must be quiet numbers. No. 20 should be a light 4/4 number. The organ can be used to good advantage throughout the entire picture.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

The Picture Evolving Its Own Form of Musical Expression

Music for the Pictures Will Become a Noble and Worthy Sister of the Music of the Operatic and Concert Stage," Says Victor L. Schertzing, Composer of the Score for the Thomas H. Ince Spectacle, "Civilization," Just Put On in New York City

HAS the motion picture which has revolutionized so many walks of life and forms of art, evolved and is it evolving an entirely new and absolutely different school of modern music?

Victor L. Schertzing, who composed the score of Thomas H. Ince's giant spectacle, "Civilization," which electrified New York at its premier at the Criterion, and has kept right on electrifying, declares that it has; and "Vic" is willing to back up his assertion by sitting right down at the piano and pounding the poor thing to powder.

Mr. Ince is far too observant of technical skill and effects to have allowed his greatest work of screen art to have suffered from the lack of sympathetic and inspiring music to bring out its every light and shade, and, after mentally revolving in his mind who should compose the score (a process in which he considered every name of note in the music world) he exclaimed to his assistant directors:

"Schertzing's the man. He's the only composer on earth who really knows the technique of motion picture composition."

Mr. Schertzing is twenty-five, and suggests the college athlete in the pink of condition far more than he does the musician of pictures that New York has now acclaimed him. He had written the scores of several other big Ince pieces. He had also, and here's something of interest to picture fans, written literally hundreds of scores to fit the action of pictures which were being made in the studio.

Picture Music Radically Different from Other Forms

"Composing music for pictures is as radically a different form of musical expression as the futurist productions of some of our more rabidly modern composers," said Mr. Schertzing, as in shirtsleeves he sat at the piano on the stage of the Criterion and directed a rehearsal of the chorus of "Civilization," led by Kathryn Barnard, the concert singer. He shoved his Panama hat to the back of his close-cropped head, and thought a moment.

"Victor Herbert expressed it pretty well to me the other day," he went on, "He said 'one of the tough things about composing for the pictures is that you write in a perfectly good Bom to fit a certain scene, but when you come to look for that scene the Bom has gone.' It's been cut out of the picture by the assembler, or the director."

"I think," continued the Music Master of the Movies, "that Mr. Herbert very neatly expressed there just one of the difficulties confronting the man who composes for big features such as 'Civilization,' but after all that is nothing to a seasoned picture-music writer. In the first place, let's take the case of 'Civilization.' Hundreds of thousands of feet of film were taken while it was in the making, and yet when it came to be assembled it was cut down to eleven reels.

"Now then, during the year for its production, I had to spend every minute of my time with the company, in the studios during the day and at my piano at night. You see my score had to keep pace with the picture or else when it was ready to be produced I'd have been hopelessly behind with the music. Mr.

Ince, himself no mean musician and possessed of a marvelous musical sense, if I can coin a term, spent many midnight hours with me conning over the score and the script and then lo and behold, two or three days later, the scene we had worked on would be cut out because it didn't come up to the exacting Ince standard.

"Then there is the matter of tempo. This is all important and nobody who has not made a study of the technique of the pictures can come within a mile of writing a really good motion picture score. I mean a score that for masterly work, dignity and musical beauty will accord with the productions of the great masters of the photo-drama.

No Place for Temperament

"Also temperament must be banished to the four winds. The studio and the location are bad places for persons possessed of temperaments. Somebody has said that genius is merely a capacity for hard work. I don't know; but I do know that the studio and the location are places for hard work and not for 'genius' to cavort its erratic self.

"Analysis of every scene must be made in composing a worthy picture score and the right perspective taken. At the present time there is a tendency to regard any hodge-podge of different tunes and operatic selections, played in slow or fast tempo according to screen action, as all right for the pictures.

"This is all wrong. The motion picture, which has changed the face of so many aspects of our social and artistic life, is slowly but surely evolving its own form of musical expression. It may take time, possibly years, but when it comes the music of pictures will be a noble and worthy sister of the music of the operatic and concert stage. But it will be distinct—it will be different—a form of art as inspiring as that from which it springs—the motion picture."

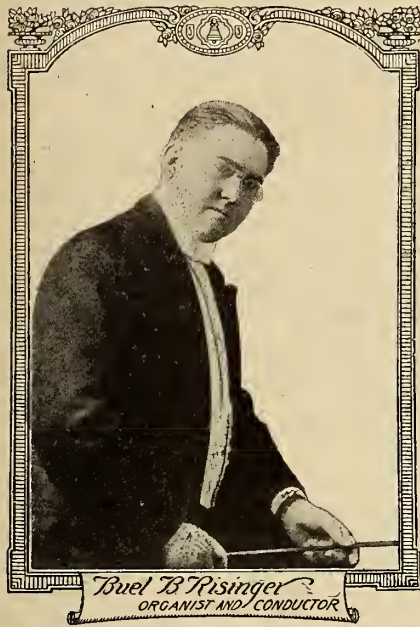
**AMERICAN PHOTO PLAYER SALES COMPANY,
SAN FRANCISCO, WILL MOVE TO GOLDEN
GATE AVENUE**

THE American Photo Player Sales Company, for several years located on Kearny street, near Sutter, in the heart of the piano district, is preparing to remove at an early date to the Film Exchange Building on Golden Gate avenue, San Francisco. The entire second floor of this large structure has been taken over and is being fitted up at a heavy expense for the use of the concern. A large stock of players will be kept on hand to give customers a fair idea of the line carried and a miniature theatre will be fitted up to illustrate the proper relations between moving pictures and music.

This theatre will be available at all times to film exchange men who may wish to show their productions to exhibitors under the most favorable conditions. This company has long felt the need of having a location near the leading film exchanges in the city, and its new home will be right in the heart of the industry, no less than four exchanges being on the ground floor of the building, with six in the building directly across the street.

RISINGER CONDUCTS SYMPHONY ORCHESTRA AT KNICKERBOCKER, NASHVILLE, ANOTHER TRIANGLE THEATRE MAKING SPECIALTY OF MUSIC

A NOTHER Triangle house has been added to the list of those making a special feature of music. The Knickerbocker, Nashville, Tenn., has in addition to installing a ten thousand dollar



Kimball pipe organ, engaged an orchestra composed of artists well known in symphonic work, and placed in charge of the entire musical department, Buel B. Risinger, an organist prominent in his profession.

Mr. Risinger is one of the pioneer orchestra directors who made a specialty of orchestral interpretation for the pictures. Long before the picture theatres became a fixture in every prominent city block, Mr. Risinger had arranged special music for several traveling picture attractions and had conducted orchestras in this work on the road. He directed an orchestra of twelve men over the

Valentine Circuit with the "Queen Elizabeth" production featuring Sarah Bernhardt, and for several years directed the music over the Montgomery circuit of picture theatres. The Knickerbocker orchestra is composed of men well chosen by Conductor Risinger, and some of the men have been under his direction for several years. The massive pipe-organ is used in connection with the orchestra and also as a solo instrument, Mr. Risinger himself presiding. The orchestra and its conductor have gained a firm hold on the affections of the Nashville theatre-going public during the short time that the theatre has been open. The Knickerbocker policy includes the two weekly changes of the Triangle program, which it runs two days each. On the remaining two days Fox productions are shown. The seating capacity of the theatre is 1,200 and the prices are from ten to fifty cents.

STRAND, OMAHA, IS SAID TO HAVE THE SIXTH LARGEST PICTURE ORGAN IN THE COUNTRY

A PIPE organ said to be the sixth largest installed in any motion picture theatre in this country has been put in the Strand, Omaha. A special musical program was given at the opening, the feature being Billie Burke in "Peggy." At the same time the Strand began opening at 11 A. M., daily, instead of at 1 P. M., as formerly.

The new instrument is a three manual Hillgreen Lane and Company pipe organ and is played by Florence Usher, an Omaha girl, and Louis Meier, who went to Omaha from a Seattle, Wash., theatre for that purpose. The Strand was filled on organ opening day, Manager H. M. Thomas having seen to it that the event was well advertised. The organ is said to be the largest west of Detroit and is a decidedly new thing for Omaha. Other organs are features of Omaha theatres, but none are so large as this one.

The Strand seats six hundred people on the main floor, five hundred in the balcony and four hundred in the gallery. Matinee admission is ten cents, with ten, twenty and thirty cents for evening shows. Palms, flowers and flower boxes, with carefully hidden lights, abundantly decorate the interior of the building. A new feature is the singing of birds, cages of the little feathered songsters being everywhere about the building. The stage, as a decoration around the screen, is a regular plant conservatory, with birds singing in the branches of the trees all the time.

Eight reels are used in each show and six shows are given every day. Thirty people are employed about the building, which

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is located in the heart of the business district, across the street from the city's principal hotel. Triangle and Fox service is used. Two Powers 6-A machines are used, throwing eighty-five feet to a Minusa screen. August Herman is the chief operator.

The Strand occupies a place along with the legitimate theatres in the news and amusement columns of the newspapers, and Manager Thomas makes plentiful use of newspaper, billboard, painted board and program space for advertising. Theatre parties are held at the Strand, and the names of those attending go into the society columns of the papers.

SIGNAL AMUSEMENT WILL BUILD \$50,000 THEATRE IN CHATTANOOGA

Special to MOTION PICTURE NEWS.

Chattanooga, Tenn, June 10.

NEGOTIATIONS have been closed by directors of the Signal Amusement Company for a twenty-five year sub-lease on property at 626-28 Market street, which is the site for the proposed new theatre for high-class motion pictures and legitimate theatrical productions. Approximately \$50,000 will be spent in converting the building into a theatre. It is hoped to have the work finished by November 1. As soon as the plans, which are being drawn by Clarence T. Jones, architect, are completed and the present tenants move the work of construction will be taken up. Mr. Jones will go to New York, Chicago, Cincinnati and Atlanta to study several modern details in the designs of newly built theatres.

According to the plans, the theatre stage will be about sixty feet wide and forty-eight feet deep. The opening to the audience will be about 32 by 40 feet. An attractive lobby will serve as an entrance to the building. It is understood that the seating capacity will be 1,500, which includes the lower floor, balcony and boxes on each side of the stage end. The intention is to have the building so lighted that the clearness of the pictures will in no way be hindered. When pictures are being projected a fifty foot deep shadow box will be used. The front of the theatre will be of colored tile and terra cotta. The front will be brilliantly lighted by an indirect lighting system. Announcement of the shows will be reflected on a large electric plate-glass reflector. Music will be furnished by an orchestra. A musical instrument of 3,000 combination tone pipes will be installed. A modern cooling system is included in the plans for equipment. The interior decorations will be simple. The films to be shown at the new picture house will be the best obtainable, it is understood. The building project is being supported by Nashville and Chattanooga business men.

FRIENDLY, CONFIDENTIAL NOTICE ISSUED BY DENVER EXHIBITOR TO PATRONS ON IN- STALLATION OF WURLITZER, TELLING THEM "IT IS THEIRS"

AFTER the installation of the new Wurlitzer-Hope-Jones Unit Orchestra organ in the Isis Family theatre of Denver, Colo., F. L. Baxter, proprietor and manager of the theatre, sent out the following notice in connection with the new installation:

"To the old patrons—in particular: The new organ has been installed for you. To be sure—we are pleased to make new friends, but most of all we appreciate our old ones—you who have been coming here for months and even years. There are thousands of you, whom I do not have the pleasure of knowing by name, but whose faces have become so familiar, that the place would be lost without them. The Isis is more a 'family affair' than a business. As manager, I am more than anxious to please you. There will be no formal opening, no invitations. I just want you to come as you have always come and feel that the organ is yours. It will play whatever the Isis family wants it to play.

"S. L. BAXTER,

"Proprietor and Manager."

This illustrates the way in which some theatre owners and managers throughout the country are catering to their old patrons, and by means of a cleverly worded notice of this kind, showing them how important they are to the progress of the house.

This also shows the importance which is being attached to the musical equipment and how strong an advertising force it has become.

"Going Straight"

Music Chart By ERNST LUZ

Projection Time, 65 Minutes

Triangle Feature

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Polka Inter.....	"Dew Drops" (M. Witmark).....	"In the underworld," etc.
2. Desc. (H. Path.).....	"Arrietta" (Ditson & Co.).....	Child lies down by dog.
3. Waltz (Leg.).....	"A. B. C. Dramatic Set No. 15"—B. 2..... (Jos. W. Stern & Co.)	"At the house," etc.
4. H. Dr. Desc.....	"A. B. C. Dramatic Set No. 15"—C. 3.....	"At last they were tracked."
5. Hurry.....	"A. B. C. Dramatic Set No. 13"—A. 1.....	"The bulls are after us."
6. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 13"—B. 2.....	After "The Pinch."
7. Hurry.....	"A. B. C. Dramatic Set No. 13"—C. 3.....	Connects 1 and 2. Man shot, falls from fire escape.
8. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 13"—B. 2.....	"Higgins' wife was saved," etc.
9. Desc. (Berceuse).....	"Cradle Song," by Hauser.....	"A client of Remington's," etc.
10. Inter. (L.).....	"Sesame" (Leo Feist).....	"Higgins."
11. Desc. (H. Leg.).....	"Broken Melody" (C. Fischer).....	
12. Waltz (Len. Leg.).....	"Sphinx" (Chappell & Co.).....	Connects 2 and 3. "Confident that Remington dare not refuse," etc.
13. Desc. (H. Leg.).....	"Romance and Rondo" (Ditson & Co.).....	
14. Desc. (H. Path.).....	"Faith and Hope" (Ditson & Co.).....	Connects 3 and 4. "Back to the old job," etc.
15. Waltz (Len. Leg.).....	"A. B. C. Dramatic Set No. 15"—B. 2.....	"That evening," etc.
16. Inter. (P.).....	"A. B. C. Dramatic Set No. 15"—A. 1.....	"At midnight," etc.
17. H. Dr. Desc.....	"A. B. C. Dramatic Set No. 15"—C. 3.....	"Hello, Jimmie," etc.
18. Waltz (L.).....	"A. B. C. Dramatic Set No. 15"—B. 2.....	Jimmie opens window.
19. H. Dr. Desc.....	"A. B. C. Dramatic Set No. 15"—C. 3.....	Briggs enters bedroom where wife.
20. Agitato (L.).....	"A. B. C. Dramatic Set No. 15"—D. 4.....	Wife recognizes Briggs.
21. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 15"—E. 5.....	After "You dasset scream," etc.
22. Agitato.....	"A. B. C. Dramatic Set No. 15"—D. 4.....	Connects 4 and 5. Husband enters room where Briggs attacking wife.
23. Hurry.....	"A. B. C. Dramatic Set No. 3"—A. 1.....	Guests enter room.
24. H. Dr. Andante.....	"A. B. C. Dramatic Set No. 3"—B. 2.....	Butler telephoning.
25. Hurry.....	"A. B. C. Dramatic Set No. 3"—A. 1.....	"Remington's injured child," etc.
26. Desc. (Path.).....	"Last Hope," by Gottschalk.....	Briggs climbing up at house.
27. H. Mysterioso.....	"A. B. C. Dramatic Set No. 1"—A. 1.....	"You double crossed me once."
28. Hurry.....	"A. B. C. Dramatic Set No. 1"—B. 2.....	Remington throws Briggs out of window.
29. Sh. Dr. Path.....	"A. B. C. Dramatic Set No. 1"—C. 3.....	To end.

This picture under ordinary circumstances would be found very difficult to play orchestrally should perfect synchronization be desired. This plot, however, suggests numbers which you will find greatly simplify its playing. The picture in itself is very good. With the musical setup as here given it cannot fail to be appreciated.

I have intentionally set this score to demonstrate what can be done by specially composed and arranged numbers for picture work, such as Nos. 3, 4, 5, 6, 7, 8, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28 and 29. These numbers are known as the A B C dramatic sets

for picture playing sold by J. Stern and Company, 102 West Thirty-eighth street, New York City.

No. 1 should be a light number of polka style, suggestive of children at play. Nos. 2, 11, 13 and 14 must be slow numbers played legato and having a dramatic as well as pathetic appeal. No. 26 should be a quiet number, slow and melodious, having a strictly pathetic appeal. Nos. 3, 12 and 15 must all be slow legato waltzes of pleasing theme and melody. No. 9 should be a berceuse or cradle song, giving baby in arms suggestion. No. 10 should be a light 2/4 or 4/4 intermezzo. Nos. 13 and 14 must play five or more minutes each.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Musical Synchronization to Dramatic Photoplays

What Is Musical Synchronization to Photoplay Action? Is There Such a Thing, and If There Is, Why Do We Continually Renew the Old Argument About Everybody Having Different Ideas of Picture Music?—

What Is Music in Picture Playing Really to Agree with to Be Effective?

WHAT is musical synchronization to photoplay action? Is there such a thing, and if there is, why do we continually renew the old argument about everybody having different ideas of picture music? To synchronize means to cause to agree simultaneously. The very definition of the word, meaning to agree, proves that to have so many minds to disagree about musical picture synchronization is wrong and detrimental to the cause of better picture music. Leaving the word "synchronization" on the side, let us find out to what extent we can agree in picture music.

What is music in picture playing really to agree with to be effective? Should it agree with the thoughts of the individual minds or should it be cindered down and exclusively confined to the picture thought or action conveyed by the screen? The great fault in picture music at the present time is that so many are trying a method of making a musical diagnosis of the picture to conform with their meager knowledge of picturedom and picture music. This is a pure and simple statement of fact, and I don't want my readers to believe that it hides one iota of sarcasm, for while this is a deplorable fact, the fault does not at all belong to the musician.

Every musician cannot be a great conductor or composer, not every or any musician will be able to create good musical synchronization to pictures. It is an assured fact that when the producers give one-tenth of their attention to the thought of picture music, they are at present giving to stars, good, bad and indifferent, paying them fabulous salaries and often ruining thousands of dollars' worth of film, it will take little or no time for the creation and recreating of authorities on picture music; and the more talented will energetically enter the field.

Producers Can Give Picture Aid to Exhibitors

There is still the old and erroneous idea among the producers that picture music is and should be the worry of the exhibitor, regardless of the fact that the exhibitor today is paying five times as much for his film as he paid three years ago. I am more than convinced that the producers are the only people in the industry today who can give the proper aid to the musician and exhibitor if they desire to do so. Furthermore, musical assistance to his picture is of even more value to the producer than the exhibitor, and when once properly thought out, it will add longevity of the film. It is to be regretted that a few of the enterprising producers in the past have spent such enormous amounts of money on picture music and derived therefrom so little benefit. They have, however, only themselves to blame, for had they worked along the lines of musical picture uplift for the masses instead of the classes they would have received appreciative commendation.

To say the least, musical scores are impossible for the picture theatre orchestra when programs are changed daily, and in all other theatres where proper rehearsals are impossible. My experience has taught me that the theatres having proper rehearsals, are so equipped as to not require a musical score, and would not use them on account of their ability to make a special effort to stand alone and unique in their individual ways of presenting their program. We will omit restating what we know to be a

fact—that correcting errors found in these scores require more time than the rehearsing or playing of them. Knowing this to be a fact, why is there then such a misconception regarding the requirements for picture music synchronization? The first and greatest mistake that musicians make when entering the field of picture music is to pride themselves with their wonderful knowledge of musical terms and designations, trying with that knowledge to create musical synchronization. All this knowledge is of little or no value in picture playing. It is first required that the musician understand music not only as to its known interpretation, but its possible interpretation. Allegro, moderato, adagio, andante maestoso, etc., don't mean anything in picture playing, and is of no assistance whatsoever when synchronizing music to the picture.

Still a Thousand Other Allegro Movements

If I were setting a musical score for my own use, having seen the picture in advance, I might see some hurried action on the screen and select an allegro movement to follow this action, later selecting a number which I, having seen the picture, would know to be appropriate. Nevertheless there would be a thousand other known allegro movements that would be far from good or proper for the same scene or situation. Consequently any layman should be able to see and every musician should know that such musical terms used in picture music suggestion mean nothing and can only confuse rather than assist. The same rule holds good with color or phrasing designations placed in music. The number you are playing might suggest that you play loud and the screen might suggest that you play soft. If you are playing in a picture theatre, and really playing pictures, play as the screen suggests, and you will greatly reduce your personal faulty picture playing.

There is only one possible way of diagnosing a picture so as to make it possible for the player to intelligently set a musical program in a manner giving him confidence that he will be able to musically synchronize with the screen action, and that is by suggesting to him what musical appeal or effect he will need to produce to synchronize with the ensuing picture thought or screen action. With such suggestions every picture music student will find a way to help himself, and will not necessarily have to look through one thousand allegro numbers to find thirty-two bars that he thinks are appropriate to play at a certain picture point where some one has suggested that he should play an allegro.

Two factors are positively necessary to simplify picture music and reduce the present difficulties of the musician and exhibitor. The first, that the picture musician make a thorough study of musical appeal and effect. Every musician hoping to follow the art of picture music should make a special effort in his musical researches to study the kind of music wherewith he can obtain pathetic, romantic, dramatic, mysterious, agitated, hurried, tumultuous, etc., appeals and effects. It should not be required of the picture theatre musician to be able to create both the theory and perform, for this will be impossible to ninety per cent of all the musicians there may be found in picture theatres a hundred years from now.

(Continued on page 4119)

"A Matrimonial Martyr"

By ERNST LUZ

Pathe "Gold Rooster" Feature

Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Inter (Light Desc.) XXX	"Sprakling Eyes" (C. Fischer)	"Mrs. Hugo Stanley, etc."
2. Short Intro & Waltz XXX	"Spring, Beautiful Spring" (Jos. Stern)	"I'm going away, Gilberta, etc."
3. Desc. (Rom) XX	"Twilight" (Chappell & Co.)	"Stanley, the Henpecked, etc."
4. Inter (Light Desc.) XX	"Shades of Night" (Jos. W. Stern & Co.)	Connects 1 and 2.
5. Short Light Intro & Waltz XXX	"First Love" (J. Remick)	"The Witching Hour, etc."
6. Inter-Trot X	"Bo Peep" (J. Remick)	"At Phyllis Burnham's, etc." (Quick)
7. Desc. (Light) XXX	"Joy of outh" (E. Schuberth)	"Time fits quickly on."
8. Desc. (Rom) XX	"Venetian Love Song" (C. Fischer)	"Willoughby Crane, etc."
9. Inter-Trot X	"Sweet Violets" (J. Remick)	Connects 2 and 3.
10. Light Intro & Waltz XXXX	"Artist's Life" (Strauss)	"The Green Eyed Monster, etc."
11. Desc. (Light Leg) XX	"Longing" (G. Schirmer)	Bedroom scene.
12. Ghost Number. (Comedy) X	"Ghosts" (Chappell & Co.)	"When midnight came."
13. Inter. (Light Desc.) X	"In Roseland" (F. B. Harrus)	"The months roll, etc."
14. Neutral (Light) (Slow Opening) XXXXXX	"Sybil" (Chappell & Co.)	Connects 3 and 4.
15. Light Intro & Waltz XXX	"Vienna Beauties" (Strauss)	"Aunt Hannah's illness, etc."
16. Galop (Light) X	"Allegro No. 2" (G. Schirmer)	Connects 4 and 5.
17. Inter (Light) X	"Whitebird" (Chas. K. Harris)	"And once again does Erma, etc."
18. Desc. (Light Rom) XX	"One Summer Day" (C. Fischer)	Husband on and off screen after Erma imitating Mrs. Stanley.
19. Inter (Light) X	"Witchery" (John Church)	Addressed telegram envelope on screen.
		"Business demands urge the lawyer, etc."
		To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designed by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effects are of little consequence. The action throughout is of a lighter vein and every effort should be made to set a program of melo-

dious numbers to conform with the beautiful natural color effects throughout the entire picture. All effects are disturbing to the more melodious musical numbers and should therefore be eliminated.

Music Notes:—Nos. 1, 4, 13 should all be light 4/4 numbers of intermezzo style. Nos. 17 and 19 should be 2/4 intermezzo numbers. Nos. 2, 5, 10 and 15 should be light concert waltzes with lively introductions. Nos. 3, 8 and 18 should be medium slow numbers of romantic appeal. 6/8 numbers preferred. Nos. 6 and 9 are 2/4 Trots, commonly used for modern dancing. Nos. 7 and 11 are moderate 4/4 numbers, with legato movements predominant. Should be of light temperament. No. 12 should be a comedy number in 6/8 with a ghost suggestion. No. 14 must cover 9 or 10 minutes of time and a selection of comic opera airs can be used if the opening movement is in slow tempo. When organ is used alone, special care must be taken to select a program of light and airy numbers.



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Music and the Picture

Edited by Ernst Luz

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MUSIC FOR THE PICTURES GIVEN IMPETUS BY SCORES ACCOMPANYING "RAMONA," "THE FALL OF A NATION," "CIVILIZATION" AND "BIRTH OF A NATION"

THIS spring has shown rapid advance for music and the picture in and about New York City. During the year past, music has certainly demonstrated its intrinsic value to the picture theatre, to the theatre managers and to the exhibitor. With five theatres showing pictures having orchestras of twenty-five and more men and music sponsored for by such noted men as Victor Herbert and Victor L. Schertzinger, there is no telling what the ultimate end of this musical demand may be.

It has been rumored that the Musicians' Union has foreseen a wonderful prosperity in this new innovation of music and the picture and is seriously contemplating placing an eight dollar to ten dollar per week higher value on the musician's services when playing for productions demanding the higher admissions.

We have always predicted in these columns that the picture theatre would open a new and extensive field for musicians giving their best musical efforts to this new work.

In and about New York, in certain residential districts where no one ever dreamt a large and commodious theatre could do business, there are photoplay theatres employing orchestras of from eight to fifteen pieces, which has all come about in the last fifteen months during which time the feature photo plays have so greatly developed.

"The Birth of a Nation" has done a great deal toward creating a similar musical condition throughout the entire country, and stands a monument to the energy and inclination of its producers and the advanced manner of presenting a feature photo play. We have consequently "Ramona," "The Fall of a Nation" and "Civilization" all presented with the very best efforts for their proper musical accompaniment and synchronization. All of these show every sign of repeating the success of "The Birth of a Nation" film.

While the producers of all films are strongly inclined to claim the credit for the success of these large feature photo plays, nevertheless the public and musician know to what extent music has been a necessary factor. Had any of these magnificent photoplays been presented in the meagre way known to the exhibitor a few years ago they would not to-day be heralded as wonderful achievements. Music has surrounded the feature photo play with a something, which while not directly understandable, gives an unmistakable and impressive atmosphere that removes the harshness from the screen and creates a submissive mood among the audience, making the screen ten fold more expressive. Aside from this, advanced musical conditions lend bigness to the picture theatre which caters beautifully to the eye and removes that now obsolete impression so long imbedded in the minds of the public, namely, "The Moving Picture Dump."

No screen productions, scenarios, or stories, have done half as much as music to make the photo play theatre stand out more majestically among theatrical enterprises.

HEAVY DRAMATIC AND PATHETIC NUMBERS

IN the last few years there has been a great lull in the publication of original numbers having a more or less serious appeal. This has been caused by the dance craze which has made a great demand upon music publishers for entirely different style of numbers. With the oncoming music and the picture, the demand for numbers of romantic and pathetic appeal with the more serious

dramatic effect will surely be great, and I note that the publishers are not at all averse to the publishing of worthy numbers of this kind. While such numbers are scarce among the new copyrights, I mention here some older publications which I know to be good, not difficult to play and numbers that cannot be considered reminiscent, as they have not been played to death.

"Edris and Hyperion," by R. Gruenwald, is a 4/4 number having both a heavy dramatic and agitated effect. "Love's Confession," by Klemmer, is a 3/4 number, very melodious, having a positive heavy and agitated movement. "Forgetmenots," by H. Engelman is a 4/4 number similar to the first mentioned but having an entirely different theme. "The Arietta" in E Flat, by Pabst, is a very good number for maintaining a dramatic effect. "A Pasing Fancy," by T. H. Rollinson, is a 3/4 number of similar effects as those above mentioned. "Faith and Hope," by R. Gruenwald, is another 4/4 number used to good advantage for heavy effects.

All these numbers are to be played in slow tempo and should only be used when serious high tension is to be maintained. Every number contains one or more strains of agitated effect which is very valuable for maintaining a dramatic tone in music and makes the use of melodramatic numbers unnecessary unless such action is definitely pronounced on the screen. All of the above mentioned numbers are published to Oliver Ditson and Company, Boston, Mass., and can be obtained through Charles Ditson, East Thirty-fourth Street, New York City, or Lyon and Healy, Chicago, Ill.

SOME LONG NUMBERS THAT CAN BE USED TO GREAT ADVANTAGE IN MANY PICTURES

IN many feature photoplays, the screen action quite often continues in similar vein for a great length of time, making it very tiresome for the player to use short numbers, at the same time making him exhaust his repertoire of music too quickly in trying to avoid frequent repetitions. When such action is of a high tension nature and continues for sixteen or more minutes, the following numbers and arrangements thereof can be used to good advantage. You will find that they interest the player, as well as the audience, to a greater extent than the playing of four or five short numbers during the same interval.

Selections of "Lucia di Lammermoor" and "La Traviata," arranged by Roberts and taken from the Grand Operas composed by G. Donizetti are both numbers that play sixteen or more minutes and will perfectly portray romantic tension with interspersed dramatic interpolations. The music of both operas is very melodious and much appreciated by the public.

When playing numbers such as the above for pictures you must not play them in a bombastic style. Play them very much subdued and allow the different solos to be played by string or wood instruments only.

The selection taken from Puccini's "La Boheme" as published by Ricordi and Company, 12 East Forty-third street, New York City, is beautiful music and well adapted for obtaining and maintaining a sorrowful or plaintive tone for a long time. While the music of "La Boheme" is appealingly melodious nevertheless its dramatic value is pronounced. By omitting the numbers between letter "R" and "W" the selection plays over seventeen minutes.

"Puccinianni" is another selection of Puccini operatic melodies, published by Ricordi and Company. This number is especially dramatic in its effect. Great care should be taken not to overwork the brass in any of these numbers. In dramas having a

regal setting and story, when heavy romance or pathos are lengthy, no better numbers than selections of the two Wagnerian operas, "Lohengrin" and "Tanhauser," can be used. In "Lohengrin" the wedding march should always be omitted. The arrangements by Theodore Roberts are the best.

The above-mentioned numbers should only be used when the screen action is of high tension and long duration. In all of the numbers here mentioned grandioso effects should be avoided. The proper use of these numbers in picture playing are very much at the mercy of the musician's intelligence.

NUMBERS SUGGESTED FOR HEAVY OR HIGH TENSIONED PICTURES WITH ORIENTAL SETTING

FOR heavy or high-tensioned action in pictures with strictly oriental setting, when the action continues similar for a great length of time, the following numbers are very valuable:

"The Ballet Egyptian" by Luigini, consisting of four very good character numbers, will add class to any program while maintaining a positive and characteristic suggestion. The entire suite plays about fourteen minutes. Care should be taken that the screen suggests the oriental uninterruptedly. Any one number can be used separately. Every enterprising picture musician should be acquainted with this music.

"The Scene de Ballet" by Egener, published by Hamilton S. Gordon, is another lengthy oriental number sustaining heavy action and suggesting pageantry or the accumulation of many characters on the screen.

The "Cleopatra" suite by Oehmler, published by Carl Fischer, is a suite of oriental type which is more appropriate when interspersed romantic appeals are necessary. Its style is less dramatic than the former two mentioned. This suite also consists of four numbers and plays about fifteen minutes.

"Arabian Nights" by R. Gruenwald, published by Oliver Ditson and Company, is a suite of five numbers, all of which are of good character suggestion. This suite combines the East Indian and known Arabian character. The suite is of a lighter musical style than the three aforementioned suites. In using such suites for character or temperamental screen suggestion care should be taken that the usual bombastic openings and endings should be avoided when necessary to synchronize with the screen. In picture playing it is a good rule at all times to avoid extreme grandioso effects as they are very likely to disturb the audiences rather than interest them.

Many of our readers have sent us communications making inquiries regarding music rolls for picture playing.

The following item clipped from the San Jose Herald will in a meager way demonstrate what the Smythe Jay Music Company of Los Gatos, California, has accomplished in the making of music rolls for motion pictures:

"Something out of the ordinary in the music line was given at Ford's opera house, Los Gatos, on the evening of May 24. Alice Smythe Jay gave a complete demonstration of inspirational improvising; this is to satisfy critics who say it can't be done, and entertain those who know that it can be. This talented little lady gave the entire program, using three distinct types of pictures, dramatic, educational and historical, fitting the pictures to music as they were thrown on the screen. She also played in roll form to the same pictures one of the demonstrations made by her at the P. P. I. E., when she improvised the music at sight, it being cut at the same time on the recorder. A moving picture magazine speaks of this work of Alice Smythe Jay's as The New Era in music and of her gift as an inspirational player as the talk of the hour."

I have before me a letter signed by a committee of four from the United Theatre Exchange of San Francisco, Cal., which speaks very highly of Alice Smythe Jay's demonstration.

NO OPEN AIR PICTURES FOR MONTCLAIR, NEW JERSEY

MONTCLAIR, N. J., will have none of the open air motion picture theatre. Last week two citizens of that city asked the municipal authorities for permission to conduct one in the residential section of the town. They asserted that their motive was not so much a commercial one as to keep servant girls contented, there being no place of amusement near.

Yesterday, however, it was announced by the authorities that the permit would not be granted.

Latest Kimball Organs in Baltimore: The first Kimball Orchestral Organ in Baltimore was opened in the Mount Royal Theatre in May.

The second one was opened in the Rialto Theatre, of the same ownership, in June.

Lubin's will have the third, installed in the summer.

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“What Happened In 22”

Music Chart by ERNST LUZ

World Film Feature

Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by “notes” will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (H. Rom.)	“Sparklets” (Sam Fox)	“Louise Lloyd, etc.”
2. Waltz (Len. Leg.)	“Sphinx” (Chappell & Co.)	“Cross roads, etc.”
3. Inter. (L. Desc.)	“Batons Rompus” (Ricordi & Co.)	Connects 1 and 2.
PART 2		
		“In Toledo.”
4. Desc. (H. Rom.)	“Twilight Romance” (Ditson & Co.)	
5. Waltz (Len. Leg.)	“Rendez Vous” (Chappell & Co.)	
6. Desc. (H. Rom.)	“Expectation” (Ditson & Co.)	Connects 2 and 3.
PART 3		
		“The police having been unable, etc.”
7. Desc. (L.)	“Marcelle” (E. Schuberth & Co.)	“McBride said, etc.”
8. H. Rom. Intro. & Waltz	“Spirit of Love” (J. Remick)	Connects 3 and 4.
PART 4		
		“Through clever manipulation, etc.”
9. Desc. (H. Rom.)	“Gentle Dove” (W. Jacobs)	“Just before dinner.”
10. Inter. (L. Desc.)	“Au Fait” (E. Schuberth & Co.)	“Wilson cornered, etc.”
11. Desc. (H. Myst.)	“A. B. C. Dr. Set No. 15”—C3 (Jos. W. Stern & Co.)	Wilson altering will.
12. Waltz (Len. H. Leg.)	“A. B. C. Dr. Set No. 15”—B2 (Jos. W. Stern & Co.)	Connects 4 and 5.
PART 5		
		Knowlton lights cigar.
13. H. Dr. Desc.	“A. B. C. Dr. Set No. 15”—C3 (Jos. W. Stern & Co.)	Crook puts out lights.
14. Agitato	“A. B. C. Dr. Set No. 15”—D4 (Jos. W. Stern & Co.)	Wilson has Knowlton on floor.
15. Desc. (H. Path)	“Broken Hearted Sparrow” (W. Jacobs)	
16. Desc. (H.)	“Eleanor” (Sam Fox)	“And there is no blot on the will.”
17. Agitato	“A. B. C. Dr. Set No. 15”—D4 (Jos. W. Stern & Co.)	Crook arrested. Exterior.
18. Waltz (Leg.)	“Drind’s Prayer” (Jos. W. Stern & Co.)	To End.

Music Notes:—The two last reels are melodramatic and the music must be selected to accent this fact. The entire second reel can be covered by using a suite of numbers which have a positive romantic suggestion. It can, however, be set up with three different numbers as suggested in the plot.
Nos. 1, 4, 6 and 9 must be slow numbers with a romantic appeal and of dramatic effect. Nos. 2, 5, 12 and 18 must be slow waltzes with legato movements predominant. Nos. 3, 7 and 10 must be light

2/4 or 4/4 numbers. These numbers are your relief numbers and care should be taken to select light and melodious numbers.
No. 8 should be a concert waltz with a slow introduction of romantic appeal and dramatic effect.
Nos. 15 and 16 must be slow numbers having a positive pathetic appeal, yet a positive dramatic effect. The organ can be used to good advantage throughout the entire picture.

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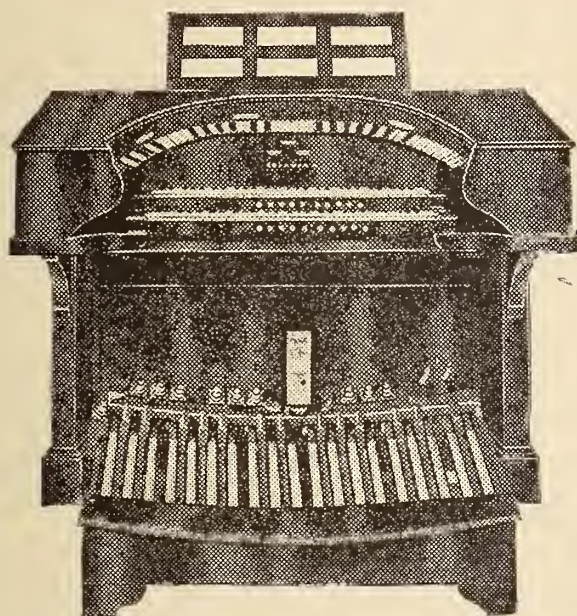
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Classification of Material for Picture Playing

"Real Master of Problem Confronting Musicians Is He Who Takes Wealth of Material of Past and Present and Weaves Into Complete Musical Garment Ideas of Great Masters for Cloak That Will Fit Picture in All Beauty and Splendor Called for by Scenes and Characters"

BY JOSEPH C. ROEBER

EVENTS in motion picture history have moved along so rapidly that it is almost impossible to keep pace with them. Not so many years ago, at the end of a theatrical season, one would have been considered a back number if he had not "taken in" at least two shows a week. To-day in order to have even a passing knowledge of the motion picture's successes it would be necessary to attend the theatres twice a day.

For years the photoplay stood alone; a white sheet and a picture machine was all that was necessary to attract a crowd. To-day it is quite another matter. The exhibition of the photodrama must be surrounded with scenic effects and embellished with elaborate music. The silent play constitutes only one-half, or, as some experts have stated, one-third the drawing power of the program. Would a strong film story stand alone to-day? That it is not attempted is the answer.

The embellishments have now reached a point where the "as produced" is costing the exhibitor several times the film itself; that is, considering the rental cost. Does it pay? It is almost incredible what an enormous library is required nowadays to "play" a picture properly, not to mention the time and labor used in preparing the selections for the performance.

The conductor at the Strand theatre has frequently used 100 selections to fit one picture. The average theatre library consists of 600 to 1,000 pieces. This stock is easily exhausted. To facilitate the preparation of this material somewhat of the following classification is necessary:

Classification of Material

1, Overtures; 2, Agitato (Excitement, Fear, Riots); 3, Allegro Dramatic Vivace (Pursuit, Races); 4, Andante Pathetique (Sadness, Sorrow); 5, Misterioso (Sneaky, Creepy Murders, Burglaries, Stealth); 6, Furioso (Storms, Battles); 7, Galop (Parades and Train Effects); 8, Marches, Two-Steps, Dances; 9, Waltz; 10, Intermezzo; 11, Themes: (Melodies, Ballads, Serenades); 12, College Songs; 13, National Airs; 14, Popular Songs; 15, Hymns and Church Music; 16, Folk Songs; 17 Characteristic: a, Spanish; b, Russian; c, Scotch; d, Irish; e, Norwegian; f, Indian; g, Oriental; 18, Comic Operas; 19, Grand Operas; 20, Symphonies and Tone Poems.

The judicious handling of this material will surely prolong the life of the library. Still, playing in a community where the picture-fan is also "up in music," it is one of the greatest trials of the director to keep his selection from becoming stale. What is the remedy?

One well-known composer claims to have solved the problem by writing an "original score." This may temporarily "fill the gap," but no living composer can keep pace with the film industry without running dry or repeating himself.

The real master of the problem is he who can take the wealth of musical material of the past and present and weave into a complete musical garment the ideas of the great masters, completing a fitting cloak that will clothe the picture in all the beauty and splendor which the scenes and characters call for. The variety of ideas by the various composers selected precludes any danger

of a stereotyped performance. This is the aim of the printed score.

The inexhaustible source of new material in a library comprising 100,000 selections lends variety to depict the multitude of scenes required in the feature play; the score with its little bits of original melody interwoven insures a finished and smooth performance.

Musical directors and all picture musicians voice the sentiment of Charles A. Dowsett, Norwich, Conn., who says: "I am utterly lost without these scores, their music as compiled raises the entire standard of the theatre, orchestra and picture." Another director claims that he saves four hours a day by their use, and from all parts of the country the leaders are stating that "The score's the thing."

EDITOR'S NOTE: The above article, contributed by J. C. Roeber, sums up to-day's situation of Music and the Picture. With the exception of his last hundred words, I enthusiastically agree with all that he says.

His method of classification is somewhat abbreviated and can be well adapted to small music libraries of 600 to 1,000 pieces. Such a small library is of little or no consequence to-day in picture playing, especially when you know that a certain per cent. of the music you buy is so seldom adaptable to picture playing. For instance, his Nos. 12, 13, 14, 15, 16 and 17 are all numbers that can only be used at positive screen suggestion when playing for pictures. To be more thorough in the selection and playing of serious music Nos. 11 and 20 will allow for a much greater classification.

There is no standard as to how many numbers a library should contain when the musician is interested in playing pictures right. The picture theatre of to-day is in the market to buy any music, new and old, which shows its adaptation for picture playing. It should not only be a bonanza for music publishers, but should give a wide scope to that musical talent which is intelligently inclined toward serious composition.

Many Talented Musicians Want the Spotlight

Many talented musicians seem to think that it is their birth-right to claim every privilege of recognition and to have the spotlight continually thrown upon them. It is quite right that everyone should have ambition and a high opinion of his work, but nevertheless in the picture theatre it requires a collaboration of more minds to present a performance successfully. It is a mistake for musicians or music publishers to think that they at any time can bring a picture down to within the scope of their imagination. No director or producer of film would allow this. While musicians might make a thousand well meant suggestions as regards picture production, nevertheless they require a great deal more than a musical education to be able to inform producers what is necessary to make a photoplay impressive on the screen. It is therefore the musician's most important duty that he never ceases accumulating an unlimited library of musical numbers for picture playing; so that, regardless of the photoplay's formation, he will

be able to synchronize his music to the approval of his audience. It is gratifying to note that all the different music publishers are making a special effort at the present time and for the future to publish musical compositions which have a known adaptation for photoplay theatre work.

We now come to the end, which all my readers know that I cannot endorse. Not being personally acquainted with the writer, and as he does not state any of his personal experiences, it is difficult for me to realize why or for what reason he contends that "The score's the thing." I come in contact daily with musicians from all over the country, and up to the present time I have had no reason to change my opinion, namely, "The score is not the thing." Pictures such as "The Birth of a Nation," "The Fall of a Nation," "Civilization," or pictures similarly adapted for so-called big productions and scheduled for later tours, should have an original well rehearsed and properly synchronized score. Remember that these pictures are scheduled to be produced throughout the country with systematized projection and with orchestras of capable, well-paid musicians, who are rehearsed down to the point of playing the picture with their eyes closed. That this is possible has been successfully demonstrated by that wonderful picture, "The Birth of a Nation."

Every talented musician and all other persons directly interested in the high musical art which we expect to realize throughout picturedom in the future should know that when I say the music score should be reserved for such productions and not sent out promiscuously to such points where no opportunity of any kind is given the musician to properly render them. Such a condition will make the score ridiculed at all times. In grand opera scores every music lover knows that when the score is presented in its entirety with the opera it is accepted as a whole; nevertheless, when the music of such an opera is used to entertain at home or in other places of entertainment, the public only accepts that which they particularly like. It is consequently sacrilegious and detrimental to the great composers and musicians who may in the future find great opportunities in picturedom for their labors, that we should to day desecrate music to the extent as is done in these so-called scores.

Score Less Men of Acknowledged Ability

The score will be the thing, but only when it is the property and the work of the man in the musical profession whom we look up to. The scores at the present time are the innovation of music publishers, not picture musicians, and any man with fair judgment can see they will assist in holding off the success of the big production which I know every musician and every man interested in music in the country wants to see a big success.

Furthermore, Mr. Roeber is somewhat misinformed if he thinks that any library in the world is in a position to use 10,000 numbers, and not 100,000 as he states, for the purpose of creating scores with the present existing copyright laws, and 10,000 is very highly overestimated.

Why not be fair to ourselves and everybody else interested in picturedom? Let us hold the scores for those who can and will need them and who will make a profit both for the composer and the musician by their use, and thereby add more splendor to the photoplay theatre. Don't allow the music score, which will be the birth of high art, to become a cheap and annoying thing to those who are not able to use them or those who have not the opportunity to give them proper time and rehearsal.

AIRDOME SEASON IN CALIFORNIA IS BACKWARD AND MANY MANAGERS CONTINUE TO USE REGULAR THEATRES, FITTED WITH COOLING SYSTEMS

THE airdome season has opened rather late in California this year, owing to the fact that but little warm weather has been experienced anywhere. In some places where airdomes have been used in the past it is planned to use the regular theatres, unless there is a great change in the weather, cooling systems having been installed.

H. D. Hubbard has opened an airdome at Calistoga, Cal., his initial offering being "Carmen," featuring Geraldine Farrar, and this is reported as being one of the most successful openings ever held in that section.

F. H. Smith, of the Empress Theatre, Lindsay, Cal., has also opened an airdome, although no oppressive weather has been experienced there as yet. The city is located in the heart of the citrus belt of central California.



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"The Phantom"

Music Chart by ERNST LUZ

Triangle Feature

Projection Time, 62 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (H. Leg.)	"Sleepy Hollow" (W. Jacobs)	"Grey Gables."
2. Inter. (L.)	"Twilight Dreams" (Chappell & Co)	Owner of house reads letter of introduction.
3. Rom. Intro. & Waltz	"Tres Jolie" by Waldtenfel	Connects 1 and 2.
PART 2		
4. Desc. (H. Myst.)	"Mysterioso No. 2" (G. Schirmer & Co.)	"Midnight." Girl turns out light after getting book from desk.
5. Desc. (H. Leg.)	"L'Ermité" (W. Jacobs)	"The next day."
6. Inter.	"Serenade" (Drigo's)	"Birdie Berenten, etc."
7. Sh. And. Intro. & Waltz	"Echoes of Love" (Jos. W. Stern & Co.)	Connects 2 and 3.
PART 3		
8. Desc. (Leg.)	"Fairy Dreams" (Chappell & Co.)	"After dinner." "Will you get my necklace."
9. Desc. (H. Leg.)	"Romance in F" by Tchaikowski (G. Schirmer & Co.)	
10. Desc. (H. Leg.)	"Hy: Pathetic No. 1" (G. Schirmer)	Connects 3 and 4.
PART 4		
11. Waltz (Len. Leg.)	"Vision" (Jos. W. Stern & Co.)	"I must leave you, etc." After "I will tell you, etc."
12. Inter. (Lively)	"Gallop" (M. Whitmark)	"I had lost, etc."
13. Desc. (H. Leg.)	"Legende" by Trimpl (G. Schirmer)	Connects 4 and 5.
PART 5		
14. H. Dr. Desc.	"A. B. C. Dr. Set No. 16"—A1 (Jos. W. Stern & Co.)	"Midnight." Detective covers Blaisdell with revolver.
15. Agitato	"A. B. C. Dr. Set No. 16"—B2 (Jos. W. Stern & Co.)	End of fight.
16. Desc. (H. Leg.)	"Serenade" by Rubinstein (G. Schirmer)	"On the road to Manhattan, etc."
17. Waltz (Leg.)	"Saints & Sinners" (Jos. W. Stern & Co.)	To End.

Notes:—This picture requires music that will interest. Care should be taken to select heavy numbers, when suggested, that will create a more or less mystical effect. Dramatic emphasis is necessary for Nos. 1, 4, 5, 9, 10, 13 and 16. These are high tension dramatic moments. Select your music accordingly. There is little opportunity for light and frivolous playing. Consequently you should select numbers that are musically interesting.

Numbers 1, 5, 9, 10, 13 and 16 must be slow, high-tension numbers

played legato and of dramatic effect. Nos. 2, 6 and 12 can be light numbers in 2/4 or 4/4. These numbers are to create musical relief for your program. Nos. 3 and 7 must be concert waltzes with slow and impressive introductions. No. 4 must be a long number with a positive mysterious effect. No. 8 can be a medium 4/4 number. It should however be played legato. Nos. 11 and 17 must be waltz lentos of sustained melody. No. 14 and 15 are melodramatic numbers. The organ can be very effectively used throughout the entire picture.

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COVINGTON, KENTUCKY

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

EACH PICTURE HAS A CERTAIN RHYTHM WHICH MUSICIAN MUST OBSERVE

WE are always glad to hear from Alice Smythe Jay and while the theme she mentions has been continually agitated in Music and the Picture, nevertheless the subject is of such importance that its continued agitation is necessary if we desire to eradicate the evil of playing beer garden concerts and hope to have them appeal as Picture theatres music.

"Your answer to C. A. James reminds me of a similar question that I was asked recently. It was this: What music will suit most every picture? How can I tell what to play? I could only answer the question in this way: study rhythm, vibration and character. Could you two step to a waltz time, certainly not. This rule applies to the pictures. Each individual picture has a certain rhythm and if studied at all you will find that different movements suit different pictures. To be able to do this one must be careful to select the same as for dancing. For example, I attended a high class motion picture theatre recently, where they employed a most unusual orchestra. I should judge they were all soloists, judging from the artistic way they played, but the selections were absolutely void of rhythm to the picture. The picture was "God's Country and the Woman." Scenes were in log cabin, snow storm; in fact the Western type of scenery. These were the selections: Sympathy, novelette, intermezzo, etc.; in the scene where she walks through the room, heavy agitato, music best suited to a mob scene; heavy fortissimo chords.

"The melody 'Sympathy' evidently was intended for the musical theme setting, as they played it nearly all through the picture. The words and the theme of 'Sympathy,' are perfectly blended and would suit a love scene after a quarrel or something of that grade, but not a picture of the western atmosphere. The Novelette, etc., were all well suited to society scenes in pictures of this grade. Great care should be taken to select proper music. I would have selected for this grade picture a bright 4/4 movement like 'Heart to Heart,' or 'Sunshine and Roses,' blending in an andante movement. The sleep walker, an andante, mysterious movement and so on.

"I find that little or no attention is paid to the synchronization by rhythm and vibration. It is just as essential as for dancing, opera or character. The one-man orchestra has a great field to study proper music at the right time and place. The many different makes of motion picture orchestrions open a most desirable opportunity for study also. The Fotoplayer is awake to this fact using that special grade of music that is arranged in the correct registers for fife and drum. As Mr. Westcott states, he never knew the worth of music for the picture, until he purchased Inspiration Music Rolls, which makes the picture talk. The different traps in the Seeburg Fotoplayer, and other orchestrions are easily played when music is arranged in this manner, but the operator must look well to his picture, rhythm and vibration, if he obtains the best music. I have played orchestrions and manually, piano and organ, and am extremely careful in making my selections for the picture."

APPROVES ARRANGEMENT FOR MUSICAL LIBRARY, PUBLISHED IN "NEWS" MAY 13

WE are pleased to hear from the writer of the letter printed below. Musicians should take note of the suggestion regarding folios with their proper tabulations. Those employing such a method as set forth by Carrie Wood Bush will find that they can keep an unlimited repertoire of music immediately in front of them and use it at will.

It should be of interest to our readers to know that the writer of the letter is a sister of Frank E. Woods, manager of the Fine Arts Studios in Los Angeles, Cal. Hence her helpful words, her interest being for the betterment of Music and the Picture.

The letter from Carrie Woods Bush follows:

"Your articles interest me very much and I think that your arrangement for the Musical Library in your issue of May 13 excellent.

"People are demanding a more appropriate and better grade of music. I have seen theatres that were running the highest grade pictures fall off in attendance because of the inappropriate music used, and the manager was wholly unconscious of the reason, not realizing what picture music evolution is doing in that regard.

"The photoplayer has been filling a place in many theatres throughout the country for economic reasons as well as being advantageous for making quick changes, and when in the hands of one who is perfectly familiar with musical literature and possessing ability for selection, has proved quite satisfactory.

"Just now the pipe organ is destined to take the lead even though it may be supplemented by the orchestra, for the reason that its possibilities are almost unlimited in accompanying the picture and it being much easier for the organist to follow and make quick changes.

"Now that some of the leading motion picture companies are having the music selected before the picture is released, the task of the music director is much simplified. In case the music is not so arranged and an orchestra is not present, a few volumes of different selections tabulated would come in very handy: for example, arrange a row of tabs about an inch in width from the top to the bottom of your book containing the various selections and be sure that you have the tabs on the page in front of the piece indicated so that you can instantly take hold of it, turn the leaf over and have the desired selection. If the piece is in another key from the one just played, you can quickly modulate to it.

"In my own case I have taken large sized scrap books and patsed in pieces of different nature and moods, tabulated. Referring again to the music being arranged for pictures before they are released, I notice that the plan of David W. Griffith of the Fine Arts-Griffith productions to be a very good one, and when the exhibitor realizes the necessity of using the programs thus selected, the success of pictures will be far greater.

"Your comments on B. A. Holway's article, in your issue of June 3, are very convincing and should be helpful to the exhibitor and to the musicians employed in accompanying pictures."

MAGARO ENGAGES MARIAN MERCHANT AS ORGANIST AND ELSIE MALSEED AS PIANIST FOR THE REGENT, HARRISBURG

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., July 8.

MARIAN MERCHANT has been engaged as organist of Peter Magaro's Regent theatre, 410 Market Street, and Elsie Malseed as pianist. Both young women are Harrisburgers, Miss Merchant having formerly been organist at the Regent. She recently went to New York to play for the Loew interests in one of their theatres there, and took a course of training which has added greatly to her usefulness as an accompanist to motion pictures.

Miss Merchant has a fine musical education and has had much experience both as orchestra leader in vaudeville houses and in motion picture work. She succeeds Professor Walter C. Wallace as organist at the Regent.

STEREOSCOPIC CINEMATOGRAPHY

(Continued from page 492)

appearance of relief in motion pictures perhaps the systems most commonly experimented with are alternate projection and the so-called "two-color" system. Recent attempts have been made to photograph subjects with a double camera and print the positive in such a manner that the impressions from the right and left hand lenses would alternate on the film strip. Then by projecting at twice normal speed or faster it has been hoped to secure stereoscopic effect. This system is immediately open to the objection that it requires a positive of twice the usual length to give a performance equal in duration to an ordinary film depicting the same action. Moreover this alternation of the dissimilar pictures on the film gives a hideous and eye racking effect on the screen as has been demonstrated to the satisfaction of the writer.

The most popular process with experimenters, however, seems to be that which is termed the "two-color" process. This process is identical in principle with the Anaglyph previously described. The exposures are made with a double camera, and from the negatives obtained two prints are made, one of which is stained red and the other green. The staining is done with basic dyes so that after clearing, the highlights are white, as in a toned film positive, with the difference that there is no silver image left—the images consisting of colored gelatine.

If these films are taken on a double camera they should be shown by means of a double projector, unless the camera used has two separate revolving shutters, one for each lens. The customary double camera has only one shutter which acts for both lenses. The result is that one film strip is always portraying a phase of the movements of the objects photographed slightly in advance of the movement recorded on the other film strip. It is obvious that the action shown in these two films can never be accurately combined by running the two strips through one projector mechanism, as is attempted by some and, moreover, satisfactory definition and register which is designed to accommodate only one thickness of film.

Lack Knowledge of Properties of Dyes Used for Staining

There is a regrettable lack of knowledge shown by some dabblers in two-color stereoscopic cinematography regarding the properties which the dyes used in staining the film should possess. The basic red and green staining dyes used in preparing the positives for this process should be complementary to each other in order that the screen image may be of a neutral shade with no color predominating. Any old grade of dye will not do in this work if good results are to be secured. Many dyes which will strain the film so that it appears to be of a good red color when viewed by transmitted light will be found to yield a decidedly purplish or bluish color when the film is projected.

Likewise the gelatine or glass used by many, through which to view the screen results, is found upon a simple examination with a hand spectroscope to transmit other colors besides the one color which it is desired to transmit. Having no knowledge of the regions of the spectrum which the complimentary red and green viewing glasses (or gelatine) should transmit, and which regions they should absorb, the amateur inventors use any old piece of gelatine which appears to be red or green in color. The transmissions of some of the gelatine thus employed, when examined spectroscopically, prove that the results secured when looking through the same will be anything but that which is desired.

Granting, however, that success may some day crown the efforts of some of the workers on the two-color process of stereocinematography, pictures viewed in this way have their drawbacks. There is the item of providing each member of the audience with the viewing "specs," and it will also be readily apparent that pictures viewed through heavy colored glasses or gelatine would not possess snap and brilliancy in any event.

Having treated the attempts to secure (by special means) motion pictures which would possess the appearance of solidarity or stereoscopic relief, we desire to call attention to the possibilities of securing a considerable degree of relief in motion pictures photographed in the ordinary way. A study of the photography of some of the leading film makers will show, here and there, a scene which exhibits a marked degree of depth and roundness.

With a better understanding of the principles and capabilities of photography and the motion camera, the quality of motion picture photography could be considerably improved, and we are tempted to dwell on some of these fine points in a future issue.

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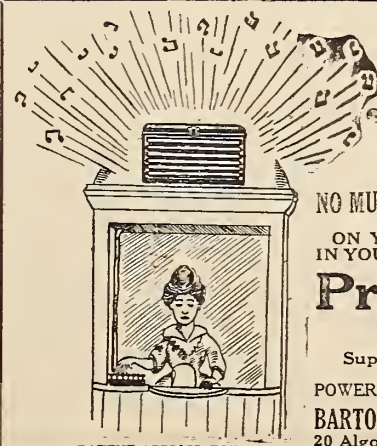
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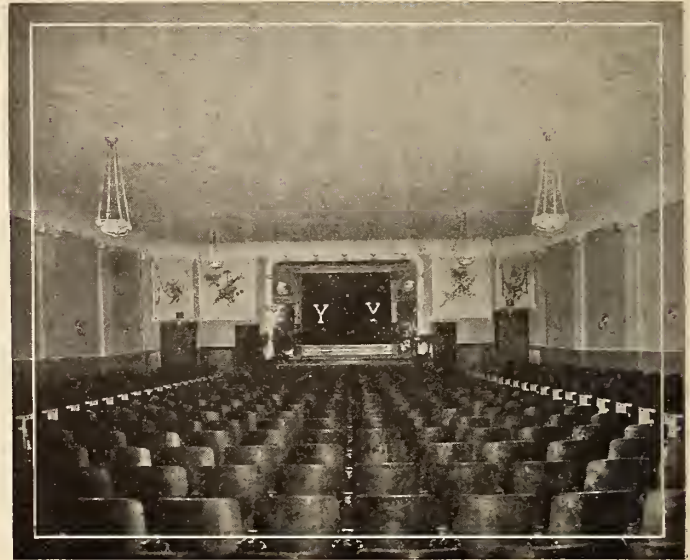
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THE Sam Fox Publishing Company of Cleveland, Ohio, is publishing original compositions by American composers which are of excellent value for picture playing. This music is known as the Sam Fox Library Edition. This library now consists of twenty-nine numbers. None of them are difficult and all of them are melodious and pleasing to the ear. The compositions are all of a serious nature, ranging from waltz lento movements to heavy, pathetic and romantic.

No. 20 is of beautiful Japanese character. No. 22 is a three-numbered suite entitled "Twilight Sketches." It opens with a light movement and continually becomes more serious until the end.

Every picture musician should get in touch with these twenty-nine numbers as they will be a very valuable addition to his musical repertoire.

GOSDORFER BUYS TWO BAIRD MACHINES FOR ODEON THEATRE, NEW YORK

MILTON GOSDORFER of 1493 Broadway, controlling several theatres in New York City and vicinity, placed his order with the Special Universal Motor Company, 406-10 East 149th street, New York, for two Baird projectors with special lenses to be installed at the Odeon theatre, 256 West 145th street, New York.

A 50-ampere Wagner White Light Converter is being used, the arc being controlled by two Speedco Arc Controllers, pictures being projected on a Mirroirde Screen.

The two Baird machines are standing at an angle of about 38 degrees, the screen being pitched in proportion, therefore, the picture projected is absolutely perfect. This equipment is operated by two members of Local No. 306, I. A. T. S. E.

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"The Weakness of Men"

World Feature

Music Chart by ERNST LUZ

Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Inter. (L. Desc.)	"In Roseland" (Bosworth & Co.)	"John Spencer, etc."
2. Desc. (Rom.)	"Admiration" (Sam Fox)	Doctor hands girl prescription.
3. One Step Trot	"All to the Mustard" (H. D. Luban)	After scene showing David's guests dancing.
4. Desc. (Rom.)	"Basket of Roses" (Sam Fox)	"Though every voyage must end, etc." Poetry.
5. Inter. (L.)	"Fan Flirtation" (J. Remick)	Connects 1 and 2.
6. Desc. (Rom.)	"Bowl of Pansies" (Sam Fox)	"For the past five years, etc."
7. One Step (F. P. F.)	"A. B. C. Dr. Set No. 15"—A1*	"And while David danced, etc." Quick.
8. Sh. Len Waltz	"A. B. C. Dr. Set No. 15"—B2*	"The grim reaper, etc."
9. One Step	"A. B. C. Dr. Set No. 15"—A1*	Janice at telephone.
10. Desc. (H. Rom.)	"Sparklets" (Sam Fox)	After Babbie at Telephone.
11. Polka (Very fast)	"Ninette" (Jos. Stern & Co.)	Connects 2 and 3.
12. Desc. (Path.)	"Dawn of Hope" (C. Fischer)	David exits with Janice.
13. Waltz (Len.)	"Triste" by Burger (Ricordi & Co.)	"And when to-morrow, etc."
14. Desc. (H. Rom.)	"Serenata" (E. Schuberth)	"The years were five."
15. H. Misterioso	"A. B. C. Dr. Set No. 16"—A1*	Connects 3 and 4.
16. Agitato	"A. B. C. Dr. Set No. 16"—B2*	"While the world sleeps."
17. Desc. (H. Path.)	"Wedding Morn" (Mohr Music Co.)	"The gang sends a squealer."
18. Medley Trot	"Blue Paradise" (G. Schirmer)	End of fight on dock.
19. Rom. Intro. & Waltz	"Love Fancies" (Jos. W. Stern)	"Two years speed on their way."
20. Desc. (Path.)	"Consolation" by Liszt	David recognizes Babbie in Concert Hall.
21. Waltz (Leg.)	"Vision" (Jos. W. Stern & Co.)	"Rollins, now addicted, etc."
22. Wedding March (Open P.)	"Lohengrin"	Connects 4 and 5.
23. Desc. (H. Path.)	"A. B. C. Dr. Set No. 16"—C3*	"The world of living dead."
24. Agitato	"A. B. C. Dr. Set No. 16"—B2*	"End of wedding ceremony."
25. Desc. (H. Path.)	"A. B. C. Dr. Set No. 16"—C3*	"A week later."
26. Agitato	"A. B. C. Dr. Set No. 16"—B2*	Rollins leaves Babbie's room.
27. Desc. (Path.)	"A. B. C. Dr. Set No. 16"—C3*	"Yes I of the dead, etc."
		End of fight.
		To End.

Notes:—While the above story is a romance, the music must necessarily be serious, nevertheless melodious numbers should be used, avoiding the tumultuous in music. Nos. 1 and 5 should be light intermezzo movements. Nos. 2, 4, 6, 12 and 27 should be slow melodious numbers of romantic or pathetic suggestion. Nos. 10, 14, 17, 23 and 25 should also be slow numbers of pathetic suggestion with a slight dramatic effect. Numbers played legato are the better.

Nos. 3, 7, 9 and 18 are 2/4 numbers commonly used in modern dancing. Nos. 8, 13 and 21 are slow waltz movements and should be played very legato. No. 11 should be a fast polka movement. Nos. 15, 16, 23, 24, 25, and 26 are all numbers of melodramatic intent and segues must be made quick. No. 19 is a concert waltz with a slow introduction. No. 22 can be either the "Lohengrin" or Mendelssohn "Wedding March."

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

OVERBROOK, PHILADELPHIA, INSTALLS A WURLITZER AND ORGANIST GIVES DAILY RECITALS

THE Overbrook theatre, at Sixty-third and Haverford avenue, Philadelphia, William H. Sachsenmaier and Albert E. Brown proprietors, has recently installed a Wurlitzer Hope-Jones Unit orchestra, said to be the largest instrument in any theatre in the state.

The managers at the same time engaged the services of Professor Karl Bonawitz, a well-known organist of Germantown, to give daily recitals. This innovation has added to the popularity and patronage of the house. A typical weekly musical program is as follows:

Monday, "The Storm" (a special feature) and "The Holy City"; Tuesday, selections from "Katinka"; Wednesday, "Kammenoi Ostrow"; Thursday, "Sybil"; Friday, request night; Saturday, "The Only Girl." This music will be kept up all through the summer.

Two other Wurlitzers have been contracted for and will be placed in the next few months. A large Hope-Jones Unit orchestra organ will be built in the Frankford theatre at 4711 Frankford Avenue.

This instrument is being specially built for the Frankford, and will be installed in two of the boxes of the handsome house. The console or keyboard will be in the orchestra pit, entirely separate from the instrument proper.

The Coliseum theatre, at 5915-17 Market street, will be closed for several weeks, during which time it will be rebuilt and redecorated. The principal improvement will be the new Wurlitzer Hope-Jones Unit orchestra.

These two theatres are under the management of Columbus Stamper, who also has the Tioga and the Cedar. The latter theatre already has a Wurlitzer theatre orchestra, the drawing powers of which induced the management to install the same type of instrument in the Frankford and Coliseum.

BLIND MUSICIAN, PROFESSOR WALLACE, WILL PLAY MOLLER ORGAN ON OPENING OF GRAND, HARRISBURG, PENNSYLVANIA

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., July 15.

WHEN the opening recital is given about Aug. 25 on the new Moller organ that is being installed in the Grand theatre, Derry and Fourteenth streets, the instrument will be operated by perhaps the most remarkable organist who ever interpreted motion pictures in music. He is a blind man, Professor C. Walter Wallace, who, though he has been absolutely without the use of his eyes since he was six years old, translates into the music of the organ every act of the film drama being presented on the screen before him but which he cannot see. Yet with all his blindness his accompaniments to the pictures are accurate to a degree that would be remarkable even for a man possessed of all his senses.

Co-operation of his wife is what makes it possible for Professor Wallace to make the music keep pace with the screen story that he cannot see. She always takes a seat beside him at the organ and by whispering a description of the acting as the play progresses makes it possible for him to play in harmony with the plot. When the action grows fast and furious in some motion picture thriller, the wife stops her whispered narrative and tells the story by quick signals through the pressure of her fingers on the musician's arm.

For instance, when there is a thrilling climax approaching in an auto race or flight of an aeroplane, Mrs. Wallace keeps tapping her husband's arm faster and faster until, at the climax, she gives him a sharp pinch, which tells him very plainly to stop the rapid music and to lapse back into something appropriate to the succeeding less animated action on the screen. Indeed, so carefully have Professor and Mrs. Wallace worked out their system of signals that the organist can keep time with the step of marching soldiers or with the movements of the dancers on a ball-room floor, shown in the pictures.

Professor Wallace is forty-four years old, having been born in Hamilton, Canada, in 1872. When six years old he met with an accident which robbed him permanently and completely of his sight. A year later he entered a Canadian school for the blind and was graduated with marked distinction when fourteen years old. He then studied to be an organist under David D. Wood, of Philadelphia, until he was twenty-one. When sixteen years old he rendered Mozart's great Concerto in E Flat with the Germania Orchestra, and in the same year began teaching pupils possessed of the power to see.

When Professor Wallace was twenty-three he became, for the first time, a church organist and chorister, and has been engaged in actively training volunteer choirs and choral societies for a large part of the time ever since. In addition, however, he has mastered the use of the organ as an accompaniment to the action of motion pictures, having held positions of this kind in the Lyric theatre, Reading, Pa., and the Regent theatre, Harrisburg.

Professor Wallace had entered into a contract to play the new organ at the Grand theatre, of which J. M. Lenney is the proprietor and manager.

MUSICAL PROGRAM FOR "WHERE ARE MY CHILDREN?" UNIVERSAL

THE communication and musical program from Carrie Hetherington of Oakland, California, should be of assistance to the exhibitors booking the Universal feature photoplay "Where Are My Children?"

Start with.....	Baby Shoes.....	by Piantodasi, until
Richard Walton.....	Meloncolique.....	by Moszkowski, until
His wife.....	Rosalie Waltz.....	by McKee, until
Sister plays.....	Humoreske.....	Dvornak, until
The Court.....	Estellita Waltz.....	Herbert, until
My work takes me.....	Woodland Sketches.....	McDowell, until
The quarrel.....	If I Were King.....	Adam, until
Court.....	Estellita Waltz.....	by Herbert, until
Her friend.....	Imflamatus.....	Rossini, until
Court.....	Wisteria Waltz.....	Greene, until
Dr.'s office.....	Lohengrin (Intro.).....	Wagner, until
Child returns.....	Imflamatus.....	Rossini, until
Comes out of office.....	Lohengrin (Intro.).....	Wagner, until
Brother arrives.....	Ideal d'Amour Waltz.....	Roberts, until
He and girl alone.....	A Little Love.....	Silesu, until
Unwanted soul.....	Imflamatus.....	Rossini, until
Wages of Sin.....	Sweet and Low.....	Barnby, Concert
Then.....	Schubert's Serenade.....	Schubert, until
This time the Dr.....	Traumerei.....	Schuman, until
Takes mother's hand.....	Mother.....	Morse, until
Then.....	Traumerei.....	Schumann, until
Ashes to Ashes.....	Angels' Serenade.....	Braga, until
Trial.....	Salutaris.....	Rossini, until
Pronounce sentence.....	Unfold, Ye.....	Gounod, until
Comes home.....	Stabat Mater Overture.....	Rossini, until
Prayerfully.....	Imflamatus.....	Rossini, until
Children.....	Humoreske.....	Dvornak, until
Fireside scene.....	By the Fireside.....	Benson, until
Gates.....	Imflamatus.....	Rossini, to end

DETROIT OFFICE OF WAGNER ELECTRIC MOVES TO 1291 WOODWARD AVENUE

THE Wagner Electric Manufacturing Company of St. Louis announces the removal on July 15 of its Detroit office to 1291 Woodward avenue, to continue in charge of Dean Emerson.

"The Dream Girl"

Paramount Feature

Music Chart by BERT HERBERT

Projection Time, 28 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. S. H. Intro. & Waltz (Leg.)	"Wilma" (T. B. Harmes & Co.)	"Mae Murray, etc."
2. Desc. (S. H.)	"Spring and Fall" (Berlin & Snyder)	Girl in bed. Quick.
3. Medley Trot (Open P.)	"Down in Bom-Bombay" (Shapiro-Bernstein)	"Cheese it, etc."
4. Galop (Open P.)	"Vivacity" (W. H. Cundy)	Girl gives organ grinder money.
5. Desc. (S. H. A Git.)	"Heart's Aflame" (Jos. W. Stern)	Hal kisses girl.
6. Agitato (L.)	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)	Father shot.
7. Dr. Andante	"A. B. C. Dr. Set. No. 4"—B2 (Jos. W. Stern & Co.)	"If you ever squeak, etc."
8. Agitato	"A. B. C. Dr. Set. No. 4"—A1 (Jos. W. Stern & Co.)	"Get de Am'blance, etc."
9. Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)	Connects 1 and 2.
PART 2		
10. Desc. (S. P.)	"Extasia Reverie" (C. Fischer)	"The pinch of hunger, etc."
11. Sh. S. H. Intro. & Waltz (Leg.)	"Slumberland" (E. Ascher)	"A wolf in sheep's clothing."
12. Inter. (L.)	"Sesame" (Leo Feist)	"Over the garden wall."
13. Desc. (L. Rom.)	"Lisolette" (G. Schirmer)	Twice.
14. S. H. Rom. & Waltz	"London Pride" (Chappell & Co.)	Girl found under table. Connects 2 and 3.
PART 3		
15. Carnival Trot XXX	"Round the Hall" (Will Rossiter)	"Tom's birthday dance."
16. Desc. (S. H. Rom.)	"Love's Confession" (Oliver Ditson & Co.)	Meg lying on lawn.
17. Waltz (Leg.) XXX	"Amour et Printemps" (C. Fischer)	"Tom maneuvers."
18. Desc. (S. H.)	"Yester Thoughts" (M. Witmark)	"The outsider." Connects 3 and 4.
PART 4		
19. Sh. Inter. (L. Desc.)	"Helter Skelter" (Ricordi & Co.)	"The supper party."
20. Waltz (Len. Leg.)	"Sumurun" (Jos. W. Stern & Co.)	"Miss Dugan, etc."
21. H. Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)	After "The blood tie." Party leave old man drinking.
22. Agitato (L. & P.)	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)	"Meg's sweet on the kid, etc."
23. Dr. Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)	"The return."
24. Desc. (H.) XXX	"Dream of the Flowers" (Sam Fox)	Connects 4 and 5.
PART 5		
25. Desc. (H. Agit.)	"A. B. C. Dr. Set No. 14"—A1 (Jos. W. Stern & Co.)	"I'm going to teach you, etc."
26. Agitato (L. & P.)	"A. B. C. Dr. Set No. 14"—B2 (Jos. W. Stern & Co.)	"Good afternoon, my Lord."
27. Desc. (H. Rom.)	"A. B. C. Dr. Set No. 14"—C3 (Jos. W. Stern & Co.)	To End.

Notes:—This picture requires short numbers at intervals from which quick segues can be made readily. There are numerous opportunities for effective musical synchronization. Nos. 1 and 11 should be legato concert waltzes with short semi-heavy introductions. Nos. 2, 10, 13, 16 and 18 are medium slow numbers having a semi-serious appeal. Nos. 3 and 15 are modern 2/4 dance numbers.

Nos. 5, 24, 25 and 27 are slow serious numbers having a positive dramatic effect. Nos. 6, 7, 8, 9, 21, 22, 23 and 26 must be short melodramatic numbers such as suggested in plot, making quick segues possible. Nos. 12 and 19 should be light 2/4 numbers known as intermezzos. Nos. 17 and 20 must be slow waltzes played very legato.

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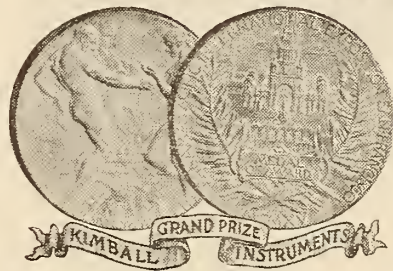
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Evolution of Music is Assisted by Features

"Music and the Picture Is at a Point Where We Can Look Forward to the Beginning of What Will Eventually Bring About the Best Musical Results, Namely, the Musical Picture—Time Coming When Pictures Will Be Made Around Musical Scores"

EVERYONE is familiar with the fact that in years past the best in music has been more or less a luxury and in many instances a child of patronage. This has been true in many grand opera ventures as well as in the maintenance of symphonic societies. While this is expected in all instances where art is a factor the time is however now arriving when music can be advanced beyond the point of gratuitous patronage.

The feature photoplay and the feature photoplay theatre are two means whereby a fixed commercial value will be placed upon music and those who can capably perform on musical instruments.

The economic question of supply and demand has long been a worry to the professional musician. The success of the future feature photoplay will also solve this problem. The question of season work and layoffs is another professional worry of the musician which will be eradicated with the success of the photoplay. Every known musical instrument has been and is now used in photoplay theatres. In fact anything that could be desired by the musician can come to him with the success of the photoplay theatre.

It is consequently lamentable to note that there are still many in the profession who would retard the musical betterment in the picture theatre, either by radicalism or lack of interest in making picture music a reality by a separate and distinct study of this new line of music.

It is true that the influx of capable men with a desire to accomplish musical synchronization to the picture has grown in the last two years. Nevertheless the growth has not been what the ultimate future to the profession would warrant. The one great drawback seems to have been that the work is too hard. This may be true when compared to some other requirements of musicians. Admitting that the work is more laborious, nevertheless it is not a physical impossibility and does not demand the physical or mental endurance of sixty or more per cent of other professions.

Picture Theatre Employment a Boon to Musicians

Sluggish and fanatical temperaments among musicians have been born from the lack of proper and interesting employment. Of many hundred such cases which have come under my personal observation the final results, after an employment of six or more months in picture work, have been very gratifying. The men have become more or less hardened to the work, their work has become an interesting occupation, they have had no layoffs, working fifty-two weeks a year; they have had a positive and equally divided income and in all cases have improved morally as individuals and financially in their earning and saving capacities. Many former erratics in my employ at present I can now very highly recommend as rationals who are very much satisfied. This is another betterment for which the photoplay theatre deserves credit.

In truth the musician has everything to gain from the future successful photoplay and nothing to lose.

Some years back it was difficult to convince the better musician

that he would enjoy playing pictures, he at all times preferring vaudeville. Today after they have played the pictures for a time it is more difficult to drive them back to vaudeville. This rule applies only to capable musicians. The picture theatre requires capable musicians. We really owe a great deal more to the picture theatre for what it has done in the evolution of music. Every musician and layman knows that some years back you would hear only the music of the streets wherever you would go. Today the demand for such music has decreased to a minimum and the old system of publishing only worthy numbers is coming in vogue again.

At the present time all our best known publishers are reviving their publications of years ago, which have merit and a certain desired musical improvement for picture theatre work is shown in all their new publications. With such a condition continuing for another year there is no telling what music can accomplish in the photoplay theatre.

Not Difficult to Get Good Synchronization

With the music it is now possible to select from the different publishers' catalogs, it is not at all difficult to get fairly good synchronization to any and all pictures at present released. There are instances where pictures are assembled at the director's dictation in a manner making synchronization very difficult, but in many cases it can be overcome by the musician who has made it his business to accumulate a well selected repertoire of music having a known picture playing value.

The time is not far off when some of these obstinate and non-music lover directors will drop from their high altitudes and realize the value of music to the picture and act accordingly when they finally cut their pictures for public distribution. It would be unfair at present to make any radical criticism for the pictures have certainly improved beyond my greatest expectations in offering musical possibilities.

Music and the Picture is now at the point where we can look forward to the beginning of what will eventually bring about the best musical results, namely, the musical picture. We have read a great deal and gathered much from interviews of some of our great composers who have lately dabbled in picture music.

I certainly can appreciate the remark of Victor L. Schertzinger, the composer of "Civilization" score, when he says that "the studio is a place for hard work and not for genius to cavort its erratic self." These composers may find some consolation in the fact that the time is not far off when pictures will be made around musical scores, possibly not by some of our present directors but the future will create opportunities for new directors just as picture music will create opportunities for new and at present unknown composers.

Takes Time to Write Effective Score

The director of today will tell you that it can't be done, but I know that it can be done and be done in such manner that neither the picture nor the music can suffer. The near future will show that this is not at all impossible. Such pictures cannot be released

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two a week, for the creation of a musical score is the work of at least one year and we know of many that were in work for years before they were properly completed. The writing of a good scenario around a musical score is no more difficult than the writing of a good and proficient libretto. There have been few opportunities and very little encouragement for American operatic or symphonic composers in the past. Why should not this Evolution of Music, as agitated by the feature photoplay, create such opportunities?

PARTNERS IN THE WESTERN AUTOMATIC MUSIC COMPANY STARTED AT BOTTOM OF THE BUSINESS

A STORY reading like fiction is the history of the success of Western Automatic Music Company, a Dallas, Texas, corporation distributing the product of the Rudolph Wurlitzer Company. Starting in the operating end of the music instrument business, two young men from Knoxville, Tenn., D. L. Whittle and O. W. Blankenbeckler, laid the foundation for one of the largest commercial organizations in the South connected with the film trade.

When they first sold instruments to picture houses, the instrument now in general use, the motion picture unit orchestra style of pipe organ was not perfected, nor dreamed of. In those "olden days," it was the electric piano, the violin piano and the flute piano—and the oldest exhibitors in Texas were among their first customers.

The first motion picture man to buy one of these instruments for music in a picture house was Dave Goodlet at Georgetown, Texas, still operating; and it is noticeable that a recent purchase for music in his house was from the Western Automatic—one of the late model unit orchestra-pipe organs. Another one of the early friends of the firm was J. C. Clemmons, still exhibiting pictures in Beaumont, Texas.

The Western Automatic people moved into the 1800 block on Main street about three years ago, then rapidly becoming what is now called Film Row. When the motion picture unit style pipe-organ-orchestra was put out, additional floor space was needed, so they moved to 1920 Main street.

It was in this latter location that their efficient up-keep corps was organized for installation and repair work. Their music exchange library was increased to contain a large volume of music rolls, varying from the old classical and sentimental ballads to the late popular pieces.

During the early part of the year another move—to their present location, 1604 Elm street—was made. This removal to the heart of Dallas's retail district was made to facilitate the adding of new departments.

On the first floor they have installed Edison and Columbia phonographs and another Wurlitzer product, the Wurlitzer-Kingston Player Piano. This floor is fitted with massive quarter-sawn fixtures finished in Kaiser grey, with sound-proof phonograph booths built up of French plate glass. The rear of the first floor is devoted to the general and executive offices, while overhead on the mezzanine floor is a ladies' rest room.

The second floor, 50 x 150, is divided into demonstration rooms for motion picture orchestral organs and player pianos. On the third floor are the sales rooms of the electric pianos, the music exchange library and the quarters of the mechanical department.

The vision backed by meagre capital is now a substantial success and the house is rated high in the credit world. The officers and department heads are: D. L. Whittle, president; O. W. Blankenbeckler, vice-president; A. V. Young, secretary-treasurer; Motion Picture Sales Division, C. W. Hawkins, sales manager; phonographs, J. C. Brown, manager; player pianos, A. V. Young, manager; music exchange library, J. R. Shelton, manager; training school for players, A. V. Young, director; superintendents of service corps, A. F. Coward, Mack Hilton, and J. R. Mallison.

The Western Automatic Music Company has sold the largest instruments in picture theatres in the State. The Old Mill at Dallas has a big \$35,000 machine; the Empire at San Antonio has a similar one; and there are a large number of instruments ranging from \$15,000 downward in use in Texas theatres purchased from this concern.

D. L. Whittle, president, is known to a large number of exhibitors as "Doc," and "Blink," as Mr. Blankenbeckler is called, is said to know more exhibitors in Texas than "any other two men."

"The Shadow of Her Past"

Pathe "Gold Rooster" Feature

By ERNST LUZ

Projection Time, 68 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
PART 1		
1. Desc. (Classy Rom.) XXX (Piano Prominent)	"Eleanor" (Sam Fox)	"Then came happy days, etc."
2. Inter (Light Classy) XX	"Vivianette" (Amy & Co.)	"It happened that the praises, etc."
3. Rom. Intro & Waltz XX	"Sweet Repose" (Jos. W. Stern & Co.)	"The Soiree."
4. Classy Gavotte XXX (Piano Prominent)	"Gold, Wine and Kisses" (M. Witmark)	Connects 1 and 2.
PART 2		
5. Inter (Light) XXX	"Frolic of the Pixies" (Ditson & Co.)	"With the passing days, etc."
6. Desc. (Rom.) XXX	"Eventide" (Ditson & Co.)	"Elyane's strange coolness, etc."
7. Inter (Light French) XX	"A. B. C. Dr. Set No. 15"—Al (Jos. W. Stern & Co.)	"In Paris."
8. Hy-Dr. Andte. X	"A. B. C. Dr. Set No. 15"—E5 (Jos. W. Stern & Co.)	"While the heart-sore Peter, etc."
9. Inter (Light French) X	"A. B. C. Dr. Set No. 15"—Al (Jos. W. Stern & Co.)	"And fittingly with wine, etc."
10. Desc. (Rom.) X	"A. B. C. Dr. Set No. 15"—Al (Jos. W. Stern & Co.)	"At the office, etc."
11. Waltz (Leg.) XXX	"Charmante" (E. Schuberth & Co.)	Connects 2 and 3.
PART 3		
12. Desc. (Rom.) X	"Valse in A Minor" by Chopin (Ditson & Co.)	"The Board Committee."
12. Inter (Light Desc.) XX	"Basket of Roses" (Sam Fox)	"Remember Elyane, etc."
14. Classy 2/4 East Indian Dance X	"Admiration" (Sam Fox)	"Peter prepares to pay, etc."
15. Short Rom. Intro & Waltz	"Sirocca" (M. Witmark & Co.)	Guests assembled at piano ready for dance.
	"Recits D'Amour" by Waldtenfel.	End of Dance.
		Connects 3 and 4.
PART 4		
16. Desc. (Hy-Rom.) XXXX	"Preghiera" (Cundy & Co.)	"I came to make you a legitimate offer, etc."
17. Desc. (Hy-Rom.) XXX	"Morcean Facile" (Ditson & Co.)	Connects 4 and 5.
PART 5		
18. Waltz Lento (Leg.) X	"Amoreuse" (Ricordi & Co.)	"If I could only find, etc."
19. Desc. (Hy-Rom.) XXXX	"Wedding Morn" (Mohr Music Co.)	"Anger is fanned, etc."
20. Waltz Lento (Leg.) XXX	"Le Poeme" (Jos. W. Stern & Co.)	"Back to the scenes, etc."
21. Short Andante Path. X	"A. B. C. Dr. Set No. 15"—E5 (Jos. W. Stern & Co.)	Elyane lies down on couch of roses.
		To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 1 and 4 the piano should be played with marked accent when Elyane plays on the screen. It is not necessary to interrupt the number to get this effect. Play pianissimo before and after the above action, letting the screen suggestion stand out. There are no other effects that can be considered essential.

Music Notes:—This picture is surrounded by a strictly European atmosphere and your music should be of the known European color and uncommon. Every effort is possible in giving a good rendition of the numbers selected, for with the exception of No. 14 liberties can be taken in making segues. Nos. 1, 6, 10, 12, must be medium slow numbers of romantic appeal. Should be strictly melodious numbers. Nos. 16, 17 and 19 should be slow numbers of romantic appeal with a positive dramatic effect. Nos. 2, 5, 13 must be light and catchy numbers. Must have class. Nos. 3, 15 must be concert waltzes with slow romantic introductions. No. 4 should be a classy gavotte. Nos. 7 and 9 must be dance trots of French type. Nos. 8 and 21 must be short andante movements of pathetic appeal. Nos. 11, 18 and 20 must be slow melodious waltzes played legato or with legato theme. No. 14 must be a class 2/4 dance number of Oriental or East Indian character music. The organ can be appropriately used throughout the entire picture.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Energy and Brain Work as Well as Finger Work

In Playing for the Pictures a Pianist or Organist Must be Alert to Take Advantage of All Factors in the Score and the Tense Scenes—Orchestra Must Always Have Chance to See the Films in Advance

CAN you imagine a balky horse in a new harness hitched to a small carriage with the coachman in spink and spank livery and the horse balks on the main thoroughfare moving by jerks, creating a small commotion, attracting attention from the passers by? Well this is the impression I get on visiting a theatre where the orchestra or pianist have no chance of seeing the pictures in advance. The theatre with its ushers and everything that helps to make things comfortable for the patrons, reminds one of the carriage and trimmings. The orchestra stops and then starts again; about the time they ought to be playing something lively they are playing an andante movement; makes one think of the balky horse.

I have mentioned this in one of my other articles, but it will bear repeating. We can pick up any kind of a picture periodical and read something about the music in the picture theatre. Every other amusement that employs musicians have the music coincide with the surroundings, and as the picture is the main event, I don't see why we should try and make the audience think they are at a country fair, when the pictures are dealing with something pathetic.

This thing can be done away with if the exhibitor would give the orchestra a chance to improve this condition.

In our theatre we have been doing this for three or four years, and while it may not look to be of any importance, this house does business right along. I don't infer that this little detail is what makes the business so good but it helps just as much as good projection or any other little detail in connection with an up-to-date theatre. These little things all help to build up to the main event, the picture.

Some time ago Mr. Fuld spoke of the necessity of having a buzzer running from the piano to the operating booth. Just last evening we had the occasion to use ours. We ran four reels then and had the comedy for the last reel. The operator forgot the fifth reel, and put on the intermission slide; I immediately pushed the buzzer and before the patrons had gotten up from their seats, he had the fifth reel on the screen.

This little buzzer saves a lot of explanation from the management, to the patrons, and was overlooked, but without it the patrons would have told the manager to "wake up the operator."

Have you noticed how many small theatres and a few large ones are having hard sledding lately; the smaller ones have the harder time. Here is one of the causes

Was talking to an exhibitor in an adjoining town a few weeks ago. I asked him if he took the "News," he replied: "Yes" and brought me the daily paper. I mean the MOTION PICTURE NEWS," I said, "No," was the reply, nor did he take any other trade journal. He did not have anything in the line of a paper except a few advertisements from the film companies and these were lying unopened on the floor behind his stool.

Yet this man could not see, why business was so poor, he thought like a lot of others that owning a picture show was like having a placer mine, all that was required would be to sweep out, and get on a clean collar now and then and be in shape for the evening's entertainment. "Nobody home." Those

days have passed, Intelligence and Thrift are the factors today. An exhibitor today looks into these details that I have mentioned.

This may be out of place in the "Music Section," but I am just citing this to help bring out my points.

Now I am not a proprietor of this theatre, but I take an interest in the house and any suggestion I have to offer to the boss is appreciated even though he don't carry them out. By taking an interest in his business I am able to hold down my job. We should not be like a spoke in a wheel, revolving around and be looking for Saturday night's pay envelope.

If we intend to keep up with the growth of this business it will require a lot of energy and brain work, and if we do not put our best foot forward there will be some one who can convince our employer that he can produce the goods, and we miss a few Saturday nights.

E. A. AHERN.

SEEBURG COMPANY ENTERTAINS PITTSBURGH MEN AT CHICAGO CONVENTION

Chicago, Aug. 10.

OFFICIALS of the Seeburg Piano Company entertained a number of Pittsburgh people at a dinner given in the States Restaurant, Wednesday, July 19. These Pittsburghers had been attending the Sixth National Convention and Exposition.

The Seeburg Company was represented by Messrs. Seeburg, Gerlick, Lichtenstein and Charles Seltzer, the Pittsburgh representative of the Seeburg concern.

Among the guests were Mr. and Mrs. Fred J. Herrington, James Delves, James E. Smith, Miss Smith, Mr. and Mrs. Oliver McKee, Mr. and Mrs. William Fritz, H. J. Barthell, J. W. Shearer, Jerome Dawson, Mr. and Mrs. Charles Krissler, Miss Anna McNally, Charles Baird, Joseph Campbell, Mr. and Mrs. H. C. Kliehm, and Ben Zerr of Reading, Pa.

BARTOLA MUSICAL INSTRUMENT COMPANY DOES GOOD BUSINESS DURING CHICAGO CONVENTION

CONTRACTS for the following installations were made during the recent Convention of the Motion Picture Exhibitors' League of America in Chicago by Charles C. Pyle, general sales agent of the Bartola Musical Instrument Company:

In theatres which are at present under construction the following have contracted for Bartolas: John Niebes of Detroit, who is building a beautiful new theatre on Gratiot street; Oakland Amusement Company, whose new theatre will be located at Pontiac, Michigan; Alfred Hamburger, one of Chicago's most successful exhibitors, purchased the Bartola Superba which was on display at the Coliseum for his new Grand Oak theatre, at Fortieth street and Grand Boulevard, Chicago, Ill.

The Ashland Amusement Company also signed a contract for an installation in their new Ashland theatre, as did Julius and Awe, owners of the Strand theatre, Fort Dodge, Iowa; as well as O. G. Murray, who is installing a Bartola Grand at the Murette theatre, Richmond, Indiana.

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**PHONOGRAPH RECORDS MADE OF THE
 "CIVILIZATION" PEACE SONG**

THE Columbia Graphophone Company has arranged with Thomas H. Ince to make phonograph records of Victor L. Schertzinger's "Peace Song," with words by Mr. Ince, and the "Civilization March," both part of the special musical score composed by Mr. Schertzinger for "Civilization."

The "Peace Song," which is sung by J. C. Fields, former tenor of the Aborn Opera Company, every night at the Criterion theatre, from an upper box, during the scene where 10,000 members of the "Mothers of Men Society" are singing a peace anthem in the picture, has just been published by Leo Feist. This song, with its attractive cover showing seven of the most interesting scenes from "Civilization," has had an enormous sale at 25 cents per copy.

State right buyers of the Mid-Western and Coast territories are ordering this sheet music by the thousand to be sold in the lobbies of the theatres where "Civilization" will be presented. Arrangements are now being made by the Harper Film Company to likewise place these Columbia phonograph records on sale in theatre lobbies throughout the country.

Quite the most novel innovation in the way of phonograph records will be a talk on motion picture subjects delivered by Mr. Ince himself. This will be in the nature of a monologue taking in such subjects as "How to get into the 'movies,'" "The type most desired by the producers," some funny anecdotes related by Mr. Ince in connection with the filming of some of his feature pictures, and an illustration of a producer-director conducting a rehearsal of a scene from "Civilization" in which 40,000 persons take part, ending up with a series of comic verses on the "movies," written by Robert Grau and Beulah Livingstone.

The music records have already been sung and played into the phonograph and will be ready for the market by August 27. The news records will be ready September 20.

**SELTZER AUTOMATIC MUSIC COMPANY WILL
 HAVE PROJECTION ROOM IN ITS NEW
 QUARTERS**

SELTZER Automatic Music Company, Inc., of Pittsburgh, Pa., which handles the Secburg musical instruments in that territory, will move into its new building on or about August 1.

On the seventh floor will be located an auditorium which will seat 200 people. This will be equipped with a booth which will contain all the various accessories necessary to proper projection. A specially prepared screen will also be installed so that all pictures shown may be put on under the best possible conditions.

Free use of the room will be given to exchangemen who wish to show their new films to prospective customers. A large Secburg organ will also be installed in the auditorium which will be used in the accompaniment of these pictures. The first floor of the building will be devoted entirely to offices, display rooms filling the upper floors.

This innovation should be received with great enthusiasm by all Pittsburgh exchangemen as it will insure proper exhibition of all their new pictures under ideal conditions. Good music can make or break almost any film. It is therefore well to show all pictures to prospective customers under proper musical conditions.

**LUCILLE WHITTMORE, NOTED EASTERN SINGER,
 ENGAGED FOR NASHVILLE THEATRE**

Nashville, Tenn., Aug. 10.

NOT satisfied with giving the Nashville public the incomparable Anna Pavlowa and her world-famed "Ballet Russe" in the photoplay "The Blind Girl of Portici," for the first half of the week at the Princess theatre, which recently changed from vaudeville to motion pictures, Manager Harry Sudekum engaged Miss Lucille Whittmore, the celebrated opera singer of Boston, as a special added feature.

Miss Whittmore is popularly known as "The Little Girl with the Big Voice," and has quickly won her right to favor in every large city in which she has appeared. Miss Whittmore appears at the opening of each presentation of the Pavlowa picture, rendering appropriate song solos from her repertoire.

Several Nashville critics have heard Miss Whittmore in the East, and are enthusiastic in their praises of her musical qualifications and stage presence.

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Name

Theatre

Address

"The Fugitives"

Pathe "Gold Rooster" Feature

By ERNST LUZ

Projection Time, 75 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. 8 Bar Intro. & Light Waltz for Dance XX	"Pierrot and Pierrette" (Jos. W. Stern)	Dancers stop after "The Orphan's guardian."
2. Short Andante	"A. B. C. Dr. Set No. 15"—E5 (Jos. W. Stern & Co.)	After "The venture in which I invested, etc."
3. Inter-Trot. X	"A. B. C. Dr. Set No. 15"—A1 (Jos. W. Stern & Co.)	After dancers dance around sisters and guardian.
4. Desc. (Path) X	"Consolation" (Liszt)	"A year later."
5. Dec. (6-8 Light Rom) XXX	"Trost" (Jos. W. Stern)	After "Call at my house at 8:30, etc."
6. Inter. (Light Desc.) XXX	"In Roseland" (T. B. Harms & Co.)	Connects 1 and 2. Child in bed praying
7. Desc. (Rom.) XXX	"Told at Twilight" (Boston Music Co.)	Connects
8. Desc. (Hy-Rom) XXX	"Broken Melody" (C. Fischer)	The Heiress puts on coat and hat leaving room.
9. Agitato. X	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)	After widowed sister kills employer.
10. Hy-Dr-Andante	"A. B. C. Dr. Set No. 4"—B2 (Jos. W. Stern & Co.)	Policeman crawling in window.
11. Agitato. X	"A. B. C. Dr. Set No. 4"—A1 (Jos. W. Stern & Co.)	Policeman locked in closet.
12. Desc. (Hy-Path) XX	"Berceuse" (Grieg)	Connects 2 and 3.
Desc. (Hy-Path) X	"Berceuse," by Grieg	"The Police Inspector takes charge of the case."
13. Waltz (Leg) XXX	"Felecia" (Ricordi & Co.)	"Your partner was murdered, etc."
14. Desc. (S-Hy-Rom.) XX	"After Glow" (Jacobs)	Concert.
15. Desc. (Hy) XXX	"L'Angelus de lar Mer" (Ricordi & Co.)	"In a distant city, etc."
16. Inter. (Light Desc.) X	"Shades of Night" (Jos. W. Stern & Co.)	Connects 3 and 4. "The elder sister, etc."
17. Desc. (Hy-Rom.) XX	"Evensong" (Chappell & Co.)	"Six months later."
18. Galop XX	"A. B. C. Dr. Set No. 11"—C3 (Open ppp, F at action)	"Everyone was saved, etc."
19. Desc. (Hy-Rom.) XXX	"Idyll" by Coates (Lundy & Co.)	"Several days later."
20. Inter. X	"Babette" (Lundy & Co.)	After thief brought into Chief Inspector's office.
21. Desc. (Hy-Leg.) XX	"Wandering" (Ditson & Co.)	Connects 4 and 5.
22. Desc. (Hy-Path) XXXX	"Entreaty" (Ditson & Co.)	"That Night, etc."
23. Hy. Dr. Desc. X	"A. B. C. Dr. Set No. 2"—A1 (Jos. W. Stern & Co.)	"And you can swear that this is the woman?"
24. Agitato. X	"A. B. C. Dr. Set No. 2"—B-2 (Jos. W. Stern & Co.)	"Yes, The watchman speaks the truth, etc."
25. Desc. (Path) XX	"Evening Prayer" (Lundy & Co.)	To end.

Notes:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short, and does not play a minute or more. When cues to stop numbers are in quotation " " it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clear. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—The only essential effect necessary to the picture is a pistol shot during number 9.

Music Notes:—This picture is worth your best efforts in selecting your program and you will find it interesting to synchronize with the screen action which is well pronounced and suggestive. No. 1 should be an appropriate concert waltz for dancing with a very short introduc-

tion. Nos. 2, 9, 10, 11, 23 and 24 are short melodramatic numbers necessary for the proper accentuation of screen action. No. 3 is an intermezzo trot, used for modern dancing. Should not be a medley. No. 4 should be a slow number in major key, having a positive pathetic appeal. No. 5 a medium slow 6-8 number with a romantic suggestion. No. 6 a light 4-4 number. No. 7 is a melodious number with a positive romantic suggestion. No. 8 must be a slow heavy number having a positive dramatic effect and a romantic appeal. No. 12 is similar to 8, the theme must be of more serious appeal. No. 13 must be a medium slow waltz with legato movements paramount. No. 14 should be a slow number of semi-serious appeal and follow by 15, a number of a distinct dramatic effect. No. 15 should be in slow tempo. No. 16 is the same as No. 6. No. 17 should be similar to No. 8. No. 18 is a light galop of hurried effect. No. 19 should be similar to No. 8. No. 20 should be a light 2-4 intermezzo. No. 21 should be a slow number of dramatic effect played very legato. No. 22 is similar to No. 8. Both 21 and 22 must be long numbers. No. 23 is similar to No. 4. The organ can be very effectively used in conjunction with the orchestra or alone throughout this entire picture.

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Music and the Picture

Edited by Ernst Luz

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"Music Plots" So-Called, and the Music Publisher

A Musical Number That Takes About Fifteen Seconds to Get Well Started, Certainly Cannot Be Stopped Short in a Still Shorter Period of Time Without Inharmonious Breaks—Dollars and Cents Should Not Be the Paramount Point at Issue

EDITOR'S NOTE:

More communications such as the following sent to this department and to the film manufacturers in question will do much to eradicate the evils spoken of by Mr. Lovett. We should, however, not forget that picture music is as yet in its infancy.

Only a few days ago in speaking to a former colleague in editorial work, who was a great advocator of "Music and the Picture," we were discussing the advance that had been made by "Music and the Picture." My friend remarked "Great strides have surely been made in picture music, yet it is not nearly what it should be." Always feeling myself that all and any efforts made, whether good or bad, would be for the eventual betterment of picture music, I have restrained myself from making severe criticism, feeling that the industry at large is not as yet intellectually capable of accepting an authority. Dollars and cents and other financial manipulation seems to be the only paramount point at issue. It is true nevertheless that plots which upon their very face stamp themselves as being impossible must necessarily retard the enthusiasm and ambition of the playing musician or leader. It has been even a greater hardship to the musician when film concerns are able to influence the theatre manager or exhibitor that he is giving them the right thing, when in reality he doesn't know the first thing about it and he has at no time made an effort to acquaint himself with the actual facts.

Mr. Lovett speaks correctly when he says that a number is only well started in fifteen seconds and certainly cannot be stopped without an enharmonious break in so short a period.

I have often issued warnings to manufacturers of film regarding the exploiting of the picture industry by music publishers. There seems to be an erroneous idea regarding competitive means now in vogue by some of the publishers. These publishers are surely following the wrong track, for as Mr. Lovett says, any capable leader can set for himself and the men under him better musical programs than can be set by others who are entirely ignorant of the condition under which the leader is working. This has been one very important reason for the lack of success met by the music score. Musical plots which do not describe the character of music necessary, but instead give the names of musical compositions which are very often unknown will also never have any value in picture playing. Consequently I cannot see what publishers can hope to gain eventually. It would certainly be more profitable to them were their publications in each photo-play house with the proper temperamental classification.

I am more than convinced that when the musical end of film production will be in the hands of picture musicians of known musical ability and picture knowledge that music publishers, film manufacturers and picture musicians will all be benefited a thousandfold and I unite with Mr. Lovett in the further hope that the realization of this is not far off.

Post Office Box 1356,
RICHMOND, VA.,
July 30, 1916.

Dear Sir:

In past issues I have noted your remarks concerning music for

moving pictures, and in particular, what you and others have to say about the so-called "Musical plots" issued by some firms, in connection with their releases.

I often have tried to use these plots, either the suggestions as to the style of number the plots give, or the actual numbers they mention. To claim any success with either of the foregoing would be an untruth. I have a library which compared to those of most musical directors for moving pictures, is a very large one. When I tell you that I have over twenty thousand numbers, each one of which is classified in my catalogue, and which I can place my hands on at any time, you will see that I am somewhat prepared for mostly any kind of program and picture.

To refer back to the "plots" in question, I would like to suggest to the manufacturers of films that are sending these printed slips out, that while their intentions may be of the best, both for the uplift of music in picture houses, and also for the better accompaniment of their films, that they enquire of the men they have compiling these plots, whether they are giving them a *musical plot that will better the picture* or whether they are *trying to advertise certain music publishers*, free of charge, and at the same time trying to "bunk" the man who tries to use these plots. The latter seems to be the only explanation to me.

Sometimes Numbers Suggested Are All from One Firm

I have used plots or rather tried to use them, where I have found that with the exception of perhaps two numbers mentioned, ALL the numbers suggested are the publications of one firm and one firm only. I can at any time, furnish you with plots that I have on file, on which nothing but Schirmer publications appear, others devoted to Carl Fischer publications.

Then again, while that may be why the plots are distributed broadcast (just to advertise certain publishers) how on earth can a man that is handed one of these plots, find out what kind of a number he needs for the scene in question, unless he knows that number mentioned, or has it in his library.

Being possessed of twenty years experience in all branches of the musical profession, both in Europe and this country, I am fairly familiar with most of the numbers in general use. But imagine my dismay when I take up one of these plots and find a number I don't know, or do not possess.

At such times I have to guess at the scene, and the chances are that when I come to that identical spot, it isn't that kind of a number at all.

Another thing, what is the use of making notations of time periods ranging from 15 seconds to seven or more minutes. I imagine the "plotters" run a thousand foot reel in fifteen minutes. Then you can imagine what a *wonderful help* it must be to find 15 seconds are to be taken up by one scene, when your operator is running at anything from a twelve minute to a sixteen minute speed for the same reel. Personally I would like to meet the director of an orchestra that could get any music from his men, if he had to start and stop a number in fifteen seconds. From my past experience it would be practically impossible, for the major-

(Continued on page 1134)

“Secret of the Swamp”

Bluebird Feature By M. WINKLER THEME—Come Where My Love Lies Dreaming, by Foster

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
Opening	15 Seconds	Sounds from the Sunny South by Isenman.
T It was a sultry June Day.....	3 Minutes and 20 Seconds	Continue “Sounds from the Sunny South.”
T Anybody that'd move in there, etc.....	3 Minutes and 20 Seconds	Beautiful Dreamer Song by Foster.
T Clay White, One of the South's Aristocracy	3 Minutes and 15 Seconds	Amo Melody by Robyn.
T Deacon Todd, Owner of the Place.....	3 Minutes and 2 Seconds	Berceuse by Iljinski.

TREMOLLO DURING DISPUTE

T It was Autumn on the Plantation.....	35 Seconds	Willie we have missed you, Southern Song by Foster.
T And the Southland rejoiced, etc.....	3 Minutes and 30 Seconds	La Reve by Golterman.
T If my Mother suffers, etc.....	55 Seconds	Continue Tremolo.
T Through the Hours of the Night, etc.....	3 Minutes and 43 Seconds	

ORCHESTRA REST—ORGAN OR PIANO IMPROVISE—SACRED MUSIC

T Later on, when the Sheriff, etc.....	2 Minutes and 35 Seconds	Theme.
T In the Timber Country, etc.....	1 Minute and 5 Seconds	Forest Whispers by Losey.
T And Deacon Todd had made, etc.....	2 Minutes and 5 Seconds	Melody by Kretschmer.
T Usually the little things, etc.....	2 Minutes and 45 Seconds	Alita by Losey.
S In the Forest.....	30 Seconds	Forest Whispers by Losey.
T It was Emily's Birthday.....	4 Minutes and 50 Seconds	Folle Extase Waltz by Milok.

PP DURING SCENES—NOT DANCING

T The Season was Ended.....	25 Seconds	Forest Whispers by Lorey.
T For the third successive Morning, etc.....	3 Minutes and 10 Seconds	Evening Breeze by Langey.

WATCH THE SHOT

T A Storm was brewing, etc.....	1 Minute and 5 Seconds	Furioso No. 2 by Lake.
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TYMPANY RUMBLES AD. LIB. DURING THUNDER, LIGHTNING, ETC.

T After the Rain, etc.....	2 Minutes and 15 Seconds	Theme.
S At Fence.....	5 Minutes and 40 Seconds	Night Song by Stults.
T The Sheriff learns, etc.....	6 Minutes and 30 Seconds	Finale from Ariele by Bach.

REPEAT IF NECESSARY

T The Swamps held a strange, etc.....	5 Minutes	Dream Shadows by Langey.
T I'm going to see Miss Emily.....	1 Minute and 48 Seconds	Garden of Love by Ascher.
T I didn't mean to Kill him.....	50 Seconds	Berceuse by Karganoff.

TREMOLLO

T And Chet understood.....	1 Minute and 20 Seconds	Continue regular Tempo.
T Yes, I did it, etc.....	25 Seconds	Theme.
T You'll find him down in the Swamp.....	1 Minute and 45 Seconds	Continue “Theme”—Tremolo.
T And Down in the Swamp.....	1 Minute and 40 Seconds	Andante Mysterioso by Lake.
T What the Sheriff found.....	2 Minutes and 50 Seconds	Agitato No. 6 by Lake.
T The Deacon came back.....	45 Seconds	Theme.

TREMOLLO DURING FIRE SCENES

UNTIL THE END

NOTES:—

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LETTER S INDICATES—SCENE—FOR CHANGE OF MUSIC

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A MUSICIAN'S VIEW OF MOTION PICTURE MUSIC

(Continued from page 1267)

"We have an orchestra of six pieces here—all union players!" he asserted with pride. "Hey! there," he called. He had turned detective again, and two small boys regretfully retraced their steps. I asked to speak with the leader of his orchestra.

"Call Reemer," said the manager to the man with the bass viol, who has just come into the narrow box office where I stood waiting.

"Who?" shouted the bass viol, for the organ was thundering and the cars were clanging by again.

"Reemer," returned the manager.

"Oh, you mean Rimer," answered the bass viol and departed.

So Rimer came.

I explained my mission and asked him how it—movie music—was done.

"I choose music to fit the play," he answered.

"Yes, of course; but do you choose a regular program?"

"Sure, I choose a program. If I follow the pictures I would be crazy in the head in three days," he shouted above the din.

"Do you have a rehearsal?" was my next question.

"Ach, no! No rehearsal! We are all professional players." There was infinite pride in his voice, for he was obviously German. My men read at sight. They are union men," he explained.

Union! There it is again. Music, it seems, is mixed up with the labor question—but that is another story, as Kipling would say. I drew back from the dangerous subject. I wanted to talk music.

If there was no rehearsal, and six players wanted to play together, how on earth could they pick out a program while the play was going on? Where did they keep their library? Did they have a library? Were they all mind readers, that they could perform the prodigious feat of following an unfamiliar screen drama, pick out a program and play it at one and the same time? Some of the sense of these questions I tried to convey between the clanging of cars, while the manager eyed me doubtfully and others regarded me as some strange new specimen. From a distance came a familiar air. It was matinee time and the organist was supplying the program.

"Ah! Chopin's D flat major Waltz," I exclaimed.

He nodded, a little pleased. I had made a hit with him by my one and only gleam of intelligence.

"Not often played on the organ?" It was a question.

"No. Not many players have the technic," he answered, as conveying the information that the organist was a union player. From the distance the Chopin Waltz sounded well. It was a welcome relief from the monotonous "Tum-i-ty-tum, tum-i-ty-tum" so often heard. Incidentally, one of my questions was answered. Better music could just as well be played.

Not to bore you with the intermittent conversation that followed, let me give you the gist of what the orchestra leader told me.

The house for which he plays is open continuously from 2 P. M. to 11 P. M. It is thus a nine hour day—a little awkward when one reflects that in Illinois it is only workingwomen who can work ten hours a day legally. For workmen the legal day is eight hours long. Do you begin to see how the music question ramifies?

A nine hour day in an Illinois movie theatre calls, first, for a shift of laborers. The man who operates the film machine is a union operator, as you know.

Now a nine hour day, musically, also calls for a shift of players, for no musician, worthy of the name, could or should stand the ordeal of nine hours' consecutive playing, whether male or female. From 2 P. M. to 4:30 P. M. the organist takes charge, alternating at the piano and organ. From 5:30 to 7 P. M. there is no music. The first play in the afternoon is really a rehearsal.

The musician sits at his instrument and fits his music to the play as best he can. The next time the reel goes through he knows what is coming and is ready for it. Meanwhile the orchestra leader watches the picture and takes notes, such as "dramatic," "pathetic," "pastoral," "overture," "classical," "popular" and so on, while he gets the run of the story. For the comedy, "ragtime" or other popular stuff is always used. In the regulation drama a wide choice is possible.

"If we play good music to that funny stuff, people would laugh at us," he insisted. "Nothing but ragtime and popular music will go with the comedies."

I understood, but I wanted him to make it clearer. I wanted to know just how much trouble he took to keep to the trend of the play. I asked another question, to bring out the idea.

"I would be crazy in the head in three days if I tried it," he repeated. "There is a wedding, and I play the wedding march, maybe, and I get to 'Tum-tum-ty—tum, tum-tum ty—tum,' and—'Sh-sh-sh!'—the wedding is gone and maybe the bride's mother is dying away over in Chermany! No, no! It would not do! An orchestra cannot change so quick. I just pick out something that's like the play, and that's all I can do. I would be crazy—crazy in the head!" And he put up his hands to show me just where the craziness likely would be. I began to see the light.

"We play good music. I have a big library. It costs much money. We play Grieg, Tschaiakowsky, Strauss, Victor Herbert. We play good music—"

"You have rehearsals?" again I asked.

He shook his head and smiled at my inexperience.

"I have union players," he explained. "They know how to play. They read at sight. We do not need to rehearse!"

Oh, blessed land! No need to rehearse! No need to practice! Just play and get money for it. But he was off on another tack—union players, scab houses, wages, his own professional standing. He had been a concertmeister.

It was painfully simple, after all—so simple that I knew I had not even touched upon the real problem, the individual player who performs in the smaller houses, and from whom, if I mistake not, we may look for some new developments in music.

DENVER MUSICIANS FILE SCALE OF MINIMUM WAGES FOR PICTURE THEATRES

THE Denver Musicians' Protective Association has filed a schedule of the wage scale for professional musicians with the Industrial Commission of Colorado. The schedule specifies the hours and conditions which govern the professional players.

According to the specifications, picture houses which charge an admission of fifty cents must pay each of their musicians a weekly salary of \$35. Fifteen minutes in every forty-five is required by the schedule; a half-hour out of every two hours, and not more than four hours playing without intermission.

In the five-cent shows each player must receive \$23 per week, six-hour days, the leader to receive \$33 per week. The five-hour scale is \$21 per week for musicians and \$31 per week for leaders.

Higher priced theatres must pay each musician \$30 for two daily performances and leaders \$40.

“Love’s Lariat”

Bluebird Feature

By M. WINKLER

THEME—Love Song, By Puerner

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
T	Opening	25 Seconds	Fata Morgana by Tobani.
T	Allen Sanders, who lost, etc.	1 Minute and 48 Seconds	Continue—"Fata Morgana."
T	Pay Day on the Bar X Ranch	3 Minutes and 20 Seconds	Zephyr, a Western Episode by Trinkaus.

TO ACTION PP OR FF

T	I Drink with Her, or Nobody	1 Minute and 55 Seconds	The Booster by Lake.
T	Daybreak—Headache!	1 Minute and 20 Seconds	Repeat "Zephyr" by Trinkaus.
T	Now, that you and me are going, etc.	3 Minutes and 5 Seconds	Frozen Bill by Losey.
T	Waiting for the Eastern Limited	2 Minutes and 8 Seconds	Fair Vassar by Tobani.
T	When East meets West	2 Minutes and 55 Seconds	At Sunrise, Idyl by Bratton.
T	Sky-High's New Home	3 Minutes and 25 Seconds	Cupidietta by Tobani.
T	Goldie La Croix, etc.	1 Minute and 45 Seconds	Reconciliation by Bendix.
T	Now! If my Cousin, etc.	6 Minutes and 23 Seconds	Cupid's Caress, Valse Lento by Roberts.

REPEAT IF NECESSARY

T	The Cold, Gray Dawn	5 Minutes and 45 Seconds	Maesmawr by Curti.
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WATCH THE DOOR BELL RING

T	That Afternoon	2 Minutes and 55 Seconds	Fair Vassar by Tobani.
S	Allen and Goldie going up steps	2 Minutes and 35 Seconds	

IMITATE ON PIANO—AMATEUR PLAYING WITH ONE FINGER—AS SHOWN ON PICTURE
—FOLLOWED BY THE THEME PLAYED BY THE ORCHESTRA

T	The Drinks are on us	50 Seconds	Continue Theme—Tremolo.
S	Puncher commence to Fight	2 Minutes and 15 Seconds	Agitato No. 6 by Lake.
T	Gee! When I look up, etc.	47 Seconds	Theme.
T	The Boys are all Pinched, Sir!	2 Minutes and 55 Seconds	Al Fresco, Intermezzo by Herbert.
T	Allen Gives a Reception, etc.	4 Minutes and 40 Seconds	New Era, Overture by Heed.
T	Now Boys, stick closer to Me	2 Minutes and 20 Seconds	Novelletta by Ambrosio.
T	You're trying to Double-Cross Me	2 Minutes and 8 Seconds	Theme.
T	When a Coward, etc.	25 Seconds	Theme—Tremolo.
T	Did you ever expect, etc.	1 Minute and 15 Seconds	Agitato No. 11 by Lake.
S	Harry Talking to Goldie	3 Minutes and 15 Seconds	Theme.

Until the end

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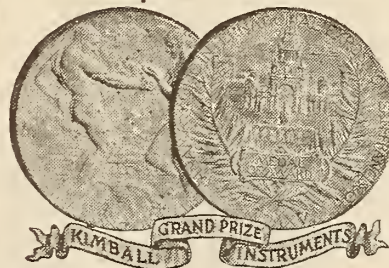
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Programing Music for Photoplay Synchronization

It Is Hoped That the Time Is Not Far Distant When Future Efforts Will Come from the Heart of the Musician Who Is Susceptible to Moods and Has the Musical Ability and Strength of Character to Allow Himself to Be Inspired

THERE has always been an erroneous idea among many interested in photoplay music that the proper programing of music was either impossible or unnecessary. This is very far from true. Ninety-nine per cent of picture players hide behind the fact that they try to select music that fits the picture regardless of whether their selections are befitting what might be called good entertainment. We should never lose sight of the fact that even though we are playing music to the picture we are to a certain extent caterers and while we may not cater in the inner man we cater to a more delicate organ, the ear. It is obvious for me to here state that when music continues for too great a time in a serious or frivolous vein it becomes monotonous to the listener and loses all its entertaining qualities. Still more important is the fact that when you have cheapened a certain serious musical effect by over-playing, you lack something when the psychological moment on the screen arrives for making such music more effective and of greater temperamental value to the picture screen.

Musical compositions are all illustrations of moods which have sufficiently inspired the composer to an effort. This is the paramount reason why picture music is so essential to the photoplay theatre. Music in the picture theatre should have the power to create this mood among the audience. Unless the music used is capable of creating these moods it has no value in synchronization. This does not mean that certain music which does not influence a certain temperamental mood has no value in picture playing. On the contrary it plays a very important part for such neutral numbers are the foundation from which we can get the proper musical moods and make them effective at the psychological moment suggested by the action on the screen. This is one of the important reasons for the proper programing of music when playing to pictures.

In operatic works where themes are quite often used you will note that the composers try to get the greatest possible contrast in their themes, placed to the different characters or types. This makes the cast stand out in its individuality. While the working of themes in picture playing cannot be accomplished as in prepared operatic words, nevertheless by following this rule of contrast it is quite possible to make the individual incidents on the picture screen, which are necessary to the picture clarity, stand out when the proper musical contrast is obtained.

Similarity of Numbers

I have noted in many instances that while new numbers were used at certain points of the picture where the picture was to be accentuated or a new line of thought was being created, the new number used was very often similar to the one preceding and the fact that new interest was to be created was lost in this musical similarity. Unless a new mood is to be obtained among the audience there is no reason why the music should be chopped up and hacked to pieces. The fact that a new character is coming on the screen is not sufficient reason to mar a musical program unless that character represents something thematically new to the picture.

Only recently I reviewed a six-reel feature wherein there was not the slightest temperamental change on the screen for eighteen hundred feet or about twenty-seven minutes of time. I later was a recipient of some musical suggestions, suggesting nine or ten different numbers and cues to be followed through this interval of time. Such suggestions waste useful energy and make the programing of music for music's betterment a farce. The mood requirements being equal and of neither serious nor frivolous temperament it would seem to me that these eighteen hundred feet would have permitted the best musical efforts of the musician. This would not mean that he could have played a number of bombastic or grandioso effects, for it has been long conceded that the picture theatre requires quiet and melodious music.

Every musician could have selected a beautiful program of uninterrupted numbers to fill this space of time knowing that he could play them properly and thereby create a light musical interest while the picture was developing its story in a strictly neutral and un-suggestive manner. We should get away from the idea that good and standard music must be chopped to pieces just because we are playing pictures and some obsolete thinkers imagine the music should change with every scene. At times such as cited above you will easily recognize the value of the music in your library which does not inspire certain temperamental moods. Others think that it is possible to take a number which would naturally illustrate pathos and lighten it, thereby hoping to get contrast. This is not only impossible but ridiculous and constitutes nothing less than musical murder. The same thing is sometimes tried on a light number and when I tell you that it has not only been suggested that a light number be played tremolo or adagio, etc., it is quite often done.

I cannot imagine what the player is thinking of when he is committing this musical murder unless he finds it the easiest way and is perfectly willing that his musical brain shall become stagnant. The player certainly lacks that respect he owes his profession when he allows himself to be influenced in this manner and maliciously becomes a musical butcher.

Follow Picture to Proper Climaxes

Following a picture with music does not mean any such thing, for unless the screen suggests, there is no reason for following the picture at which times it is certainly more entertaining and beneficial to the photoplay performance that you follow the music and thereby be assured of good musical results. The picture must be followed at its proper climaxes but these do not occur every minute. To avoid this musical similarity in all the plots that I issue in the NEWS I give a description of the music in the first column which should be an assistance to the player in programing his picture.

When segues are made from one number to another the succeeding number should at all times be notably different even if the same temperamental mood is to be continued. Some may think this impossible, for many are narrow enough to think that only one kind of music will express romance or pathos. This is not true

and intelligent study will surely convince any enthusiast. Many more think that musical contrast consists only of more or less noise. This is certainly untrue, for the picture theatre does not allow for noise at all. The picture theatre affords every opportunity for getting all that is beautiful out of music. It is consequently a mistake that we continue in the old rut of promiscuously chopping music to pieces. With the influx of new publications wherewith we can musically portray the quick changing and suggestive screen action, it makes it possible to do commendable programming at the other points during the picture.

You will note in the plots published in this department that all such numbers are suggested as descriptive numbers with the mood suggestion of the screen following in parenthesis. Let us hope that the future efforts will come from the heart of the musician who is susceptible to moods and has the musical ability and strength of character to allow himself to be thereby inspired.

B. S. MOSS ADDS NEW BROOKLYN THEATRE TO HIS SYSTEM

DURING the past week B. S. Moss, in addition to announcing his plans for the monster million-dollar theatre he is going to build at 181st street and Broadway, on the northwest corner, stated that he has signed a lease for a number of years for the Flatbush theatre, Flatbush and Church avenues, Brooklyn.

This theatre is one of the finest and most modernly equipped houses in the greater city. It has a seating capacity of 2,000, and it is an absolutely fireproof house. It is a very recent construction, and therefore enjoys the latest innovations in a theatre building. It also possesses a remarkably complete electric light and ventilation system.

The decorations, which include silk wall tapestry and Persian carpets, are particularly noteworthy and luxurious. The policy of the Flatbush theatre will be similar to the other theatres he now operates; feature picture and vaudeville will be the program.

The doors of the Flatbush theatre under the B. S. Moss management will be thrown open to the public on Saturday evening, September 2, when a gala bill will mark the inauguration.

BRYSON, HORN AND PETERSON, THE TRI-CITY TRIO OF HUSTLERS

JAMES V. BRYSON, known as "Jimmie," President of the Northwestern Motion Picture Equipment Company, Minneapolis, Minn.; Lee A. Horn, known as "the friend to the exhibitor," who is at all times ready to serve them, and O. A. Peterson, who might be called "the operators' friend"—for it is he who has charge of the repair department, and when he gets through with a machine it comes as near being "as good as new" as his ability can make it—make up a combination that is hard to beat, for as "Jimmy" says: "They're always on the job."

KNICKERBOCKER THEATRE ORCHESTRA CAUSES MUCH FAVORABLE COMMENT

Special to MOTION PICTURE NEWS.

Nashville, Tenn., Aug. 19.

PERHAPS one of the biggest attempts to offer real substantial music of the better quality to the public at large that has ever been made by any moving picture house has proved successful at the Knickerbocker theatre during the past several months that this beautiful theatre has been open.

Manager Wassman has said many great things about his music, before and since the opening, and the best part of the matter is that his music has more than made good what he promised. The department is under the personal direction of Buel B. Risinger, organist and conductor of many years' experience, especially in this particular line, and his work, coupled with the artistic efficiency of the musicians with whom he has surrounded himself, makes this the most commendable organization Nashville has ever had in a theatre.

Mr. Risinger also presides at the pipe organ during the orchestra intermissions, and his offerings on that instrument have gained for him quite an amount of praise from the musical enthusiasts of Nashville. While the Knickerbocker programs are liberally sprinkled with popular numbers, the general trend seems to be toward standard and operatic works, and the perfect style in which these numbers are rendered is fast gaining popularity for Mr. Risinger and his orchestra.

The solo work of the individual members is exceptional, especially the violin, trumpets, flute and clarinet. These men have been associated with Mr. Risinger for some time, and it is a pleasure to listen to their efforts in the various operatic favorites. The orchestra is an innovation in Nashville theatre music, and Manager Wassman is to be congratulated on his success in securing such an aggregation.

ALABAMA GETS CLEVELAND'S BIGGEST TYPHOON COOLING SYSTEM

DAILY matinees at the Alhambra theatre, Cleveland, O., will be discontinued this week, except Saturday, owing to the fact that the management is installing a gigantic Typhoon cooling system.

This new ventilating apparatus is the largest that has ever been brought to Cleveland. It is also the first of its kind to be installed there.

The system has two fans seven feet in diameter and when they are both in use it is possible to get the temperature below 70 degrees. The two fifty horsepower motors are used to drive the fans.

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- Set No. 7. A three-numbered set of genuine Indian music.
- Set No. 8. A Fight and Chase illustration containing full sized galop.
- Set No. 9. A Storm Scene of three long numbers.
- Set No. 10. A Diabolical Scene of three numbers.
- Set No. 11. A Western Scene of three numbers, containing a complete Western Intermezzo and Galop

- Set No. 12. A Fire Scene of four long numbers.
 - Set No. 13. A Classy Illustration of agitation. Three long numbers.
 - Set No. 14. A Heavy Illustration of pathos and agitation. Two concert numbers.
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 - Set No. 16. A Heavy Dramatic Description of three long melodious numbers.
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| Extra Parts | 5c " | 5c " |

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"The House of the Golden Windows"

Paramount Feature

By ERNST LUZ

Projection Time, 66 Minutes

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

<i>Description of Music</i>	<i>Number Suggested</i>	<i>Cue to Stop Number</i>
1. Desc. (L. Fairy).....	"Fairy Flirtations" (W. Jacobs).....	"Where the earth spouts millions."
2. Rom. Intro. & Waltz.....	"Sunnyland" (J. Remick).....	After supper table set on ranch porch.
3. Desc. (Rom.) XXXX.....	"Two Lovers" (Ditson & Co.).....	Connects 1 and 2.
PART 2		
4. Desc. (H. Rom.).....	"Eleanor" (Sam Fox).....	Rich man enters home of rancher's wife.
5. Waltz (Len. H. Leg.).....	"Artist's Reverie" (Jos. W. Stern).....	
6. Desc. (Rom.).....	"Pensee D'Amour" (C. Fischer).....	Connects 2 and 3.
PART 3		
7. Inter. (L. Desc.).....	"Sunbeams" (Chappell & Co.).....	"Tell Mama I'll be back home for dinner."
8. Rom. Intro. & Waltz.....	"Pomone," by Waldteufel.....	"I don't care if it is dishonest."
9. Desc. (H. Path.).....	"Dawn of Hope" (C. Fischer).....	"The Crisis." Connects 3 and 4.
PART 4		
10. Desc. (H.).....	"Boreas" (M. Witmark).....	"The forlorn hope." Explosion in well.
11. Galop (PP.).....	"High Stepper" (W. Jacobs).....	"Success and greed."
12. Waltz (Leg.).....	"Felecia" (Ricordi & Co.).....	"We leave for the West, etc."
13. Inter. (L.).....	"Galloner" (M. Witmark & Co.).....	"Don't turn them out, etc."
14. Desc. (H. Path.).....	"Rose Blushes" (M. Witmark & Co.).....	Connects 4 and 5.
PART 5		
15. Waltz (Len. H. Leg.).....	"Old Cremorne" (Chappell & Co.).....	Mrs. Wells arrives at cabin.
16. H. Dr. Desc.....	"A. B. C. Dr. Set No. 2"—A1 (Jos. W. Stern & Co.).....	"Too late, etc."
17. Agitato.....	"A. B. C. Dr. Set No. 2"—B2 (Jos. W. Stern & Co.).....	End of fight. Scene dissolves.
18. Desc. (Rom.).....	"Evensong" (Chappell & Co.).....	To end.

Notes:—Special care should be taken that music selected throughout this feature should be melodious and entertaining. Few melodramatic effects are required.

- No. 1 should be a light number suggestive of fairyland.
- No. 2 a concert waltz, with a slow romantic introduction.
- No. 3 should be a medium-slow number, with a light romantic appeal. It should be a long number.
- No. 4 should be a slow number, with a romantic appeal and a dramatic suggestion.
- No. 5 should be a slow waltz, played legato and having a minor strain predominant.
- No. 6 should be similar to 3.
- No. 7 should be a light 4/4 number, known as an intermezzo.

- No. 8 is similar to 2.
- No. 9 is similar to 4. This number should be slightly more serious.
- No. 10 should be a slow heavy number having decidedly dramatic effect.
- No. 11 a galop, played very softly.
- No. 12 a slow waltz, played legato.
- No. 13 a light 2/4 intermezzo.
- No. 14 is similar to 9.
- No. 15 is similar to 5.
- Nos. 16 and 17 are short melodramatic numbers.
- No. 18 is similar to 3.
- This feature can be appropriately played on organ throughout.

See Page
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

LOVETT ARTICLE IN THE "NEWS" BRINGS LETTER FROM YOUNG MUSICAL DIRECTOR

WE are in receipt of a letter through the courtesy of H. Lovett, who wrote the article appearing in MOTION PICTURE NEWS under date of August 19. I reproduce this letter here with a view of encouraging all our readers to become better acquainted with this department and write us of their troubles more often.

This department can only fulfill its purpose after it has aroused healthy discussion of the different points at issue. We can safely assure all our readers that nothing of an offensive or personal nature will find space in these columns. Consequently no one need have any fear in asking any questions or writing us their most trivial troubles. Our readers must know that this department is not conducted with a view of criticising other's endeavors but as a central medium through which we desire to arrive at actual facts, which can ultimately be used for the betterment of picture music in general.

We receive a great deal of correspondence which might be considered of a personal nature and which we cannot use. All such correspondence is answered through the mail. All matter intended to appear in this department must be helpful, educational or for the protection of the musicians who are putting forth earnest endeavors to better picture theatre music. The time for competitive jealousy in picture music is past. What we need at the present time is competitive effort.

With the coming of the new season we certainly hope that our readers will take a still greater interest in this department and send us their views and anything they consider helpful to their fellow coworkers and picture music.

I know that the following letter is much appreciated by Mr. Lovett and that he feels repaid for his effort by such an acknowledgment. I would ask Mr. Booth that he contribute his little bit to this department occasionally and assure him that it will be greatly appreciated. The letter follows:

"H. Lovett, Richmond, Va.:

"Dear Sir—In looking through the August 19 number of MOTION PICTURE NEWS, I had the pleasure of reading a most interesting article written by you. And I must say that I agree with you absolutely. And I also have been the poor unfortunate one to be at the mercy of those co-called plots. More than once, too.

"I am only a young director, but have had quite a bit of experience in playing motion pictures, and it would also be untruthful of me to say that I ever had any success with these so-called picture plots.

"I must say that I am one who certainly appreciated your article and feel that I have been benefited by reading it, and hope that I may have the pleasure and opportunity of reading another in the near future.

FRANK M. BOOTH."

AMERICAN PHOTOPLAYER COMPANY, SAN FRANCISCO, MOVES FROM KEARNEY STREET TO GOLDEN GATE AVENUE AND JONES STREET

THE American Photoplayer Company, for several years located on Kearney street, near Post, San Francisco, has moved its offices and display rooms to Golden Gate avenue and Jones street, where it has taken over the entire second floor of the Film Ex-

change Building. Here splendid quarters have been fitted up and efforts have been made to make the place so attractive that it will be used by exhibitors and exchangemen alike as headquarters. For the special benefit of film interests a model theatre has been installed and exchangemen will be enabled to bring exhibitors here and show their productions in especially attractive environments and with proper musical settings.

Desk room has also been set aside for the benefit of exhibitors, and here will be chairs and tables, together with reading matter, for those who wish to come and make themselves at home. The main room has been fitted up for the exhibition and demonstration of the largest instruments made by this concern at its Berkeley factory, while several smaller rooms are given over to the lower priced lines. In all, almost 17,000 feet of floor space is occupied, giving the firm unusual opportunities for display.

NEW DEPARTURE IN RECONSTRUCTION OF BAY CITY, MICH., HOUSE

A DEPARTURE from the usual method of theatre construction will be found in the remodeled Alladin theatre, Bay City, Mich., when it is completed. The house was closed on Saturday, June 22, and will stay closed until about September 1. Meanwhile the house will be completely remodeled, costing about \$5,000.

The size of the theatre will be doubled, and the seating capacity increased to 1,000. Two separate balconies will be installed, and these will contain boxes for those who desire privacy. Wicker chairs will be used in the boxes. The improvements will also include new draperies, new screen, new carpet, new system of ventilation.

The most important feature will be the arrangement of the main floor. This floor is to be dropped to the sidewalk level, and then constructed in the form of an arc, with a pitch of three-quarters inch to the foot. The center of the house, for instance, will be thirty-four inches lower than at the rear.

Manager Simpson says this amphitheatre style of seating will make it easier to heat, and there will be better ventilation. It will also be better for everybody in viewing the picture.

HOMMEL, SUPPLY MAN, SENDS BIRTHDAY CAKE IN CELEBRATION OF HIS TEN YEAR MARK IN BUSINESS

THE following came in the mail, addressed to the editor of this department: "We are giving a party to-day to celebrate our tenth birthday and you are invited. Perhaps you are very busy and cannot come. But I want you to celebrate with us, and so I am sending you herewith a piece of our birthday cake, hoping you will enjoy it. We have been in business just ten years to-day. Won't you drop us a line of congratulation? There is nothing that makes our hearts as glad as hearing from our friends."

With this came a piece of the birthday cake. There is an old saying, "You can't eat your cake and have it too," therefore we did not eat ours. We appreciate the courtesy shown by Ludwig Hommel, the enterprising supply dealer of Pittsburgh, Pa., and wish him many happy returns of the day.

I had the pleasure of meeting Mr. Hommel while in the city of Pittsburgh, and I must compliment him upon the up-to-date manner in which his supply department is laid out. Everything necessary for the motion picture theatre can be seen on the floor of "Hommel's."

Music Plot for Thanhouser Classic "The Shine Girl"

Pathe Gold Rooster Feature

By ERNST LUZ

Max. Projection Time 73 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Inter (Light Desc) XXXX.....	"Admiration" (Ricordi & Co.).....	"At the Big House, etc."
2. Rom. Intro. & Waltz XXX.....	"Family Hearth" (Ditson & Co.).....	"And here is what one of the fellow workers."
3. Desc. (S-Hy Rom.) XXX.....	"Contemplation" (Ricordi & Co.).....	Connects 1 and 2.
		"Sally, some day, etc."
4. Desc. (Light Rom.) XX.....	"Springtime" (Ditson & Co.).....	After reception scene.
5. Hy. Dr. Desc. X.....	"A. B. C. Dr. Set No. 12"—A.1.....	"Aw, pick on some one your size, etc."
6. Desc. (Path.) XXX.....	"Told at Twilight" (Boston Music Co.).....	"The following day."
7. Waltz Lento XXX.....	"Druid's Prayer" (Jos. W. Stern).....	Connects 2 and 3.
		Shine girl taken before the judge.
8. Desc. (Path.) XXXX	"Romance of the Rose" (M. Witmark).....	Concert.
9. Inter. XXX.....	"Waiting for You" (Jos. W. Stern & Co.).....	"We knewed you liked shiny things, etc."
10. Inter. X.....	"Masked Marvel" (Luban Pub. Co.).....	After Judge and Shine girl arrive in the country.
11. Rom. Intro. & Waltz XX.....	"Athene" (Ricordi & Co.).....	Connects 3 and 4.
		Newspaper article flashed.
12. Desc. (Path.) XX.....	"Idyll" by Coates (C. Fischer).....	"In the days that followfi etc."
13. Inter. XXX.....	"White Bird" (T. B. Harms & Co.).....	"And again the shadow falls, etc."
14. Desc. (Rom.) XXX.....	"Broken Melody" (C. Fischer).....	Concert.
15. Desc. (Hy-Rom.) XX.....	"Rosemary" (Ricordi & Co.).....	Connects 4 and 5.
		"Sally, there are things, etc."
16. Waltz Lente (Leg.) XX.....	"La Confession" (Jos. W. Stern).....	
17. Desc. (Rom.) XXX.....	"Cinema" (Ricordi & Co.).....	Child running through wood.
18. Galop. X.....	"Whip and Spur" (W. Jacobs).....	After child rescued.
19. Desc. (Path.) XXX.....	"Consolation," by Lizst.....	To End.

Notes:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 1 and 4 the piano should be played with marked accent when Elyane plays on the screen. It is not necessary to interrupt the number to get this effect. Play pianissimo before and after the above.

Music Notes:—This picture illustrates the romance of a simple unromantic character. Simplicity is the strength of the picture. Simplicity should be the strength of your music. You should at no time allow your music to be overly melodramatic. Your pathos must be obtained by sweet and melodious numbers. Your light numbers should be especially light so as to permit the obtaining of pathos

with numbers which have no dramatic effect. The different numbers play quite some time. Consequently the plot allows for an excellent rendition of the numbers selected and played. No. 1 should be a light 4/4 intermezzo. Plays long. No. 2 should be a concert waltz with a melodious and romantic introduction. No. 3 should be a medium slow number with a slight romantic appeal. No. 4 should be a light gavotte movement. This number must not be similar to No. 3. Should be decidedly different. No. 5 is a melodramatic suggestion.

No. 6 must be a slow melodious number with a pathetic appeal. No. 7 a melodious slow waltz. No. 8 is similar to 6. No. 9 is similar to 6. Can be slightly less serious. No. 10 should be a light 2/4 number. No. 11 is similar to 2. No. 12 is similar to 6. No. 13 is similar to 10. No. 14 is similar to 9. No. 15 should be a slow number of romantic appeal with a slight dramatic suggestion. No. 16 is similar to 17. No. 17 is similar to 9. No. 18 should be a light melodious gallop. Played fast. No. 19 is similar to 6. The organ can be very appropriately played to this entire feature.

Operator Cue for Dissolving Reels
End of Reel 1—Shine Girl seated on roof with plant after feeding cat. End of Reel 2—After boy shakes hands with judge and walks off screen. End of Reel 3—Scene after "It's all sunshine here, etc." End of Reel 4—Shine Girl leaves room after judge writes letter. End of Reel 5—Judge and Shine Girl enlarged front screen.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

The Organ and What It Has Brought to Pictures

The Organ or One-Man Instrument Fits Wonderfully Into a Picture Theatre Entertainment Only When It Is a Part of That Entertainment, Which It can Only Be When It Is Part of the Picture Theatre Equipment

ABOUT three or more years ago we heard a great deal regarding the expense of having orchestral music in the picture theatres. This was in turn supplemented by that old familiar saying that it was impossible for orchestral combinations to play to pictures. The above has long ago been proven untrue and today it is every live exhibitor's ambition to have a real picture theatre with the best possible music.

The organ has been a wonderful help in bringing this about. Three or more years ago every exhibitor was told to get an organ or one man instrument, thereby reducing his expense. I said at that time that such salesmanship would never meet with success and that instruments such as the organ or other one man orchestral instruments should be added as picture theatre equipment and not under the guise of business economy. When we preach business economy for the picture theatre those interested in music or musical instruments should refrain from any and all arguments which would necessarily cheapen the musical possibilities of any picture theatre.

The organ or one man instrument fits wonderfully into picture theatre entertainment only when it is a part of that entertainment, which it can only be when it is a part of the picture theatre equipment. I don't know but what it is just as important as the screen or projection machine. It is misleading when you are told that it is the all and that it does all that is possible and probable.

There are many opinions as to the reasons for the raising of the admission price in many theatres. Some claim that it is the stellar names in the lights; others the great improvement in the present day photodramas; still others, the individual neighborhood wherein the theatre is situated; but no one seems to care to give the proper credit to music. Still we all know that the addition of music to the picture has been the most important factor in making possible the higher admissions in the picture theatre. The theatres that are conducted as they were three years ago are still getting five cents and ten cents in neighborhoods where ten cents is thought less of than five cents in the nickel-odeon neighborhood. Those progressive exhibitors who have gotten out of the old ruts and have enlarged their seating capacity, raising their admissions to ten, fifteen and twenty-five cents will tell you differently, for most of them added organs and when they noted their business improvement they continually added to their musical entertainment.

Trouble to Book Good Pictures

Most exhibitors will tell you that they have as much trouble now as they ever had to book good shows. Nevertheless they have less trouble in maintaining a better clientele of patronage. It seems to be very difficult to place music in its proper position at the head of those requisites necessary to the better photoplay theatre. The organ has certainly added materially to the improvement of picture theatre music. It has not only made unnecessary the tin-pany tone of a lone piano, but it has also added materially to the richness of the orchestral tone.

When the orchestra alternated with the lone piano it was cer-

tainly a musical contrast which could attract little or no musical respect. Today when we alternate with the organ or similar orchestral instrument the effect is majestic and must attract the commendation of the intelligent and music-loving audience. In New York City the music in many of the legitimate theatres is a little less than a disgrace and one is soon impressed after entering the theatre that the audience assembled has little or no respect for it when we hear them chatter and making noise which would do credit to a bar room in a coal mining district on a monthly pay day.

It is therefore no wonder that the so-called legitimate theatres in New York are continually being built with less seating capacity, while Photo Play theatres are being built larger with enormous seating capacities. From time immemorial music has been an important fact in theatre entertainment. While this has been very much corrupted by different inartistic elements it is gratifying to note that the picture theatre will again place music in its proper place in the American theatre.

The organ with its great variety of tonal effects will make possible in the picture theatre musical entertainment which was heretofore unthought of.

KIMBALL ORGAN IS INSTALLED IN THE BELMONT, PHILADELPHIA, AND A WURLITZER IS PUT IN THE COLISEUM, QUAKER CITY

THE latest Kimball Organ, installed in Philadelphia photoplay house, has just been completed for the Belmont Theatre, Fifty-second above Market street.

The placing of this organ is unique in the east, being erected in the rear of the house, in two sound proof chambers whence the tone is thrown against the concrete ceiling, thus obtaining a more harmonious effect than when the instrument is directly in front of the audience. This organ is electrically controlled by the organist from his position at the console in the orchestra pit.

The complete instrument embraces, three open strings, muted strings, two flutes, piccolo, clarinet, trumpet, tuba, horn, the powerful diapason phonon and tibia and a very fine vox humana. In addition there are cathedral chimes, orchestra bells or glockenspiel and other accessories which make every combination of sound and tone. No human orchestra or group of musicians could equal the variety and quickness of manipulation possible in this instrument. Professor William C. Lowell, a musician of considerable reputation, is the organist. A recital was given on opening day.

At afternoon and evening performances selections on the new Kimball are made a special feature. Patrons of the theatre are encouraged to name their favorites, the program being largely therefore a "by request" one.

The Philadelphia offices of the Kimball Company are at 144 S. Eleventh street. Other organs are in course of construction for several Philadelphia theatres.

A large Wurlitzer Hope Jones Unit Organ has just been

erected for the Coliseum Theatre, 5917 Market street, and was used for the first time on Labor Day.

Mr. Lyle True is organist and will give daily selections of classical or popular music. This is a two manual, and pedal orchestral organ and is placed in front of the house.

The Coliseum has been redecorated, new stage settings placed and other improvements added. Another organ in process of construction is being especially built for the Frankford Theatre, at 4711 Frankford avenue. This is to be a large type, Wurlitzer Hope Jones Unit Orchestral Organ, and will be installed in two of the boxes of the theatre.

The Wurlitzer Company has recently moved to 1017 Chestnut street and has added pianos to its stock.

Business is keeping up well in the new quarters. W. F. Schneider is manager of the Philadelphia office.

GRAEF RESIGNS FROM PRECISION MACHINE AND IS SUCCEEDED BY E. M. PORTER

OWING to the pressure of other interests, J. E. Graef has been compelled to resign his position as acting general manager of the Precision Machine Company, Inc., and will devote his energies exclusively in a new direction. The announcement of his resignation was received with sincere regret by the other officers and directors of the Precision Company, and he leaves the company with the heartiest good wishes of his former associates.

E. M. Porter has become acting general manager, succeeding Mr. Graef and has already assumed his new position. It is further announced that Edwin S. Porter, vice-president of the Precision Machine Company, will also take an active hand in the management of the company in the future.

THE DUPLEX, DETROIT, IS LEASED FOR TEN YEARS TO FULLER CLAFLIN

Special to MOTION PICTURE NEWS.

Detroit, Mich., Aug. 26.

THE Duplex theatre, which opened early in the year at East Grand Boulevard, near Woodward avenue, has been leased for a term of ten years to Fuller Claflin, the architect who designed the building. Mr. Claflin in turn has appointed D. J. Robson, formerly of Lansing, Mich., as manager, and he has already taken up his new work.

There will be no change in the policy of the Duplex for the present, although Messrs. Claflin and Robson are planning some things that give promise of popularizing the Duplex to a greater extent in the future.

SERGEANT SAMMY BURNS, CASHIER FOR NICHOLAS POWER IN CIVIL LIFE, RETURNS TO NEW YORK FROM MEXICAN BORDER

ON a furlough of thirty days, Sergeant S. R. Burns, the cashier of the Nicholas Power Company, returned to New York Thursday, August 1, and was enthusiastically greeted by the officers and employees of that company. Sergeant Burns said he had no complaint to make of conditions on the border, although he is mighty glad to be back in old New York.

Mr. Burns is sergeant of Company D, Seventh Regiment, National Guard of New York, and went with that regiment to the Mexican border at the time the National Guard was called out by President Wilson. Sergeant Burns does not expect to return to the border as he believes all the New York regiments will be returned before the expiration of his furlough. In the meantime, the cheerful little sergeant is back at his desk at 90 Gold street.

UNION MUSICIANS IN DETROIT DEMAND INCREASE OF THREE DOLLARS A WEEK

Special to MOTION PICTURE NEWS.

Detroit, Mich., Sept. 2.

THE union musicians playing in local theatres are demanding an increase of three dollars per week in wages, which so far has been refused by the theatre owners, who claim their demands are unreasonable and exorbitant.

Most of the theatres—in fact, all of them—have pipe organs, so that in the event of a strike their patrons would not be entirely without music. The theatres employing from twelve to twenty musicians are the Majestic, Broadway-Strand and Washington.

CROWN MOTION PICTURE SUPPLIES COMPANY ISSUES CATALOGUE

A NEW catalog has just been issued by the Crown Motion Picture Supplies, 217 West 42nd street, New York City. This catalog contains illustrations of standard makes of projection machines, new and second hand, also a line of chairs, slides and other accessories for the motion picture theatre.

COLUMBIA METAL BOX MAKES MANY BIG SHIPMENTS

THE Columbia Metal Box Company, 226 East 144th Street, New York, manufacturers of steel equipment for laboratories, exchanges and theatres, report that business is exceptionally good and that they have received many orders during the past week. One of their recent shipments was made to the Clara Kimball Young Film Corporation and the Ideal Film Laboratories and Studios of Hudson Heights, N. J., where they installed steel rewinding tables and shelving throughout their entire plants.

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Publishers:—

PHOTO-PLAY MUSIC CO., 1520 Broadway, New York City

Music Plot for "Jaffrey"

International Film Service Feature

By ERNST LUZ

Maximum Projection Time, 85 Minutes

Stock No. 1

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (Rom-Leg) XXX	"Salut D'Amour"	"Doria Jorncioff, etc."
2. Inter. (Light Desc.) XX	"Galant Badinage" (Ricardi & Co.)	"In the Balkan Mountains, etc."
3. Desc. (Hy-Path. Char.) XXX	"Three Songs Eiland" (G. Schirmer)	"Adrian has a surprise for his London friends."
4. Inter. (Light Desc.) X	"Chicora" (Cundy & Co.)	Connects 1 and 2.
5. Desc. (Rom-Path.) XXX	"Gentle Dove" (W. Jacobs)	"Jaffray's party nears Scutari."
6. Inter. (Light) XXX	"Dew Drops" (M. Witmark)	"The success of the Diamond Gate, etc."
7. Rom. Intro. & Waltz XXX	"Spirit of Love" (J. Remick)	"Jaffrey, I have the honor to present, etc."
		Connects 2 and 3.
8. Desc. (Rom.) XX	"Daintiness" (Ditson & Co.)	"The Elf's attraction, etc."
9. Desc. (Hy-Rom.) X	"Edris & Hyperion" (Ditson & Co.)	"Liosha is installed, etc."
10. Inter. (Light Desc.) X	"Au Fait" (E. Schuberth)	After wedding scenes.
11. Desc. (Hy-Path.) XXX	"Inspiration" (G. Schirmer)	After Adrian, indisposed, enters room where guests.
12. Desc. (Path.) XX	"Romance by Karganoff" (G. Schirmer)	Connects 3 and 4.
		"Jaffrey and Hillary, etc."
13. Waltz Lento (Leg.) XXX	"Vision" (Jos. W. Stern & Co.)	"After weeks of labor, etc."
14. Desc. (Rom.) XXX	"Affection" (M. Witmark)	"Neglected by Jaffrey, etc."
15. Desc. (Light) XX	"Sparkling Eyes" (Sam Fox)	Connects 4 and 5.
16. Inter. (Light) XX	"Galloper" (M. Witmark)	Jaffrey enters room where Liosha dancing.
17. Desc. (Rom.) XXX	"Bewitching Beauty" (C. Fischer)	
18. Desc. (Hy-Path.) XXX	"Love in Idleness" (C. Fischer)	Jaffrey telephones.
19. Desc. (Path.) XX	"Romance of the Rose" (M. Witmark)	Connects 5 and 6.
20. Inter. XX	"Polar Star" (W. Jacobs)	"A night of terror."
21. Galop (Open P) XX	"Saddle Back" (W. Jacobs)	After Jaffrey carrying Liosha up from hold of boat.
22. Desc. (Hy-Rom.) XX	"Love and Passion" (Joe Morris)	"Jaffrey leaves Liosha, etc."
23. Inter. X	"Tehama" (W. Jacobs)	"Jaffrey has my husband's manuscripts, etc."
24. Desc. (Hy-Path.) XX	"Heartsease" (J. Remick)	"Doria recovering, etc."
25. Waltz Lento (Leg.) XXX	"Poudre" (E. Ascher)	To End.

Stock No. 2

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "—," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes:—This picture requires music that is strictly melodious. While the heavy effects must be accentuated, they do not necessarily need to be overly dramatic. The story is a romance and a consecutive tale of love from beginning to end, intermingled with light character work.

No. 1 should be a modern slow melodious number played legato

and of romantic appeal. No. 2 should be a lively light 4/4 time. No. 3 should be a slow number of pathetic appeal and should be music of foreign nature. No. 4 is similar to 2. No. 5 must be a slow melodious number becoming more serious as it continues. No. 6 should be a light 2/4 number. Must not be slow. No. 7 is a concert waltz with a slow and romantic introduction. No. 8 should be a modern slow number of positive romantic appeal. No. 9 should be a slow number of romantic appeal having a slight dramatic suggestion. No. 10 is similar to No. 2. No. 11 is similar to No. 3. Must not have a character suggestion.

No. 12 must be a slow strictly melodious number of positive pathetic appeal. No. 13 must be a slow waltz lento movement played very legato. No. 14 is similar to 8. No. 15 should be a light meaningless number. No. 16 is similar to 6. No. 17 is similar to 8. No. 18 is similar to 11. No. 19 is similar to 12. No. 20 is similar to 6. No. 21 should be a galop of hurried effect. No. 22 is similar to 9. No. 23 is similar to 20. No. 24 is similar to 11. No. 25 is similar to 13. The organ can be very effectively and appropriately used throughout the entire picture.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Two Factors Necessary for Music and the Picture

First Is the Elimination of All That Is Disturbing to the Audience. Not Only the Disturbing Condition Which Is Caused by a Lack of Synchronization, But Also That Disturbing Element Which Is due to Poorly Arranged Numbers for Picture Playing

THERE are two factors essential to the success of music and the picture. First, the elimination of all that is disturbing to the audience, not only the disturbing condition which is caused by a lack of synchronization, but also that disturbing element which is due to poorly arranged numbers for picture playing. Lack of musical atmosphere suitable to the screen color is always quite noticeable. Numbers of tumultuous interpolations when synchronizing to quiet screen action are very disturbing. Such numbers should only be used at times when the screen action suggests agitation or high tension excitement, which in theatricals is commonly known as "heavy action."

With numbers properly arranged for any instrument or instruments the musician or orchestral leader will soon accomplish a method of flexible interpretation which is highly essential to advanced picture playing. By this we do not mean that an adagio could be converted into a presto movement successfully or that a legato number could be played staccato, etc. This is all ridiculous and such arguments are only advanced by such musicians who are only familiar with a very limited library of music.

Picture music does not require a nonsensical abuse of good music and musical interpretations. When music does not synchronize with the general opinions of its hearers it is annoying and disturbing. Consequently we cannot hold that it will pass with the audience as synchronizing with screen action. It is far better to segue to a new number when you find that you cannot synchronize to the screen action with a number you are playing without disfiguring it beyond human recognition as music. There are many other disturbing conditions in picture playing which it is difficult at the present time to overcome. This is due to the fact that most arrangements of musical numbers are made by men who have made little or no study of the requirements which will benefit the photoplay theatre. The music publishers, who are properly equipped to furnish all the necessary wherewithal to make Music and the Picture all that could be desired, have up to now used their entire energies in trying to corral the entire picture music industry with a view of advertising their publications and otherwise popularizing themselves as musical publishers, with little or no thought to creating a musical catalog of special and well thought out numbers revised to suit the requirements of the modern photoplay theatre.

Picture Music Must Have Its Own Rule

It is known in musical circles that arrangements for dance, hotel or cabaret are entirely different from arrangements of known value in concert or theatre work. The same rule holds good in picture music. The requirements are here again entirely different from those of the above mentioned. I might suggest remedies but it is a known fact that successful musical numbers are the result of individual and original thought.

Consequently composers and arrangers desiring to be successful in this new line of music should make a thorough research and study of the present and possible future conditions, with a view of allowing themselves to be inspired by its requirements, thereby

creating for themselves a new field of originality. I have many times stated that the success of picture music depends upon the combined efforts of many and will never be successfully domineered by one.

With this coming season I am positive we will see the beginning of new and specially arranged music for photoplay theatre work which will materially assist and simplify picture theatre work and make synchronization of an undisturbing character possible to any intelligent musician or leader, without resorting to the musical score.

The other factor of synchronization is found in maintaining a certain temperament among the audience in a quiet and non-perceptible manner. This cannot be done by a classification of the dynamic signs known in music. To accomplish this it is first essential that the musician is acquainted with his library of music so that he may know whether the number suggests romance, pathos, frivolity, excitement or tumult. It is again not only essential that he should know the theme values of all these numbers but he should also know the characteristic atmosphere they are better suited to. It is quite often required that while a number may express but one emotion it may however suggest other possible screen requirements. You would not play the same love theme for a love scene set in an American drawing room as you would play for a similar scene with a Japanese setting. In synchronizing emotional music to picture screen action numbers of very telling theme should be used.

The surest way of knowing that your music is synchronizing is to know that your audience in leaving the theatre will say "I didn't take especial notice of the music, but the show was good." Rest assured that if your music was poor and disturbing or did not synchronize, the audience would certainly have felt it temperamentally if they had not known it as a musical fact.

The success of Music and the Picture or the photoplay theatre in general depends entirely upon the audience enjoying the show in its entirety. Added attractions or short magnificent moments that will momentarily attract the eye are never lasting in the picture theatre. The successful theatre is one wherein its entire atmosphere is synchronized and no single factor is allowed to be more prominent than any other.

LOEW'S CIRCUIT OF THEATRES USES MANY ORGANS, RANGING IN COST FROM \$8,000 TO \$20,000 EACH

SEPTEMBER 4, which inaugurated the 1916-17 season of the Loew theatres, found eighteen theatres of their circuit equipped with large pipe organs, ranging in cost from \$8,000 to \$20,000 each. Noting this advanced step of Mr. Loew's, who is known as the pioneer and today's largest photoplay exhibitor and vaudeville manager in the world, it speaks well for the advancing of better music in our high class photoplay theatre.

Mr. Loew has the distinction of being the first theatre owner to encourage music and the picture.

Music Plot for Thanhouser Classic "The Fear of Poverty"

Pathe Gold Rooster Feature

By ERNST LUZ

Max. Projection Time 72 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (Rom-Leg) XXX	"Told at Twilight" (Boston Music Co.)	After "I bought this vase, etc."
2. Violin Only (Lively) X	"Ad Lib"	Children put hand through newspaper.
3. Desc. (Hy-Path) XXX	"Yesterday" (G. Schirmer)	
4. Waltz Lento (Leg) XXX	"Dreams of Long Ago" (L. Feist)	Connects 1 and 2.
5. Inter. Light Desc) X	"Longing" (G. Schirmer)	After vision insert of poor girl with flower vase.
6. Desc. (Path) XX	"One Fleeting Hour" (Sam Fox)	Husband has bad attack of sickness.
7. Inter-Trot (PP) X	"A.B.C. Dr. Set No. 15"—A. 1. (Jos. W. Stern & Co.)	Garden party scene.
8. Dr. Andte (Path) X	"A.B.C. Dr. Set No. 15"—E. 5. (Jos. W. Stern & Co.)	Husband standing at table making speech.
9. Piano Solo Imitation.	"Ad Lib"	"And so her daughter reaches womanhood, etc."
10. Inter. (Light Desc.) XX	"Suedoise" (Curdy & Co.)	One scene.
11. Desc. (Rom) XX	"Lark's Morning Song" (C. Fischer)	"Alfred Griffen, etc."
		Connects 2 and 3.
		"For the first time in her life, etc."
12. Waltz Lento (Leg) XXX (Telephone Bell)	"Sur le Flot Berceur (Ricordi & Co.)	"At a dance given, etc."
13. Lively 2-4 Toe Dance X	"White Bird" (C. Harris)	After solo dancers seen dancing second time.
14. Waltz (Light Dance) X	"Tout a Vous" (Jos. W. Stern)	Guests stop dancing.
15. Lively Light Gavotte X	"Alita" (C. Fischer)	After second scene showing solo dancers.
16. Desc. (Hy-Path) XX	"Venetia" (Carl Fischer)	"After one short year, etc."
17. Waltz Lento (Leg) X	"Pleurante" (Chappell & Co.)	Connects 3 and 4.
18. Desc. (Rom) XXX	"Love's Message" (Ditson & Co.)	"My income is not large, etc."
19. Inter (Light Desc.) XX	"Day Dreams" (G. Schirmer)	"I'll go over to the cottage, etc."
20. Desc. (Hy-Rom) XX	"Arietta, by Pabst" (Ditson & Co.)	Connects 4 and 5.
		"That evening."
		"I hate you, etc."
21. Desc. (Hy-Ag-Dr.) XXXX	"Souvenir" (G. Schirmer)	
22. Agitato X	"A.B.C. Dr. Set No. 15"—D. 4. (Jos. W. Stern & Co.)	Wife falls on floor.
23. Desc. (Hy-Path) XXX	"Rosemary" (M. Witmark)	
24. Desc. (Path) XX	"Waiting for You" (Jos. W. Stern)	To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues and Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes: A telephone imitation given during No. 12 at the point where the young artist is about to kiss the heiress will be very effective. No. 2 should be a lively movement played on the violin alone. No. 9 is a piano imitation suggested on the screen. All other effects are superfluous.

Music Notes: This picture should be very interesting to play. There are many opportunities for making the music synchronize to great advantage. Nos. 13, 14 and 15 accompany dances and the screen

should be followed very closely. You will note that the opportunities for musical contrast are very great. No. 1 should be a medium slow legato and melodious number. Should have a distinct romantic appeal. No. 2 is a screen suggestion. No. 3 is a slow, pathetic number of positive dramatic effect. Should play about five minutes. No. 4 should be a slow, melodious waltz lento movement played legato. No. 5 should be a lively light 4-4 movement. No. 6 should be a slow, melodious number of pathetic appeal. Does not need to be of dramatic suggestion. No. 7 is a modern 2-4 dance number. Must be played very softly. No. 8 should be an andante movement of pathetic appeal. No. 9 is a screen suggestion. No. 10 is similar to 5. No. 11 should be a modern slow number of romantic appeal. No. 12 is similar to 4. No. 13 must be a lively polka movement as used for toe dancing. No. 14 a light waltz for ball room dancing. No. 15 a lively light gavotte for fancy dancing. No. 16 is similar to 3. No. 17 similar to 4. No. 18 similar to 11. No. 19 similar to 5. No. 20 similar to 3. This number can however be less serious. No. 21 must be a strictly slow dramatic number of a positive agitated effect. This is your big number and you should select a number making it possible for you to illustrate heavy dramatic action on screen. No. 23 is similar to 3. No. 24 is similar to 6.

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Music and the Picture

Edited by Ernst Lux

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Synchronizing and Timing of Picture Music

The Term "Synchronization" in Picture Music Has Become Twisted into Many Meanings—The True and Most Important Musical Synchronism to Screen Action Is the Obtaining and Maintaining of Positive Musical Temperaments Which Are in Accord with Screen Action

THE term "synchronization" in picture music seems to have been twisted into all manner of meanings. Some think that when certain dances on the screen or titular screen suggestions are followed by musical mimicry, that they have thereby accomplished the most important in picture synchronism. This is but the smallest part and assuredly the most simple of all the requirements in picture playing. The true and most important musical synchronism to screen action is the obtaining and maintaining of positive musical temperaments which are in accord with the screen action.

The last study taken up by all musical students is the learning of the effects of musical numbers, having different tempos, upon the human temperament. The reason for this being the student's last course is found in the fact that to be capable of knowing the above to be true, he must first be the master of every other requirement necessary to a successful musical career, if he would be capable of such an inspiration as would be necessary to understandingly determine this fact.

That human beings, as well as all endowed with animal life, do respond temperamentally to music of all different types was scientifically proven by a professor in Harvard University some years ago. It is proven to the picture musician each and every day. When you play a popular one-step, the element that dances can't keep their feet still and when you play a slow number suggesting pathos, that person who has cultivated a benevolent fullness of heart can't restrain his or her tears.

Patron Feels Cheated If There's No "Sob" Music

A few years back if you played any sad music in the picture theatre you were thrown out bodily. I know what I am talking about because I was thrown out myself. To-day the average picture theatre patron who does not feel the pangs of sorrow at least once during a photoplay performance is positive that he has seen a poor show and that he did not get his money's worth. In other words, the entire facts are just reversed to day from what they were a few years back and this evolution of Picture Music was brought about by what I maintain to be the true meaning of musical synchronization in picture playing.

It is not a difficult task in looking at a picture to note the points where someone may be dancing a waltz or one-step, etc., and set a proper number to such a scene. This does not require the efforts of advanced musical ability and can as a matter of fact be done by a layman. The most important is temperamental synchronization. By temperamental synchronization is meant that at such points whereat the stage director of the screen action is trying to develop a certain sympathy for an individual character, the music at that time must synchronize and be of such tonal color as to influence the audience and create among them a temperamental feeling which will lay greater stress on the director's efforts and assist, by the maintaining of a temperamental mood, thereby inspiring the audience to that sympathetic feeling which will make the director's efforts worth while.

I only cite one instance whereat a certain sympathy is to be maintained to a pathetic scene created. Nevertheless, the ad-

vanced scenario writer and director creates aversions and many other temperamental moods on the screen by prior action development. It is just as essential to follow these, for every temperamental change requires music of an entirely different character. This is what musical synchronization to pictures should really mean and will mean in the future when picture music becomes a matter of fact.

Timing of Reels Has Nothing to Do with Musical Synchronism

Another mistaken idea of synchronism is found in the much spoken of timing of music. Musical synchronism has nothing whatever to do with timing of reels and the sooner we all realize this the better it will be for picture music and all concerned.

As long as six years ago I started to time music to reels and reels to music. I fought with every operator I ever came in contact with; I had machines taken apart and put together again; I had everything oiled and then oiled some more, and in fact made everybody about me as miserable as I could, trying to make them do the next to impossible. The final result was that I could not hope for anything better in projection than averagely good results as regards the time of running a thousand feet of film.

The final solution was that the operator and the orchestral leader became co-operative and everything else was left to more or less good luck.

After failing in my researches along this line there was but one other course left and that was *Picture Music*. If we could not perfect the timing of the reels there was only one other thing to do, namely, the collecting of music suitable for picture work. Picture Music has consequently been my hobby and I have tormented publishers for years about it, and at this time I can see a realization of my ideas. Timing of reels is again greatly counteracted by theatre requirements which can seldom be overcome by the musician. The way to overcome this timing of reel proposition is in educating the musician or leader to the point of fitting his music, which is not a difficult task when he has the proper music in front of him.

Term "Cue Sheet" Belittles the Work

Knowing the above facts to be as here stated, it has always seemed to me that the term "cue sheet" belittles the work of setting music to pictures. A cue sheet means really nothing for if the temperamental possibilities of the music necessary to a picture are not properly plotted, what good are cues after all? Every separate requirement of any theatrical performance, whether playing permanently in one theatre or on the road, is a plot and some of the most difficult shows that travel are put on in small towns with very little or no rehearsal by the use of these plots, and I dare say that 90 per cent. of pictures will be put on some day by the use of plots.

Five years ago when I started to play to pictures with an augmented orchestra they called me crazy, but I note that now they are "all doing it."

STILLMAN THEATRE, CLEVELAND, WILL OPEN TO DIRECTORS AND STOCKHOLDERS ON SEPTEMBER 29

THE new Stillman theatre, Cleveland, will be opened to directors, stockholders, their friends and press representatives, Friday evening, September 29. A second private showing will be given Saturday morning, September 30, for the men who built and equipped the house. The public opening will be Saturday afternoon, to be followed by the first public performance.

Friday evening's affair will be in the nature of a dedication, and will be attended by many persons of national importance in the film world, as well as those Clevelanders, who are interested in the new theatre. It will be strictly invitational. The same program will be given as on the subsequent performances of opening week, but no tickets will be sold. Invitation only will prevail at the Saturday morning performance.

Adolph Zukor, president of the Famous Players-Lasky combination, announced that he probably would attend the opening of the Stillman theatre.

It may be said that there is but one motion picture theatre in the country, the Rialto, New York, which has attracted as much attention in advance of its opening as has the Stillman. Mr. Zukor, in a letter received by President Mandelbaum, of the Stillman says:

"Judging from the amount you are putting into the building you will have the model theatre of the country. I for one am at your service at any time."

Mr. Mandelbaum announced that the service policy of the new theatre will include rest and lounging rooms, free checking service, conducted on a strict no-tip plan, free stationery in the writing-room and a novel chart in front of the theatre which will show just what pictures are to be shown, and the specific time each one starts.

Noon pictures for business men are to be features of the Stillman policy, it was announced. This will be a sort of "business men's show" from 11 to 1:30 o'clock daily, made up of short pictures, including comedy, travel and news subjects.

HERBERT GRIFFIN, NICHOLAS POWER REPRESENTATIVE, RETURNS FROM NINE MONTHS' ABSENCE

HERBERT GRIFFIN, who covers the Middle West boosting Powers' Cameragraph No. 6-B, returned to New York on Friday, September 8, after an absence of nine months from 90 Gold street. Speaking of trade conditions in that territory, Mr. Griffin said that notwithstanding the prevalence of infantile paralysis and other unfavorable conditions, the theatres in that section are doing well.

He speaks encouragingly of the outlook and said that the prospect of a good fall and winter business brought him into New York to discuss some matters of importance with the chiefs of the Nicholas Power organization.

EXPECT TO ERECT THEATRE IN ERIE, PA., READY BY SPRING

A MODERN motion picture theatre is to be erected at Erie, Pa., which when completed will be the finest in that part of the State. It is to be the largest in the lake city and will have a frontage of 120 feet.

The theatre is to be erected on the northwest corner of Fifth and State streets by H. V. Ashby and E. B. Ashby. The building will be three stories high. The entrance to the theatre proper will be on State street and and storerooms will be erected on both sides of the entrance.

The construction will be of brick, steel and it will be fireproof throughout. The front will be very ornamental and the latest features in theatres will be included in the best equipment that the company can secure.

Just when the work will be started has not been announced, but it is thought that the theatre will be ready by the middle of next spring. The two men interested in the theatre are prominent business men of Erie and are connected with several other enterprises in that city.

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- Set No. 12. A Fire Scene of four long numbers.
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Music Plot for "The Dark Silence"

World Feature

By ERNST LUZ

Max. Projection Time 70 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Waltz (Len. Light)	"Mary Garden" (Chappell & Co.)	"Maison Eugene, etc."
2. Desc. (Rom.)	"Miss Antique" (M. Witmark)	"The thief in the night."
3. H. Misterioso	"A. B. C. Dr. Set 6"—A1 (Jos. W. Stern & Co.)	Girls enter their dark rooms.
4. Agitato	"A. B. C. Dr. Set 6"—B2 (Jos. W. Stern & Co.)	"Their first meeting."
5. Path. Intro. & Waltz	Souviou Toi, by Waldteufel	Connects 1 and 2.
PART 2		
		"Her canvas for the salon."
6. Desc. (Rom.)	"At Sunrise" (M. Witmark)	
7. Waltz (Len. Leg.)	"Vision" (Jos. W. Stern & Co.)	
8. Desc. (Path.)	"Over the Waters" (G. Schirmer)	Connects 2 and 3
PART 3		
		"August 5th, etc."
9. Marsellaise		"After Lord Carnmoor's funeral."
10. Desc. (H. Path.)	"Romance of the Rose" (M. Witmark)	"Tell me."
11. Agitato	"A. B. C. Dr. Set No. 2"—A1 (Jos. W. Stern)	Derwent throws Dr. Martinez to floor.
12. Path. Intro. & Waltz	"Sweet Repose" (Jos. W. Stern)	"Somewhere in France"
13. Battle Hurry	"Hurry No. 4" (G. Schirmer)	"The first station for dressing the wounded."
14. Dr. Andante	"A. B. C. Dr. Set No. 5"—D4 (Jos. W. Stern)	Aeroplane on screen.
15. Battle Hurry	"Lake Hurry No. 3" (C. Fischer)	Ambulance arrives at hospital.
16. Desc. (Path.)	"Lilacs" (Leo Feist)	Connects 3 and 4.
PART 4		
17. Desc. (H. Rom.)	"Tale of 2 Hearts" (M. Witmark)	"Love and Home."
18. Desc. (Light)	"Two Sketches" G. 83—No. 1. (G. Schirmer)	After "I love Jeannette, etc."
19. Desc. (Path.)	"Two Sketches" G. 83—No. 2. (G. Schirmer)	"His guardian angel, etc."
20. Wedding March		"A week later."
21. Waltz (Len.)	"Poet's Vision" (E. Teres)	Connects 4 and 5.
PART 5		
		"The fateful day."
22. Desc. (H. Path.) XXXX	"Inspiration" (G. Schirmer)	
23. Desc. (Path.) XXXX	"Romance" by Karganoff (G. Schirmer)	"I wronged you both, etc."
24. A Perfect Day	Forster Music Co.	To end.

Music Notes: This picture affords opportunities for excellent renditions of the music selected. The only essential effects are those necessary to accentuate the melodramatic action during Nos. 3, 4, 11, 13, 14 and 15. The scenes of the picture are laid in France, which fact should be noted when you set your musical program.

No. 1 should be a light waltz lento movement. French type waltz is the better. No. 2 should be a medium slow number of romantic appeal. Should not be a draggy number. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 is similar to 2. No. 7 should be a slow waltz lento movement played legato. Must be a more serious number than used for No. 1. No. 8 must be a slow number of positive pathetic appeal.

No. 9 is the French National Hymn. No. 10 must be a slow number of pathetic appeal with slight dramatic suggestion. No. 12 is similar

to 5. No. 16 is similar to 8. No. 17 is similar to 10. This number can be of less serious nature. No. 18 should be a light 4/4 number of the caprice order with a legato strain predominant. No. 19 is similar to 8. No. 20 is self-explanatory. No. 21 is similar to 1. No. 22 and 23 must both be very serious numbers with greatly pronounced pathetic appeals. The first number should suggest the dramatic. The second number's greatest value depends upon its pathos. The two numbers must play about 11 minutes.

No. 24 is a screen suggestion and can be made effective by the use of Carrie Jacob-Bond's song "A Perfect Day." The melodramatic numbers 3, 4, 11, 13, 14 and 15 are very essential for dramatic accentuation. The organ can be very appropriately used for the entire last two reels and any of the other slow numbers.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PYLE, GENERAL SALES AGENT FOR BARTOLA, REVIEWS CONDITIONS IN PICTURE THEATRES

IN an interview with Charles C. Pyle, general sales agent for the Bartola Musical Instrument Company, Mr. Pyle states that exhibitors all over the country are waking up to the fact that one of the greatest assets of the picture theatre is good music. He states that the sales of the Bartola have more than doubled in the past twelve months over the same previous length of time. This, he says, is due to the simplicity of the instrument which is free from pneumatic action, rubber tubing, discs, belts and pulleys, and is manually played, the entire action being electrically controlled.

Mr. Pyle quotes from various letters received by him from users of the Bartola, which speak for themselves.

W. G. West of the West theatre, Galesburg, Ill., and the Majestic and Willard theatres, Kewanee, Ill., writes: "I am a lover of good pictures and good music. I formerly had an orchestra of six musicians in each theatre, at a weekly salary of \$125 for each orchestra. I found that the orchestra could not follow my pictures in a manner that was satisfactory. By the time the orchestra could master the theme, the picture was gone and another replaced it. I finally considered the Bartola.

"This instrument pleased me, so why should it not please my patrons, because I was pleasing them with the pictures I was selecting? I had confidence in my own judgment and bought a Bartola. Here are my deductions, after two years' experience with this instrument. First, no orchestra can follow and produce the wonderful effects and soul-stirring melodies of a Bartola. Second, my patrons are better pleased with my music than with an orchestra, and tell me that they are. Instead of tiring, the music grows on one, its possibilities and effects are so out of the ordinary and beautiful. I am going to build a new theatre in the spring and shall install another Bartola."

Charles Pacini, owner of the new Majestic theatre, New Cozy theatre and New Crystal theatre, Kenosha, Wis., writes: "I installed one of your Bartolas in my Harvard, Ill., theatre two years ago. It gave such satisfaction that it convinced me that I should place it in my New Majestic theatre here in Kenosha, Wis., and am satisfied that I have made the change. My pianist, who was formerly leader of the orchestra, now plays the Bartola, and my patrons are agreed that he accomplishes more pleasing and appropriate accompaniment than was possible before. This may sound a bit enthusiastic, but for a fact, if I could not obtain another Bartola, I would refuse to sell the one I have, at any price."

F. J. Rembusch, owner of the Mirror Screen Company, also owner of the Alhambra theatre, Shelbyville, Ind., writes: "I have now had a Bartola for three years. I feel as enthusiastic as I did when I first bought the instrument. I have a musical education and believe me I am a good judge of instruments. The Bartola is far the best I have ever heard. The particular reason why the Bartola is better for motion picture theatres than any other is this: If you put in a pipe organ you soon wear people out with it. It is too solemn—too dignified, and your piano alone is not sufficient for the better things in pictures.

"With a Bartola you have all of it—you have the pipe organ, the piano and the orchestra, and then you have all those novelties, like the marimbaphone, the xylophone, drums, etc. I like the Bartola because it is not a set of whistles. Everyone of the pipes is real and each stop gives the same color of the instrument that it is designed to play. For example, the violin sounds

like a violin, the clarinet like a clarinet. My competitor put in a pipe organ recently. The people are already complaining about it. I cannot find words to express my appreciation, especially in view of the fact that I have had other instruments and have been running theatres now for ten years."

Mr. Pyle goes on to say that there is no longer the difficulty of approaching exhibitors as there used to be. They are now in a position where they wish to obtain absolutely all possible information concerning equipment which will benefit their business and increase patronage. He says just as they are looking for the best pictures, just so they are looking for the best equipment purchasable.

"I PAY AS MUCH FOR MUSIC AS I DO FOR FILMS," SAYS THOMAS OF THE STRAND, OMAHA

"I PAY as much for music as I do for films," says Manager H. M. Thomas of the Strand theatre, Eighteenth and Douglas streets, Omaha, Neb. "And the music adds one hundred per cent to the pictures. Some pictures that are not remarkable are made so by music.

"Formerly the best musicians considered it below them to play in the motion picture theatre. But that is changing. I advertise my musicians—well known and prominent in Omaha—and I find it assists in getting the crowds. The motion picture theatre offers a longer and a more reliable season than the legitimate house, and this appeals to the musician.

"I have an eight piece orchestra and two organists. It is a Hillgreen, Lane and Company organ, built to specifications.

"Along with the music I count on the interior decorations of the house to appeal. Having a large stage for the screen, I am better enabled to follow out this idea. I am just finishing the redecoration of the house, with a brand new stage setting and electrical effects."

Manager Thomas has had the screen at the Strand surrounded with foliage, flowers, sparkling fountains and other decorations, with tiny, mysterious looking lights and real live birds twittering about the place. He is a fan on projection, and the clearness of the Strand's pictures, with the beauty of the interior, has often been the subject of favorable comment.

MOLLER ORGAN IS INSTALLED IN THE GRAND, HARRISBURG, PA.

Special to MOTION PICTURE NEWS.

HARRISBURG, PA., Sept. 23.

A FINE new Moller pipe organ has been installed in the Grand theatre, 1426 Derry street, with an opening recital by Professor C. Walter Wallace, the blind organist. It was announced that Professor Wallace will remain permanently at the Grand. He is now giving a series of nightly lectures in the theatre on the construction and workings of the pipe organ and their adaptability to motion picture theatres.

GRADY IS APPOINTED EASTERN REPRESENTATIVE FOR BARTOLA

THE Bartola Musical Instrument Company has just announced the appointment of John F. Grady as Eastern representative of the Bartola Company. Mr. Grady will have his headquarters in Philadelphia, and will act as general sales manager for the Eastern territory, under the direction of Charles C. Pyle, general sales agent, whose headquarters are in Chicago.

Music Plot for "The Common Law"

Clara Kimball Young Feature
By ERNST LUZ
Max. Projection Time 98 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (Path.) XXXX	"Dawn of Hope." (C. Fischer)	"The Nevilles."
2. Rom., Intr. and Waltz	"Confidence," by Waldteufel	After artist and friend arrive at country home.
3. Dr. Andte. (15)	"A. B. C. Dr. Set No. 15."—E. 5. (Jos. W. Stern & Co.)	"I'm working in the chorus," etc.
4. Inter-One Step (15) (Play P)	"A. B. C. D. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	End of dancing vision.
5. Path., Intro. and Waltz	"Adlyn." (J. Remick)	Connects 1 and 2.
6. Inter-Trot (15)	"A. B. C. Dr. Set No. 15." (Jos. W. Stern & Co.)	Stage director and fat man enter office.
7. Hy-Rom-Suite (Ditson)	Wandering, Entreaty and Contentment. (Ditson & Co.)	Boy brings note to Veleria in dressing room.
8. Desc. (Hy-Rom.)	"Arietta," by Pabst. (Ditson & Co.)	Connects 2 and 3.
9. Inter. (Light Desc.), Piano playing	"Rendez Vous." (T. B. Harms)	Veleria takes girl and leaves Neville's studio.
10. Inter. Trot (Lively)	"Tremolo Trot." (Jos. W. Stern)	Reception scene.
11. Rom., Intro. and Waltz	"Pomone," by Waldteufel	End of girl's solo dance.
12. Desc. (Rom.)	"Serenade," by Drigo	"Querida replies in person."
13. Desc. (Light) (Sch.)	"Serenade." (Frommel). (G. Schirmer.)	Connects 3 and 4.
14. Desc. (Hy-Rom.) (Sch.)	"Romance," by Frommel. (G. Schirmer.)	"Veleria's Beauty, etc."
15. Inter. One Step (Open P.)	"Yvette." (Ricardi & Co.)	"In am in town shopping, etc."
16. Light Waltz	"Sunrise." (M. Witmark)	"New Year's Eve."
17. Lively One Step	"A. B. C. Dr. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	Storm door and street scene. Restaurant scene.
18. Dr. Andte.	"A. B. C. Dr. Set No. 15."—E. 5. (Jos. W. Stern & Co.)	Veleria West on at cabaret.
19. Inter. One Step	"A. B. C. Dr. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	Herald Building clock on screen.
20. Desc. (Hy-Rom.)	"Boreas." (M. Witmark)	After telephoning at Neville home. Rest. scene.
21. Inter. (Light 2/4) (Sch.)	"Curious Story." (G. Schirmer)	(Quick.)
22. Desc. (Hy-Rom.)	"Old Love Story." (G. Schirmer)	Connects 4 and 5.
23. Inter. (Light Desc.)	"Al Fresco." (M. Witmark)	Neville's studio scene.
24. Hy-Dr-Andte	"A. B. C. Dr. Set No. 4."—B. 2. (Jos. W. Stern & Co.)	"Now, I'll tell you, etc."
25. Agitato	"A. B. C. Set Dr. No. 4."—A. 1. (Jos. W. Stern & Co.)	Querida kisses country girl.
26. Desc. (Path.) XXXX	"Song D'Enfant." (C. Fischer)	Connects 5 and 6.
27. Desc. (Hy-Path.) XXXX	"Love Song." (C. Fischer)	"Veleria comes home, etc."
28. Waltz Lento Leg. (15)	"A. B. C. Dr. Set No. 15."—B. 2. (Jos. W. Stern & Co.)	Querida dismounts from horse.
29. Agitato (15)	"A. B. C. Dr. Set No. 15."—D. 4. (Jos. W. Stern & Co.)	Querida molests Veleria at tree.
30. Desc. (Path.)	"Meditation by Drumm." (G. Schirmer.)	After Veleria runs away through field.
31. Waltz Lento (Leg.)	"Dreams of Long Ago." (L. Feist)	Connects 6 and 7.
32. Romantic (Leg.)	"Souvenir," by Drdla. (C. Fischer.)	"New York again."

Music Notes: During No. 9, piano playing should be pronounced. It is not necessary to stop the number to obtain this effect. Nos. 4, 10, 15, 16, 17 and 19 accompany dances on the screen. Care should be taken to follow the screen action. Nos. 15, 16, 17, 18 and 19 require prompt segues. No. 1 should be a lengthy slow number. Must be melodious and maintain a pathetic appeal. No. 2 should be a concert waltz with a slow legato and melodious introduction. No. 3 a short andante movement of serious appeal. No. 4 should be a 2/4 modern dance number for stage dancing. No. 5 is similar to 2. The introduction should be more serious. No. 6 is similar to 4. Nos. 7 and 8 should be a suite of slow numbers having a positive romantic appeal and of dramatic effect. These numbers must play about fourteen minutes. No. 9 should be a light number known as an intermezzo. No.

10 is similar to No. 4. No. 11 is similar to 2. No. 12 should be a medium slow melodious number suggesting romance. No. 13 should be a somewhat lighter number than 12. Can be a number in caprice style. No. 14 is similar to 8. No. 15 is similar to 4. No. 16 should be a light waltz movement for stage dancing. No. 17 is similar to 4. No. 18 is similar to 3. No. 19 is similar to 4. No. 20 is similar to 8. No. 21 is similar to 9. No. 22 is similar to 8. No. 23 is similar to 9. No. 24 is similar to 3. Nos. 26 and 27 must both be slow serious numbers. Both numbers must have a positive pathetic appeal. The two numbers must play about eleven minutes. No. 28 should be a legato waltz lento movement. Must be pronounced. No. 30 is similar to 26. No. 31 is similar to 28. No. 32 should be a medium slow legato number suggesting romance. A number known as a G string number.

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Music and the Picture

Edited by Ernst Luz

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Why Many So-called Music Programs are Worthless

THE following letter is another of many communications of favorable comment on the article by Mr. Lovett, contributed to this department and appearing in these columns a short time ago.

THE MOTION PICTURE NEWS.

Dear Sirs: In your August 19th number, I noticed an article written by a Mr. Lovett. I never read an article so absolutely true in all my days. The musical programs as are gotten out by the different companies, or are, as a rule, printed in different magazines, are "impossible." I am very particular as to the proper and correct selections being used to fit scenes, and all the explanation I can find for these poor miserable apologies for programs, is that the one who picks them has never played for pictures, but reads over the synopsis and if one scene is preceded by the title, "Dawn," they place At Title.....Dawn.....use Dawn.....by Vannah. He does not know if a midnight party is breaking up at dawn or if the lover is killing his sweetheart at dawn, or what the scene is, nor does he stop to think of the effect of the music if Dawn appears on the music, that is enough.

I appreciated this write-up more than anything in the paper, as I have so many times written just such criticisms in your paper.

I am an expert photoplayer operator, being in the business for the past eight years, and have followed the musical end closely, and never yet have I seen one program that could be used by any sane musician.

Thanking you for your time and hoping that more people will take up this subject, I am, sincerely,

CARRIE HETHERINGTON.

P. O. Box 220, Oakland, Calif.

We are certainly glad to receive these expressions of opinion and we want to go even further by requesting our correspondents to write us similar articles. We are especially anxious to get the opinions of many wherewith we may hope to arrive at a method which will be of universal benefit to those interested in Music and the Picture. I hope to have more helpful articles from Mr. Lovett in the future. He is a practical man and has the necessary experience from conducting pictures in the orchestra pit to make him a worthy and intelligent writer.

Too Specific Suggestions Are Valueless

Miss Hetherington undoubtedly misunderstands part of Mr. Lovett's meaning as regards musical plots or suggestions. The point that Mr. Lovett wanted to most emphatically impress was the fact that suggestions which required just a certain musical number, were valueless to a person when trying to set a musical program, unless such a number is included in his repertoire or is known to him. While the point of criticism taken by Miss Hetherington is quite correct in very many instances, nevertheless her argument is not conclusive, for while we have often felt as she does, nevertheless we have found certain suggestions which were of great help.

The original intention of music plots were for the use of the orchestra leader or those who were not specially adapted to improvisation or memorizing. Lone pianists or one man orchestra players who have had a great deal of experience in picture work and have sufficient memorized repertoire, can obtain very creditable results without the aid of so-called cue sheets, but this is

not true when musical combinations or orchestras are used.

I can well wonder how difficult it would be for pianists or a one man orchestra player to set up a program from one of these lots, knowing that many of the numbers suggested are published for piano solo only in editions compiled for the use of scholars and not practical theatre work. It is surely impossible for any orchestra leader to get any commendable results unless there is some means whereby he may know the picture requirements.

No Musician Should Have Any Difficulty

No sane musician should have any difficulty whatsoever to set a musical program to the plots which appear in this department. We have always known that it was too much to expect that our readers should be familiar with the musical numbers that we suggest. Consequently we have added music notes at the bottom of each plot whereby we feel that we explain just what kind of number or what certain emotion or effect we expect to be obtained by the use of the number suggested. The numbers suggested in these plots are meant for the orchestra leader only. We know that many of these numbers cannot be obtained for piano solo. The lone pianist or one man orchestra player should, however, have little difficulty in making good substitutions after familiarizing himself with the explanations in music notes.

The music plot appearing this week is going to be played in twenty-eight theatres and I know that it will be played just as it appears in these columns.

We are only too glad to lend our assistance to any method or suggestions which may improve what we have at present. Until we know of a remedy, it is foolish to destroy that which we have. The music cues at present in vogue may be very faulty, but they do express one fact which should be appreciated by every capable musician, namely, that the producers of film are desirous of assisting the exhibitor to have better music for the picture.

Article on the Subject Ought to Follow

To improve these plots it is necessary that we have more such letters as the one from Miss Carrie Hetherington. While her letter includes me with all the rest who have made music plots or cues a hobby, nevertheless her communication was very gratefully received and we will be very glad to receive an article from Miss Hetherington, going more extensively into what she would feel would be of more assistance to the picture player.

MAMMOTH NEW ORGAN FOR POPULAR PITTSBURGH THEATRE

Peter Demas, proprietor of the Minerva theatre in Pittsburgh, has made a contract with one of the big organ companies for the installation of a \$12,000 organ. It will be the latest thing in musical instruments and will embody all of the latest ideas in organ construction beside being one of the finest in this section of the country in a motion picture theatre.

With the completion of the organ the Minerva theatre management has arranged for special musical programs daily. These will be conducted by one of the best organists in this part of the state. The Minerva theatre uses the Paramount program exclusively.

Music Plot for "The Flower of Faith"

International Film Service, Inc., Golden Eagle Feature By ERNST LUZ Projection Time, 72 Minutes

Description of Music

Number Suggested

Cue to Stop Number

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

1. Desc. (Rom-Leg) XX....."Pond Lilies." (E. Ascher)....."Hugh Lee, who has wandered into the hills, etc."
2. Inter. (Light Desc) XX....."Starlight." (Chappell & Co.)....."This is Hugh Lee, etc."
3. Desc. (Light Rom) XXX (Con Moto)....."Sparklets." (Sam Fox).....Concert.
4. Waltz Lento (Leg) XX....."Druid's Prayer." (Jos. W. Stern).....Connects 1 and 2.
After girl sees Hugh chopping down the tree.
Bedroom scene.
5. Desc. (Path) XX (Semi-Rel)....."Melody of Peace." (C. Fischer).....
6. Agitato....."A. B. C. Dr. Set No. 16"—B-2. (Joseph W. Stern & Co.).....After Bride's veil catches afire.
7. Desc. (Hy-Path) XXX....."Rose Blushes." (M. Witmark)....."In the days that followed, etc."
8. Desc. (Semi-Rel) XXX....."Angel's Serenade," by Braga.....Connects 2 and 3.
"Tom is sent to a neighboring community, etc."
9. Waltz Lento (Leg) XXX....."Sphinx." (Chappell & Co.)....."You cheated, etc."
10. Desc. (Hy-Leg) XXX....."Cavatina," by Raff.....Gambler gives money to groceryman in room.
11. Hy-Dr-Myst. X....."A. B. C. Dr. Set No. 16"—A-1.....Boy hiding under bridge after stealing money.
12. Desc. (Hy-Path) XXX....."Romance," by Karganoff. (G. Schirmer).....Connects 3 and 4.
13. Desc. (Hy-Path) XXXX....."Inspiration." (G. Schirmer)....."Is that any of your business?"
14. Agitato (Light and PP)....."A. B. C. Dr. Set No. 16"—B-2.....After girl comes from Hugh's room.
15. Desc. (Hy-Path) XXXX....."Boreas," (M. Witmark)....."In the morning Tom is able, etc."
16. Waltz (Leg) X....."Devil." (E. Ascher).....Groceryman gets out of carriage after seeing Hugh and girl.
17. Agitato X....."A. B. C. Dr. Set No. 4"—A-1. (Jos. W. Stern & Co.).....Groceryman enters carriage again.
18. Dr. Andte. (Rom)....."A. B. C. Dr. Set No. 4"—B-2.....Connects 4 and 5.
After open air religious meeting scene.
19. Desc. (Hy-Myst. Ag.) XXXX (PP)....."Erlking," by Franz Schubert. (C. Fischer)....."I'm not a coward, etc."
20. Agitato (Desc.) XX....."Agitato No. 1." (G. Schirmer)....."You shall not murder an innocent man, etc."
21. Dr. Andte. (Path) X....."A. B. C. Dr. Set No. 9"—C-3. (Jos. W. Stern & Co.).....Cloud scene.
22. Storm Hurry X....."A. B. C. Dr. Set No. 9"—A-1. (Jos. W. Stern & Co.).....Lightning strikes tree.
23. Dr. Andte. (Path)....."A. B. C. Dr. Set No. 9"—C-3.....To End.

Notes.—In music plots each reel of film is divided into 10 units of time, each unit being denoted by one X representing about 1½ minutes. Consequently, when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation " " " " it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 11, pistol shot effects are good. During Nos. 17, 20 and 22, the usual melodramatic effects suggested on the screen should be followed. Storm effects are essential in No. 22.

Music Notes.—Care should be taken that the numbers used for Nos. 5 and 8 have the known religious suggestion. Church songs should,

however, not be used. No. 1 should be a medium slow number played legato and suggesting the romantic. No. 2 should be a light descriptive number of intermezzo style. No. 3 should be a 4/4 number with a romantic appeal. This number should not be a slow or draggy one. No. 4 should be a slow waltz lento movement played legato. No. 5 should be a slow number of pathetic appeal and should have a light suggestion bordering on the religious. No. 7 should be a slow number of pathetic appeal and positive dramatic effect. No. 8 should be similar to 5. The pathetic appeal is, however, necessary. No. 9 is similar to 4. No. 10 should be very slow legato number positively suggesting the dramatic in music. Nos. 12 and 13 are similar to 7. No. 15 is similar to 7. No. 16 should be a waltz movement played legato and not too slow. No. 19 must be a positive dramatic number of agitated and mystical effect. The number suggested is the best that I know of. No. 20 should be an agitato movement of some length. This number plays very long. Nos. 6, 11, 14, 17, 18, 21, 22 and 23 are short melodramatic numbers and highly essential to the screen action. The organ can be very appropriately used throughout this entire picture.

OPERATOR CUES FOR DISSOLVING REELS

- End of Reel 1—Hugh Lee chopping down tree.
- End of Reel 2—End of outdoor service scene after Hugh Lee off from religious meeting.

- End of Reel 3—End of scene after "Don't tell father," etc.
- End of Reel 4—Scene dissolves after groceryman drives off in carriage.
- End of Reel 5—After it rains on Hugh and girl kneeling.

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Music and the Picture

Methods for Synchronization of Short Cut Backs

“EACH week I read with great interest your articles on correct music for the picture, and have derived great benefit from them,” writes Eugene H. Cloude of Columbus, Ga. “I have had about four years’ experience playing the pictures, and in that time I have made as careful a study of correct picture music as the conditions have allowed me. I have played with some good leaders as well as poor ones, and have noticed carefully their methods in selecting a program, of course there is always something in each man’s program that every musician will not consider correct.

“I will be the leader of my first orchestra in the near future, and there are some few questions I would be glad if you would answer for me. For instance, should the action on the screen call for a *lento* movement, and the scene suddenly “cut back” to a dancing scene of only a few seconds duration, what is the leader to do, and what is the best way to do it? Or should the screen action change to the frivolous while you are in the midst of an *andante* strain, what is the best way for him to lead his musicians to a finale without butchering the number he is already playing? How can I properly synchronize the picture without timing the reel to a certain extent, you give reasons for this being wrong, but it is a little vague, will you explain this more fully to me? I have inclosed an addressed and stamped envelope for an answer if you will be so kind.”

Letter from Eugene H. Cloude

The above letter from Eugene H. Cloude, the musical director of the Springer Theatre, while written to us for personal reply nevertheless asks questions which are important to all picture players, and I consequently take the liberty of using the letter as subject matter for an editorial.

If we had more musical directors inclined toward success as I know the writer of the above to be, MUSIC and the PICTURE would suffer less musically. Before answering Mr. Cloude’s few questions I want him to know that we wish him every success and that he can feel assured of our assistance at all times. While it is not our desire to be vain, nevertheless we have helped many, both privately and publicly, and we shall continue to do so. The aim of our department is to assist in everything that will create good picture music.

As you are now about to become a director of your own orchestra, remember one thing first, last and always. Your orchestra must at all times interpret your own emotional, dramatic or picture ideas. Two heads cannot lead one orchestra. Your success as a musical director in a picture theatre depends more on your personality and originality in musical interpretation and every old-timer and well routined musician will tell you that there dare not be conflicting opinions if music is to be well rendered. This holds good in playing to pictures. You should endeavor at all times to allow the screen to suggest to your imagination that which will synchronize. Always remember that an imaginative instinct is necessary to all interested in the setting of musical programs to synchronize with the picture. An extensive knowledge of musical compositions and their worth in picture playing is necessarily the first and most important factor. Without a continued research for new music of value to picture playing, it will soon become difficult to arouse an imaginative musical inspiration.

Your first question requires more than one answer. For instance, had you been playing a dance scene of short duration prior to the scene which requires a *lento* movement, you could cut the *lento* movement and continue playing your dance number very softly during that suggestion bringing it back fortissimo when the “cutback” to the dancing scene is shown. This answer is only good when the scenes in question are so short that they do not permit the playing of a number half decently.

Again if the scene requiring the *lento* movement is of some length before the “cutback” to the dancing scene is flashed and the “cutback” is very short, as you say, I should not suggest that the musical number being played should be destroyed. Many directors of photoplays have a habit of flashing irrelevant so-called big scenes. For such scenes as you describe here I have composed and arranged a musical number known as “A B C Dramatic Music No. 15.” This number contains five separate numbers, all of which have been set together for the purpose of surmounting just such difficulties as you mention in your letter. If the scenes are so short that you can’t follow them with this number, there is only one remaining thing to do and that is ignore that action which is of the least importance to the psychological thought which the picture screen is trying to portray.

Your second question regarding the frivolous and the *andante* strain will also be explained to you by a study of the above dramatic music. The above answers this same question.

There are many methods of leading your musicians from one number into the other without necessarily butchering the number you are already playing. The first, which is more popularly used but which I do not consider the best, is to let your music quickly die down to a great pianissimo and then quietly make your segue into the next number. The second, one that I have used to great advantage, was to play each number to such a chord which is what we term a “proper resolution” in music and stop the orchestra at this point. To do this you must not use your picture cues too literally, which is only necessary at a few points in the picture. Another method which is very good, but which will take time, is to train the men under your direction to modulate with you to a relative tonic chord at a given signal from you. Another method is the simultaneous and abrupt stop which should only be used during the rendition of melodramatic numbers. Abrupt segues are very seldom essential. The thorough picture leader should acquaint himself with all four of these methods and use the one which is the most advantageous at the proper time.

The Timing of the Reel

The timing of reels is of great advantage in selecting your musical program, but is very misleading when you try to time a scene or series of scenes to the second, or ten seconds, or twenty seconds. It has the tendency of making you try to get somewhere in a musical number and you neglect to keep yourself ready to break off your number clean. The first thought of every picture leader should be of how, where and at how many places he can decently stop the number he is playing. When you know that, you do not need to worry whether you must play the number half through or twice through. Each reel of pictures should be timed only to get the approximate time consumed by projection from one cue point to another. This will not help you in playing with the picture but will assist you when selecting your musical program to select numbers of such length that you will not need to make ridiculous repetitions or select such numbers as will make it necessary for you to make poor finales. It is a poor policy to confine yourself to a too exact time and in the long run it is very nerve racking as there is no means to be depended upon whereby we can hope to get positive and exact projection. You will find the time designated in many of my plots by X, which is only timed down to the one-half minute. This does not mean that it is really correct within one half minute, but when you find XXX after a certain number it means that you should select a number which would play 4½ to 5 minutes without being tiresome. When you find no X you know that the number will be very short. Conse-

(Continued on page 2584)

Music Plot for "THE PILLORY"

THANHOUSER CLASSIC

Pathe "Gold Rooster" Feature

By ERNST LUZ

Maximum Projection Time, 70 Minutes

Description of Music

Number Suggested

Cue to Stop Number

This plot is adapted so as to make it possible for the Pianist, One Man Orchetra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

- | | | |
|--------------------------------|---|--|
| 1. Inter (Light Friv) XXX | "Dew Drops." (M. Witmark.) | "Go into the house etc." |
| 2. Desc. (Rom-Leg) XX | "Pond Lilies." (E. Ascher.) | "You deceitful child, etc." |
| 3. Agitato X | "A. B. C. Dr. Set No. 4"—A. 1. (Jos. W. Stern & Co.) | Aunt drops dead in attic. |
| 4. Hy-Dr-Andte | "A. B. C. Dr. Set No. 4"—B. 2. (Jos. W. Stern & Co.) | "The dead woman's property, etc." |
| 5. Path. Intro. and Waltz, XXX | "Nero's Delight." (E. T. Paull.) | Connects 1 and 2. |
| 6. Desc. (S-Hy-Rom), XXX | "Affection." (M. Witmark.) | "At the county jail, etc." |
| 7. Desc. (Hy-Path), XXXX | "Rose Blushes." (M. Witmark.) | Connects 2 and 3. |
| 8. Waltz Lento (Leg), XX | "Saisons des Roses." (M. Witmark.) | "Ruth soon places implicit confidence, etc." |
| 9. Desc. (Hy-Path), XXX | "Tulips and Pansies." (Ditson & Co.) | "Near the close of the morning session." |
| 10. Desc. (Path), XX | "Wings of Love." (M. Witmark.) | Concert. |
| 11. Inter (Light Desc.), XX | "Moonlight." (Chappell & Co.) | "Several months later." |
| 12. Romantic Ballad, X | "A Perfect Day." (Carrie Bond Jacobs.) | "At a musicale, etc." |
| 13. Desc. (Hy-Path), XXX | "Serenade," by Rubinstein. (G. Schirmer.) | Connects 3 and 4. |
| 14. Agitato (Light), X | "A. B. C. Dr. Set No. 14"—B. 2. (Jos. W. Stern & Co.) | "Please, I beg you, go away now." |
| 15. Desc. (Hy-Path), X | "A. B. C. Dr. Set No. 14"—A. 1. (Jos. W. Stern & Co.) | End of pillory vision scene. |
| 16. Path. Intro. and Waltz, XX | "Witches Whirl." (E. T. Paull.) | "Judge Reed was harsh, etc." |
| 17. Desc. (Hy-Path), X | "Reverie," by Vieuxtemps. (C. Fischer.) | Summer Garden scene. |
| 18. Desc. (Hy-Leg), XX | "A. B. C. Dr. Set No. 14"—A. 1. (Jos. W. Stern & Co.) | Connects 4 and 5. |
| 19. Agitato (Light), X | "A. B. C. Dr. Set No. 14"—B. 2. (Jos. W. Stern & Co.) | "Yes, and I've come for you." |
| 20. Desc. (Path), XXX | "A. B. C. Dr. Set No. 14"—C. 3. (Jos. W. Stern & Co.) | After shot fired. |
| 21. Inter (Light), X | "Lovey Dovey." (W. Jacobs.) | "When time has softened the shock, etc." |
| 22. Dr. Andte, X | "A. B. C. Dr. Set No. 4"—B. 2. (Jos. W. Stern & Co.) | "I am continuing my mother's work, etc." |
| | | To End. |

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "—," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes.—This picture affords excellent opportunities for a good rendition of your musical program, the numbers all playing quite some length of time. No. 1 should be a light 2-4 number of frivolous temperament. No. 2 should be a medium slow number of romantic appeal. Legato movements should be predominant. Nos. 3, 4, 14, 19

and 22 are short melodramatic numbers as suggested in plot. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 must be a medium slow number of romantic appeal and a slight dramatic effect. No. 7 should be a very slow number of a positive pathetic appeal and a decided dramatic effect. No. 8 should be a slow waltz lento movement with legato strains predominant. No. 9 is similar to 7. No. 10 should be a slow melodious number of pathetic appeal. This number does not need to be of dramatic effect. No. 11 should be a medium lively number of intermezzo style. No. 12 should be a ballad. It accompanies singing on the screen. At the end of the singing the number can be finished if played very softly. Nos. 13 and 15 are similar to 7. No. 16 is similar to 5. No. 17 is similar to 7. No. 18 must be a very slow number with a decided dramatic effect. It should not be a sweet or melodious number, the dramatic effect being the more important. No. 20 is similar to 10. No. 21 is a light 2-4 number. The organ can be very appropriately used throughout this entire picture.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A Convincing Brief Held for the Pipe Organ

Emotions of the Audience Are Awakened by the Instrument to Such an Extent That People Can Almost Feel Themselves in the Picture—Under Skilled Hands It Can Pretty Nearly Make the Picture Talk—Organist Can Modulate Every Tone to Suit Action on the Screen

A TENSE dramatic situation appears on the screen, the audience sits silently, their emotions blending with the situation. The musician starts the strain of a popular song. Almost instantly the audience changes its attentiveness, its mind has been detracted from the play and the scene has been spoiled. This is an everyday occurrence in many houses, and it is certainly not picture playing. In a dramatic scene artistic interpretation dictates that the music should be subordinate to the play, the music should follow each scene and blend with it. It should assist in raising the emotions of the audience, but should under no circumstances predominate the play.

Now we come to a very important question, what instrument is capable of giving this artistic interpretation to a picture. Is it the piano alone? Emphatically *no*. Well then is it the orchestra? Again no, because with printed scores the action of a picture cannot be followed correctly unless the score was especially composed for that one picture. The action of a picture may be very dramatic, but at that particular moment your printed score may be just the opposite. Printed scores can fill some situations, but not all.

What is this instrument that can do all these things as they should be done; that when a love scene appears on the screen, your emotions are awakened to such an extent that you can almost feel yourself in the picture; that when the situation appears highly dramatic, the gradual increasing volume of tone holds you tense; then comes the climax of the picture and with it the beautiful resonant full chord tones. What is this wonderful instrument? I have no doubt, but that the majority of exhibitors who are reading this article have already in their mind answered this question.

Pipe Organ Sways Emotions

Of course, it's the pipe organ, that wonderful full toned instrument which can sway the emotions of everybody. It is unquestionably the appropriate instrument as an accompaniment to pictures. The organ under skilled hands can almost make the picture talk. Every essential detail can be brought out to perfection. The organist can modulate his organ tones to the action of the picture the same as the singer modulates the voice to the requirements of the song being sung. The possibilities of the pipe organ are exceptional. Where there is a church scene, the organ fits in admirably. Where there is a love scene, the beautiful soft tones of the organ keeps the audience enthralled with emotion. In dramatic scenes, the audience can be brought up to its feet with the gradual increasing volume of tone as produced with an organ.

Many exhibitors are losing money, because they do not seem to understand the music question as it should be today with the improved quality of pictures shown. They install a piano in their theatre and expect that comparative insignificant instrument to bring out a feature picture properly. Even if the piano is well played, the possibilities of the instrument are too small. The exhibitor will claim that business does not warrant him putting in

anything more than a piano, but still his patrons will find fault and his audience grow smaller daily.

As the quality of the pictures improve, so must the music improve likewise. Many exhibitors seem to think that all they have to do is to put on a good picture and let the music take care of itself, because their patrons only come to see good pictures. Well Mr. Exhibitor, let me tell you that this is all wrong. From my own experience I know that the moving picture patrons are now educated up to such a point that you cannot fool them with inferior music. They want the best, and the best is the cheapest in the end. With an organ the exhibitor is certain to improve his music, because as a general rule the pipe organist is a thorough musician and has the ability to supply appropriate music.

Combination of Pipe Organ and Orchestra

Many of the larger theatres use pipe organ and orchestra, and that makes a fine combination, but how many exhibitors can afford this? For the exhibitor who has the medium sized house, and whose business does not warrant him keeping an orchestra, the pipe organ is the ideal instrument for him. He can afford one because they come in all sizes and prices. There is no excuse for the exhibitor to supply his patrons with inferior music. And those exhibitors who think otherwise, will eventually realize their mistakes. So get together you exhibitors and give your patrons the best there is in the music line. It is a paying investment.

From my own experience as picture organist, and the knowledge of the up-to-date methods of successful exhibitors, I have come to the conclusion that no matter how small or large a theatre, the pipe organ is the ideal instrument capable of giving correct artistic interpretation to a picture.

Editors Note: The above contribution by Sidney Steinheimer, organist and composer, requires little editorial comment.

There is little doubt but what the future will see every picture theatre equipped with a pipe organ or similar instrument. It has been our contention that such an instrument should be part of the equipment when the theatre is built, classed in like importance to the screen. When this is charged to construction it adds prestige to the theatre, and the expense should be classed in like manner as we would the putting up of a cheap or expensive front to a theatre.

Many exhibitors do not consider their electric signs, which in many instances are a tremendous expense, a luxury but a business getter. Necessary musical construction in the theatre interior is no different, but adds greatly to the importance and advertising value of the electric sign that costs real money on the outside.

In Mr. Steinheimer's eulogy of the pipe organ as the means for better picture music, he also has injected many beautiful ideas of how an organist should handle the instrument when playing pictures. He has, however, done this in too terse a manner. We would therefore be grateful to him for a few articles, more concise, on how to obtain emotional or dramatic effects on the pipe organ.

Music Plot for "The Light That Failed"

Pathe Gold Rooster Feature

By ERNST LUZ

Maximum Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (Orient), XX	"A. B. C. Dr. Set No. 17"—A. 1	Soldier shoots Arab chief.
2. Trumpet (Short)	"A. B. C. Dr. Set No. 17"—B. 2	Once.
3. Allegro-Hurry, XX	"A. B. C. Dr. Set No. 17"—C. 3	"That Night. Dick Dreams."
4. Desc. (Rom), XX	"A. B. C. Dr. Set No. 17"—D. 4	Twice.
5. Waltz Lento (Leg), XXX	"Charme D'Amour" (M. Witmark)	"The Soudan campaign finished."
6. Inter (Light Desc.), X	"Tropico" (Cundy & Co.)	Connects 1 and 2.
7. Oriental Dance, X	"A. B. C. Dr. Set No. 17"—E. 5	"At Port Said, etc." (Quick).
8. Allegro-Agitato, X	"A. B. C. Dr. Set No. 17"—C. 3	Dancer stops.
9. Desc. (Rom), X	"A. B. C. Dr. Set No. 17"—D. 4	Dancing girl outside of dance hall.
10. Inter (Light Desc.), XXX	"Twilight Dreams" (Chappell & Co.)	"So, changing his mind, etc."
11. Desc. (Rom), X	"A. B. C. Dr. Set No. 17"—D. 4	Young Boy shows revolver.
12. Desc. (Oriental Slow), X	"A. B. C. Dr. Set No. 17"—E. 5	"And I know spots, etc."
13. Desc. (Rom), XX	"A. B. C. Dr. Set No. 17"—D. 4	"I have struggled for years, etc."
		Connects 2 and 3.
		"Then came Bessie."
14. Agitato (Light), X	"A. B. C. Dr. Set No. 4"—A. 1	Bessie carried into house and put on couch.
15. Desc. (Hy-Path), XXXX	Barcarolle "June" (C. Fischer)	"A few days later, etc."
16. Waltz Lento, XXX	"Druid's Prayer" (Jos. W. Stern)	Art'st sits down on couch.
17. Agitato (Light)	"A. B. C. Dr. Set No. 4"—A. 1	After Maisie enters room.
18. Andte Pathetic, X	"A. B. C. Dr. Set No. 4"—B. 2	Connects 3 and 4.
		"The next evening. Dick goes to explain."
19. Waltz Lento (Leg), X	"A. B. C. Dr. Set No. 15"—B. 2	Footpads see Dick on street.
20. Agitato	"A. B. C. Dr. Set No. 15"—C. 3	Footpads rush off screen.
21. Swan Song fr. Lohengrin, XXXX	(C. Fischer)	Concert.
22. Desc. (Hy-Path), XXX	"Berceuse," fr. Jocelyn	Connects 4 and 5.
		"The correspondents leave, etc."
23. Desc. (Light Rom), XX	"Evensong" (Chappell & Co.)	"In the East, etc."
24. Desc. (Path), XX	"Reconciliation" (M. Witmark)	After Dick gets off camel's back.
25. Desc. (Orient), XX	"A. B. C. Dr. Set No. 17"—A. 1	Once.
26. Trumpet (Short)	"A. B. C. Dr. Set No. 17"—B. 2	Once.
27. Allegro-Hurry, X	"A. B. C. Dr. Set No. 17"—C. 3	Dick lies in sand. Dead.
28. Desc. (Path), X (Slow)	"A. B. C. Dr. Set No. 17"—D. 4	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "—," it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During Nos. 3 and 27 light battle effects are required. During No. 11 single revolver shots are also good.

Music Notes.—This picture affords exceptional opportunities for the rendition of good music and perfect synchronization. The A. B. C. Dramatic Set No. 17, sold by Jos. W. Stern, Music Publishers, No. 102 West 38th Street, New York City, was specially composed and arranged as suggested by this picture. The picture tells a beautiful romance set in true oriental and modern Bohemian color. No. 21, the Swan Song from the Wagner opera "Lohengrin," is pointedly suggested by a title on the screen and the picture affords an excellent

opportunity for playing this number concert style. An excellent arrangement of this is published by Carl Fischer, Cooper Square, New York. No. 1 should be a medium slow number in 2-4 or 4-4, oriental character. No. 2 is a short ad lib suggestion before the battle. No. 3 accompanies agitation and fighting. No. 4 must be a slow number of romantic appeal. Must not be a dramatic number. No. 5 is a slow waltz lento number played very legato. No. 6 should be a light 2-4 or 4-4 number. No. 7 must be a 2-4 oriental dance. No. 8 is similar to 3. No. 9 is similar to 4. No. 10 is similar to 6. No. 11 is similar to 4. No. 12 is similar to 7 but must be played slower. No. 13 is similar to 4. No. 14 must be a very light agitato. Do not play an agitato you have played previously in the picture. No. 15 must be a long slow number of heavy dramatic effect with a positive pathetic appeal. No. 16 must be similar to 5. No. 17 the same as 14. No. 19 the same as 5. No. 21 should be as suggested in the plot. No. 22 should be similar to 15. No. 23 should be a medium slow number playing about 2½ or 3 minutes, of a light romantic suggestion. No. 24 must be a slow melodious or sweet number with an assured pathetic appeal. No. 25 is similar to 1. No. 26 is similar to 2. No. 27 is similar to 3. No. 28 is similar to 4. When the number suggested for No. 28 is used, it should be played somewhat slower than usual. This picture affords excellent opportunities for the organist.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Orchestra Interpretation for Motion Pictures

Whether the Leader Has an Orchestra of Forty or Four, Much Detail Work Is Necessary as Well as Much Time and Expense, All of Which Is Shared by the Leader Alone—He Must Have a Suitable and Comprehensive Library

THE orchestra leader who endeavors to interpret motion pictures successfully is confronted with a serious as well as an exacting problem and one that can be solved only by conscientious study and patience. To arrange a musical setting for film, once or twice a week, is a task, requiring more mental and manual labor than the average person may realize.

Whether the orchestra leader has an orchestra of forty or four, much detail work is necessary as well as much time and expense, all which must be shared by the leader alone. Musicians playing for pictures share to a certain extent much responsibility, and it is only by their support and efforts that the leader can hope to obtain the desired results.

The first problem that a leader is confronted with is a suitable and comprehensive library. Unless he possesses a library embracing many numbers from the various publishers he can do little towards satisfying an audience or a manager. Nearly every leader is familiar more or less with the standard overtures and many popular concert numbers. If the leader has been playing in a hotel he should have a library of music that is well suited to the demands of a theatre audience.

Many leaders consider the popular songs received gratis from the publishers as numbers suitable for their library and catalogue them as such. Numbers of a popular nature soon lose their value as well as many production numbers, and these should not be included when cataloguing a practical library. The picture leader's library should include only those numbers that are recognized as standard and those that are always appreciated by a critical and discriminating audience.

Of late many publishers are making a feature of music for motion pictures, and inquiries from the various music houses will bring a classified catalogue containing a list of suitable music for the film.

Before attempting to interpret pictures with an orchestra, the leader should have a library embracing much characteristic and descriptive music, such as Japanese, Oriental, Mexican, Spanish and Indian. He should have a varied number of novelettes and light intermezzos, a number of overtures, a large number of suites, as well as waltzes, marches, two-steps, mazurkas, minuets, gavottes, polonaises, etc.

What Is Best Instrumentation?

The next serious question that confronts the leader is: "What is the best instrumentation I can use? What is the best combination for me to employ in order to get the most satisfactory results?" For the average orchestra interpreting pictures we suggest the following: Two first violins, piano, cello, bass, clarinet, flute, trombone, cornet, tympani and drums. This of course can be enlarged ad lib. by the addition of oboe, bassoon and extra violins.

The minimum number of men in a small orchestra should be four and the following instrumentation should be employed: Piano, violin, cello. Another violin would be very effective and the addition of clarinet and drums makes them desirable at times.

On each member of the orchestra devolves a certain amount of responsibility and the selection of conscientious and artistic musicians cannot be too strongly emphasized if the best results are to be expected.

In many of the small cities members of the orchestra are employed at some other vocation during the day, and they depend upon their musical ability to earn a few extra dollars. It stands to reason that musicians who do not devote their entire time to music are not as proficient in technic or style as those who do. In cases of this kind the best results can be obtained by the leader who must arrange an interesting musical program.

He must endeavor to arouse the players' interest in their work, and often the serious and ambitious musician will take his part home to practise during his spare hours. The leader working under such conditions must select music that is not too difficult for his players. It would be disastrous for three or four men to try and play the overture from "The Flying Dutchman." Such blunders are being made by many leaders, as well as by many musicians, that of selecting and trying to play music that is beyond them, both in artistic conception as well as in technical difficulties.

With a small combination of instruments, leaders can get surprising results if they exercise a little ingenuity and discretion. Many times a cornet part will have more melody or be much more effective than a clarinet part. The parts can be exchanged and often a cello part will have more suitable harmonic treatment than a trombone part. The leader can use the best judgment in cases like this and change parts when they will be more effective if played by another instrument.

Some drummers are versatile and have little trouble reading and playing bell solos from a first violin part. These are pleasing but the leader must not permit bell solos to dominate the program. A xylophone solo is often acceptable to many audiences, especially if the soloist is a clean-cut performer.

Of late, many of the new orchestra arrangements will be found to be well adapted for small combinations, many pieces arranged with this view in mind. More work falls on the performers of a small orchestra and it is necessary for each musician to play all "cued-in" notes as well as his own part. The pianist and violinist are also required to do extra work, but much difficulty can be avoided if each member of the orchestra will study and, if possible, practise his part before playing it in public.

Many musicians take pride in boasting that they never have to look at their part before playing it. Some are conceited enough to think that they can play "anything." This is a mistake, as the real musician knows; the simplest piece will stand critical analysis and attention to its details and important points. Often musicians will find certain features in pieces that they never dreamed of when before the meritorious and musical beauties were over looked in a hurried and careless rendition of the number.

Do Not Let Orchestra Play Too Loud

The leader must not allow his orchestra to play too loud. Particular attention must be paid to the brass section and it must

(Continued on page 2900)

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ORCHESTRA INTERPRETATION FOR MOTION PICTURES

(Continued from page 2896)

never be permitted to become distracting. Muted brass will often be found very pleasing in playing certain numbers where soft and quiet music is required.

Some leaders, regardless of a scene requiring soft music, insist on playing a number exactly as written. Some liberties may be taken with nearly every piece and it is a wise leader who knows when to demand loud or soft music from his men to get the desired result.

With the advancement that music has made in relation to the film it seems almost impossible that any leader would be guilty of selecting and playing a number that is not completely suited to the action on the screen. But a few weeks ago, in a small city I happened to attend a theater where the orchestra was featured. The music was well selected and capably played by an orchestra of five men. To a person with a sense of humor, and there are many in a theater audience who are ready to see the funny side of sad scenes, the following incident spoiled the musical program as well as furnished a good laugh for those who know what is suitable in music for the film. It was during the last few minutes of action. As a fitting closing number the orchestra played "The End of a Perfect Day." Perhaps the leader had not seen the picture before. We will give him the benefit of the doubt, but before the picture ended there was about three or four minutes of a scene laid in the death chamber, showing an electric chair. The doomed man was led to his death and softly from the orchestra pit came the strains of "The End of a Perfect Day." To many in the audience this was decidedly funny and many laughed outright at the incident.

End Picture with a Love Song, if Possible

It is advisable to end a picture with a love song when possible, or a popular number that the audience knows, but there are scenes, when, in order to carry out the action, a minor number is more effective, and that is true in this case. A slow 4-4 number, one that the audience does not know, would have been better in a scene of this kind.

With the great strides the producers are making in the scenic features of pictures, the orchestra leader, to hold his own, must be alert and progressive in relation to his musical settings, but he can find consolation in the fact that a well selected program is bound to bring him just rewards, for the public more and more are demanding the best in musical selections for the film.

NORMAN STUCKEY.

DIRECTORY OF NEW THEATRES

ALABAMA

Catching fire from a picture machine in a picture show on the first floor, a three-story building, Huntsville, belonging to Dan Brandon, a negro contractor, was gutted by fire and flooded by water on the night of September 23, causing a loss of about \$4,000. The building was insured for about \$3,000. The picture show was crowded when the operating room caught fire, but all escaped without injury.

CANADA

The Strand is to be the name of a new theatre to be erected in St. John, N. B., by F. G. Spencer, owner of the Lyric and Unique there, and a string of other houses in the Maritime Provinces. The plans call for a building 80 by 145 feet, to be erected on the north side of King Square, directly opposite the big, new Keith-Albee house, the Imperial.

Mr. Spencer states that the proposition which will involve at least \$100,000, provides for a "ground floor house," with a seating capacity of 1,500, and that construction work will begin as soon as spring weather opens.

The policy of the new house will be pictures and vaudeville on a large scale, but as theatrical conditions improve after the war, the Strand, it is said, will put on the biggest and best in drama, opera and musical attractions.

The Empire theatre, Ottawa, which has been closed for some time, is now being reopened after being completely remodeled both inside and out. Mr. H. Sherwood, a prominent Ottawa man, is the manager, and was in Toronto, during the past week arranging for a Universal program.

INDIANA

Harry Kornbloom, part owner of the Franklin theatre, Evansville, has bought the Criterion theatre, Main street, Evansville, from J. R. Brannen.

The Strand theatre, South Bend, was closed recently by deputy sheriffs. The closing was the result of a complaint filed in the St. Joseph County Circuit Court by Gabriel Summers which brought an attachment into the hands of Sheriff Charles Bailey. The theatre was recently changed from musical comedy to motion pictures and was under the management of Julius Winegardner. Only six patrons were in the theatre at the time it was closed. Mr. Summers, lessor, seeks to recover \$300 alleged to be due him for back rent.

E. H. Crowell has been awarded the contract for building the Cyrus Hayden theatre, at Hammond. The building will cost approximately \$10,000, exclusive of plumbing and wiring. Work will be rushed on the structure, so as to have it completed before January.

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Music Plot for "Prudence, the Pirate"

THANHOUSER CLASSIC

Pathe Gold Rooster Feature

By ERNST LUZ

Maximum Projection Time, 73 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Inter. (Light Polka), XXXX	"Pretty Maiden" (C. Fischer)	"The weeks drag, etc."
2. Desc. (Light), XXX (Whistle Mouth)	"Petals" (E. Shubert)	Connects 1 and 2.
3. Light Intro. and Waltz, XXX	"Vienna Beauties" (E. Ascher)	
4. Inter. (Lively 2-4), XX	"Galoper" (M. Witmark)	
5. Caprice (Leg), XXX	"Vanity" (G. Schirmer)	Astorbilt and Prue enter garden.
6. Inter. (Lively 2-4), XXX	"Babbette" (Cundy & Co.)	"You must pardon, etc."
7. Light Intro. and Waltz, XX	"Golden Sunset" (J. Remick)	Connects 2 and 3.
8. Nautical Inter., XX	"When Jackie Sails" (M. Witmark)	"A crew, a crew, etc."
9. Nautical (Light), XX	"Old Salt" (W. Jacobs)	"That dark and dreadful night, etc."
10. Hy-Mysterioso, X	"A. B. C. Dr. Set No. 16"—A. 1 (Jos. W. Stern & Co.)	Trunk taken aboard ship.
11. S-Hy Intro. and Waltz, XX	"Echoes of Love" (Jos. W. Stern & Co.)	Pirate flag hauled up by supposed pirates.
12. Inter-One-Step, X	"Army Blues" (Jos. W. Stern)	Pirates row away from ship.
13. Galop (Open P), X	"High Stepper" (W. Jacobs)	Connects 3 and 4.
14. Nautical Neutral, XXXXX	"Nautical Overture" (Chappell & Co.)	Prisoners brought aboard pirate ship.
15. Desc. (Rom), XXX	"Prudence" (Jos. W. Stern & Co.)	"By the light of the moon."
16. Waltz Lento (Leg), XX	"Amoureuse" (Ricordi & Co.)	Connects 4 and 5.
17. Desc. (Hy-Rom), XXX	"Wings of Love" (M. Witmark)	After Prudence in ship cabin scratches dog's head.
18. Waltz Lento (Hy-Leg), XX	"Song D'Antonine" (E. Ascher)	Twice.
19. Galop, XXX	"Ringmaster" (W. Jacobs)	
20. Andte Romantic	"A. B. C. Dr. Set No. 16"—C. 3 (Jos. W. Stern)	Red fire scene in cabin. Life buoy on screen after Prudence rescued. To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "—" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 2 an imitation when Prudence whistles with two fingers in mouth simultaneously with the action on the screen will create very good comedy. During No. 12 a soft bell in imitation of a life buoy on the water will also be good. All other effects are ad lib and not essential.

Music Notes.—The action during reels 3, 4 and 5 occurs on boats and on the water. Consequently numbers of nautical suggestion can be well placed. The music throughout should not be of a very dramatic nature.

OPERATOR CUES FOR

- End of Reel 1—Open book flashed after kitchen scene.
- End of Reel 2—Children come from row boat in water to shore.
- End of Reel 3—Masquerading pirates carrying passengers from house boat.

matic nature. You should, therefore, select numbers that will play well and be interesting in spite of the fact that most of them are of light character. Nos. 16, 17 and 18 must be numbers of a somewhat serious nature. No. 1 should be a lively 2-4 number of polka style. Must play about five minutes. No. 2 should be a light 4-4 number and must also play about five minutes. No. 3 should be a concert waltz with a non-serious introduction. No. 4 must be a lively 2-4 number. No. 5 must be a light legato 4-4 number. No. 6 is similar to 4. No. 7 is similar to 3. Nos. 8 and 9 must be two light 2-4 numbers suggestive of sailing o'er the ocean. Two numbers are suggested here as the playing time is too long and one number might become tiresome. No. 11 must be a concert waltz with a medium slow introduction. No. 12 must be a modern dance number. No. 14 can be a selection of nautical songs playing about eight minutes. No. 15 must be a medium slow number of romantic suggestion. No. 16 must be a slow melodious waltz lento movement played legato. No. 17 must be a very slow number of romantic appeal and of slight dramatic suggestion. No. 18 is similar to 16 but must have some minor key strains predominant. No. 19 must be a rather long galop of hurried effect. No. 20 is a short andante movement suggesting the romantic.

DISSOLVING REELS

- End of Reel 4—Prudence in ship cabin scratches dog's neck. Scene dissolves.
- End of Reel 5—Prudence and Astorbilt in embrace on life buoy.

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Music and the Picture

Edited by Ernst Luz

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Cue Sheets Not Considered Helpful

"If Only the Poorest Musician Would Do Away with These Musical Suggestions and Use His Brains, They Would Be of More Benefit Than These Assistants"—Exception Is Taken to Player Who Thinks More of Doing Stunts Than Playing Intelligently for the Picture

I AM writing the following article for the benefit of the younger players who are not acquainted with the method of playing correctly for the pictures.

First, I wish to warn the beginner of the so-called "Cue Sheet." There is only one way for me to express my feelings towards them, and that is, "They are rotten" (with all due respect to the publisher).

"Publisher"—there you have it. In other words, "Music Publisher." These Cue Sheets are nearly always gotten out by some kind music publisher who has never played to a picture in his life, but sits down and after perhaps reading a synopsis of the photoplay endeavors to enlighten the poor musician, who is at the mercy of these Cue Sheets, owing to the late delivery of the films in so many cases. Hence the poor music we hear in most of the picture shows. If only the poorest musician would do away with these horrid Musical Suggestions and use his or her brains, no matter how few they were, they would surely be of more benefit than these Cue Sheets.

Take, for instance, the parting scene. Why not use such familiar airs as Tosti's "Good-bye," "Aloha Oe," "Say Not Farewell," "How Can I Leave Thee," "Good-bye, Rose." All of these are well-known by your people and would be appreciated. Then there is the heavy music. All the Cue Sheets I ever read, when it came to a part of the picture where the heavy music is needed, it will read something like this: "Dramatic Tension No. 9," or "Mysterioso Dramatico No. 22." Will some one tell me why on earth some of these musicians don't use some of the old masters' works on the heavies. Take such overtures as "Martha," "Stradella," "Faust," "La Tosca," "Phedra," "Templewehewe," "Semiramide"—I could go on all night and name thousands of overtures that are heavy and at the same time there is always that sweetness to the melody that is pleasing to the ear and still is in keeping with the heavy action of the photoplay.

Why Play Improvised Music Without Melody?

Why play this improvised stuff which has no particular melody and most of which is not even pleasing to the ear?

In sad scenes, bring in old music like the "Traumerei," "Angel's Serenade," "Evening Star Song," Massenet's "Elegy," Pascal's "Nocturne," "Miserere"—any one of the 3d, 5th or 6th Nocturnes, Chopin's Prelude, "The Young Nun" by Schubert, and many others—old selections that every one knows and loves?

The main trouble with the average musician, organist or orchestra is that he wants to be the attraction and the picture is just on the screen so that the people will have something to look at while they play. Why doesn't the musician remember that he or she is only there to break the silence and to improve the picture with proper and correct music? The people pay their dimes and quarters to see the pictures. Therefore if the musician fully realizes his or her place they will put more effort into the selections they use and not so much to showing off stunts that are so often practised, by organists especially. They seem to think that the main object that calls them to the organ is to show off all the fancy

fingering and sliding around the seat for the benefit of the few who are fortunate enough to secure a front seat. For goodness sake, get down to business. Can all this fancy stuff and play to the pictures. If the organist must show off, let there be an organ recital at the end of each show and let him or her show off with all the spot lights, on to their hearts' content; then when the picture starts, get down to hard work again.

One playing to pictures must be quick to think. When you review a picture always keep the oldest selections in your head and you will always find some scene during a five-reel picture to play at least one or two of them, and by doing this you are pleasing some one in the theatre and offending no one.

I want to mention a few words in regard to a remark that I read in another trade paper some time ago regarding instruments which are operated by a double tracker. The writer made the statement that any exhibitor who used a mechanical instrument in his theatre was sadly neglecting his music. I fail to see where he gets his foundation for this statement, unless he has only heard the old-style electric pianos or orchestrians. The new up-to-date instruments can be operated so that the people cannot tell whether they are played by hand or by rolls. I am at the present time employed by the Turner and Dahnken Circuit. They have a large orchestra and have just installed a pipe organ on the Pacific Coast, made by the American Photoplayer Company. This organ is operated either from the console or from the double tracker.

It has 52 stops, four manuals, a few of the most important drummer traps, together with orchestral bells, chimes, Vox Humana, etc., and I am operating it, relief to the orchestra with the rolls. I use mostly hand played Q. R. S. rolls and vocal style for the solo work. I have my picture run off for me a week ahead and have a full week in which to select my music, and if the writer in the trade paper thinks that a mechanical instrument cannot play to the pictures it would pay him to take the trip to California and look us over. I have had many of my programs published from time to time in the News, and my work has been highly commented on by Clarence Simms.

My program for "The Christian" was highly spoken of by him, and I think that before knocking the mechanical instruments the objector should look around some and see if he does not find that the picture can be more closely followed by the double tracker instrument, when the proper music is used, than any organist or orchestra can possibly do. He used as his main reason that the people got tired of the same selections, and no matter how many rolls one had, they would never have enough to make the changes. I have operated now for seven years and am never at a loss for music, provided the manager allows the purchase of the rolls as I need them. The T. and D. Circuit allows you to purchase just what you need for each picture, and I very seldom use the same selections over, not half as much as does the orchestra. Of course if the manager will not buy the rolls, the operator cannot play them, any more than an orchestra can play new music unless the leader buys new stuff.



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No, our friend is all wrong, and I would like to have him go to the nearest Photoplayer office, have them tell him where he can hear a first-class operator, have him sit and listen for half an hour and see if he does not change his mind.

CARRIE HETHERINGTON.

EDITOR'S NOTES: We are always very glad to hear from Miss Hetherington and admire her forceful way of stating the facts as they come to her notice. The above is another thought suggested by the Lovett article, which appeared in these columns some time ago.

Cue Sheet Discussion

We are now getting down to the point of Cue Sheet discussion. That the average theatre requires some musical assistance we know to be a fact. In Miss Hetherington's case it seems she has one week's time to set her music after seeing the picture, which is a good reason why a cue sheet would not appeal to her at all. Another reason would be that in her adaptability for setting a picture with music rolls, a cue sheet would be of no value at all.

I have at all times contended in my writings, and there is no reason why I should change my opinion, that cue sheets which suggest musical numbers and do not allow for the musician to use other numbers than those suggested, are of no value to the picture musician whatsoever. Anything in the line of help for the picture musician must be so compiled that the musician using such cue sheet or plot can select from his own library music that he is familiar with to substitute for such numbers as are suggested. To be dictatorial in cue sheets can only mean one of two things.

First, that the one who makes the cue sheet has little or no knowledge regarding the requirements and possibilities of the picture theatre; the second, that the maker of the cue sheets has not really better picture music at heart, but has seen in the cue sheet a possibility of exploiting musical publications. Both of the above two factors are injurious and the smaller exhibitor will always suffer by them.

We must, however, not offend the known publisher of good music, for picture music will always require new and worthy musical publications. As Miss Hetherington says, every picture

(Continued on page 3055)

CREMONA



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Music Plot for "Boots and Saddles"

Moss Feature

By ERNST LUZ

Maximum Projection Time, 70 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Rom. Intro. and Waltz, XXXX.....	"Kaufman's Casino Tanze." (C. Fischer & Co.)	
2. Desc. (Rom.), XXX.....	"Basket of Roses." (Sam Fox.)	
3. Desc. (Hy-Rom.), XXX.....	"Dream Chimes." (E. Schubert.)	Connects 1 and 2.
PART 2.		
" " X.....	" " " "	Telephoning scenes.
4. Inter. (Light), XX.....	"Twinkling Stars" (M. Witmark.)	"On the frontier at Los Vegas."
5. Lively 6-8 March (P), XXX.....	"Spirit of Independence." (J. Remick.)	"When evening shadows, etc."
6. Desc. (S. Hy-Rom.), X.....	"Land of Long Ago." (Chappell & Co.)	Bandits shoot at soldier.
7. Hurry, X.....	"A. B. C. Dr. Set No. 2"—B. 2.	End of fight on Cliff.
8. Rom. Intro. and Waltz, XXX.....	"Pomone." (E. Ascher.)	Connects 2 and 3.
PART 3.		
" " ".....	" " " "	"New surroundings."
9. Inter. One-step, X.....	"Winona." (H. N. White.)	"They sow to-day, etc."
10. Desc. (Hy-Rom.), XXXX.....	"Pensee D'Amour." (Boosey & Co.)	"The following morning."
11. Inter. (L), XXX.....	"San Diego." (J. Remick.)	"That afternoon, etc."
12. Light 6-8 March (P), X.....	"M. H. A." (Cundy & Co.)	"Meanwhile at the Ajax."
13. Desc. (Hy-Rom.).....	"Chimes of Love." (C. Fischer.)	Connects 3 and 4.
PART 4.		
" " XX.....	" " " "	"That night, etc."
14. Hurry (Open P), X.....	"A. B. C. Dr. Set No. 6"—B. 2.	Tent scene.
15. Desc. (Hy-Rom.), XXXX.....	"Butterfly Ballet." (J. Remick.)	"That night, Ferris plans, etc."
16. Desc. (Hy-Mysterioso), XX.....	"Mysterioso No. 3." (G. Schirmer.)	Wife lowers lamp in room.
17. Hurry, X.....	"A. B. C. Dr. Set No. 3"—A. 1.	Wife lying on couch.
18. Desc. (Hy-Path).....	"Characteristic Sketches." (Ditson & Co.)	Connects 4 and 5.
PART 5.		
" " XXXX.....	" " " "	" "
19. Desc. (Hy-Path), XXXX.....	"Characteristic Sketches." (Ditson & Co.)	After wife confesses at court martial.
20. Waltz.....	"Songs of the Night." (Ricordi.)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X, representing about 1 1/4 minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, " " ", it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1 1/4.

Music Notes.—This picture is a romantic story with a slight military

setting, interspersed with melodramatic suggestion. No. 1 must be a long concert waltz with a slow introduction, having a romantic appeal. No. 2 should be a slow melodious number of romantic suggestion. No. 3 must be a long number of romantic appeal and a positive dramatic suggestion. No. 4 should be a light 2-4 number. No. 5 should be a 6-8 march played softly. Must have a military suggestion. No. 6 must be a short medium slow number having a slight dramatic suggestion. No. 8 is similar to 1. No. 9 is a 2-4 number having a slight dramatic suggestion. No. 10 is similar to 3. No. 11 is similar to 4. No. 12 is similar to 5. No. 13 is similar to 3. No. 14 is similar to 7. No. 15 is similar to 3. No. 16 must be a lengthy slow number and must be similar to the melodramatic mysterioso. Nos. 18 and 19 must be slow numbers positively suggesting pathos and should be of decided dramatic effect. No. 20 is a short waltz as an aftermath.

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Music and the Picture

The Organ as a Proper Aid in Correct Showing of Picture

J. Van Cleft Cooper, Organist of Broadway Theatre, Writes Instructively and Entertainingly on the Value and Relationship of the Organ and the Picture—The Offensiveness of Being "Churchy" and the Proper Viewpoint of the Organist Clearly Set Forth and Explained

"WHAT shall I play for the picture? This is the question which confronts every organist who sits down at a console in a theatre. And the motto, "Fit the music to the picture," is no great help. It is like saying to a man who wants to acquire strength, "Be strong." In fact each organist must rely largely upon his own sense of the dramatic rather than upon instructions from others, be they never so competent.

The music may be either descriptive or merely an accompaniment to the action. If it be descriptive then it should reflect the atmosphere of the action—serious or gay, sombre or cheerful, humorous or tragic. These various moods must be determined by the organist and he must be quick to appreciate a change of mood and to adapt his music to it. If he can classify his repertoire according to the atmosphere it can suggest or the mood each piece can typify he will find it a great help.

Certain portions of most pictures call for definite, positive characterization and in these spots it is often the case that the action is so rapid and the moods so varying that it is almost impossible to find any set piece of music that will do it justice. Here is where the peculiar value of the organ to the picture theatre is plainly manifest, for the organist can at points like these improvise music that will follow the action very closely.

Also at points like these the organist must depend on his own dramatic sense and woe be the organist who has none. Such an organist will play—as one I heard did play—Schumann's "Traumerei and Romanze" on a slapstick comedy and he may even follow it up, as this one did, with portions of Mendelssohn's Wedding March! Bach fugues and Chaplin comedies were never intended to meet.

One general rule which the organist would do well to bear in mind is that the music should never attract more attention than the picture. Richard Wagner once wrote to the Intendant of a certain Royal Opera House, "Music should do no more than to contribute its full share toward making the drama clearly and quickly comprehensible at every moment. While listening to a good opera people should, so to speak, not think of the music at all but only feel it in an unconscious manner while their fullest sympathy should be wholly occupied by the action represented."

And don't be "churchy." Most organists whose experience has been in church service bring their habit of legato playing to the theatre only to find that it is of all things the least desired. Better a poor selection of music played with a judicious mingling of styles than good music drawled out in the style that tends to drowsiness. As a manager once told an aspiring applicant who said his experience had been all in church music, "Well, church organists don't usually make good in this work." So if you have a "churchy" style go quickly and cultivate another lest the wrath of the manager be your undoing. The only place where the "churchy" style is of any value in the theatre is during a church scene on the screen.

And do not forget that good music in the theatre may be as

great a drawing card as good pictures. A loyal organist is as much an asset to an exhibitor as a contract with a good producing company, and he is a wise manager who cultivates such a spirit.

J. VAN CLEFT COOPER, Organist Broadway Theatre.

Editor's Note:

It is always a pleasure to us to receive articles such as the above from those whose work we are familiar with and whom we are in a position to highly recommend. I want to thank Mr. Van Cleft Cooper for his kind co-operation.

It is our intention to have articles on the organ possibilities in the picture theatre appear more frequently in our future issues. We do not intend to deal with the organ exclusively as a picture theatre asset, but knowing that organs of every different type and make are found in many of the picture theatres, we feel that the time has arrived when a discussion of possible musical effects created by this combination of stops or registration, as it is commonly called, would make some wholesome food for thought to those who are endeavoring to make good in playing to pictures.

Mr. Cooper has given us great thoughts which are of value at all times. Every organist seems to think that he understands the organ; nevertheless only a small percentage of them get out of their respective organs the amount of tonal color that is possible. Lack of good registration may limit an organist in possible musical effects, but my experience has taught me that many who do understand registration thoroughly, still obtain nothing but churchy effects. Registration as commonly used by organists in solo playing may also be of the highest class, yet it meets with little approval in the picture theatre.

Not being a competent writer on the organ myself, it would afford me great pleasure if interested organists would write us, giving us concise outlines of certain novelty registration, as well as the proper setting of stops on each manual, together with such musical effects as they know will be appreciated by a picture theatre audience. I wonder if we could not persuade Mr. Cooper to write us an article along these lines.

PYLE AND GRADY MAKE SEVERAL SALES OF BARTOLA ORCHESTRAS

CHARLES C. PYLE, general sales agent of the Bartola Musical Instrument Company, was in New York and Philadelphia for a few days last week assisting John F. Grady, eastern representative for the company, in the sale of several Bartola orchestras. It included one of their largest models, which will be installed in the new Poplar theatre, Sixth and Poplar streets, Philadelphia, Pa.

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Music Plot for "The Cossack Whip"

Kleine Feature

By ERNST LUZ

Maximum Projection Time, 70 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Desc. (L. Russ.)	"A. B. C. Dramatic Set No. 19"—A. 1. (Jos. W. Stern & Co.)	"Siberia."
2. Desc. (H.)	"Romance," by Rubinstein. (C. Fischer)	"The following day."
3. Desc. (L. Russ.)	"A. B. C. Dr. Set No. 19"—A. 1. (Jos. W. Stern & Co.)	"Feodor Turov."
4. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	"Obeying orders."
5. Dance (Russ.)	"A. B. C. Dr. Set No. 19"—D. 4. (Jos. W. Stern & Co.)	Soldiers on at village after girls dance.
6. Allegro Agitato	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	Soldier horsewhips family.
7. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	Connects 1 and 2. After "The master, etc."
8. Desc. (H. Path.)	"Romance in F," by Tschaiakowsky. (G. Schirmer.)	"And the fiend tortured her."
9. Desc. (H. Leg.)	"Russian Romance," (G. Schirmer)	Man and girl escape in sled.
10. Hurry	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	Connects 2 and 3. "The flying ballet." QUICK.
11. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	End of dance. Dancer bows. Girl engaged as maid. "That evening." Dancing girl enters dressing-room after dance. "I am going to take you back." End of struggle. Connects 3 and 4. Russian dancer and girl meet.
12. Russian Mazurka	"La Czarina." (C. Fischer.)	
13. Desc. (Rom.)	"Evensong," (Chappell & Co.)	"In Russia."
14. L. Intro. and Waltz (Len. Ballet)	"Ballet Sylvia." (Leo Feist)	"After the performance." Connects 4 and 5.
15. 2-4 Ballet (S. H.)	"Pizzicato," fr. Sylvia. (Leo Feist)	After Turov is made prisoner.
16. Desc. (H. Rom.)	"Arietta, by Pabst." (Ditson & Co.)	End of flogging.
17. Hurry	"Extasia." (C. Fischer)	"Over the border line." To End.
18. Path. Intro. and Waltz		
19. Desc. (H. Leg.)	"Character Sketches." (Ditson & Co.)	
20. Desc. (H. Path.)	"Character Sketches." (Ditson & Co.)	
21. Russian Mazurka	"Czarvitch." (M. Witmark)	
22. Desc. (Rom.)	"Legend of a Rose." (Sam Fox)	
23. Desc. (H. Leg.)	"Dawn of Hope." (C. Fischer)	
24. Hurry (Open P.)	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	
25. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	
26. Waltz (Leg.)	"Cecile." (Ricordi & Co.)	

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Music and the Picture

What is the Standard in Music for Pictures?

"They Want 'A Perfect Day,' 'Just a Song at Twilight,' or Something of the Like Title to Fit Scenes in Pictures That Are of Such a Nature That They Will Permit This Type of Music," Says Correspondent—The Reason Is a Psychological One

WEEK after week I read in the musical department of the NEWS the opinions and criticisms of leaders and musicians all over the country in regard to the methods for "playing the pictures." One would think that the consensus of opinion of all these musicians would formulate a standard for picture playing, but as these opinions have been coming in for years and still continue to do so, one must naturally infer that that standard has not arrived.

In your columns in the NEWS, dated December 25, 1915, you printed a letter of mine on improvisation. Since that time I have changed my views somewhat. I still contend that a musician who can improvise a musical gem of any description is the ideal man for a picture theatre where only one musician is used.

However, after coming in contact with such well known managers and producers as Frederic Ullman, of Buffalo, who owns the Elmwood and other large theatres, J. B. Clarke, vice president of Metro, Jerome Caspar, manager Regent theatre, Pittsburgh, and W. C. Quimby, Fort Wayne, I draw my conclusions from their observations that the public does not want music that is specially composed for the pictures. The foregoing seems to go against my pet theory of improvisation, but from the aforesaid observations I am forced to conclude that the following idea in picture playing is what the public and knowing managers want: They want "A Perfect Day," "Just a Song at Twilight" or something of a like title to fit sunset or twilight scenes in pictures that are of such a nature that they will permit this type of music. They want "Old Black Joe" and "Kentucky Home," etc. for plantation scenes. They want hymns where hymns will fit and they want Lampe's "Vision of Salome" during a cooche dance. They not only want this music to be characteristic of the type and locale of picture, but the action and titles must fit as well. They not only want the action to fit the picture, but there must be a very evident collusion between the scenes and the titles of the music.

There are two very great reasons why managers and the public want very close collusion between, not only the music and the action on the screen, but the titles of the music and the scenes.

The reason the public wants its music thus is a psychological one. Every person has a natural inclination to believe that he or she is as clever and discerning as any other mortal and when those persons hear music that they know in a picture show, it flatters their vanity that they can detect the collusion between the titles of the music and the scenes of the picture. The patron is helping to make his own entertainment. He has a sort of picture puzzle game on his hands and he likes it.

The reason the manager wants this kind of music is quite obvious. He wants it because it pleases his patrons and that's where he gets his money.

There are many instances that bear out these managerial contentions, the most notable one that I know of being in Pittsburgh. Ince's "Civilization" was being shown at the Pitt theatre and

after the first show, Mr. Carl Bernthaler, a great conductor, simply changed the original score to suit the musical taste of the Pitt's clientele. I heard the original score of "Civilization" at the Criterion theatre and I am forced to confess that there were scenes in that picture where a simple hymn tune would have lifted those scenes to sublime heights. The people who were in that theatre during the performance I saw, sat there apathetic, subdued but not tense.

Not so in the "Rialto." When the topical picture was shown, the orchestra followed it wonderfully well, both in the action of the music but the titles as well. Faces beamed all around me and all over the theatre could be seen people leaning toward each other and whispering the name of what the orchestra was playing. The audience was intensely pleased. They were part of the entertainment then.

The musicians of the country can take this letter for what it is worth. I still have my own ideas about playing the pictures but I am sincere in my belief from close observation that the people want collusion between both the action and the music, and the titles of the music as well.

Yours truly,
FRED SLOOP.

Olympic Theatre, Steubenville, Ohio.

EDITOR'S NOTE:

It has been a long time since we last heard from Mr. Sloop and the above communication will more than explain the reason.

In every phase of the musical field there has always been a difference in the critical consensus of opinion and this will undoubtedly continue as long as music is an art. There is one redeeming factor, however, in playing music to pictures, namely, that regardless of what so-called musical critics may say, results are obtained when the audience is entertained. The greatest failures in the photoplay theatres have been made by those musicians and musical directors who have tried to please the advanced musical critic who might be in the audience and which at the highest estimate might constitute 2 per cent. of that audience. This does not mean that less care should be taken in playing good music properly, but that music which does not really entertain and simply attracts attention to the technical ability of the performers and at best can only interest this 2 per cent. of the audience is all wasted energy and spells failure with capital letters. This so-called classical business has been driven so far that I know many instances wherein some who knew little or nothing about music have been able to hold down positions in picture theatres by making the managers believe that they played nothing but classical music.

I am certainly glad to hear that Mr. Sloop has changed his ideas about improvisation for this is the one thing that is entirely obsolete in present day picture playing.

There is little to add to what Mr. Sloop says regarding the setting of certain musical numbers to certain picture scenes. I am personally not a great advocate of setting music by its titles,

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nevertheless there is no rule in picture music which does not work both ways and when a suitable musical number can be so set that the title lends an additional enchantment, it is always highly appreciated by the audience. When this is done judiciously and the action on the screen and the music or theme synchronize temperamentally, it is very good, but in so many cases synchronization is sacrificed when the musician tries to fit titles to screen action, which to say the least is very ridiculous. When standard music composed by competent composers is used, the composition as a rule bears out the meaning of the title in temperament. When songs of the street or the so-called popular music is used, the fitting titles often create very ridiculous musical complications. Musical scores are bound to be a fact to a certain extent and when confined to pictures which are long in preparation, giving sufficient time to the thought of original music, I cannot see but that such pictures can be benefitted by the original musical score.

Your criticism of the "Civilization" score has been mentioned to me before, nevertheless, there were other points in the score which were very good and when you consider that we still criticize and hear criticisms of great musical works, it is only fair to suppose that the present efforts in picture music which is still in its infancy will receive a fair share of criticism which is necessary to agitate still higher attainments. I have before me music of the "Intolerance" score which has been published by Chappell & Company, and composed by Joseph Carl Breil. This score contains sixteen separate compositions. The music to "Intolerance" is beautiful; the music to the Fox feature "The Daughter of the Gods" is beautiful and there is no reason why this music should not be played. If the musicians do not encourage original picture music, it is simply going to delay the better results.

I have on my desk at this time a letter from one of the best known producers, saying "We have found that the main difficulty lies, not in obtaining suitable music but in persuading the exhibitor to use it. With the exception of a few conspicuous houses, the average exhibitor cannot be induced to give much attention to special music." This is in error, for we know that it is the musician who makes the exhibitor disinterested. I have yet to meet one exhibitor who has tested the benefits of proper music, and has not become a thorough enthusiast.

Just as Mr. Sloop has changed his mind in the last year, so we will all change our minds to a certain extent in the next year.

HARRY MEYERS, LEADER OF STANLEY ORCHESTRA, PHILADELPHIA, DEDICATES MARCH TO MASTBAUM

HARRY MEYERS, leader of the Stanley orchestra, Philadelphia, has recently composed a march which he dedicated to Stanley Mastbaum.

This was published on the back of the theatre program, and it was advertised that requests for the march would be honored. Twenty thousand programs were asked for, the one week of the publication of the march. The Stanley orchestra is exploited as much as the pictures. The whole musical program is advertised in the daily papers at a cost for this part alone of \$350 a week.

A typical evening's repertoire is as follows: Overture Ruy Blas, by Mendelssohn; selection during photoplay, "Au Matin," by Godard; "Claire de Lune," by Thome; Characteristic, "Whispering Flowers," by Von Blun; Reverie, "Sous les Etoiles," by Lucome.

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World Feature

By ERNST LUZ

Maximum Projection Time, 72 Minutes

Description of Music	Number Suggested	Cue to Stop Number
1. Short Andte (Path.), X	"Al Fresco." (M. Witmark)	"Although reduced, etc."
2. Inter (Light Desc.), XXX	"Tout a Vous." (Jos. W. Stern)	"Stafford's Home, etc."
3. Waltz (Light), XX	"A Leaflet." (Ditson & Co.)	Daughter reading to mother. Connects 1 and 2.
4. Desc. (Light Rom.), XX	"Spirit of Love." (J. Remick)	"Because of her refined manner, etc."
5. Path. Intro. and Waltz, XX	"Land of Romance." (M. Witmark)	"Mr. Stafford has invited us, etc."
6. Desc. (Light Rom.), XXX	"Little Charmer." (M. Witmark)	"You play, do you not?" Girl stops playing.
7. Inter, XX	"C'Est Toi." (Ricordi & Co.)	"After the honeymoon."
8. Piano Solo, X	"Batou's Rompus." (Ricordi & Co.)	"You do look beautiful, etc."
9. Desc. (Rom.), X	"One Fleeting Hour." (Sam Fox)	Connects 2 and 3. Theatre box scene. People leaving theatre.
10. Inter. (Light Desc.), XX	"Flora Bella." (Leo Feist)	"Good-night, good-night."
11. Desc. (Rom.), XX	"Artist's Dream." (Leo Feist)	Wife locks self in room. Wife faints in husband's arms. Connects 3 and 4.
12. Desc. (Path.), X	"Prelude," by Rachmaninoff	
13. Desc. (Path.), X	"Berceuse," fr. Jocelyn	
14. Desc. (Path.), XXX	"Broken Melody." (C. Fischer)	Connects 4 and 5.
15. Desc. (Path.), XXX	"Amoureuse." (Ricordi & Co.)	Stere scene. Interior. Street sidewalk scene.
16. Desc. (Path.), XXX	"Rendez-Vous." (T. B. Harms)	Wife enters home. Husband enters wife's home.
17. Desc. (Path.), XXX	"La Confession." (Jos. W. Stern)	
18. Waltz Lento (Leg.), XXX	"Told at Twilight." (Boston Music Co.)	
19. Inter. (Light Desc.), XX	"Le Poeme." (Jos. W. Stern)	To End.
20. Agitato		
21. Waltz (Leg.), XXX		
22. Desc. (Path.), XX		
23. Waltz Lento (Leg.), XX		

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X, representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "—," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes.—No. 1 should be a short andante movement of pathetic appeal. Nos. 2 and 3 should be two light movements. Two numbers are suggested, as one played continuously may become tire-

some. No. 4 begins a light romantic suggestion. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 is similar to 4. No. 7 should be a light 2-4 number. No. 8 is a screen suggestion. The screen action should be imitated. No. 9 is a more serious romantic suggestion. Dare not be a number of dramatic effect. No. 10 is similar to 2. No. 11 is similar to 9. No. 12 should be a one-step extract of some known musical comedy. No. 13 is similar to 5. No. 14 must be a slow, heavy, agitated number with a positive pathetic appeal. No. 15 must be a lengthy agitato movement. Nos. 16 and 17 must be two long numbers of positive pathetic appeal. Should not be numbers of dramatic effect. No. 18 should be a waltz lento movement and maintain the emotional appeal contained in 16 and 17. No. 19 is similar to 2. No. 20 is similar to 15. No. 21 should be a waltz movement played strictly legato. No. 22 is similar to 16. No. 23 is similar to 18. The organ can be appropriately used throughout the picture.



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Music and the Picture

Western Musician Prefers Scene Plots to Printed "Cues"

"Give Player Descriptive List of Scenes in Film, and Intelligence Will Do the Rest—Printed Music Cues Valueless to Pianists and Leaders Who Are Susceptible to Screen Emotion and Will Synchronize Accordingly"

YOUR October 14 number at hand and contents carefully noted. I wish to go more into detail about my previous letter, also offer a suggestion which I feel would be of more *real* value to the musical end of the theatres than the already printed "Cue Sheet" or "Music Plot."

Your "Plots" are so written that only orchestra leaders or manual players have the least chance of understanding them. The tracker device instruments are becoming more popular every day. Even the Hope-Jones Wurlitzer Unit Organs and the Photoplayer Sales Company's large pipe organs are using tracker device. The music roll companies are cutting special rolls for the organs—also such circuits as Turner & Dahnken and Kahn Greenfield, San Francisco; B. B. Theatres Company, Minneapolis, Minn.; Swanson & Nolan, Salt Lake City, and many other large companies operating from ten to twenty theatres each, are placing these large pipe organs with tracker device in all their theatres.

Hence it goes to show that the managers who watch their music closely and demand exact interpretation of the picture through the music are adapting the one-man orchestra.

Now, the musical suggestion sheets or plots are positively useless in these cases. Take the moving picture theatres as a whole there are far more using one-man orchestras and organs than orchestras.

Therefore—why not—if you are sincere in your effort to help the music for the picture, instead of printing the musical numbers concerning which (if you are a musician you will know) every leader has different ideas.

Cafe Scenes Stir Musicians

No two men form the same opinion of a scene. One man's experience in the world may lead him to feel great sympathy for a character during a certain scene, and the very next leader may run over said scene without thought. What we musicians want and want badly is an exact description of each scene as it appears in the picture. Take for instance a café scene: The dancers are whirling gaily around the tables. Two men sit at a table plotting to kill the hero as he leaves the café. All right! You may select a brilliant number in keeping with the café scene rung into the heavy when they leave. This scene may impress me differently. The men plotting together may appeal to me so strongly that I would suggest a creepy number, dramatic, Erl King for instance, all through the scene. Don't you see—each musician's ideas are so far different that I would believe a full and exact description of the story and scenes would be of more value to the musician.

For instance take "The Flower of Faith" plot which appears in October 14 number. One could not gather the faintest idea of what the story really is, nor how each scene is laid out. I see to the fifth reel you have suggested twenty-three suggestions, our musicians using from thirty to forty during a five-reel subject, following each scene perfectly.

To explain more fully why the cue sheet is "valueless" or "impossible" to the musician who is—what I call—"playing the picture" and following it *closely*.

President's Warning Remembered

I'll take your plot for "The Dark Silence" which appeared in September 30. In the first half of part two appears a title, "I Think In Falling in Love With Someone." The title speaks for itself as to the proper selection during this love scene. You suggest "Marsellaise" in the opening of the third reel. If I remember aright our President asks that nothing be played in the theatres which might irritate natives of the warring countries. We got notice from our Mayor to the same effect. I do not think it good judgment at this time to play any national hymn of the foreign nations, as it has a tendency to create a disturbance and offends a great number of patrons who may favor the opposing side. At the end of same reel we see Jeanette Vendig over wounded soldier and she recognizes him to be Derwent. "Then You'll Remember Me" is to my idea very appropriate and effective here. Also "Memories" when he tells her of his girl who deserted him, and "Oh, Promise Me" where he asks her to be his wife. The "Wedding March" and "A Perfect Day" of course are called for by the picture.

This is why the cue sheets are valueless. They *do not* "PLAY TO PICTURES" close enough to be of any use to a live musician who brings out every detail and makes the picture "TALK." These are only a few suggestions in this picture, and if you should look over it carefully you would see many other opportunities for such numbers as are pleasing to the ear and are at the same time familiar.

To my idea, what would be of far more use to the musician who is not fortunate enough to see his picture before the first show, would be a complete and exact list of scenes and titles AS THEY APPEAR IN SUCCESSION. The printed stories are of little use, as one cannot tell how the scenes are connected, and often the story runs along, but the sequence of the scenes is entirely different. Then, too, a great help to some would be the publication from time to time of selections that are especially good for picture work—in regulation form, so that a neat folder could be made of same, keeping each list separate such as waltzes, marches, etc. This would be very valuable to every musician.

I thank you for giving me your most valuable time and trust that I have in no way offended writers of cue sheets, as I am perhaps more interested in this work than they and only want to see it perfected.

Thanking you, I remain, sincerely,

JANE HETHERINGTON.

Tivoli Theatre, San Francisco.

EDITOR'S NOTES.—The above letter from Miss Hetherington certainly contains great food for thought and my future endeavors shall be along lines which will correct some of the faults that she mentions in the above communication.

The plots that appear in this department, however, can be put to good advantage by an operator of a tracker device instrument if the plots are temperamentally understood. Miss Hetherington

(Continued on page 3531)

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PREFERS PLOTS TO PRINTED "CUES"

(Continued from page 3526)

explains to a certain extent why these plots are not understood by a tracker instrument operator. In justice to myself, I must explain again that plots which I make have never been intended to suggest certain music, but on the contrary are intended to give a temperamental, psychological and emotional analysis of the picture story and the screen action. For this reason I have always adopted certain terms which appear in the first column of each plot under the caption "Description of Music." My original intention and present efforts are being devoted to a book which will interpret these terms, making them more clear and at the same time suggesting a repertoire of numbers which will musically illustrate the screen action. While this has not yet been published, it has been necessary for me to explain each number in Music Notes at the bottom of each plot. In all my plots which have been published by manufacturers, I have dictated a story synopsis, giving a fair description of the action and scenes, placing the cues of each number at such a point in the story where it appeared on the screen. "The Flower of Faith" has such a plot.

I have, however, forty-two leaders who play from plots without this picture story and do it successfully.

I note, however, some of Miss Hetherington's suggestions which I think very good and I shall certainly give them a fair trial. We also know that every leader has different ideas and our efforts should be aimed at destroying some of these ideas.

As regards the selecting of music to express certain emotions or temperaments, a musician should have his own original ideas, but it will be very hard to convince me that there can be any different ideas as to emotions, and the better picture playing is only attained when the emotions on the screen are musically illustrated above everything else, and there cannot be and should not be different opinions on this point.

We have repeatedly discussed the café scenes in pictures and there is but one answer, namely, when the screen suggests certain music to synchronize, that music suggested must be played. When there is no musical suggestion in a café scene the emotional or temperamental must be followed.

CAHILL-IGOE ANNOUNCES ATTRACTIVE METHOD OF FURNISHING PROGRAMS TO THEATRES

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This new offering consists of a series of twelve theatre programs—each distinct and original—the entire series enabling the exhibitor to present his patrons with twelve separate and unique programs. Each program is 6½ by 3½ in size and consists of four pages. The covers in each instance are printed in three colors and bear designs of a decidedly novel and unique sort.

These covers were designed by an artist of prominence and alone will lend tone and class to any theatre using them. The printing is in soft shades and harmonious color combinations. The house, making use of these programs, can pride itself upon offering a program that is fully the equal of many of the high-class speaking stage theatres of their city.

The two interior pages and the back cover are left blank for the exhibitor to print therein his offerings for the coming week, and the back cover can be used for an ad if he so wishes. By selling the back cover as an ad, any live-wire exhibitor can easily cover the cost of the programs for the week. The name of the theatre issuing the program is tastefully displayed in a prominent position on the cover page, and so attractive is the design that the motion picture fans receiving them are sure to preserve them. The fact that the entire program for the week appears within will add still another reason for preserving the program. The Cahill-Igoe people, by preparing the twelve programs in huge quantities, are able to furnish them in thousand lots at a very reasonable figure and to give exhibitors a program that could not be duplicated locally by them for anywhere near the price asked. Exhibitors have improved their theatres in many respects—have re-decorated, installed up-to-date ventilating systems and otherwise raised the standard of their houses—they have demanded a new standard in pictures—have improved their projection, and now they can go still another step forward and present their patrons with programs sufficiently deluxe to match up with the other improvements.

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Music Plot for "Arms and The Woman"

Pathe "Gold Rooster" Feature

By ERNST LUZ

Maximum Projection Time, 71 Minutes

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	Number Suggested	Cue to Stop Number
1. Czardas	"A. B. C. Dr. Set No. 18—A. 1. (Jos. W. Stern & Co.)	Children waken sleeping passenger on boat deck.
2. Hungarian Song, X	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.)	"New York's East Side, etc."
3. Medley Rag, X	Ad Lib.	Man shows fear of monkey.
4. Short Rom. Andte, X	"A. B. C. Dr. Set No. 18—D. 4. (Jos. W. Stern & Co.)	Foreign girl asked to sing.
5. Hungarian Song, X	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.)	After girl shown to room.
6. Medley Rag	Ad Lib.	Singer kicked out of concert hall.
7. Hungarian Waltz, X	"Purzta Maiden." (C. Fischer)	"Shortly after, Carl falls in, etc."
8. Desc. (Hy-Leg.), XXX	"Sunshine and Shadow." (C. Fischer)	Foreigner knocks at door to Rozika's room.
9. Hurry, X	"A. B. C. Dr. Set No. 8"—A. 1. (Jos. W. Stern & Co.)	After men fighting and roll down stairs.
10. Galop (Open PP), X	"A. B. C. Dr. Set No. 8"—B. 2. (Jos. W. Stern & Co.)	Connects 1 and 2.
11. Desc. (Hy-Path.), XX	"Parting" (M. Witmark)	After Carl and Rozika escape from police.
12. Hungarian Song, XX	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.)	"David Trevor, etc."
13. Desc. (Hy-Path.), XXX	"Wings of Love" (M. Witmark)	Marcus stops playing violin.
14. Waltz (Leg.), XX	"Song D'Ete" (Chappell & Co.)	"And to Rozika came, etc."
15. Operatic Song, X	"Then You'll Remember Me" (from Bohemian Girl)	Curtain down on stage.
16. Desc. (Light), XXX	"Pedals" (E. Schuberth)	Connects 2 and 3.
17. Rom. Intro. and Waltz, XX	"Sweet Repose" (Jos. W. Stern & Co.)	"Morning"
18. Hungarian March, X	"Rakoczy" (C. Fischer)	The Continent of Europe, etc."
19. Desc. (Hy-Dr.-Ag.), XXXX (Battle)	"Erl King" C. Fischer)	er newspaper flashed.
20. Waltz Lento (Leg.), XXX	"La Confession" (Jos. W. Stern & Co.)	Connects 3 and 4.
21. Desc. (Hy-Path.), XXX	"Broken Hearted Sparrow" (W. Jacob)	"Captain Halliday accepts, etc."
22. Desc. (Hy-Dr.), XXX	"Barcarolle" "June" (C. Fischer)	Connects 4 and 5.
23. Inter (Minor), X (Hurried)	"Hurry No. 1" (G. Schirmer)	"Unaware of his sister's, etc."
24. Hy-Dr-Desc., X	"A. B. C. Dr. Set No. 11"—A. 1. (Jos. W. Stern & Co.)	"When shadows deep enwrap, etc."
25. Agitato, X	"A. B. C. Dr. Set No. 11"—B. 2. (Jos. W. Stern & Co.)	Rozika at telephone.
26. Galop, XXX	"A. B. C. Dr. Set No. 11"—C. 3. (Jos. W. Stern & Co.)	Carl escapes.
27. Desc. (Hy-Path.), XX	"Roseblushes" (M. Witmark)	Husband helped up from floor.
		To end.

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Music and the Picture

Music Still Neglected in Smaller Theatres

THE real importance of supplying a good and suitable musical accompaniment to moving pictures is being acknowledged with greater insistence from day to day by all who are interested in this phase of the amusement. During the past few years there have been ever-increasing inquiries as to the suitable music for particular films. This has created the so-called "Musical Cue Sheet," a list roughly classifying the scenes into their various moods.

But when that is done, how much does the musician benefit?

The conscientious musician will strive to improve the appropriateness of his music as he plays to the film at each successive performance, but he is obliged to experiment in the presence of his audience, and by the time he has brought about a fairly good result the picture has finished its run at that theatre and an unknown film takes its place.

And this process must be repeated by thousands of musicians. No wonder that lazy or incompetent musicians give up the struggle in despair and resign themselves to playing musical doggerel. What is the remedy? Acquire an up-to-date music library and insist upon reviewing every feature before the regular performance, but this is impossible for musicians playing in theatres changing pictures every day. The only remedy is to provide every film with a specially arranged musical score in book form. But the musician should be able at once to recognize the dramatic possibilities of the pictures and be able to augment and support them through the medium of his art. But how many do this? Not many, and it is not because they are not capable to fit music to the various scenes of a picture, but because they do not possess the necessary suitable music.

Up to the Managers

No leader can afford to spend \$5.00 or \$10.00 every week for music, and the managers or theatre owners do not seem to realize that the effect of a moving picture is heightened to an extraordinary degree if each situation represented therein is brought into proper atmosphere and that this result can be attained only through the rendition of good program music selected with special reference to the settings of the picture.

Experience has also demonstrated that managers and theatre owners invariably cut down on their orchestras, just as soon as their box-office receipts show any signs of diminishing. They do not seem to know that it is possible to make the orchestra a special attraction and that the public invariably enjoys and is willing to pay for hearing a good concert.

It is true certain incidents of pictures are difficult to illustrate with a fitting musical accompaniment. There are various reasons for this, although one of the principal ones is that most leaders are still equipped with the self-same sets of dramatic music they used years ago for the spoken drama and which consisted of short bits of music for rise and fall of curtain, series of comic episodes and not long enough to cover scenes in the picture.

Some of the better orchestras use extracts from more ambitious works such as *Allegros* from overtures, or excerpts from selections; but in most cases this is connected with great difficulties to find the marked page quickly enough, and very often orchestras

begin to play the *Allegro* after the scene it was intended for is over.

Let us work together to help increase the value of the picture shows and prove to the different managements of theatres that music is important and indispensable. It makes good pictures better and gives the public double value—a fine show and a fine concert.

MUSICAL REVIEW OF LATEST NUMBERS MOST SUITED FOR PICTURE PLAYING

"*Mo-Ana*," by Olsen—A fine and original Hawaiian Waltz—for ballroom scenes. (Witmark Edition).

"*World in Arms*," March by Teike—An extraordinarily fine March and a splendid number for topical subjects. (Carl Fischer Edition).

"*Twilight*," *Intermezzo* by Theo. Bendix—An exceptionally good number. One that will become an immediate favorite with your audience, suitable for bright scenes. (Chappell Edition).

"*Love Me at Twilight*," *Fox Trot* by Grant—A song hit from Lew Field's production "Step This Way." Suitable for ballroom scenes. (Snyder Edition).

"*Chanson D'Amour*," by Saar—A fine number for picture work. Most appropriate for a love theme. (Carl Fischer Edition).

Zigfeld's "*Follies of 1916*"—A selection containing all famous hits of a most famous show. Very good for an opening or encore number.

"*On to Plattsburg*," March by W. Lowe—A big favorite with Harvard assemblages and the Plattsburg contingents. A fine number for military scenes. (Oliver Ditson Edition).

Two Sketches by H. Frimmel—No. 1 Serenade, No. 2 Romance. Really artistic arrangements of these famous compositions which will appeal to every leader. Fine accompaniments for interior scenes of slow action. (Schirmer Edition).

LEON COLES BECOMES MUSICAL DIRECTOR OF NASHVILLE'S STRAND THEATRE

PROF. LEON COLES, formerly connected with the Alcazar theatre, Chattanooga, Tenn., in the capacity of musical director, has recently been secured by the Peerless Amusement Company of Nashville as musical director of the Strand theatre. Mr. Coles comes to the Strand with some of the highest recommendations as to his musical ability. It is a pleasure to note that General Manager Carson Bradford was very fortunate in securing Mr. Coles' services for the Strand. Since having taken up his duties as musical director, Mr. Coles' music for pictures are being widely commented upon.

THE DUDLEY IN BOSTON WILL OPEN WITH THE NEW YEAR

THE new Dudley theatre, Boston, is scheduled to open January 1. It is located on Washington street, near Dudley. It seats 1,500, and is the largest strictly picture house in Boston, and one of the best equipped, having every modern improvement, including a \$20,000 Estey organ. Harry E. Gustin, formerly of the B. F. Keith forces, will be manager of the house.

A musician need not be a mechanician to play

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—its simplicity permits him to devote his entire attention to the music

CHAS. C. PYLE, General Sales Agent, 708-710 Mallery Bldg., Chicago, Ill.

Factory
Oshkosh, Wisconsin

Musical Setting for
"THE MAINSPRING."

(A Red Feather Photoplay)

THEME—"Heart Throbs," Reverie by Arnold.

1—"Flower Song" (Andante) by Barnard until—T: "Ashmore meets an old friend." 2—"Melody" by Kretschmer until—T: "Jesse Craven who dominated," etc. 3—"Sieste" (Lento) by Laurence until—T: "Specialists arrive for a consultation." 4—"Dramatic Tension" by Winkler until—End. Reel 1. 5—"Fantasia" (Maestoso) by Bach until—T: "If you are one of the reporters," etc. 6—"Berceuse" (Andantino) by Jaernefelt until—T: "Ashmore and Larry Craven," etc. 7—"Caprice" (Moderato) by Ascher until—End. Reel II. 8—"In Cupid's Net" (Allegretto) by Armand until—T: "You're a fine dummy," etc. 9—"Dramatic Tension No. 1" by Reissiger until—T: "Ashmore directs Mr. Craven's affairs," etc. 10—"Prelude" (Dramatic) by Bizet until—T: "The yachting trip." 11—"Aero Travelers," waltz by Weiss until—T: "Tying up for the night." 12—"Theme" until—End. Reel III. 13—"After Sunset" (Andante-Dramatic) by Pryor until—T: "The storm." 14—"Furioso No. 2" by Lake until—T: "At break of day." 15—"Dawn" (Adagio) by Kate Vannah until—T: "The stock market opens." 16—"Olympia" (Dramatic) overture by Ascher until—End. Reel IV. 17—"Yelva" (Dramatic) overture by Reissiger until—T: "Three o'clock." 18—"Continue pp. until—T: "I got bim." 19—"Venetia" (Andante) by Tobani until—T: "Mr. Lawrence Ashmore," etc. 20—"Theme" until—End.

Musical Setting for
"THE MEASURE OF MAN."

(A Bluebird Photoplay)

THEME—Berceuse by Iljinsky.

1—Maximilian Overture by Ascher until—T: "But what bad happened?" 2—Continue pp. until—T: "Out of the big country." 3—Alitá (4/4 Gavotte) by Losey until—T: "Who's goin' to tell Pattie?" 4—Pathetic Andante by Margis-Berger until—T: "The lash of disgrace." 5—Melody of Peace (4/4 Andante) by Losey until—T: "You are a parson." 6—Dawn of Hope (Adagio) by Casella until—T: "Billy Batch was sure." 7—Evening Breeze, Idyl (Allegretto) by Langey until—S: "Two men fight." 8—Hurry No. 42 by Becker until—T: "In a little clearing." 9—Longing Reverie (Andante Expressive) by Armand until—T: "When I've prayed." 10—Theme until—S: "Exterior view of saloon." 11—Fantasia by Bach (4/4 Maestoso) until—T: "Why this is going to be." 12—Organ to action (Church Scene) until—T: "Impelled by circumstances." 13—Felice Canzonetta (Andantino) by Langey until—T: "Hell to pay." 14—Piano Solo, Improvise Rags (Saloon Scene) until—T: "Get out of here." 15—Western Allegro by Winkler until—T: "The labor of love." 16—Murmuring Breezes (Andante) by Jensen until—T: "Parson, I can't do right." 17—Baby Sweetheart (Moderato) by Corri until—T: "I'll take her to his cabin." 18—Melody (Moderato) by Kretschmer until—T: "Flack comes to swamp." 19—Andante Moderato No. 40 by Becker until—T: "Mare attack Flack." 20—Dramatic Tension No. 1 by Reissiger until—S: "Two girls bathing Mare's wound." 21—Dramatic Tension by Winkler until—T: "Minister to the human needs." 22—Night Song (Moderato) by Stults until—T: "Ginger seeks the Parson's advice." 23—Affection Idyl (Andante) by Himan until—S: "Interior of church scene." 24—Organ improvise (Church Music) until—T: "Rough Bill." 25—Western Episode by Trinkaus until—T: "Not in high." 26—Theme until—End.

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- DRAMATIC TENSION.....by Winkler
- DRAMATIC MAESTOSO.....by Ascher
- DRAMATIC ANDANTE.....by Winkler
- DRAMATIC MAESTOSO.....by Loraine
- DRAMATIC ADAGIO.....by Kretschmer
- DRAMATIC ADAGIO.....by Funck

And many others are specially written for this purpose

WRITE TO THE

CARL FISCHER MOVING
 PICTURE MUSIC DEPT.

COOPER SQUARE, NEW YORK CITY

Musical Setting for
"THE MISCHIEF MAKER."

(Fox Production)

THEME—Romance of the Rose (Andante) by Trinkaus.

1—Springtime (Overture) by Zeigler until—T: "Or place of proper discipline." 2—Sparklets (Intermezzo) by Tobani until—T: "On the next estate, etc." 3—Jasmine (Allegretto) by Kretschmer until—T: "The days pass, etc." 4—Cinderella (Intermezzo) by Loraine until—T: "That evening." 5—Poor Relations (Mysterious) by Bendix until—T: "Let's get Effie." 6—Sweet Jasmine (Allegretto) by Bendix until—S: "Girls dancing." 7—Any good popular one step until—T: "You mean thing, etc." 8—Le Secret (Intermezzo) by Gautier until—T: "Next day, Effie rises on the occasion." 9—Organ to action until—T: "The following Day." 10—Kick Me Quick (Novelette) by Isenman until T: "And so at the appointed time, etc." 11—Heart Throbs Reverie (Andante) by Arnold until—T: "May keep an appointment." 12—Garden of Sunshine (Serenade) by Lincoln until—T: "What must you have been thinking?" 13—Theme until—T: "So next day, Effie is restored, etc." 14—Organ to action (short scene) until—T: "Bert stays on in the neighborhood." 15—Adoration (Andante) by Barnard until—T: "Meanwhile at the trysting place." 16—Bitter Sweets (Intermezzo) by Engelman until—T: "I understand you posed for Mr. Gerard." 17—Organ to action until—T: "Wait here, dear, etc." 18—Good Agitato to action until—S: "After the fight." 19—Theme until—T: "If it wasn't Effie, May posed for that statue." 20—Andante by Kretschmer until—T: "And so the Moon sprite gets married." 21—Blissful Dreams (Intermezzo Moderato) by Meyer Helmund until—T: "To think that a daughter, etc." 22—Theme until—End.

Musical Setting for
"THE SUNBEAM."

(Metro Production)

THEME—Camelia (Dramatic) Melody by Yon.

1—La Rose (Intermezzo) by Ascher until—T: "Prue's Grammy." 2—Theme until—T: "It's for Ellen, Grammy." 3—A La Ballerina (Valse Lento) until—T: "Prue decides to beard the lion." 4—Berceuse (Andante) by Jaerenfelt until—T: "All you think of is, etc." 5—Clair De Lune (Moderato) by Thome until—T: "Give me your savings." 6—Longing (Andante) Reverie by Armand until—T: "I'll ask Ellen to say, etc." 7—Theme until—T: "You mean there ain't goin', etc." 8—Berceuse (Andantino) by Delacour until—T: "Come down and see, etc." 9—Anona (Intermezzo) by Grey until—T: "In the still of the night." 10—Andante Mysterioso No. 15 by Lake until—T: "Danny, the kid." 11—Dramatic Tension by Ascher to action (Watch the shots) until—T: "This looks like an inside job." 12—Dramatic Andante by Ascher until—T: "I borrowed a tener, etc." 13—Theme until—S: "When Prue kneels by Grandmother." 14—Dawn by Kate (Adagio) Vaunah until—S: "Police and detective enter room." 15—Amo (Adagio) by Robyn until—T: "God moves in mysterious ways." 16—Good Agitato to action until—T: "He was christened Stephen." 17—Another Agitato to action until—T: "Nothing serious, etc." 18—Theme until—T: "Sunday afternoon." 19—Balladora by Tobani (Characteristic-light) (Watch drum to action) until—T: "Say, Bobby, wouldn't he look, etc." 20—Capricious Ninette (Moderato) by Orth until—S: "When children enter Bobby's room." 21—Saucy Pet (Allegretto) Morceau by Puerner (Watch effects of Toy Trumpets, etc.) until—T: "We've made an awful error." 22—Teddy Bears Picnic (Characteristic Allegretto) by Bratton until—S: "Ellen dear, etc." 23—Sparkling Eyes (Allegretto) by Puerner until—T: "The Army encamped." 24—Lillies (Moderato) by Bendix until—S: "When Ellen sees her child." 25—For You Alone (Andante) song by Goehl until—"Where's the girl?" 26—Theme until—End.



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MUSIC AND THE PICTURE

The Motion Picture Pianist

WHEN I speak of the motion picture pianist, I mean any musician connected with this branch of the profession, but use the phrase because the pianist is usually the one who predominates, often being the sole "orchestra" in evidence, or acting as leader in such theatres, where there is an orchestra. As the photoplay has made such rapid strides, and even holds greater things in view, the musical end of the business has proportionately grown, making, as I said before, the position of the pianist a very important one. It is a very common thing to walk into a picture-vaudeville house today and hear the orchestra rendering a popular classic or a selection from a comic opera that you have heard in some of the leading Broadway productions; but while the management seems to cater to the patrons' requirements, in every detail, little attention seems to be given to their desires, as far as music is concerned.

Occasionally we meet with a poster outside of the so-called "picture" house, which reads:

SPECIAL FEATURES
TONIGHT
WITH GOOD MUSIC.

Or an interested patron will request a favorite selection rendered for his or her special benefit, but outside of this, there is not much effort made on the part of the management or the pianist to please the audiences; the selection of overtures or other music being left entirely to the pianist or the librarian.

In view of this, I have a suggestion to offer, which I believe will interest those who have been kind enough to read thus far. The motion picture screen is used for purposes other than which its name implies. Colored slides for illustrated songs; slides for lectures and announcements of every conceivable description are thrown on the screen.

What I want to suggest is this, why not utilize this very screen, on which such a variety of things are exhibited, in asking the audience to leave their requests for a favorite musical number at the box-office? An announcement like the following would be appropriate.

LADIES AND GENTLEMEN,
THE MANAGEMENT ANNOUNCES THAT
PATRONS CAN HEAR THEIR FAVORITE
MUSIC PLAYED BY OUR ORCHESTRA BY
LEAVING THEIR REQUESTS AT THE BOX-OFFICE.

Of course, where only a piano is used the wording can be changed accordingly. The average house-manager rarely gives this matter a thought, as he has other numerous things on his mind, which demand more serious attention, or which are vital to the success of the business. Then it is up to some one else, and who would fit into the position better than the one who is in charge of the music? Where he has no such authority it ought to be an easy matter for him to induce those who have, to get on to the idea. A good live manager will never object to listening to suggestions from his subordinates, especially if they merit attention and tend to improve conditions. If you take the audience into your confidence and prove to them, through the medium suggested, that you have their interest at heart, you will naturally win their applause and approval. While I have

never seen such an announcement, I do not claim originality for the idea, as there is no doubt that it has already been attempted by someone somewhere, but it has not become commonplace. Some managers will say that the box-office will be flooded with requests to such an extent that it would be impossible to please all and that by acceding to the wishes of a few, the majority would be displeased. This could be easily overcome. Discretion and good judgment on the part of the manager, combined with knowledge of human nature and how to cater to and handle the public are the only assets necessary to conduct this end of the business in a manner satisfactory to all concerned.

Other announcements could be thrown on the screen which would take care of this side of the question and unless a manager is absolutely indifferent (or too mercenary) to bother with such items, there is no reason why the orchestra should not work in harmony with the patrons.

Announcing Overtures

Another good idea I have in mind is to enlighten the audience as to what selection is being rendered. Many people enjoy an overture and are very interested as to its title. Of course, in productions these titles generally appear on the program, but in the class of entertainment to which these remarks allude, efforts are seldom made to convince the audience that the music is really part of the entertainment. I have run across a few houses in the West and Middle West where this is done. I have in mind a finely equipped picture-house (no vaudeville) in Kansas City, Mo., which is fortunate enough to have a ladies' orchestra. These ladies are high-grade musicians and it was a great pleasure for me to drop into this place and I passed a very pleasant evening, with good music and pictures. While I could not foresee the nature of the pictures, I could always rely upon high-grade music. One evening upon entering this place I was surprised to hear an excellent rendition of "O Promise Me" (from Robin Hood). As I walked down the aisle of this theatre and studied the faces of the audience, it was evident that it was composed largely of music-lovers. Both the good judgment of the exhibitor and the excellent work of the orchestra attracted the finer element in the town, and it was a very common sight to see an automobile drive up to the place from which would alight a family, bent on enjoying a quiet, pleasant and instructive evening.

A good way to bring your audience into closer proximity with the music is to announce the overture which will accompany a picture. The following suggestion might be carried out successfully:

THE NEXT PICTURE WILL BE
"FAUST"
ACCOMPANIED BY MUSIC FROM THE
OPERA "FAUST," BY GOUNOD

Where Ignorance Is Not Bliss

Will the audience appreciate it? The question is answered without even considering that each selection announced is educating the people. Have you ever heard this remark: "I wonder

(Continued on page 3892)

Perfectly simple in its construction throughout—

THE BARTOLA ORCHESTRA

makes possible shading and phrasing that is simply perfect.

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Oshkosh, Wisconsin

Motion Picture Pianist

(Continued from page 3888)

what's the name of that piece they're playing?" and the person so addressed usually is equally as ignorant on the subject. This recalls to my mind a rather amusing incident (possibly not new to the reader) where the old Irish lady was instructed by her physician to give her husband his medicine in a "recumbent posture." The story runs that, being puzzled, she consulted Mrs. Murphy, her neighbor, asking whether she had a "recumbent posture" in the house, whereupon Mrs. Murphy coolly and conscientiously replied that she "did have one laying around the house somewhere, but mislaid it."

It is therefore no wonder that the public have learned to be indifferent toward the musicians, because the latter keep themselves as strangers toward the audience. Only the other evening I dropped into one of the New York show houses in the Nineties. The orchestra played reminiscences of old Scotch airs, but even the grand finale (which so winsomely begged for applause) preceded by good musical efforts, failed to get a single "hand" (as it is professionally termed). And why? For no other reason than cited above. If the pianist or musician in general would cooperate with the audience, he would find his work more gratifying and a marked improvement would follow in all directions.

The orchestra can educate the audience in almost any direction it may have in mind, both as to good and bad music (deliver us from the latter, for there is enough and more than enough in circulation at the present time) just as it is enabled to enlighten the patrons as to what is being rendered.

Co-operation is very perceptible on the stage. When the dainty little soubrette sings to the bald-headed fat man in the box she is catering to the audience (even at the expense of this victim); she wins many laughs and it is when this harmless amusing incident in her act occurs that the spectators begin to sit up and take notice. There is the refined, beautifully-gowned contralto, who is featuring a song, and throws roses (of course, purchased by the publishing house which printed or produced the song) to various patrons, in order to win their favor and make the intended impression, originated by the song producers in question. Candy or other souvenirs are often distributed, with similar motives. At any rate, it creates special attention. Give the audience something for nothing (usually worth nothing!) and the recipient will be moved to take immediate notice and in turn fall for the motive of the donator. After this comes the manager's scheme of offering souvenirs or prize-drawings to induce patronage. Last but not least comes the pianist or the orchestra; in fact, any one who has charge of the musical end of the game, to give the patrons something in the way of co-operation. Give them the privilege of getting what they want in music, but by all means see to it that what they want is GOOD MUSIC. This should be easy to demonstrate.

If you are a pianist and also a leader, it is a very important matter to select good musicians, whether Union or otherwise. Special attention should be given to the violinist, particularly the first fiddle. Is there anything more exasperating than a scratchy, squeaky violin, a player who does not produce one "clean" note? To say nothing of the noise produced upon a five-dollar "Stradivarius" found in Cohen's, around the corner, the value claimed for the same, depending largely upon the imagination of the proprietor of the inevitable three-ball establishment. There are a great many "fiddlers" from Punkinville's "Orchestra" who could produce as good and better music than some of the violinists that I have had the pain of hearing in the picture-vaudeville house; even a poor clarinet sounds better than a squeaky violin, which seems to have only an E string in each position. Enter a theatre with a toothache and have it accompanied by this kind of music and you will not care whether you live or die (I have had this very experience). Music emitted from the common harmonica, as played by the East Side beau-brummel, is far more enchanting than the unmerciful notes coming from a cheap violin, played by an amateur without a musical soul. We can overlook a poor pianist, but we cannot tolerate a wicked "fiddler." Selecting a cornetist is also important, as some cornetists are better adapted for out-door work or in a very large dance hall, where the Tango is performed almost exclusively to the strains of the cornet (which marks the rhythm, melody and tempo). Put a player like this into a small theatre and the latter will be mistaken for a dance hall at a considerable distance from the site. Of course a good cornetist should be able to regulate his

notes just as any other musician can do, but from what I have heard, the cornet, or the man, is frequently not adapted to the place. My uncle was the proud possessor of both a Besson Cornet and a fine musical reputation, still I never received sufficient enlightenment on the subject to enable me to criticize. But to get back to the point, take precise care in selecting musicians for the photoplay house, as this is a type of theatre that has become very prominent in recent time.

Wants Instruction for Organ Playing

Question: Will you kindly advise me where I can get instruction for playing the pipe organ for moving pictures?

Answer: "The Complete Method for Modern Organ Playing," by H. E. Parkhurst, contains a thorough course of systematic training in the manual and pedal technique of the organ in a series of specialized studies partly composed for this work and partly selected from the best organ literature extant. This method is obtainable wherever music is sold.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—*Miss Springtime*—Klew & Erlanger's New Amsterdam Theatre Success.

Several extracts from this famous musical show have been published by

(T. B. Harms Edition)

2—*Turn Back the Universe*, Waltz by Ernest R. Ball.

A tremendous ballad success by this famous writer for Ballroom Scenes.

(Remick Edition)

3—*My Own Iona*—Ideal Fox Trot, the Supreme Hawaiian Sensation by Gilbert, Morgan and Friedland. An excellent number for Modern Ballroom Scenes.

(Stern Edition)

4—*By Moonlight Serenade*, by T. H. Robinson. An excellent number for Love Themes and Scenes.

(O. Ditson Edition)

5—*Berceuse by Iljinsky*—A charming slow movement with a most delightful melody laying entirely in the strings. A musical gem for every musician playing for pictures.

(G. Schirmer Edition)

6—*Forty-six New Dramatic and Incidental Numbers* specially composed and arranged for Moving Pictures, have now been published by the Carl Fischer Music Co. under the title, "The Carl Fischer Moving Picture Series." These series contain such numbers as:

"Indian Love Themes."

"Dramatic Andantes," etc.

"Western Moderatos and Allegros."

"Dramatic Love Themes."

No musician can afford to be without these numbers.

7—*Love Me at Twilight*—Fox Trot or Waltz, by Bert Grant.

A song hit from Lew Field's Production "Step This Way," very melodious and effective.

(Waterson, Berlin & Snyder)

8—*Civilization*—Peace March by Victor L. Scherzinger.

A triumphal number as inspiring as the wonderful picture with which it is featured.

(Leo Feist Edition)

9—*She Is the Sunshine of Virginia*.

The most wonderful song in America to-day. The first Fox Trot Ballad, and absolutely new idea in songs.

(Edition Shapiro Bernstein)

10—*Come On To Nashville, Tenn.*—Fox Trot.

A melodious composition that has made an international hit.

(Broadway Music Corp.)

Kline Poster Reports Success

THE Kline Poster Company, Inc., Philadelphia, reports that they are having great success with the colored portraits of the leading film stars which they publish on post cards, wall hangers and program covers. Jobbers have been secured in different sections of the country, and they are doing big business.

These portraits are made up in seven colored offset lithography, and are used by exhibitors in many different ways. The post cards size has a post card back for mailing purposes, announcing the appearance of the star in such a production on such a date.

"THE LIBERTINE"

(Triumph Film Corp.)

THEME—Berceuse by Jaernefelt

Reviewed on page 3326

- 1—Blissful Dreams (Intermezzo) by Meyer Helmund until—T: "Grace Taylor, a clever saleslady."
- 2—Intermezzo by Arenski until—T: "The day is done."
- 3—The Day is Done (Andante) Song by Balfe until—T: "Sweet are the words of love."
- 4—Theme until—T: "A parting of the ways."
- 5—Harmony of Love (4/4 Moderato) Romance by Brooks until—T: "Madam Paudette's exclusive establishment."
- 6—Ballerina's Vision Valse Lent by Braham until—S: "Interior of Restaurant."
- 7—Aero Travelers, Waltz by Weiss until—T: "After the glimpse of an enchanted world."
- 8—Theme until—T: "Memories of the worldly woman, etc."
- 9—Berceuse (Andante) by Karganoff until—S: "Automobile waiting."
- 10—Evening Breeze (Idyl) by Langey until—S: "Dancing."
- 11—Flirting Whistler, One Step by Lake until—T: "Excuse me for a moment."
- 12—Dramatic Andante No. 1 by E. Ascher until—T: "The next morning, Bob and Mrs. Corwin, etc."
- 13—Dawn of Love (Moderato) by Bendix until—T: "It must be wonderful to own, etc."
- 14—A Musical Scene (2/4 Allegretto) by Ziegler until—T: "Now, Girls, keep quiet, etc."
- 15—Silence until—T: "Elsie, dear, Bob expects you."
- 16—Sweet Ponderings (Andante) by Langey until—T: "Once to every man and woman, etc."
- 17—Dramatic Tension No. 1 by Ascher until—S: "Elsie horrified, etc."
- 18—Ein Maerchen (4/4 Maestoso) Fantasia by Bach until—T: "Bought and paid for."
- 19—Dramatic Andante No. 5 by Ascher until—T: "He is the man, etc."
- 20—Theme until—T: "She is my mother, etc."
- 21—Cavatine (Adagio) by Raff until—T: "His fallen friend."
- 22—Melody (Lento) by Massenet until—T: "A thoroughly depraved society, etc."
- 23—Irresistible, Valse by Bustanoby until—T: "I have an order for your arrest."
- 24—Dramatic Tension No. 1 by Ascher until—T: "The dead sea fruit crumbles to ashes."
- 25—Dawn of Hope (Lento) by Casella until—T: "The fall of the house of lords."
- 26—Return to Me Soon (Allegro) by Gregh to be played ff until—T: "From bad to worse."
- 27—Theme until—T: "The laws of nature."
- 28—Piano Solo improvise to action until—T: "Look who is talking, etc."
- 29—L'Adieu (Andante-Dramatic) by Fararger until—T: "The wages of sin."
- 30—Melody of Peace (Lento) by Martin until—T: "Relentless time brings, etc."
- 31—Largo (Adagio) by Haendel until—T: "A morning without hope."
- 32—Love Song (Andante) by Flegier until—T: "Let me go—Oh, God, spare me this, etc."
- 33—La Rose (Intermezzo) by Ascher until—T: "I never want to see you again."
- 34—Theme until— * * * * * END

"THE BUGLER OF ALGIERS"

(Bluebird Photoplays)

THEME—La Marseillaise, French Patriotic Hymn by D'Isle

Reviewed on page 3492

- 1—Intermezzo Francaise by R. Hammer until—T: "Marked day in Miribel."
- 2—Aragonaise from "J. Massenets" Ballet "Le Cid" until—T: "The wine of our country, etc."
- 3—Mourir Pour La Patria, French Patriotic Song until—S: "Villagers dancing in the street."
- 4—La Belle France by Tobani until—T: "The Call to Arms."
- 5—Open with "Bugle Call" "Le Reveil."
- 6—La Belle France, Overture on French Melodies by L. P. Laurendeau until—T: "Vive la France."
- 7—Watch Bugle Calls "L'Assemble" until—T: "He was born to be a hero."
- 8—Partant Pour La Syrie, French National Song until—T: "For God and Country."
- 9—La Pere de la Victoire until—T: "I'm the only mother he has, etc."
- 10—Partant Pur La Syrie French National Song until—S: "Boy beating drum."
- 11—Snare Drum only to action until—"Change of Scene."
- 12—Repeat March, La Pere de la Victoire until—T: "Algeria—black and pitiless, etc."
- 13—Marche Militaire Francaise until—S: "Drummer boy is shot."
- 14—Hurry No. 4 by M. L. Lake until—T: "God save France."
- 15—La Marseillaise until—"Bivouacked."
- 16—After Sunset by A. Pryor until—S: "Trumpeter on Hill."
- 17—Bugle Call "Au drapeau" until—"Change of Scene."
- 18—Extase D'Amour by Rose until—S: "Military Camp."
- 19—La Marseillaise until—T: "Like the Black Plague, etc."
- 20—Hurry for Battle Scenes by M. L. Lake until—S: "Soldiers looking in at window."
- 21—Dramatic Tension No. 1 by Reissiger until—T: "To the glory of France."
- 22—Four Bars of the Marseillaise continuing with
- 23—Extase by Ganne until—T: "In Algeria the Campaign is at its height, etc."
- 24—Furioso, No. 2 by M. L. Lake until—T: "Then from the Lily of Brass, etc."
- 25—Bugle Call "En Avant" until—S: "Bugler stops."
- 26—Furioso No. 21 by M. L. Lake until—T: "In France the foe had come, etc."
- 27—L'Adieu by Fararger until—T: "They sought her in Paris, etc."

- 28—Mon coeur s'ouvre a ta voix by Saint-Saens until—T: "From the morning of life, etc."
- 29—Berceuse from "Jocelyn" by B. Godard until—S: "Phonograph playing."
- 30—March Lorraine by Ganne to be played on a phonograph (Orchestra and Organ silence) until—T: "Lord God my witness, etc."
- 31—Silence until—S: "Anatole blowing bugle."
- 32—Bugle Call "En Avant."
- 33—Silence until—T: "Great God of Battle, etc."
- 34—La Marseillaise until—T: "Get up old Harvester, etc."
- 35—Mourir pour la Patria French Patriotic Song until—T: "Soldiers forward march."
- 36—General Boulanger March by Desormes until—S: "Interior of room."
- 37—Organ improvise to action until—S: "The two old men coming towards, etc."
- 38—Play trio of "General Boulanger March" played very slow until—T: "The end of the fifth day's march."
- 39—Repeat "General Boulanger March" from beginning ppp very slow until—T: "I hear a little voice, etc."
- 40—Ave Maria by Gounod until—T: "The stage is set, etc."
- 41—La Belle France, Waltz on French Airs by Tobani until—T: "I have the honor to present, etc."
- 42—La Marseillaise, Song until—T: "In the name of our beloved France."
- 43—Le Regiment du Sambre-et-Meuse, March by A. Turlet until—T: "My friends, this day the spirit, etc."
- 44—Organ improvise to action on French National melodies (for 3 minutes and 30 seconds).
- 45—La Marseillaise, Song until—T: "We heard the story, etc."
- 46—Elegie by Massenet until—S: "Interior of banquet room guests talking, etc."
- 47—Dramatic Maestoso by E. Ascher until—S: "Long shot of country road."
- 48—Melody of Peace by Martin until—T: "Anatole Picard, I come, etc."
- 49—LA MARSEILLAISE UNTIL END.

"MARRIAGE A LA CARTE"

(World Pictures)

THEME—Lunita (Intermezzo) by Loraine

- 1—Scattering of the Roses (Polka Parisienne) until—T: "The purchasing department."
- 2—Gavotte by Gossec until—T: "That is a matter that you."
- 3—Theme until—T: "The dull grey dawn."
- 4—Baby Sweetheart (Allegretto) by Corri until—S: "When constable follows car."
- 5—Hurry No. 4 by Lake until—T: "Where there is a will."
- 6—Dramatic Tension No. 1 by Reissiger until—T: "We won't accept it."
- 7—Idlewilde (Allegretto Gracioso) by Gottschalk until—T: "And by round trip tickets."
- 8—Folle Extase, Waltz by Milok until—T: "Yes, everything, not a penny left."
- 9—Theme until—T: "There goes my affinity."
- 10—Lola (Allegretto gracioso) by Johnstone until—T: "Got to it, Ted."
- 11—La Ballerina (Tempo di Schottische) by Johnstone until—S: "When Theodore rescues Mildred."
- 12—Theme until—T: "At nine while they danced."
- 13—Aero Travelers, Waltz by Weiss until—T: "Oh, Mother, I love him so."
- 14—Heloise (Intermezzo) by Langey until—T: "Great idea, meet me, etc."
- 15—Theme until—T: "They are eloping."
- 16—Hurry by Becker until—T: "Speeding in a one-horse power car."
- 17—Club Galop by Laurendeau until—T: "A honeymoon that needed money."
- 18—Sweet Revery (Andante) by Tschaikowsky until—T: "Off for a real honeymoon."
- 19—Theme until— * * * * * END

Ideas of Architectural Beauty for Parkway, Baltimore, Come from Across the Sea

FROM across seas came the idea of the architectural beauty of the latest addition to Baltimore's picture playhouses—the Parkway theatre.

About three years ago an associate of H. W. Webb, president of the Parkway Theatre Company, was visiting England. In the course of his rambles about London, he attended a performance at the celebrated West End Cinema theatre, in Piccadilly Circus.

So impressed was he with the architecture of the place that he went to some trouble to secure plans and photographs of the structure, which he immediately forwarded to Mr. Webb. When Mr. Webb received these plans and photographs, he, too, was so much impressed that he set about the organization of a company to erect a similar theatre in the Southern metropolis—a theatre that would produce the best films and cater to the best element in its community.

The location of the Parkway—it is on North avenue, a door or so from Charles street—can be compared to, say Forty-second street and Broadway, New York. North avenue, the principal crosstown thoroughfare in the upper part of the city, was until recent years a quiet, conservative residential section. But the march of progress after the great fire of 1904 decreed that business should not stop at ancient boundaries—and so North avenue,

MUSIC AND THE PICTURE

Origin of Popular Alcoholic Chant

WHENCE originated the melody is doubtful, but it has the characteristics of seventeenth century popular music of France. The tune drifted into the camp of the celebrated Marechal de Villars, who lay before Quesnoy on September 10, 1709, the night after the battle of Malplaquet. The good Queen Anne was at this time busy continuing the policy of her predecessor, namely, to fight France on every possible occasion. Therefore, the Duke of Marlborough, followed by a mighty host of sturdy Britons, lay over against Villars, who had been wounded in the knee.

It was his momentary indisposition that enabled the mighty Prince Eugene of Savoy, who had been hidden with his men in a deep wood to rush out and complete the discomfiture of Villars. Nevertheless, it was ascertained that the French losses were much smaller than those of the English and their allies. Thereupon the eminent Villars despatched to his monarch a report in which he declared that if heaven would only vouchsafe to the enemy a few more such victories the war would be brought to a speedy conclusion.

It would perhaps be assuming too much to suppose that the soldiery of Villars knew such important facts and were thereby inspired to address jeering lyrics to Marlborough. It is intimated, too, that the tune to which they sang was originally a lament on the death of the Duke of Guise in 1566, which will astonish no one familiar with the accommodating nature of popular melodies both in the early eighteenth and the early twentieth centuries. At any rate, the tune suddenly piped up in the French camp on the night after the battle of Malplaquet, and thus ran the text of it:

Malbrook s'en va-t-en guerre,
Miron-ton, miron-ton, miron-taine:
Malbrook s'en va-t-en guerre
Ne said quand reviendra.

Which is, being interpreted, "Malbrook has gone to war, miron-ton, and he doesn't know when he'll get back." The tune was almost note for note the same as it now is. The slight differences only serve to accentuate its Gallic character. "Malbrook," of course, was the best the Frenchman could do with "Malborough."

Just what become of this delectable lyric in the next sixty or seventy years the antiquarians do not seem to know. However, it emerged as a cradle song for the infant Dauphin, sung by Mme. Poitrine in 1781. A stormy petrel of a song, this, for here we are again on the eve of disturbances in France. Marie Antoinette herself sang it in her merry wanderings through the leafy avenues about the Trianon. The song of a queen is sure to become popular and soon the old tune was heard in all the nooks and corners of Versailles, next in Paris, and finally in all France. Beaumarchais injected it into his comedy, "The Marriage of Figaro," whence Mozart, when he came to make an opera of the work, incontinently kicked it out again.

It became a common tune for couplets in the French Vaudeville theatres, and even the august Beethoven took notice of it and gave it a momentary hum in his "Battle Symphony," where it figures as the theme of the French army. At length the song reached the zenith of its glory in France in 1867. Then it was made the subject of an opera bouffe, of which the text was written by Siraudin and Busnach, and the musical melange by Bizet, Délibes and some less important composers.

On September 13, 1782, the combined Spanish and French forces were defeated and Gibraltar and the English revenged themselves by adopting the old song as part of their rejoicings over their victory. In 1790 one Preston published this English version in a collection called "The Beauties of Music and Poetry." It began thus:

D'Artois returns from Spain
Oh, what a rare campaign!

The song domesticated itself on the British hearth as a piece

for flute or violin. It was not till 1830 that the ribald convivial words "We Won't Go Home Till Morning" were first heard. It is interesting to know that the second stanza of this cheering song begins with the assertion, "For he's a jolly good fellow." It is this fact which causes bands always to burst into the inspiring strains of this melody when the toastmaster proposes the chief toast of the evening at the annual dinner of the Essencvcrin or the complimentary banquet to Gustavus von Puffendorf, inventor of the wireless tenor. It is interesting to note that on all such occasions newspaper reporters, with that craft which characterizes their methods, always ignore the sentiment contained in the second stanza, and solemnly record that when the chairman proposed the health of the guest of the evening and that worthy stood up to respond, the band played "We won't go home till morning."

Musical Review of Latest Numbers Most Suited for Picture Playing

- 1—*London Taps*, the most wonderful dance in Fox Trot time, suitable for Ballroom Scenes.
(Jerome H. Remick Edition)
- 2—*Geo. M. Cohan's Musical Novelties* are now published by William Jerome, publishing corporation, Strand Theatre Building, N. Y.
- 3—*Love Me at Twilight*—Fox Trot or Waltz.
(Waterson, Berlin, Snyder Edition)
- 4—*Among the Roses*—Reverie by M. L. Lake. A composition destined to become a nation's favorite; a splendid number for Love Themes and Scenes.
(Carl Fischer Edition)
- 5—*Rolling Stones*, Archie Gottler's biggest Waltz hit.
(Edition Kalmar and Puck)
- 6—*Songs from Shakespeare's Time*, a selection of old English Melodies by Guston Borch.
(G. Schirmer Edition)
- 7—*Admiration*, Hawaiian Idyl by H. Tyers.
New York's musical sensation.
(Edition G. Ricordi)
- 8—*In Cairo*, Oriental Patrol, by F. Blon.
(Ditson Edition)
- 9—*American Hearts March*, by Harris, the most wonderful march for topical subjects ever written.
(Chas. K. Harris Edition)
- 10—*There's a Long Trail*, by Elliot, the biggest novelty success and finest one step in years.
(Witmark Edition)

"THE BLACK BUTTERFLY"

(Metro Pictures)

What the Pond Lillies Whispered (2/4 Andantino) by Betts is the theme

Reviewed on page 3864

- 1—"Drink To Me Only With Thine Eyes" (6/8 Andante) Song until—T: "Lord Braislin has been an exile, etc."
- 2—Intermezzo Francaise (3/4 Andantino) by Hammer until—S: "Interior of Theatre."
- 3—New Era, Overture by Heed until—S: "Man on Telephone shoots himself."
- 4—"It Was a Dream" (9/8 Andante Sostenuto) Song until S: "Curtain going up."
- 5—Organ improvise to action until—T: "When the play is over."
- 6—"Dew of Evening" (Moderato) Serenade by Losey until—"Memories."
- 7—Theme until T: "Letter—Perhaps you do not know, etc."
- 8—First Arabesque (4/4 Andante con moto) by Debussi until—S: "Man coming in through window."
- 9—Short Agitato—to action until—T: "Weary and footsore."
- 10—Cavatine (4/4 Larghetto) by Raff until—T: "Two months pass."
- 11—Organ improvise to action until—T: "Alan Hall motoring and idle summer away."
- 12—Knickerbocker (Intermezzo) by Yon until—T: "The longed-for moment."

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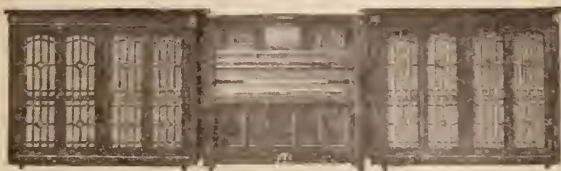
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- 13—Theme until—T: "Marie, daughter of Sonia."
- 14—Blush of dawn novelette (6/8 Moderato) by Borovski until—T: "Back in Paris."
- 15—"Ala Bien Aime," Valse by Schuett until—S: "Interior of Theatre."
- 16—"New Era," Overture by Heed until—T: "After the play."
- 17—Organ to action until—S: "Black Butterfly enters Caberst."
- 18—"Language of the Roses" (Valse Moderato Scherzando) until—T: "For the first time in years."
- 19—"Love Is So Fickle," Waltz by Kruseman until—T: "As unto the bow, etc."
- 20—Serenade (4/4 Moderato) by Widor until—
- 21—Theme until—T: "Reflections."
- 22—"L'Adieu" (12/8 Andante) by Favarger until—"Renuncia-tion."
- 23—Melody (4/4 Moderato by Friml until—T: "The war cloud."
- 24—Open with Tympany Roll followed by "Love's Conflict" (In-termezzo) by Tobani until—"After the battle."
- 25—Pense D'Amour (3/4 Andantino con Moto) by Ely until—"Greater is he, etc."
- 26—Organ to action until T: "General La Roche asks to see, etc."
- 27—Theme until— * * * * * END.

"MORALS OF HILDA"

(Red Feather Photoplay)

THEME—Romanze by Karganoff (2/4 Andante Sostenuto)

Reviewed on page 3865

- 1—"In the Garden" (4/4 Andante) by Goldmark until—T: "In time the dreamers, etc."
- 2—"Love Song" (6/8 Andante Amoroso) by Puerner until—T: "Esther Graill happily married, etc."
- 3—"Garden of Love" (4/4 Moderato) Caprice by Ascher until—T: "Time passes, etc."
- 4—Theme until—T: "Oh, my dear."
- 5—Melody by Friml until—T: "And then a cruel stroke, etc."
- 6—Dramatic Tension by Reissiger until—T: "While over Hilda the Guardian Angel, etc."
- 7—"Melody of Peace" (3/4 Andante) by Martin until—T: "And to Esther, etc."
- 8—"Erotik" (4/8 Lento Molto) by Grieg until—T: "With strength born."
- 9—Theme until—T: "What if something, etc."
- 10—Largo by Haendel until—S: "Two men trying to rescue woman."
- 11—Agitato by Tobani until—S: "Interior of room."
- 12—Dramatic Adagio by Kretschmer until—T: "Five years later."
- 13—"Sparkling Eyes" (Intermezzo) until T: "Mother's love."
- 14—"Mother Song" (popular) until—T: "The years roll by."
- 15—Any good Fox Trot until—T: "The one and all powerful link, etc."
- 16—Romanze Op. 50 (Adagio Cantabile) by Beethoven until—S: "Dancing."
- 17—Any good One Step until—T: "In the hill watches of the morning."
- 18—Theme until—"At the end of a month, etc."
- 19—"Adoration" (Andante Moderato) by Barnard until—T: "I consider it my duty, etc."
- 20—Caprice (Moderato) by Ascher until—T: "And then came the election."
- 21—Dramatic Tension by Winkler until—T: "The Inauguration Day."
- 22—"Star Spangled Banner" Song until—T: "And I tell you, etc."
- 23—Continue pp. until "Riot scene."
- 24—Agitato for Riots by Becker until—S: "Interior of room."
- 25—Theme until— * * * * * END.

"THE VIXEN"

(Fox Production)

Reviewed on page 3864

- 1—Nocturno in G minor (2/4 Moderato) by Krzysanowski is the theme.
- 1—"Prince Charming" (Moderato) by Losey until—T: "Martin Stevens, a rising lawyer."
- 2—"Irresistible" Valse Chantee by Bustanoby—S: "Elsie playing piano."
- 3—Piano improvise to action until—S: "Interior of kitchen."
- 4—Intermezzo (2/4 Presto) by Arenski until—T: "Helen doesn't care for music."
- 5—"Serenade" (2/4 Andante Grazios) by Moszkowski until—T: "To please Charles's sisters, etc."
- 6—"Chant D'Automno" (4/4 Andante Dolorosa) by Tschai-kowsky until—T: "Put the money in my safe."
- 7—Any good Pizzicate until—S: "Automobile arrives."
- 8—"Cupid's Caress" (Valse Lente) by Roberts until—T: "That evening while Elsie, etc."
- 9—Piano improvise to action until—S: "Elsie stops playing."
- 10—"Dream Shadows" (Moderato) by Langey—T: "I'll be examining the safe, etc."
- 11—Dramatic Andante by Ascher until—T: "Next afternoon—the crash."
- 12—"After Sunset" (4/4 Moderato) by Pryor—T: "Not long afterwards, etc."
- 13—Theme until—T: "I urged him to stay," etc.
- 14—"Extase (9/8 Andante Moderato) by Ganne until—T: "I'm so unhappy about this letter."
- 15—"Berceuse" (4/4 Andante) by Iljinsky until—T: "Having become expert, etc."
- 16—Organ to action until—T: "Perhaps I haven't any heart, etc."
- 17—"Love Song (6/8 Andantino Amerso) by Puerner until—T: "Six years later."
- 18—"Baby Sweetheart" (light Intermezzo) by Corri until—T: "With the years, Martin has learned, etc."
- 19—"Novellette" (4/4 Moderato) by Ambrosio—T: "I'm quite unhappy, etc."
- 20—Silence piano imitate child to action until—T: "Another day, etc."
- 21—"Sweet Summer Rose" (3/4 Andante) by Armand until—T: "Elsie acts on the principle, etc."
- 22—Intermezzo (4/4 Andante Expressive) by Whelpley until—T: "Wasn't that a lady, etc."
- 23—Theme pp. or ff. until—S: "Theda's husband arrives."
- 24—Continue ff. until— * * * * * END.

"THE SIGN OF THE POPPY"

(A Bluebird Photoplay)

Reviewed on page 3666.

THEME Chinese (Serenade) by Puerner

- 1—"Canzonetta" (Allegretto) by Godard until—T: "Alvina's father, Jerry Marston."
- 2—Theme until—T: "The Sign of the Poppy."
- 3—Dramatic Tension by Winkler until—T: "Chinatown."
- 4—Chinese Procession (2/4 Moderato) by Hosmer until—T: "As the shadow of her husband."
- 5—"Berceuse" (4/4 Lento) by Karganoff until—T: "After the performance."
- 6—Lunta Intermezzo (2/4 Moderato) by Loraine until—T: "Where did you get that pipe?"
- 7—Theme until—S: "Interior of bedroom."
- 8—Dramatic Tension No. 1 by Reissiger until—T: "Hop Li had chained his gang."
- 9—Chinese Allegretto by Winkler until—T: "With the morning, etc."
- 10—"Heart to Heart Melody" (4/4 Moderato) by Trinkaus until—T: "Just beneath the nerve."
- 11—Dramatic Tension No. 1 by Ascher until—T: "That kiss at the touch, etc."
- 12—Dramatic Andante No. 5 by Ascher until—T: "The next day."
- 13—Furioso No. 2 (for storm scenes) by Lake until—T: "With each passing hour."
- 14—Allegro by Winkler until—S: "The big fight."
- 15—"The Tempest" by Lake until—T: "No name, she had that to be."
- 16—"Andante Tranquillo" by Becker until—T: "Time begins another chapter."
- 17—"Serenade" (4/4 Moderato) by Widor until—T: "After weeks of illness."
- 18—"Cupid's Caress" (Valse Lento) by Roberts until—T: "Your husband has escaped."
- 19—"L'Adieu" (12/8 Andante) by Favargar until—T: "Evening spreads her shadows."
- 20—Theme until—T: "Edith feels a growing interest."
- 21—"Adoration" (Andante Moderato) by Barnard until—T: "A prisoner has escaped."
- 22—Allegro No. 6 by Bach until—T: "Do not misunderstand."
- 23—Moderato Agitato No. 18 by Becker until—T: "Hall comes back to me."
- 24—Dramatic Maestoso by Loraine until—T: "I'm your twin brother."
- 25—Theme until—T: "Yes, I remember now."
- 26—"Love Song" (9/8 Andantino) by Flagler until—END.

Manageress Plans Special Kid Shows

BELLEFONTAINE, Ohio, promises to have a very prosperous motion picture season, as two new picture playhouses have been opened in one week—the Rialto, formerly the Cozy, and the Strand. The Rialto has a woman manager, Miss Leda McDonald, in charge. She will have the entire management of the house, including film bookings. The new interests back of the house include M. E. LeSourd, W. L. G. Rood and B. F. Peters.

The interior of the house has been rearranged, the screen being moved from the front to the back of the theatre. The pictures will be shown on a Gold Fiber screen, and new Simplex motor-driven machines have been installed. Films released by the General Film Company have been booked. Pathe Current Events and style pictures will be shown weekly. Matinees will be held every day with five cent admissions for children, the shows starting immediately after the schools close.

The Strand theatre opened its doors about the same time as the Rialto. This is the house built by Daniel Gutilla.

PAUL A. PLATZ.

Popular Screen in Prison and Barracks

THE Minusa Cines Products Company, manufacturers of a gold fibre screen, report several recent sales. The Lucas Theatre Supply Company of Atlanta, has placed an order with the manufacturers for a specially constructed screen to be installed in the U. S. Penitentiary at Atlanta. The Government has also purchased a number of these screens for its various army posts along the border and in the West which will be installed in ample time to be ready for Christmas holiday use.

The Deseret Film Company, Salt Lake City, Utah, under the management of D. L. Levitt has installed a screen of Minusa make in its projection parlor. Exhibitors who have bought this screen to use in new houses are the Kehrlein brothers of Fresno, Cal., who are to open the Oakland Photo theatre, and Samuel Rucker of Chicago, who is to open the new Century theatre, Kansas City, Mo.



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MUSIC AND THE PICTURE

Romantic and Dramatic Motion Picture Situations

THE film director, unfortunately, does not as a rule consider music in "assembling" his pictures; hence it is all the more necessary for the musical leader to consider the pictures in adapting his music, on the principle that "Since the mountain did not come to Mohammed, Mohammed went to the mountain." Romantic and dramatic photoplay situations are in the most cases either psychic (emotional, without much action), or physical (in which emotion is expressed in movement).

In "romantic" situations, where love, hatred, anxiety, despair, horror, ecstasy, etc., are shown by facial registration and with

And^{te} Rom or Spring Waltz
 1st Violin
 Violin
 Viola
 Cello
 D.C.

Composition Suitable for Dramatic Situations of Facial Registration with Little or no Bodily Movement

little or no body movement, dramatic *maestros*, *lentos*, *adagios* or *andantes* are best employed; while in scenes of physical violence or agitation, bodily struggles, encounters, etc., *agitatos*, "hurries" and *furios* are the proper musical mediums of expression.

In both "love scenes" and fighting "scenes" absolute synchronization, it need hardly be said, is a first requisite. In the last-named

fifteen second "let downs," with only a dynamic change in the music are often decidedly effective.

Music can properly interpret and emphasize practically every human emotion portrayed in the photoplay. And it is the place of the orchestra leader to immediately recognize the dramatic musical possibilities of a picture and to "augment and support them through the medium of his art."

The leader who is content to select a musical number more or less appropriate and merely "time" it through is, nine cases out of ten, losing admirable chances of intelligent synchronization of

Mod^{erato}
 1st Violin
 Clar.
 Piano
 D.C.

Composition Suitable for Dramatic Situations of Action and Great Strength music and pictures. And in the love scene and action drama in particular the right music, rightly presented, is of the greatest importance in making the emotions registered in the films "get over" to the audience, and in winning their interest and appreciation.

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CHAS. C. PYLE, General Sales Agent, 708-710 Mallers Bldg., Chicago, Ill.

Factory
 Oshkosh, Wisconsin

Musical Review of Latest Numbers Most Suited for Picture Playing

- 1.—Two-Two. The new society dance adopted by the American Association Masters of dancing played slower than a Fox Trot (Jerome H. Remick Edition).
- 2.—"In Florida among the Palms," One-step by Irving Berlin (Edition Waterson Berlin and Snyder).
- 3.—Production Hits, such as "The Century Girl," "Miss Springtime," "Very Good Eddie," "Pom Pom," etc., are all published by T. B. Harms.
- 4.—"O'Brien is tryin' to learn to talk Hawaiian." One-step by R. Cormack, a great Irish-Hawaiian novelty hit (Witmark Edition).
- 5.—"An Operatic Nightmare," by Felix Arndt. Positively the greatest of all syncopations. A rag time jumble of bits from Grand Operas (Sam Fox Edition), Cleveland, Ohio.
- 6.—"Fuji Ko," a Japanese Intermezzo by Carl Kiefert is a number of real Japanese character (G. Schirmer Edition).
- 7.—"Just a Kiss," a wonderful new medley waltz published by A. J. Stasny Music Company.
- 8.—"Her Soldier Boy," the big Broadway success has been published by the Karczaz Publishing Co., New York.
- 9.—Orientale, from "Kaleidoscope," by Cesar Cui, an exquisite number for every theatre orchestra (C. Fischer Edition).
- 10.—Fritz Kreisler's Old Refrain as sung by John McCormack has just been published and is obtainable in every music store for only twenty-five cents per orchestration.

Talented Musician Coaxed Back Home

LEON COLE, who has been for several months at the Fine Arts theatre in Chattanooga, is now back in Nashville as musical director at the Strand. Since graduating from the Conservatory of Music in Birmingham, Alabama, Mr. Cole has written a number of musical scores which are soon to be published. His return to Nashville is due to the desire of Manager Carson Bradford of the Strand theatre to supply only the best music with his photoplay program.

"BATTLE OF LIFE"

(Fox Production)

Love Song (9/8 Andantino) by Flegler is the theme

- 1—Theme until—T: "Carroll's pal Dave—a crook by chance."
- 2—Mysterioso Agitato No. 33 by Becker until—T: "The play ten years later."
- 3—"Broken Melody" (4/4 Adagio) by Van Biene until—T: "Next day, Mary fights down the fear."
- 4—Albumlea (4/4 Andante) by Kretschmer T: "The heiress of the Wentworth millions, etc."
- 5—Canzonetta (2/4 Allegretto) by Herbert ff during accident until—T: "After a week of care, etc."
- 6—"Last Spring" (4/4 Andante) by Grieg until—S: "Interior of saloon."
- 7—Piano improvise to action rages, etc., until—T: "Midnight soon afterward."
- 8—Andante Mysterioso No. 32 by Becker until—T: "Father, this is a dirty contemptible trick, etc."
- 9—Agitato No. 41 by Becker to action until—T: "I guess that bullet has got me."
- 10—"Ein Märcchen" (4/4 Maestoso) Fantasia by Bach to action until—T: "In the face of many temptations, etc."
- 11—Organ to action until—T: "This job hunting, etc."
- 12—Agitato No. 39 by Becker until—S: "Man falling down the stairs."
- 13—"Bonheur Gavotte Serenade" (Moderato) by Hartog until—S: "Girl running up the stairs."
- 14—Allegro Agitato No. 19 by Becker until—S: "Interior of factory."
- 15—Continue No. 14 Bonheur Gavotte Serenade until—T: "That night far from town."
- 16—Open with big crash (explosion) right after T: "That night far from town"—followed by
- 17—Organ to action until—T: "Within sight of home."
- 18—Ariele Finale (4/4 Allegro) by Bach until—T: "Then comes the morning."
- 19—"Gleaming Star" (Intermezzo) by Hager until—T: "If you say I'm double crossing you, etc."
- 20—Continue ff until—T: "Dave realizes that to sell, etc."
- 21—Novelette (2/4 Allegro Grazioso) by Marquis until—T: "Cut out that stuff, etc."
- 22—Theme until—T: "For the several months that passed."
- 23—Organ to action until—T: "Woman sees man's face in window."
- 24—Fascination characteristic (4/4 Allegretto) by Tobani until—T: "I'll give you just a week, etc."
- 25—Pensee (Intermezzo) by Godard until—T: "Come, quick, your sister, etc."
- 26—Agitato No. 4 by Becker until—T: "We know your wife has, etc."
- 27—Allegro Hurry No. 42 by Becker until—T: "He said you had the neckpiece."
- 28—Continue or repeat pp until—T: "Pete came here to get me."
- 29—Theme until— * * * * * END.

"THE PRICE OF SILENCE"

(A Bluebird Photoplay)

THEME: Heart Throbs (4/4 Moderato) Revery by Arnold

- 1—Furioso No. 10 by Becker until—T: "We are wet to the skin."
- 2—"Harmony of Love" (4/4 Andante) Romance by Brooks until—T: "Rules of the house."
- 3—Dramatic Tension by Funk Tympany ff During Lightning Scenes until—T: "I'll tend to your horse."
- 4—"Simple Aveu" (4/4 Moderato) by Thome until—T: "The landlord thinks your my wife."
- 5—Theme until—S: "Stafford reading book."
- 6—Furioso No. 21 by Lake until—S: "Close view at bed."
- 7—Dramatic Adagio by Kretschmer until—T: "Dawn found her at the home."
- 8—Sieste (4/4 Lento) by Laurens until—T: "The perpetual youth."
- 9—"New Era" (Overture) by Heed until—T: "I see the change."
- 10—Illusion Intermezzo (2/4 Amoros) by Bustanoby until—S: "Interior of room."
- 11—"Felice Canzonetta" (2/4 Andantino) by Langey until—T: "As the time passes."
- 12—"Piano Solo improvise to action until—T: "When a few days later."
- 13—"Barcarolle" (6/8 Moderato) by Rivella until—T: "You don't remember me?"
- 14—Theme until—T: "That night Stafford."
- 15—"After Glow" (Reverie) by Lincoln until—T: "The price of silence."
- 16—Theme until—T: "It was the old story."
- 17—"Cavatine" (Andante) by Raff until S: "Billy talking over 'phone."
- 18—"Andante Tranguillo" by Becker until—T: "When you were my age."
- 19—"It was a Dream" (Andante) by Lassen until—T: "That night."
- 20—Dramatic Tension by Winkler until—T: "The next morning."
- 21—Serenade (6/8 Andantino) by Czerwonki until—S: "Close view of bed."
- 22—Melody (4/8 Lento) by Massenet until—T: "I lied to you."
- 23—"Erotik" (4 8 Lento Molto) by Grieg, watch explosion until—T: "All the way home."
- 24—Theme until— * * * * * END.

"THE STOLEN TRIUMPH"

(Metro Production)

"Awakening of Spring" (Andante) by Bach is the theme

- 1—"Basket of Roses" (4/4 Moderato) by Albers until—T: "Little folks bed time."
- 2—"Cradle Song" (2/4 Andantino) by Hauser until T: "The next morning."
- 3—"Heart Secrets" (Serenade) by Diamond until—T: "After many bitter disappointments."
- 4—"Prelude to Act 5 of 'Kind Manfred'" (4/4 Lento) by Reinecke until—T: "With less optimism than before."
- 5—Theme until—T: "I feel all right, etc."
- 6—"Love's Fascination" (Gavotte) by Le Thiere until—T: "Castles in the air."
- 7—Organ to action until—T: "After days of hopeful waiting."
- 8—Theme until—T: "Seeking employment."
- 9—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "The first night of Stephen Hunt's new play"
- 10—Organ to action until—S: "Interior of theater."
- 11—Any good overture until—S: "Curtain rises."
- 12—"Evening Twilight" (Andante) by Hallen (watch shots) until—T: "Author! Author!"
- 13—Silence about 15 seconds followed by
- 14—Organ to action until—T: "Stephen Hunt has stolen my play."
- 15—Theme until—T: "And in the morning."
- 16—"Adoration" (Moderato) by Barnard until—T: "The play I saw last night."
- 17—Return to Me Soon (Allegro Vivace) by Gregh until—T: "With the passing of the heartsick day."
- 18—"Berceuse" (4/4 Lento) by Karganoff until—T: "My Wife! My Wife!"
- 19—Furioso No. 10 by Becker until—T: "Be sure your sin will find you out."
- 20—Theme until—T: "And this poor little orphan."
- 21—Organ to action until—T: "After fifteen years."
- 22—"Tendresse" (2/4 Andantino) Melody by Ravina until—T: "And where is my poor Lucy, etc."
- 23—Largo (3/4 Largo) by Haendel until—S: "Interior of room, son dressing, etc."
- 24—"Little Story" (3/4 Andantino) by Zimmermann until—T: "And he will be here any minute."
- 25—Theme until— * * * * * END.

"THE ROAD TO LOVE"

(Oliver Morosco Photoplay)

THEME: Oriental Love Theme by Oehmler

- 1—"In the Sudan" (4/4 Moderato) by Sebeck until—T: "Into the desert night."
- 2—"Passing Caravan," patrol by Smith until—T: "Gordon Roberts a young American."
- 3—Agitato No. 6 by Lake until—T: "In the Oasis of El Qued."
- 4—Theme until—T: "Evening the hour of adventure."
- 5—Orientale (6/8 Allegretto by Cui) until—T: "Karan finds simple thanks, etc."
- 6—"Star Dreamer," etc., Serenade (4/4 Moderato assai) by Bendix until—T: "I have promised you, etc."
- 7—Theme until—T: "In the early evening."
- 8—Oriental Dramatic by Oehmler until—T: "The fight."
- 9—Agitato No. 4 by Becker until—T: "He tried to abduct, etc."
- 10—"Star of India Morceau" (2/4 Allegretto) by Bratton until—T: "The next night."
- 11—Padisha Intermezzo (2/4 Moderato) by Loraine until—T: "The American has escaped."
- 12—Allegro Agitato No. 19 by Becker until—S: "Passing Caravan."

- 13—Continue pp. until—T: "Another sunset."
- 14—Organ improvise to action until—T: "You will find this wine."
- 15—Theme until—T: "Karan has helped the American."
- 16—Furioso No. 2 Lake until—S: "After the storm."
- 17—Theme until—T: "When Aledaliah reaches Ourlana."
- 18—"Mystic Shrine" (Oriental Intermezzo) by Cameron until—T: "The night of the Fantasia."
- 19—March Indieme by Sellenick until—S: "Dancing."
- 20—"Egyptian Love Dance" (4 4 Moderato) by Pryor until—S: "Hasfa begins to dance."
- 21—Dance Arabe by Tschaiikowsky until—T: "Malik at last has news."
- 22—"Cleopatra's Death" (4 4 Andante) until—T: "Malik at last has news."
- 22—"Cleopatra's Death" (4 4 Andante Sostenuto) by Oehmler until—T: "The days of the wedding."
- 23—"Anthony's Love Song" (4 4 Andante Expressivo) until—T: "Malik arrives in Oulana."
- 24—Dramatic Tension No. 14 by Reissiger until—T: "If she loves the American."
- 25—Theme until— * * * * * END.

Pyle Has Busy Time in East

Charles C. Pyle, general sales agent, Bartola Musical Instrument Company, who has been spending the last two weeks in New York and Philadelphia, came East to attend the opening of the Poplar theatre, Sixth and Poplar streets, Philadelphia, Pa. This theatre is built and owned by Mr. A. Stiefel, has a seating capacity of 1,000, and is up to date in every respect. They have installed a \$6,000 Bartola musical instrument, and the opening, from both a musical and financial standpoint, was very successful.

During Mr. Pyle's stay in Philadelphia, he assisted the Eastern representative, Mr. John F. Grady, in obtaining new contracts for his company.

The trip was very successful from the fact that he sold Mr. Michael Stiefel a \$10,000 Bartola De Luxe for the Iris theatre, 3146 Kensington avenue, Philadelphia, and a \$6,000 Grand Special Bartola for the Lafayette theatre, 2914 Kensington avenue, Philadelphia.

Mr. Pyle states that the Bartola business for the past year has doubled over the year previous, necessitating the factory to greatly increase their output, and predicts that next year will be even far more successful. The Bartola is supplanting a great many human orchestras all over the country and has proven a wonderful success because it is a combination of a straight pipe organ and orchestra.

The Result on the Screen

(Continued from page 4265)

Still, you need a thoroughly efficient operator. His position is analogous to that of the chauffeur, who also has little to do,—but, he must keep his eyes on the road, avoid accidents, and correct little faults before they grow. So with the operator; his position should be one of guidance, correction and supervision of the apparatus placed in his care, and his greatest interest should be in *the result on the screen.*

He should be the most critical man in the house and should detect and correct any flaw in the picture before it becomes a permanent damage and an expense to his boss. He cannot do that while he is working with his hands.

Intelligent supervision over efficient equipment is the only combination that will produce perfect results on the screen. Remember the manufacturers are working for the best interests of these results and their labors should be given the trial which they deserve—don't turn a thing down because it costs money. Very truly yours,
MIDDLE WESTERNER.

Let's think this letter over, for it hits the pocket-book of every exhibitor. "Nothing succeeds like success," yet success in the big sense will only come to the exhibitor who will give his patron something better than the man up the street can give. Take advantage of improvements—see that your operator is on the job—help him by giving him the best equipment—realize that his work means success or failure to any house—for with poor results on the screen, you can't hope to fool your patrons for any great length of time.

YOU who read this must have suggestions along this and other lines. Send them in and help the industry by giving it the advantage of your experience—"KEEP THE BALL ROLLING."
E. K. GILLETT.

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MUSIC AND THE PICTURE

Poor Music Drives Away Patronage

SEVERAL days ago I had the opportunity of meeting a gentleman who I know as a great picture fan and a man who likes to see a good picture. "Well," he said to me, "don't you think that music is greatly improving our moving picture shows? Just look around and you will quickly notice that the most successful theatres today are the ones paying special attention to their musical programs." "Is that so?" my friend replied. "Well, it seems to me that you never visited some of my neighboring theatres," and then he began his sad story.

"We were out again searching for a show, myself and my wife. Nearing 174th street we noted some attractive posters that bespoke a good show within, and we hid ourselves thither. The pictures were good, very good, but ye gods, the music, if you dare call it music. The being who presided at the piano believed that he could really play that instrument. His wretched melody (it's a crime to term it melody) was a mixture of discords and a lot of jam-boree. When the picture called for staccato, he promptly rattled off moderato. When the scenes switched to that which would have balanced well with pianissimo music he jumped into fortissimo music. Altogether his offerings were terrible. I overheard remarks from neighbors something like this: 'For goodness sake, who let that pianist in?' 'Why don't they chloroform him?' It occurs to one that the owner of this music house certainly made a bad guess as regards his musical offerings.

"Of course, it is understood that in a small theatre the expense of a two or a three piece orchestra is out of the question, and that one player is all the owner can ordinarily afford; but, great guns! cannot the theatre owner provide a pianist who can at least finger the keys half way decent and entice from his instrument a semblance of what the average audience wants. This question of musical accompaniment for pictures is of vital importance. Ask the average theatre owner if he provides good music and he will say I certainly do, and when you hear the average offerings you feel like weeping in sympathy for the poor deluded exhibitor who thinks he is providing good music when what he offers as music is simply junk. If your music is poor your audience is first to scent it and you cannot remedy it unless you switch your player and get one who can really play pictures.

"Playing pictures is an art. The player must not only be alert to the constantly changing action going on all the time, but he must be able to shade his playing or accentuate it where such light and shade is required. Pay a little more attention to your music and you will be rewarded generously in growing patronage. Later I wrote a letter to the theatre manager and advised him to change his pianist. Goodness, goodness, how the theatre owner flew off his handle. 'You don't know what you are talking about. Why, I pay that pianoplayer \$30 per week and his music is fine.'"

Moral: Look to the quality of your music, Mr. Exhibitor. Don't hire a player and pay him thirty dollars per—when you receive in return not alone about eight dollars' worth of music, but worse than that. Instead of attracting patrons for other nights, this bugbear melody drives people away. Who wants to attend a show where bad music is dispensed with the picture? How many others do you suppose sat in that house that night and squirmed through that show listening to the nerve-racking mixture of discords? How many people do you suppose walked out of that theatre disgusted, vowing never to return again unless new and better musical accompaniment was provided?

"News" Will Answer All Musical Inquiries

THE music page published in the NEWS is a great aid to orchestra leaders, and all the theatre manager has to do is to hand it to his musicians.

Suitable and effective musical accompaniments are of prime necessity and to every moving picture production. In view of this important necessity MOTION PICTURE NEWS has now completed special arrangements to provide all subscribers with complete musical cue sheets free of charge. The practical benefit of this service will and must be of incalculable benefit to musical directors as well as to exhibitors. Write to us as soon as you know your bookings for musical cue sheets, if you do not find them in the NEWS. All such requests for cue sheets will be promptly attended to.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"Intermezzo," by Arensky. One of the most effective and melodious of modern concert numbers in a perfect, artistic but not difficult arrangement. (Most appropriate for Society Dramas.) (Carl Fischer Edition.)

2—"Sunset Land," by Ione Kawelo—a Hawaiian masterpiece—melodious and appealing. (Sam Fox Edition.)

3—"Take Me To My Alabam." One-step by Dillon and Tobias; a tremendous popular hit. (M. Witmark Edition.)

4—"On the South Sea Isle," fox trot. The biggest Hawaiian song hit on the market. (Edition Harry von Tilzer.)

5—"Melody in G. Flat," by Ch. Cadman; a charming slow movement with a most delightful melody. (Boston Music Co.)

6—"Joyous Allegro," by Gaston Borch; a number depicting triumph or joy. (Edition S. M. Berg.)

7—A "Selection Waltz" and "One-step" from the late musical production "Flora Bella" has been published by Leo Feist, New York City.

When to Get "Effects"

MAURICE SMITH, Philadelphia:

I would greatly appreciate your opinion as to "effects" for the pictures. Are "effects" effective?

Answer—In many a moving picture orchestra there is more attention given to securing "effects" of a low comedy nature, than real consistent "effect." Sandpaper and bear growl, the slamming of a door and the screeching of steamboat whistles, imitation of a dog barking, gongs ringing out while a burglar sneaks through a chimney—burlesque realistic effects of this kind are anything but "effective" if not exactly timed.

We are very apt to get the would-be effect after the reason for it no longer exists. In many cases these forced "comedy effects" are vulgar and likely to offend the better part of an audience. And quite indefensible is the introduction of comedy effects into serious or tragic pictures. An occasional laugh may be secured, but at the expense of what is artistically right and fitting. It should be remembered that the majority of people who attend the photoplay houses are "serious in their serious moments," and object to the introduction of comedy where it is out of place.

Comedy has its own legitimate field, where humorous effects are in order, and in the company of music players the drummer

(Continued on page 146)

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is the leading comedian. But he should confine his efforts to his special field. To quote an authority on the subject:

"A comedy is the only battle field for the live drummer. He should try to work in all possible effects to get a good laugh from the audience. But he should not get the laugh owing to the confusion arising through being always too late with his instruments. I have heard a dog bark while a lady spoke—a locomotive bell ring for an ambulance!"

Musical Review of the Latest Numbers Most Suited for Picture Playing

- 1—Bits of Remick's Hits No. 17. Compiled and arranged by J. Bodewalt Lampe, containing this season's popular song successes. (Jerome H. Remick Edition.)
- 2—"Do You Remember?" Song by Carrie Jacobs Bond, the composer of such famous songs as "Perfect Day," "Little Pink Rose," "The Shepherdess," etc. (Edition—Carrie Jacobs Bond—Chicago.)
- 3—Dialogue by Erik Meyer-Helmund. A delightful and charming 2/4 Andante Movement, very melodious and effectively arranged. (Most appropriate for love themes and scenes.) (Boston Music Co.)
- 4—"L'Adieu, Melody by Karganoff. (Printed together with "Coquetterie" by Mathews.) Two exceptional compositions for the motion picture musician. (G. Schirmer Edition.)
- 5—Two Fine Waltzes have now been published by the Forster Music Co.—Chicago. "Missouri Waltz" and "Moonlight Waltz."
- 6—"Broken Melody," Intermezzo Pathetique by A. Van Vienne, arranged for orchestra by Charles J. Roberts. A noble, impressive melody, and easily the crowning inspiration of this great artist's career. (Suitable for dramatic situations.) (Carl Fischer Edition.)

"MIXED BLOOD"

(Red Feather Photoplay)

"MEXICAN KISSES" (3/4 Allegro Moderato) by Roberts is the Theme

- 1—"Albumleaf" (4/4 Andante) by Kretschmer (Watch big bell)
- until—T: "The little town of San Carlos, etc."
- 2—"Olla Podrida 2/4 Allegretto Giscoso) by Ch. Puerner until—T: "When I finish I come."
- 3—Theme until—T: "Lottie Nagle, Joe's Girl."
- 4—"Manzano Utermazzo (2/4 Allegro Moderato) by Brooks until—T: "The fight."
- 5—"Agitato No. 4 by Becker until—T: "After the fight."
- 6—"Continue Manzano until—T: "The American law."
- 7—"Serenade (3/4 Allegretto Grazioso) by Cbaminade until—T: "The Mex. in Nita, etc."
- 8—"Moraima" (2/4 Allegretto quasi Andante) by Espinosa until—T: "She is the first Mex."
- 9—"Naila" (Intermezzo) by Delibes until—T: "He told me to get Carlos."
- 10—Theme until—T: "With the night the vulture, etc."
- 11—"La Paloma" (Spanish Serenade) by Yradier until—T: "I've fallen for you, etc."
- 12—"Presto by Lake until—T: "The fight."
- 13—"Agitato No. 45 by Tobani until—T: "Take your girl, etc."
- 14—"Dramatic Tension by Winkler until—T: "A woman."
- 15—"Dramatic Andante by Ascher until—T: "Everything I do for you."
- 16—"Agitato No. 6 by Lake until—S: "Old woman helping sheriff."
- 17—"Dramatic Adagio by Kretschmer until—T: "Just before dawn."
- 18—"Prelude (4/4 Lento) by Rachmanioff until—S: "Church bell ringing."
- 19—"Silence just produce effect until—T: "Nita the woman."
- 20—"Pathetic Andante by Margis Berger (Watch church bell) until—S: "Nita finds the sheriff."
- 21—Theme until— * * * * * END.

"WHOM THE GODS DESTROY"

(The Greater Vitagraph)

THEME: "Dear Little Shamrock, Irish Song"

- 1—"Sounds from Ireland" (Selection of Irish Melodies by W. Bendix) until—T: "No word for me."
- 2—Theme until—T: "In the North Sea."
- 3—"Agitato No. 4 by Becker (Watch Shots) until—T: "Esmond's mother."
- 4—"At Sunrise," Idylle (Andante con Moto) by Bratton until—S: "Mary receiving letter."
- 5—"Novelette (Moderato) by Wheatley until—S: "Sir Dennis lands."
- 6—Theme until—T: "Our Secret informs us."
- 7—"For Thee (Andante) by Kate Vannah until—T: "Esmond."
- 8—"Hurry No. 4 by Lake until—T: "No not to save you."
- 9—"Continue to action until—T: "When the conspirators met."
- 10—"Allegro Hurry No. 42 by Becker until—S: "Crowds begin to gather."
- 11—"Allegro Agitato No. 39 by Becker until—T: "Ob, my brothers."
- 12—"Furioso No. 2 by Lake until—T: "The Naval Code signal."
- 13—"Mysterioso Agitato by Becker until—T: "I command you all."
- 14—"Agitato No. 11 by Becker until—T: "You gave your word."
- 15—"Dramatic Tension by Winkler until—T: "She wanted to see Ireland."
- 16—"Laces and Graces" (Allegretto Moderato) by Bratton until—T: "The penalty."
- 17—"Aho," Melodie (Andante con effectuosu) by Robyn until—T: "In London."
- 18—"Any good Military March until—T: "He realized at last."
- 19—"Rosemary" Reverie (Andante Moderato) by Barton until—T: "Back in Ireland."
- 20—"Dawn" (Andante) by Kate Vannah until—T: "The day of atonement."
- 21—Theme until—T: "King and father."
- 22—"Organ to action until—T: "A pardon from the King."
- 23—"Pathetic Andante by Margis-Berger until—T: "His reward."
- 24—Theme until— * * * * * END.

"THE LOVE THIEF"

(Fox Production)

"MEXICAN KISSES" (2/4 Allegro Moderato) by Roberts is the Theme

Reviewed on page 4239

- 1—Silence until—T: "Reveille."
- 2—Bugle call Reveille until—S: "Camp in View."
- 3—Silence until—T: "Marching."
- 4—Good Military March until—T: "In sunny California."
- 5—"Columbus" (Gavotte) by Bauer until—T: "The weary monotony is broken only."
- 6—"Jovitta Serenade" (2/4 Allegretto) by Armand until—T: "Good news for the little sweet heart."
- 7—"Laughing Graces" (Intermezzo) by Gebest until—T: "My ward Miss Claire."
- 8—"Cavatine" (3/4 Moderato assai) by Bohm until—T: "The dance which Nelson gives, etc."
- 9—"Aero Travelers" (Luft-Schwaermer) Waltz by Weiss until—T: "The first dance."
- 10—"Any good one step until—T: "While mammy is entertaining herself."
- 11—"Mammy's Shufflin' Dance" by Gideon until—T: "Captain Boyce you were so kind to me."
- 12—Theme until—T: "The close of the first unhappy evening."
- 13—Organ to action until—T: "The next morning."
- 14—"Among the Roses" (4/4 Andante Con Moto) by Lake until—T: "This is Juanita's work."
- 15—Theme until—T: "You snake."
- 16—Long Agitato to action pp or ff until—T: "Dress her in my clothes."
- 17—Repeat pp until—T: "The bill for 218 please."
- 18—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Juanita again the Queen and Goddess, etc."
- 19—"Rio Grande," Overture by Bergholtz until—T: "Quaint Saint Felice."
- 20—Organ to action (short scene) until—T: "While Juanitas guard."
- 21—From 3/4 Andante Cantabile Movement of Rio Grande Overture until—S: "Battle scene."
- 22—Hurry for Battle Scenes until—T: "They forgot me."
- 23—Organ ff until—T: "With the coming of the morning."
- 24—"Manzano" (Intermezzo) by Brooks until—T: "Costa is a traitor."
- 25—Long hurry until—S: "Girl and Costa fall off horse."
- 26—Theme ff until—T: "With his release has come, etc."
- 27—Organ to action until—T: "You are to be my bride."
- 28—Battle hurry until—T: "So you refuse the suitor."
- 29—Cleopatra's Death (4/4 Andante Sostenuete) by Oehmler T: "Colonel Taylor's division."
- 30—Lakesonian March by Lake until—T: "Captain Boyce Sir! is captured."
- 31—"Lion Chase" (Galop) by Koelling to action until—T: "The bugle—our only chance."
- 32—Continue pp watching bugle call ff until—T: "Juanita intended the plunger, etc."
- 33—Good heavy hurry watching explosion until—T: "Captain Boyce your position, etc."
- 34—"Star Spangled Banner," Song until—* * * * * END.

"THE RIGHT TO BE HAPPY"

Dickens' "Christmas Carol"

(Bluebird Photoplay)

THEME: Cantique De Noel by Adams

Reviewed on page 4236

- 1—Theme until—T: "Now Marley was dead." (Watch Church Bells for Effects.)
- 2—"Berceuse" (Andante) by Karganoff until—T: "Fred Scrooge's Nephew."
- 3—Theme until—T: "At this festive season."
- 4—Erotik (Lento) by Grieg until—T: "A Christmas Carol."
- 5—Organ improvise to action until—T: "Tiny Tim, Bob's Son."
- 6—Christmas Dreams, Waltz by Bach until—S: "Scrooge starts to unlock door."
- 7—Four Songs (Andantes) by Bond (Note:—Watch door bell for effects) until—S: "A shadowy figure appears."
- 8—"Mysterioso" by Lake (Note:—Effects of clanking chains) until—T: "You will be haunted."
- 9—Andante Mysterioso by Lake until—T: "Good Heavens."
- 10—Melody of Peace (4/4 Andante) by Martin until—T: "Yo—Ho, My Boys."
- 11—On Christmas Day, song by Meyer until—T: "I should like to say."
- 12—Theme until—T: "I shall show you this."
- 13—Illusion (Intermezzo) by Bustanoboy until—S: "Vision of Christmas."
- 14—"Christmas Echoes," Fantasia by Brooks until—T: "Have you seen the goose?"
- 15—Repeat "Illusion" (Intermezzo) until—T: "Just think, what if some one."
- 16—"Mysterioso" by Becker until—T: "There never was such a goose."
- 17—Continue "Illusion" (Intermezzo) until—T: "My dear, remember."
- 18—"Around the Christmas Tree (A Yule Tide potpourri) by Tobani until—T: "I am the ghost."
- 19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "My little, little child."
- 20—"Largo" by Haendel until—T: "I will honor Christmas."
- 21—"Sacred Night, Holy Night" (Christmas Song) (Note:—Watch Church Bells) until—T: "What's to-day, my fine fellow."
- 22—Theme until—T: "Hello—Merry Christmas."
- 23—"Santa Claus," Overture by Olney until—T: "The next morning."
- 24—Theme until—T: "And so, as Tiny Tim."
- 25—Silence. Just Watch Church Bells until—* * * * * END.

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MUSIC AND THE PICTURE

Don't Neglect the Field of Picture Music

A VERY interesting letter has been received by this department from Earl S. Rogers, organist, Luna theatre, Lafayette, Ind., in which attention is called to the importance of providing suitable music for moving pictures and offering suggestions as to what kind of music to play. The letter reads as follows:

Lafayette, Ind., December 16.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Some few months ago I wrote you, giving some of my views on appropriate music for the silent drama.

I am writing the following, trusting that probably some of my views will help some one who, like myself, does not know it all, but who profits daily by reading of the experience of other organists and musical directors over the country.

The first important point that I wish to express my views upon is this:

Nine years ago I started to play in a five-cent picture theatre. Don't misunderstand me. I did not play pictures. I banged away and made a noise—first a waltz, then a march, a "rag," and so on, until the whole show, which consisted of one reel, was over. After a rest, I would play one of those sob-starting illustrated songs, and then would come the task of tearing up a few more artistic rags as music for the one-reel feature. Did I get by with it? Yes, I did, because in those days the public at large did not criticise the music nor the detail of the picture as they do today.

It used to be that all you had to play in any death scene was a few measures from "Hearts and Flowers," and you could see the good patrons sobbing all over the house, but try to use the same line of ideas now, and some one in the house will get tickled at the expression on the face of the dying one and laugh. What does it all go to show? Simply this, that the public in general is becoming educated to the better class of pictures, and if the public is becoming educated, doesn't it stand to reason that the organist or musical director must study and broaden himself so as to be able to compile, arrange or render on the organ the better class of music *that fits?*

We often hear various types of people say that they are very fond of "popular music," and what they term "classical music" is too "dry," and does not fill them with pep. They say this as if it were the fault of the music, and their state of mind couldn't have anything to do with it. The only reason that their ears can grasp the lively march tune and the swaying waltz is because they are not as yet trained to grasp the more delicate melody by Chopin or Schumann and other great masters.

I do not mean for any musician that has charge of the music in a first-class picture house to play these higher class numbers when they conflict with the picture, but you will have many a chance to use the better class of music. Instead of detracting the attention of the audience from the picture, you will do just the opposite. You will carry them deeper into the plot, and hence you have helped to make them enjoy the picture, and they will go out talking. Whereas if you had not played the right number at the right time, you would draw their attention from the picture, to the music. If this is done daily, the manager might as well stick out a sign that reads "Concert Hall," and quit lying

awake nights trying to dope out the right kind of pictures, and a thousand other problems in an effort to get the public interested enough to pay a moderate admission fee.

Another point in conclusion is this: There are thousands of chances to use old songs and old melodies, and get a nice little laugh. "Every one counts."

One night recently I had a chance to use several numbers. Probably some of the younger generation did not get them, but the chances are that they did. The picture showed Robert Warwick in "All Man." I compiled and arranged the various numbers that I would have to use, then when the time came to play these old numbers I ran them in. The picture was a comedy drama, and there were several extreme changes. One minute the scene would be all Western exteriors, and then a cut back showed a drawing-room. I used these accidental numbers when they would bring out some little point that left an impression on the minds of the audience.

One number I used was when Warwick goes out to his father's ranch. The scene showed a little old ranch shack ready to fall down. He asks where the ranch house is; the attendant points to this shack. I opened up the organ and played "Be it ever so humble, there's no place like home," very staccato; in fact, I burlesqued the number. Result—big laugh. Then when he opens the door it showed everything in disorder and an old broken chair. I used just a few strains of the "Vacant Chair." Result—laugh. Then he sits down and has a vision of Broadway. I run in just a little of "East Side, West Side, All Around the Town." As this was not a comical situation there was not a laugh, but I could hear the remarks going over the house. Then on the finish of the picture it showed the girl's father, who had opposed Warwick's attentions to his daughter. He comes to take his daughter home, but, after considering things, he tells Warwick that he likes him because he is all man, and starts to shake hands with him. I then opened up very staccato "If a body meets a body"; then on the finish, when everything was settled and the father had relented, grand organ, "What's the matter with father? He's all right," and also played it for a chaser.

Very truly yours "for better music,"

EARL S. ROGERS,
Organist Luna Theatre.

This letter is certainly interesting, relative to many points concerning the better class of music with pictures.

I have found that a majority of musicians throughout the country have an erroneous impression about the class of music required, thinking that the public is not educated up to the best. As Mr. Rogers comments, "Let's advance with the pictures, because if we don't some one else will—and then?" Mr. Rogers has not answered this question, "and then?" Mr. E. Luz, musical director of all Loew theatres, has recently, in an editorial, correctly answered this question, "*Do not neglect the field of picture music for it will be the means of creating much needed prosperity in the professional life of music.*" This plainly means—your award is just as your service. The musician who will not wake up in time, who will not progress with the class of pictures and demand of the public, will be soon forced out of his position, and then? I think this question most anybody can answer. I congratulate Earl S. Rogers on his advanced ideas of playing pictures, and would greatly appreciate to hear from him again.

MUSIC EDITOR.

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Can't Understand Use of Same Number Through Five Reels

L. Arons, musical director of the Majestic theatre, writes that he has been particularly interested in the music suggested for various productions, but one thing he cannot understand is how the same number is to be used all through a four or five-reel picture. He seems to think that it will not sound well to an audience to hear the same melody repeatedly, and thinks it would look as though the repertoire of that leader might be very small. He says, among other things, "there isn't a musical number used for any picture that cannot be duplicated by another musical number with about the same general rhythm and tempo."

Mr. Arons also says he is the leader of a seven-piece orchestra and claims he would find it quite inconvenient to have to go back to a certain number and play it over for each reel and that his audience would get very tired of such a proceeding.

Answer: I'm sure that there are more musical directors and musicians playing for pictures, of the same opinion as Mr. Arons, but in my opinion, the only correct way to represent a large feature in musical language is to use a musical theme, to give the man or woman playing the title role a melody which accompanies them wherever and however they appear.

This theme must always be a composition which can be played any tempo. It must be a number which sounds well, no matter how it is played—adagio, presto, pp or ff. It should represent the title role of the story in music.

Why always show the audience the same man or woman in a title role? Why not do the same thing musically? All grand operas, operettas, symphonies, etc., are stories, having title roles. It is not the case of a woman or a man, like Hobart Bosworth in "Colorado," or Mary Fuller in "Under Southern Skies," but a "motive" theme; a melody representing the foundation of the entire musical story, being phrased and brought out, wherever necessary. We can't use, say "After Sunset" by Pryor, in "The Frame Up," just as well as "George Fawcett," because most musicians playing for pictures do not know their trade as well as George Fawcett. Yet, I'm not hesitating for a moment to repeat the above statement. Playing for pictures does not, in most cases, mean playing music. As far as the turning back of pages is concerned I wish to say the following:

Lay your musical program in the same rotation as the cue sheet, with the exception of the theme, which must be kept on the side so it can be reached quickly whenever it is needed. It is most natural that this theme idea can be only brought out effectively in larger features; in smaller pictures (short stories) the leading lady or man is seen too often, and I admit we would have nothing else but "theme." In such case, we simply must select music to fit the action of the picture. A number selected for a theme must be in the strict sense of the word—a composition which will bear continued repetition with ever-increasing good effect. It must, in most cases, be a delicious slow movement, remarkably expressive and very melodious.

"THE VICTIM"

(Fox Production)

"Adieu" (4/4 Moderato) Melodie by Karganoff is the Theme

- 1—"Amour Du Papillon" (2/4 Allegretto) by Henneberg until—T: "Send your daughter away."
- 2—"Andante Misterioso" by Lake until—T: "Nobody home in fact."
- 3—"Heure Mystique" by Sudessi until—S: "View of house in back."
- 4—"La Grace" (4/4 Moderato) Piece De Genre by Bohm until—T: "Next evening."
- 5—"Pizzicato No. 14" by Lake until—T: "Come across with that dollar."
- 6—"Misterioso Agitato" by Becker until—T: "We want Doc Burns and your father."
- 7—"Agitato pp until—T: "The explosion."
- 8—"Cymbal Crash and Tympany followed by
- 9—"Another Agitato pp until—T: "The victim of circumstantial evidence."
- 10—"Organ to action (short scene) until—T: "On the outskirts of the city."
- 11—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "A pretty girl like you."
- 12—"Continue ff until—T: "And Ruth who's record, etc."
- 13—"Prelude to Act 5 of 'Herodiade' by Massenet until—T: "During the week that followed."
- 14—"Theme to action pp or ff until—S: "Ruth struggling with man."
- 15—"Short Agitato until—T: "Realizing his unhappiness."
- 16—"Heart to Heart" (Andante) Melody by Trinkaus until—T: "But dawning love though unspoken."
- 17—"Continue to action until—T: "A chance comment by Edna."
- 18—"Long Agitato until—T: "The sanctuary of love."
- 19—"Theme to action until—T: "Ruth comes into her own."
- 20—"Open with train effects (passing) until—T: Followed by
- 21—"Organ to action until—T: "For a few days, Higgins leaves, etc."

- 22—"Good Misterioso until—T: "Hurry up, fork over, etc."
- 23—"Agitato pp until—T: "The fight."
- 24—"Good Hurry until—S: "Ruth finds the death man."
- 25—"Report Hurry pp until—T: "The examination."
- 26—"Organ to action until—T: "And later that night."
- 27—"Dancing in the Barn" (Barn Dance) by Turner until—T: "The dreaded Third Degree."
- 28—"Heavy Dramatic" by Oehlmer until—T: "Into the weesma' hours."
- 29—"Repeat Barn Dance until—T: "Flash back to former scene."
- 30—"Repeat 'Heavy Dramatic' until—T: "Flash back to Barn Dance."
- 31—"Furioso for Fire Scene until—T: Change of scene to prison, etc."
- 32—"Theme until— * * * * * END.

"ON DANGEROUS GROUND"

(World Picture)

THEME—"Simple Aven" (4/4 Moderato) by Thome

- 1—"Aero Travelers" Waltz by Weiss until—S: "Soldiers and their wives."
- 2—"Any good German Military March until—T: "There goes one battalion."
- 3—"Continue ff until—T: "This is an order commanding me."
- 4—"New Era" (Overture) by Heed until—T: "When do you expect to leave."
- 5—"Continue to action until—T: "Hugo Grossman, in love, etc."
- 6—"Theme until—T: "The little Kohlnhof Inn."
- 7—"Polonaise" (Eugene Oneguine) by Tschaiakowsky until—T: "Doctor Stewart the American."
- 8—"Continue pp until—S: "Stewart returns to his room."
- 9—"Sweet Revry" 3/4 Moderato) by Tschaiakowsky until—T: "At last, dear boy."
- 10—"Theme until—T: "He is such a little thing."
- 11—"Serenade" 4/4 Moderato) by Widor until—T: "En route to Brussels."
- 12—"Extase" (9/8 Andante Moderato) Ganne (train effects) until—T: "We are searching, etc."
- 13—"Berceuse" (4/4 Andante) by Iljinski until—T: "Tbis officer from Strassburg."
- 14—"After Sunset" (4/4 Moderato) by Pryor until—T: "I'm Captain Grossman."
- 15—"Dramatic Tension" by Winkler until—T: "That was Trapadoux."
- 16—"Allegro Agitato" by Becker until—S: "The searching party."
- 17—"Allegro" by Bach until—S: "Stewart enters hut."
- 18—"Theme until—T: "A Belgian outpost."
- 19—"Agitato No. 4 by Becker until—S: "Alarm is given."
- 20—"Hurry for Battle Scenes" by Lake until—T: "Sit here."
- 21—"Theme until—T: "Ritter Bloem is now."
- 22—"Dramatic Andante No. 5 by Ascher until—T: "Sbe has been arrested."
- 23—"Broken Melody" (4/4 Adagio) by Van Beine until—T: "When we were at Heidelberg."
- 24—"Agitato No. 6 by Lake until—T: "Change of scene."
- 25—"Theme until— * * * * * END.

"THE AWAKENING OF HELENA RICHIE"

(Metro Picture)

"Affection Idyl" (Andante) by Himan is the Theme

- 1—"Open with Organ improvising Cburch Music until—T: "Young Sam Wright, Post, etc."
- 2—"Silvery Brook" Waltz by Braham until—T: "Mrs. Helena Richie, the object of mystery."
- 3—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth until—T: "No I was in God's church."
- 4—"Continue ff until—T: "In Paris."
- 5—"Affaire D'Amour" (4/4 Moderato congrazia) by Puerner until—T: "In Philadelphia."
- 6—"Fleur De Lis" (4/4 Moderato) by Dillea until—T: "On Tuesday."
- 7—"Theme until—T: "The young man seems to be in love."
- 8—"Reverie" (4/4 Andante Sognando) by Debussie until—T: "Give me that chair."
- 9—"Continue ff until—T: "Tbat evening."
- 10—"Organ to action until—T: "And then he told her."
- 11—"Theme until—T: "I was thinking of our life."
- 12—"Dialogue" (2/4 Andante) by Meyer Helmand until—T: "And so until another day."
- 13—"Continue to action until—T: "Neigborliness tempered by curiosity."
- 14—"Sieste" (4/4 Lento by Laurens until—T: "Waiting for Lloyd Pryor."
- 15—"After Sunset" (4/4 Moderato) by Pryor until—T: "Pryor is not her brother."
- 16—"Continue ff until—T: "My grand father did he lie?"
- 17—"Theme until ff—T: "Young Sam how is he?"
- 18—"Continue pp until—T: "I told you there was no cause, etc."
- 19—"Silence, Just Watch Shot, then Silence, until—T: "It was not until the morning."
- 20—"Organ to action until—T: "In response to Helena's telegram."
- 21—"In the Gloaming" (Paraphase) by Barnard until—T: "Alarmed at Helena's condition."
- 22—"Romance" (2/4 Andante Sostenuto) by Karganoff until—T: "On Sunday."
- 23—"Organ to action until—T: "My husband was a drunkard."
- 24—"Longing" (Andante) by Bendiz (repeat if necessary) until—S: "Man falls with baby."
- 25—"Continue ff until—T: "And then when the doctor came."
- 26—"Elegie" (4/4 Lento) Massenet until—T: "Beginning of Part V with storm scene."
- 27—"Dream at Twilight" (Andante) by Wirz ad. lib. Tympany Rolls during Lightening Scenes until—T: "Don't even mention that baby."
- 28—"Furioso No. 2" by Lake to action pp or ff until—S: "Helena talking to Doctor Lavendar."
- 29—"Organ to action until—T: "Storm scene."
- 30—"Repeat Furioso pp until—S: "Exterior scene."
- 31—"Continue ff until—T: "If you want me, Lloyd, etc."
- 32—"Organ to action until—T: "And after the Fire of Conscience."
- 33—"Theme until—T: "I'm the package."
- 34—"Continue ff until— * * * * * END.

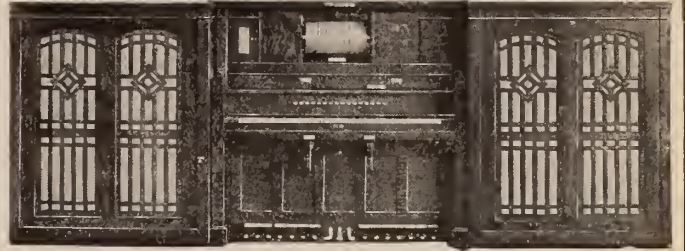
"THE FOOLISH VIRGIN"
(Lewis J. Selznick Production)

- "Last Spring" (4/4 Andante) by Grieg is the Theme
- 1—"Sweet Ponderings" (2/4 Andante) by Langey until—S: "Old man striking boy."
 - 2—"Dramatic Andante No. 5 by Ascher until—S: "Father is chasing boy into the house."
 - 3—"Dramatic Tension No. 1 by Ascher until—S: "Steam whistle."
 - 4—"Steam Whistle as long as necessary."
 - 5—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Fifteen years later."
 - 6—"La Rose," Intermezzo (3/4 Moderato) until—T: "And now Jim Anthony, etc."
 - 7—"Lunita" (Intermezzo) by Loraine until—T: "Jacob Harden, a patent attorney."
 - 8—"Dolorosa," Poeme D'Amour (4/4 Moderato) by Toobani until—T: "Foolish Virgin arriving home."
 - 9—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis. T: "King Arthur and his knights."
 - 10—Theme to action pp or ff until—S: "Interior of Harden's office."
 - 11—"Adoration" (4/4 Andante Moderato) Flower Song by Barnard until—S: "Old man with grind organ."
 - 12—Organ to action until—S: "Interior of room."
 - 13—"Ballerinas Vision" (Valslo Lente) by Braham until—S: "Foolish Virgin near piano."
 - 14—"Believe Me of All those Endearing Young Charms," Song until—S: "Foolish Virgin stops singing." (Note: Suggest to perform this song as a vocal solo with piano acct.)
 - 15—Continue with Orchestra until—S: "Foolish Virgin playing with cat."
 - 16—"Bright Star of Hope" (Lento) by Robaudi until—S: "Foolish Virgin playing piano."
 - 17—"America" Song as a Vocal Solo with Piano. Acc. until—S: "Young man disputing with Harden."
 - 18—"Moderato Agitato No. 18 by Becker until—T: "Vacation comes and Mary seeks recreation."
 - 19—"Serenade" (4/4 Moderato) by Widor until—S: "Virgin arrives in automobile."
 - 20—"Dream of Autumn" (Serenade) by Losey until—T: "Back in the hills."
 - 21—"Andante Misterioso by Lake until—T: "Letter: Dearest honest Kiddlie, etc."
 - 22—"Canzonetta" (2/4 Allegretto) by Godard until—T: "But, Jim I scarcely know you."
 - 23—Theme until—T: "Do you know me?"
 - 24—"Dramatic Adagio by Kretschmer until—T: "Doctor Mulford one of New York."
 - 25—"L'Adieu" (12/8 Andante) by Favarger until—T: "Fools rush in where angels, etc."
 - 26—Organ to action until—S: "Exterior scene in woods."
 - 27—Theme until—S: "Old woman with toy."
 - 28—"Forest Whispers" (4/4 Moderato) by Losey until—S: "Old woman opening door."
 - 29—"Em Maerchen" (3/4 Maestoso) by Bach until—T: "And don't forget that curiosity."
 - 30—"Dramatic Tension" by Ascher until—T: "Jim I can never live with a thief."
 - 31—"Prelude" (4/4 Lento) by Rachmanioff until—T: "You are sure he is alive."
 - 32—"Romance Op. 40" by Beethoven to action until—T: "God—can't you realize?"
 - 33—"Love's Sunshine" by Wolf (Note: "Begin with Second Movement "Animato" until—T: "Recovering Jim finds, etc.")
 - 34—"Awakening of Spring" (4/4 Andante by Bach) until—T: "What can I do—I have no place, etc."
 - 35—"Dawn" (Andante) by Kate Vannah until—T: "The passing years, etc."
 - 36—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—S: "Virgin misses her child."
 - 37—"Dramatic Tension by Reissiger until—T: "You've always wanted your daddy."
 - 38—Theme until— * * * * * END.

"A CHILD OF MYSTERY"
(Red Feather Photoplay)

- THEME—"Canzonetta" (Moderato) by Godard
- 1—"Graziella" (Valse Italiana) by Lauredeau until —S: "Interior of Club Room."
 - 2—"Melody" (Andante) by Trinkaus until—S: "View in street."
 - 3—"Forsetta" (Tarantelle) by Arditi until—T: "Tony who's enemy, etc."
 - 4—Theme until—T: "Gavotti recognized as the king, etc."
 - 5—"Venetian Serenade" by Kretschmer until—T: "The end of another day."
 - 6—"Fairy Fancies" (Tarantelle) by Sudds until—S: "Exterior building."
 - 7—Theme until—T: "And the business, etc."
 - 8—"Dramatic Tension No. 1 by Ascher until—T: "End of second reel."
 - 9—"Dramatic Adagio by Funck until—T: "Judge Andrews of the Superior Court."
 - 10—"La Reve" (Adagio) by Golterman until—T: "The beginning of another day."
 - 11—Continue to action until—S: "Guissepe playing accordeon."
 - 12—"Sounds from Italy" (Songs) by Kretschmer until—T: "By appointment."
 - 13—"Melody" (1/4 Moderato) by Kretschmer until—T: "The following evening."
 - 14—"Andante Misterioso" by Lake until—S: "Carlotta runs to the window."
 - 15—"Mysterioso Agitato" by Becker until—S: "Fruit Stand."
 - 16—Theme until—S: "The fight."
 - 17—"Agitato No. 45" by Tobani until—T: "Let us go far away."
 - 18—"Italian Dramatic Overture" by Keler Bela until—T: "And now comes the novelty."
 - 19—"Tarantelle Sicilienne" by Tobani until—End of reel 4.
 - 20—"I'm Dreaming of Thee" (Neapolitan Song) by Meyrelles until—S: "The fight."
 - 21—"Agitato" by Becker until—S: "After the fight."
 - 22—"Finale from Ariete" (Allegro) by Bach until—T: "She is in there."
 - 23—"Agitato No. 6" by Lake until—T: "After the honeymoon."
 - 24—Theme until— * * * * * END.

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MOTION PICTURE NEWS

Music Department

729 7th Ave., N. Y. City

MUSIC AND THE PICTURE

Improvising and Theme Playing



Frank H. Anderson

FRANK H. ANDERSON of Reading, Pa., is a noted organist and has played for pictures for many years in Honolulu, California and Oregon.

In answer to a request from the NEWS for a summary of his experiences and obstacles encountered during his career Mr. Anderson sent the following letter:

After reading the many comments and criticisms concerning motion picture playing, I have decided to write on two subjects, which have not been hashed over as much as other topics of motion picture playing, viz., Improvisation

and Theme Playing. Of course, the former refers only to lone organists, pianists and one man orchestras.

I have played pictures since the time of piano and traps, when the drummer rang a cowbell in all farm scenes, to the present time of great pipe organs, and Wurlitzer orchestras, I being engaged at the present time playing the latter. During this time, I have played in Honolulu, California, Oregon, and the East, and have played from printed scores and cue sheets, and have even played "Birth of a Nation" while in California, alone on a pipe organ, from a violin score sent out from Clunes. Some of the cue sheets are a great help indeed, although I have found one or two that might have been written by the janitor or the office boy. For instance, for a Chinese picture, which dealt with opium and poppies, an intermezzo or novellette was suggested called "In Poppyland" for a scene where real Chinese music was needed.

I never have a chance to see my picture before the show, and when I start the feature, I turn out my light, using no music, and settle down to "following" the action, playing airs or parts of them by memory or improvising occasionally where no particular piece suggests itself to the picture, building up the general action by Agitatos, hurries and misteriosos and some soulful, plaintive strain where the scene calls for it. In a word, trying to sway the audience by the music during the general action of the drama. Of course, it is very difficult to "sway" some people, as they care nothing about the music whatever and pay no attention to it.

Discreet modulation is the key to the success of drifting from one scene to another, and it should be understood that improvising can be overdone. If Beethoven or Wagner, or some other old master were to improvise for five to six reels, without really playing any one good number, it would become monotonous to the listener. Great care should be taken not to play too much in the same strain, the same key, or the same combinations on the organ.

After playing the picture over once, I then arrange a program for the second showing from various numbers that suggested themselves during the first performance.

Before going into this subject, I wish to say that theme playing is not original with me, as many good pictures have been arranged this way by other men.

As the action of the picture is presented to the organist, he can

readily see where some pretty little number can be played during the first meeting of the lovers and at various times afterward in scenes where they meet the same can be played, or a part of it; maybe only a suggestion, as it were. In a southern picture, probably "Old Virginia" or "Kentucky Home" might be advisable at times. I once played a Spanish picture where "La Poloma" or "Old Madrid" was very appropriate for the heroine, while her lover was an American, and at intervals, when they met, I interspersed a few bars of "Star Spangled Banner" with the same amount of the former theme, and then wandered off into something else suitable to the action of the changing scenes.

If a tuneful theme is used, the audience begins to like it and will probably hum it while going out of the theatre. Musical comedies have one or two numbers that stand out prominently above the others, and grand opera has the same thing, so why not the moving picture?

Of course, like everything else, one must use judgment; viz., if one were to play melody in F for a love theme and repeat the whole thing several times during the five reels, he would not have room enough for anything else, and would also bore the audience.

In passing, I might also say that I have found that no matter if one is playing in Honolulu to the Hawaiian mixed races, or the whites, or in California, the land of the motion picture industry, or in a small Oregon town among the cowboys or in the blasé East, you need not be afraid to play the old airs now and then. "Silver Threads" will reach just as many (if not more) people than Musetta's "Waltz Song" from "La Boheme" or the "Waiting Song" from "Madame Butterfly," although I am very partial to the latter style of music, and use Puccini's operas whenever I have a chance.

FRANK H. ANDERSON,
231 N. 4th St.,
Reading, Pa.

Concerning Mr. Anderson's ideas about the musical theme and improvising for pictures, I perfectly agree with him. But apropos of his comment about cue sheets, that some of them have been written by either janitors or office boys, I must say that every man who is undertaking to make up cue sheets is able to do so and able to do it right.

But these men or some of them, who are making these cue sheets, are not always guided by their knowledge, experience and ability.

Most of these cue sheets are a so-called one-sided affair, and are practically put up in the interest of the man who is making them or serve as an advertising medium for the music he is publishing.

You may claim that we are all doing this, and I'm willing to admit it is true, to a certain extent. Let us, for an example, take a man who is publishing few of his own numbers and is boycotting some of the bigger publishers for certain reasons, known only to him. Such a man in making up his cue sheets can never make a perfect musical setting if personal interest, publishing troubles and other things come first and the picture next.

Mr. Anderson's remark about the Chinese picture may possibly be an example of what I have said before.

Of course, I do not know the man who suggested this, but I know all of those men who are making up cue sheets at the present time, and I am also positive of the fact that they all know their business, and that they also are familiar with Chinese compositions.

You judge pictures by what they have done in other theatres. Why not judge

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Now why suggest "In Poppyland?" I would greatly appreciate it if Mr. Anderson would let me know who made this cue sheet and what kind of a number he played for that particular scene.

I have made up about 500 cue sheets, which have been printed by the different film companies. I'm not a publisher nor a direct employee of any publishing concern, but to facilitate matters I am using the library of one of the largest publishing houses in the world. This house publishes over 40,000 numbers. As a basis for my work I always consider the picture first and if necessary use numbers published by anybody and obtainable everywhere.

The cue sheets published in the News sufficiently prove that my statement is correct.

Thanking Mr. Anderson for his valuable comments, I hope that we will soon hear from him again.

THE EDITOR.

R. P. Elliot Reappears

MR. R. P. ELLIOT, well-known in New York while connected with the W. W. Kimball Organ Company, has just sent in the accompanying photograph showing the factory of the California Organ Company, in which he has acquired an interest and of which he is vice-president and general manager.

Mr. Elliot states in his letter that although the company has made two large installations in New York City, they are nevertheless devoting the major part of their work to the Pacific Coast and other Western business. He states, however, that the activities of the company are to be enlarged and that before many months he hopes to have an organization which will cover the entire country.

"VANITY"

(Reviewed on page 112)

(Metro)

"Daisies" (4/4 Andante) by Bendix is the Theme

- 1—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "Burke, chief of the detective Bureau."
- 2—"Continue to action until—T: "Martels fashion shop."
- 3—"Lillies" (3/4 Andante) from Floral Suite by Bendix until—T: "Robert Armstrong, a wealthy banker."
- 4—"Organ to action (short scene) until—T: "The artless vanity of youth."
- 5—"Souvenir of the Ball" (Intermezzo) by Boccalare until—T: "Tom Mason, a Derelict."
- 6—"Pensee (Intermezzo) by Godard until—T: "Thirty years ago."
- 7—"Piano Solo improvise to action until—T: "This man Mason, etc."
- 8—"Cont. ff Tympany Rolls during fight until—T: "I was falsely accused of cheating."
- 9—"Nocturno" (9/8 Andante) by Grieg until—T: "The night of my conviction."
- 10—"Serenade D'Amour" (4/8 Moderato) by Blon until—T: "I want ten thousand cash."
- 11—"Erl King" by Shubert (Watch shots) until—T: "In the morning."
- 12—"Ein Maerchen Fantasia" (3/4 Maestoso) by Bach until—T: "Vrandels fashionable gambling resort."
- 13—"On Wings of Love" Reverie (4/4 Andante) by Bendix until T: "Put on this gown."
- 14—"Continue to action until—T: "The Armstrongs know more, etc."
- 15—"Organ to action until—T: "In borrowed finery."
- 16—"Theme until—S: "On Lake."
- 17—"Gondoliera" (6/8 Allegretto) by Saar until—T: "The manager wishes to see you."
- 18—"Theme until—T: "In the early morning."
- 19—"Romance sans Paroles" (3/4 Andante con moto) by Goems until—T: "Sunset."
- 20—"Organ to action until—T: "Weeks pass."
- 21—"Swing Song" (6/8 Allegretto Grazioso) by Barns until—T: "Phylis plotting to win, etc."

- 22—"Continue pp until—T: "The return to the city."
- 23—"Theme until—T: "Tuesday Evening."
- 24—"Extase D'Amour" (3/Andantino) by Roze until—T: "It was like a terrible dream."
- 25—"Continue ff Tremole during dispute until—T: "An hour passes."
- 26—"Organ to action until—T: "Dick is at Burkee headquarters."
- 27—"Broken Melody" (4/4 Adagio) by Ang. Van. Biene until—T: "Tom Mason tried to blackmail me."
- 28—"Agitato to action until—T: "I will hold you both."
- 29—"Yelva" (Overture) by Reissiger until—T: "In the harbor of happiness."
- 30—"Theme until— * * * * * END.

"POLLY PUT THE KETTLE ON"

(Red Feather)

(Reviewed on page 116)

"Love in Idleness" (4/4 Allegro Movement) by Macbeth is the Theme

- 1—"Polly put the kettle on" Song until—T: Christmas Day.
- 2—"On Christmas Day," Waltz until—T: "I'm sorry dear."
- 3—"Tendresse," (2/4 Andantino) Melody by Rawina until—T: "As the result of an unhappy, etc."
- 4—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until—End of Reel 2.
- 5—"Tarantelle Sicilieme" by Tobani until—T: "Her daily routine."
- 6—"Melody (3/4 Moderato) by Kretschmer until—T: "With the success, etc."
- 7—"Like no Alike" (Hawaiian Song) until—T: "Carl von Weygand, etc."
- 8—"College Overture" by Tobani until—T: "A heavy load on youthful shoulders."
- 9—"Martinique" (Intermezzo) by Loraine until—T: "Confident of success."
- 10—"L'Adieu" by Favarger (12/8 Andante) until—End of Second Reel.
- 11—"Dramatic Tension" by Winkler until—T: "It's all my fault, Polly."
- 12—"Theme until—S: "Old man falling."
- 13—"Dramatic Tension" by Funck until—T: "I have arranged for you, etc."
- 14—"Passacalle" (Intermezzo) by Gregh until—T: "After hours, days and weeks."
- 15—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "The explosion."
- 16—"Furioso No. 2" by Lake until—S: "In hospital."
- 17—"Dawn of Hope" (4/4 Andante expressive) by Cassella until—T: "After a few weeks."
- 18—"Pathetic Andante" by Margis Berger until—T: "Miss Polly, Ma'am."
- 19—"Theme until—T: "A few days later."
- 20—"Noveletta" by Ambrosio (4/4 Moderato) until—T: "And so the little family."
- 21—"Lunita," (Intermezzo) by Loraine until—End of the fourth Reel.
- 22—"Last Spring" (4/4 Andante) by Grieg until—T: "You have been my eyes."
- 23—"Theme until—T: "Invite everyone we love."
- 24—"Around the Christmas Tree," a Yule Tide Potpourrie by Tobani, until— * * * * * END.

"THE MAN OF MYSTERY"

(Reviewed on page 274)

(Greater Vitagraph)

THEME—"L'Adieu Nocturne" (12/8 Andante)

- 1—"Theme until—T: "A loveless wife."
- 2—"Continue to action until—T: "I believe your nature."
- 3—"Serenata Napolitana" by Sgambati until—T: "Conspiracy for profit."
- 4—"Courtesy Intermezzo" (3/4 Andante by Wiegand until—T: "Old Vesuvius is terrible to-day."
- 5—"Continue to action with ad lib. Tympany Rumbles until—T: "Slower conveyance but timely."
- 6—"Allegro Agitato" by Becker until—T: "Is not the fire brighter."
- 7—"Continue to action until—T: "Alive."
- 8—"Barcarole" (6/8 Moderato) by Rivela until—T: "Look at yourself."
- 9—"Theme until—T: "At the reading of David Angelos will."
- 10—"Tender and True" (4/4 Allegretto) by Tobani. T: "There never lived but one man."
- 11—"Grazielle" (Valse Lento Italienne) by Laurendeau until—T: "A typical evening."
- 12—"Continue to action until—T: "Baron Rocco and the chevalier."
- 13—"Theme until—S: "Chevalier listens to conspirators."
- 14—"Mysterioso Agitato" No. 33 by Becker until—T: "These plans must be smuggled."
- 15—"Continue to action until—T: "Mme. Angelo Clara."
- 16—"Theme until—T: "Through the unknown."
- 17—"Dramatic Andante" by Ascher until—T: "The gold, Madame."
- 18—"Maesmawr" (Valse Lento) by Curti until—T: "I have brought you."
- 19—"Continue pp until—T: "Chevalier de Vesuvius."
- 20—"Reverie" (4/4 Andante) by Vieux temps until—T: "Unless you can obtain."
- 21—"Theme until—T: "Strozzi pursues Clara."
- 22—"Continue pp until—T: "A stranger's warning."
- 23—"Dramatic Tension" by Winker until—T: "He is a masquerader."
- 24—"Theme until—T: "Braving nameless dangers."
- 25—"Continue to action until—T: "Let this man, etc."
- 26—"Canzonetta" (6/8 Andante Tranquillo) by Schuett until—T: "The police, net closes."
- 27—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "The foiling of this plot."
- 28—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "At nine o'clock to-night."
- 29—"Continue pp until—T: "Be prepared for a surprise."
- 30—"Theme until— * * * * * END.

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"THE ISLAND OF DESIRE"

(Fox) (Reviewed on page 275)

- 1—"Aloha Oe," Hawaiian Song arr. by Lake until —: "Bruce is sailing sutherland's yacht."
- 2—"Club Galop," by Lauerendeau until—T: "A banquet to the young commodore."
- 3—"Blondinette" (Valse Caprice) by Berger until—T: "The spirit of the dance invites you."
- 4—"Bad'ner Madln" (Waltz) by Berger until—T: "The spirit of the dance invites you."
- 5—"Continue "Bad'ner Madln" from Figure 1 to action. T: "In spite of the dignity of his position."
- 6—"Barcarolle" (6/8 Moderato) by Rivella (Watch Explosion) until—T: "The craftiest Chinaman in Honolulu."
- 7—"Chinese Allegretto" by Puerner until—T: "My friend! My friend! he kill him."
- 8—"Organ to action (Short Scene) until—T: "The Paradise Sayers Dance hell."
- 9—"Yaaka Hula Hickey Dula Trot" (to be played same tempo as dance with Tympany Rolls ff during fights, etc. until—T: "Letter—Dear Bruce at heart, etc.")
- 10—"Dreams of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "You kind to Taori you keep Pearl."
- 11—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—S: "Hawaiian Girls Dancing."
- 12—"Any good Hawaiian number" on the style of Yaaka Hula pp during scene not dancing until—T: "And so glad of a cbance, etc."
- 13—"Organ to action" until—T: "Cut out that farewell stuff."
- 14—"Any good rag" until—T: "Cut out that farewell stuff."
- 15—"Continue" pp until—S: "Fire on board of sbip."
- 16—"Presto No. 27" by M. L. Lake to action until—T: "You cut out the booze, etc."
- 17—"Continue pp" until—T: "As soon as the two get their courage."
- 18—"Agitato No. 30," pp. by M. L. Lake until T: "The fight."
- 19—"Agitato No. 4," ff by Becker until—T: "Calms and adverse, etc."
- 20—"Organ to action" until—T: "Where the devil are you taking us?"
- 21—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "And then the island of"
- 22—"Rustling Leaves" by Kochler until—T: "While the sugar-beds enjoy, etc."
- 23—"Japanese Sunset" (Adagio) by Dappen until—T: "The treasure hunters find the only house."
- 24—"Une Premanado de Matin" (4/4 Energico e con brio) by Bendel until—T: "I tried to be brave, etc."
- 25—"Pathetic Andante" by Berger until—T: "And just at dusk."
- 26—"Organ to action" until—T: "Twenty-four hours later."
- 27—"Hurry No. 23" by Lake pp until—T: "The fight the ff until —"As soon as it is dark enough."
- 28—"Hurry No. 24" for Battle Scenes by M. L. Lake (Watch shots) until—T: "And just, when all seems hopeless."
- 29—"Continue ff" in the Tympany Rolls during storm scenes—T: "Bruce and Leila get acquainted."
- 30—"Dying Poet" (6/8 Andante) by Gottschalk until—T: "This is a volcanic island."
- 31—"Starlight Intermezzo," Zuluetta until—S: "Shots are fired."
- 32—"Furioso No. 10 until—T: "You sent this to your sweetheart."
- 33—"Hurry for battle scenes" No. 3 by Lake (Watch Explosions) until—S: "Cannibal on an island."
- 34—"La Belle Creole," a Tropic Dance by Herman until—T: "They've found the raft."
- 35—"The Tempest" (an 8 minute Hurry) by Lake until—T: "You and I are going, etc."
- 36—"Continue pp" until— * * * * * END.

"BLACK ORCHIDS"

(Bluebird) (Reviewed on page 115)

THEME—"Amo" (Andante) Melody by Robyn

- 1—"La Reve" (3/4 Adagio) by Golterman until—T: "Do you realize."
- 2—"Organ to action until—T: "Zoraida."
- 3—"Star Dreamer" (Serenade) by Bendix until—T: "Why should La Bella Zoraida."
- 4—"Theme until—T: "Monsieur Le Cogu."
- 5—"Presto" by Lake until—T: "My boy, you have proven, etc."
- 6—"Continue pp until—T: "The proprietor of L'Hibu Blank."
- 7—"Serenade" (4/4 Moderato) by Drigo until—T: "Pearls to a pearl."
- 8—"Theme until—T: "War breaks."
- 9—"Marche Loraine" by Ganne until—T: "The minista of war."
- 10—"Berceuse" (6/8 Andante) by Delacour until—T: "The day of Ivan's departure."
- 11—"Farewell Song" (4/4 Andante) by Shubert until—T: "She left her half an hour ago."
- 12—"Tale of Two Hearts" (Andante) by Roberts until—T: "The day of the banquet."
- 13—"Berceuse" (4/4 Lento) by Karganoff until—S: "At couch Zoraida reading."
- 14—"Pizzicato No. 14" by Lake until—T: "The banquet."
- 15—"A La Ballerina" (Valse Lente) by Bendix until—T: "The Poisoners poisoned."
- 16—"Dramatic Andante" No. 5 by Ascher until—T: "Letter to Mr. Tran De Maupin."
- 17—"Heart to Heart" Melody (Andante by Trinkaus) until—T: "At wall tran and officer."
- 18—"Pere do la Victoire" March by Ganne until T: "In Paris."
- 19—"Theme until—T: "Tran de Maupin has been here."
- 20—"Dramatic Tension" No. 1 by Reissiger until—T: "The field of honor."
- 21—"Presto" by Lake until—T: "I fear he cannot live."
- 22—"Heavy Dramatic" by Oehmler until—T: "After the funeral."
- 23—"Theme until—S: "Close view at desk."
- 24—"Melody" (3/4 Moderato) by Kretschmer until—S: "Zoraida terror stricken."
- 25—"Dramatic Tension" No. 2 by Reissiger until—S: "Ivan attacks the Marquis."
- 26—"Agitato No. 4" by Becker until—S: "Mary and ber father."
- 27—"Theme until— * * * * * END.

MUSIC AND THE PICTURE

Killing a Good Picture

A GREAT many of our first class exhibitors throughout the country are paying special attention to their musical programs as accompaniments for pictures, and it is an established fact, that these theatres are the most successful ones to-day.

It is also a fact that exhibitors who have considered their orchestras as important factors of their shows, although they have lost money in the beginning have in time increased their orchestras in proportion to their business. But we still have exhibitors who are decreasing their orchestras as soon as they notice any diminishing box office receipts, and these managers keep on reducing until they're reduced all together.

To prove my above statement, I will as an example mention an exhibitor who, because living up to the principle that good music means better business has made a success out of a theatre, which has never done any business.

Edward A. Zorn, manager of the Temple theatre in Toledo, Ohio, took charge of the Alhambra theatre in the same city, and in a recent conversation with Mr. Zorn at the Biltmore Hotel in New York City, Mr. Zorn told me the following story, which should serve as a lesson and warning to all those who think that music is nothing else but a non result bringing and unnecessary expense. Mr. Zorn said:

"I got the Alhambra theatre, and business was bad all around. This theatre had no orchestra for some time because it didn't pay them to engage one and although they showed the best pictures, they couldn't do any business at all. The first thing I did was to engage an orchestra consisting of twelve men, purchased a music library of about 3,000 numbers and the result you know—business is fine since—and last week I added two more men to my orchestra, as I'm convinced of the fact that a better orchestra means a better show and better business.

"Mr. Zorn also engaged a musical director in New York, who is reviewing for him every picture in advance, in order to make up musical programs in time for rehearsals and performances.

Recently Mr. Zorn booked "The Truant Soul," an Essanay picture of exceptional value. I personally have arranged the musical program for this picture to be used in the Alhambra theatre.

I will now analyze the picture—versus the music—I happened to hear in one of the New York theatres and the music Mr. Zorn played in his Alhambra theatre.

The plot of this picture maintains from the very start a tremendous tension. Just as the spectator believes that the dramatic pressure is lessening, a new thrill, bit of suspense, or surprise gives him a jolt. Henry B. Walthall plays the part of Dr. Lancaster, a great surgeon. This man, of normally noble instincts, possesses a despicable second nature. He is a drug addict, and when doped appears cruel, vindictive and unscrupulous. When in his normal condition he is able to perform great feats of surgery, and in other ways to do good. He is the absolute slave of Myers, his secretary.

During all these scenes the orchestra and the organist played such numbers as "Moana," a Hawaiian hesitation waltz; "Merry Whirl," one step, and another selection of some popular songs. And then for about twenty minutes the entire music force seemed to be dead.

This gave me a chance to overhear the following remarks, "Thank Goodness, now we can at least look at the picture." "Gee! this is a shame, why doesn't he charge ten cents and give

us some real music," and so it kept on for about ten minutes? Then silence; everybody seemed to enjoy the picture, until like a flash from heaven the organ commences "Yaaka Hula," accompanied by several kids in the rear row and this gave some people the finish. "Now I'm going, that's enough! I know the end of the picture, anyway," they exclaimed.

Of course, when the manager sees all these people walking out, he believes that they have seen the finish of the picture in the last showing, and last but not least this "Yaaka Hula" music was performed during the following part of the picture.

Joan, a nurse, after helping Doctor Lancaster fight his craving for drugs and when she is sure of his recovery, lets him go to a neighboring city to perform an operation. Two hours later he returns raving drunk, escorted by Myers. Joan is prostrated, but resolves to fight for him again. He attacks her, but she is rescued by—Dr. Lancaster.

Then the secret is out; the cruel, cynical Lancaster is the surgeon's half-brother and double. This man had debauched his brother, robbed him, and posed as him before the world, only letting the real Dr. Lancaster come out of his coma when delicate operations are to be performed.

Baffled, Myers sets fire to the house that night, but is caught in the flames himself. An insane woman whom the evil Lancaster has wronged shoots him and avenger and victim are burned. Dr. Lancaster rescues Joan.

By playing such popular numbers as "Yaaka Hula" for such scenes as described above, the picture is bound to be killed. First of all the audience commences to sing and whistle after the organist. The result is—that before anybody knows how it happened and encouraged by few too loud kids and half grown ups, the picture is forgotten by just enough to annoy those who care to see it.

It is true, every minute an ignoramus is born and sometimes they are twins, but I hardly believe that so many of them get born just in a certain neighborhood to keep such a theatre going, as I firmly believe that the better class of picture goers will not patronize such places.

The following is the musical setting as played in the Alhambra theatre for "The Truant Soul":

"Dawn of Hope" by Casella is the Theme.

1—Solitude by Eilenberg until—T: "And doctor John Lancaster, etc."

2—Continue to action until—T: "Lancaster hospital."

3—Reconciliation (from suite of four) by Bendix until—T: "Everything is ready doctor."

4—La Reve by Golterman until—T: "What is your name."

5—Lost Happiness by Eilenberg until—T: "The Superintendent wants to see you."

6—Melody in G flat by Cadman until—T: "The despair of fulfilling her life's mission."

7—Organ to action until—T: "Doctor Lancaster near automobile."

8—Organ improvise "We Won't Go Home Till Morning Song" until—T: "You go straight up to his home."

9—For Thee, Kate Vannah until—T: "Joan decides to see Doctor Lancaster."

10—Theme until—T: "You heard of the Lancaster Institute, etc."

11—Farewell Sweet Flower Song by Barney to action until—T: "With the night comes, etc."

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12—Any short misterioso until—T: "The beginning of a journey."

13—In Cupid's Net by Armand until—S: "Interior of Doctor Lancaster's room."

14—Continue ff until—T: "Doctor Jenkins resident physieian, etc."

15—Serenade by Chaminade until—T: "There is nobody here, nobody except, etc."

16—Organ to action until—T: "In the heavy shadows of the night."

17—Organ to ff until—T: "Joan's first meeting in the hills."

18—Theme until—T: "If you fire that woman, etc."

19—Aragonaiso from Le Cid by Massenet until—T: "The Vigil of hours beside the sick man."

20—Chanson sans Paroles by Tchaikowsky until—T:

21—Short Agitato to action until—T: "Please Miss Wentworth."

22—Organ to action until—T: "And Myers, you get me a few more, etc."

23—Agitato pp or ff until—T: "Remember if the storeroom, etc."

24—Continue pp until—T: "The truce in the evening shadows."

25—Theme until—S: "Joan lays down to sleep."

26—Melody by Kretschmer until—S: "Old woman with knife."

27—Agitato until—T: "You are responsible for this."

28—Reverie by Vieuxtemps until—T: "The passing days bring relief."

29—Souvenir by Drdla until—T: "Joan I cannot loose you, etc."

30—Theme until—T: "I have a telegram for Doctor Lancaster."

31—Organ to action until—T: "The fear of the unknown menace, etc."

32—Serenade by Widor until—T: "Joan open the door."

33—Agitato to action until—T: "All right dearie we wont quarrel."

34—Love's Sunshine by Wolf until Note Play only until Animato movement T: "Don't be a fool, etc."

35—Continue "Love's Sunshine. Note begin with Animato until—T: "You asked me to stay, etc."

36—Agitato until—T: "Who is this man?"

37—Largo from "The new world symphony" by Dvorak until—T: "The fight."

38—Agitato to action until—T: "After the fight."

39—Organ to action until—S: "Old woman walks out of her room."

40—Silence until—T: "The shot is fired." Note—watch this shot very carefully."

41—Shot (effect) then silence until—T: "Fire Scene."

42—Long Agitato beginning pp gradually increasing, etc. to action pp of ff until—T: "And as the burning embers, etc."

43—Theme until— * * * * * END.

Pacini Uses Bartolas

CHARLES PACINI of Kenosha, Wis., has certainly shown by his purchases what he thinks of the Bartola musical instrument.

After a great deal of argument about two years ago, Mr. Pacini bought a Style A Special Bartola for his Majestic theatre in Harvard, Ill. It satisfied him that the music was most suitable for a picture theatre and one year ago he purchased a Bartola Grand for his Majestic theatre in Kenosha and disposed of his five-piece orchestra. He attributes his increase in business to this installation and states that it has saved him a great deal in salaries. On December 28 he purchased his third Bartola for his beautiful new Butterfly theatre that he is building in Kenosha.

Mr. Pacini states that he would never use anything else in his theatres but a Bartola, because it has brought him the results desired and is superior to any music he has ever used.

Ernest Luz Is Not Conducting "News" Music Department

SOME of our readers seem to be under the impression that Ernest Luz is still conducting this department. On or about December 1 Mr. Luz entirely severed his connection with the NEWS owing to the necessity of curtailing his work to meet the demands placed upon him by those who have prior claims on his services.

If any of our readers wish to correspond with Mr. Luz, they may do so either through MOTION PICTURE NEWS, or direct at 1493 Broadway, New York City.

"FIGHTING FOR LOVE"

(Reviewed on page 271)

(Red Feather Photoplay)

"Heloise" (2/4 Andantino) Intermezzo by Langey is the Theme

1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Just across the border."

2—"Oriental Veil Dance" by Aronson until—T: "In another land."

3—"Western Allegro" by Winkler until—T: "In Saxonburg the land of youth."

4—"La Rose" (intermezzo) by Ascher until—T: "That was King Ferdinand."

5—"Melody" (Andante) by Trinkaus until—T: "There is going to be a Queen."

6—"Dramatic Tension" by Reissifer until—T: "A king's proposal."

7—"Dramatic Maestoso" by Ascher until—T: "What more natural, etc."

8—"Intermezzo" (2/4 Presto) by Arensky until—T: "An ultimatum."

9—"Maestoso" by Ascher until—T: "Ain't you got no bringing up."

10—"Serenade" (6/8 Andantino) by Czerwonky until—T: "What are you doing here?"

11—"Theme" until—T: "There was no getting away."

12—"Sparklets" (Intermezzo) by Langey until—T: "War Scene."

13—"Hurry" by Bendix until—T: "Change of Scene."

14—"Last Spring" (4/4 Andante) by Crieg until—T: "Mostly for you."

15—"Nocturnal Piece" by Schumann until—T: "Going to lick the enemy over."

16—"Maestoso" by Loraine until—T: "From over the sea came a message."

17—"Western Moderato" by Bach until—T: "Waiting to hear from the bunch."

18—"Esperanza" (2/4 Moderato) by Johnstone until—"End of the third reel."

19—"Courtesy" (Intermezzo) by Wiegand until—T: "In the old Empire."

20—"Maestoso" by Loraine until—T: "You forget that I'm the king."

21—"Dramatic Tension" by Funck until—T: "Order the advance."

22—"Lakesonian March" by Lake until—T: "Take them weapons."

23—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Battle Scene."

24—"The Tempest" by Lake (an eight minute hurry) until—T: "An American wallop, etc."

25—"Finale from 'Ariele'" by Bach until—T: "A formal proposal."

26—"Theme" until— * * * * * END.

"THE PRICE OF SILENCE"

(Reviewed on page 437)

(A Fox Super De Luxe Production)

"Love Theme" Berceuse (4 4 Lento) by Karganoff

"Congressional Theme" "Dramatic Maestoso" by Ascher

1—"Congressional Theme" until—T: "The McCarthy Mill."

2—"Petite Bijouterie" (Valse Intermezzo) by Bohn until—T:

"The accident in the mill."

3—"Continue ff until—T: "The owner of McCarthy's mill."

4—"Serenade" (2/4 Allegretto) by Drdla until—T: "Joe Dugan father of Jimmy Dugan."

5—"Agitato" to action pp or ff until—T: "Don't forget we expect you at our reception."

6—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "My greatest ambition, etc."

7—"Continue to action until—T: "The night of the reception."

8—"Vision" (6/8 Andante) a characteristic by Blon until—S: "Dancing."

9—"Any good one step pp during scenes not dancing until—S: "In Garden."

10—"Love Theme" until—T: "Jimmy's father in bed."

11—"Mysterioso Agitato" No. 33 by Becker to action until—T: "I'm scared to go home, Mister."

12—"Serenade Mignonne" (4 8 Allegretto) by Gruenfeld until—T: "Once aroused by Jimmy's story, etc."

13—"Organ to action until—T: "What about it?"

14—"Prelude Du Deluge" (4 4 Adagio) by Saint Saens until—T: "The result of the investigation."

15—"Noveletta" (4 4 Moderato) by Ambrosio to action pp or ff until—T: "Unknown to Grace, etc."

16—"Love Theme" until—S: "Old man is taken sick."

17—"Forsaken" (Paraphrase) by Kretschmer until—S: "Crippled boy in chair."

18—"Organ to action until—T: "Frank tries in vain, etc."

19—"Au Matin" (9/8 Andantino) by Goddard until—T: "The child labor bill comes before, etc."

20—"Congressional Theme" until—S: "Interior of room—boy with dog, etc."

21—"Cavatine" (4/4 Larghetto) by Raff until—T: "The following day the Senate, etc."

22—"Congressional Theme" until—T: "And I corrupted, etc."

23—"Agitato" to action pp or ff until—T: "But there are two hearts, etc."

24—"Love Theme" until— * * * * * END.

"PIDGIN ISLAND"

(Reviewed on page 272)

(Metro Production)

"Longing for Home" (Andante) by Jungman is the Theme

- 1—"Characteristic for Waterfalls, etc." by Lovenberg until—T: "Harold Lockwood of the Costume House."
- 2—"Springtime Overture" by Ziegler until—T: "May Allison as Diana Wynne."
- 3—"Trinity Intermezzo" (4/4 Moderato) by Tobani until—T: "Her return brought her to a great house."
- 4—"Second Valse" by Godard until—T: "His words revealed her situation."
- 5—"Theme" until—T: "The bitter memories fled in the open sunlight."
- 6—"Basking in the Sunshine" (4/4 Caprice) by Cameron until—T: "Contrasts."
- 7—"Chinese Wedding Procession" by Hosmer until—T: "The inner ring of crains, etc."
- 8—Continue pp until—T: "Hop Sing, his faithful assistant."
- 9—Continue ff until—T: "Philip Gaston, the ringleader."
- 10—Organ to action (short scene) until—T: "At last a promising clue."
- 11—"Chinese Serenade" by Puerner until—T: "The hell hole of Chinatown."
- 12—"Piano Improvise Rags" until—T: "Cranford butts in, etc."
- 13—"Mysterioso" until—T: "Trying to find a way out."
- 14—"Piano Improvise Rags" to action until—T: "Sending Hop Sing on a fast errand."
- 15—Piano ff until—T: "Deep in the heart of the underworld."
- 16—"Mysterioso" until—T: "The response to Bradford's message."
- 17—"Long Hurry" until—T: "After the fight."
- 18—"Return to me soon" (3/4 Allegro Vivace) until—T: "Cranford's big coup gained him a holiday."
- 19—"Gretchen" (Intermezzo) by Martin until—T: "His first morning in the great outdoors."
- 20—"Whispering Flowers" (Characteristic) by Blon until—T: "Mason the Canadian accomplice."
- 21—Organ to action until—T: "Exterior ocean scene."
- 22—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "Look at me, I'm just as wet."
- 23—Continue pp until—T: "Diana, toy of destiny, etc."
- 24—"Theme" until—T: "Fate delights in cringing, etc."
- 25—"Harmony of Love" (4/4 Andante) Romance by Brooks until—T: "After days of patient waiting."
- 26—Organ to action until—T: "Delay the message twenty-four hours."
- 27—"Melody" (4/4 Moderato) by Friml until—T: "The storm commences."
- 28—"The Tempest" (4/4 Agitato) by Lake to action until—T: "After the sweep of the mighty northern."
- 29—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "The smuggled pearls."
- 30—Organ to action (short scene) until—T: "You deserve full credit."
- 31—"Dramatic Tension" No. 2 by Reissiger until—T: "And in the meantime on the island."
- 32—"Theme" until— * * * * * END.

"THE PIPER'S PRICE"

(Reviewed on page 275)

(Bluebird Photo Plays)

"Serenade" (4/4 Moderato) by Widor is the Theme

- 1—"Martinique" (Intermezzo by Loraine until—T: "Feminine influence."
- 2—Continue to action until—T: "It seems possible."
- 3—"Solitude" (3/4 Largo) by Czibulka until—T: "The presence of others."
- 4—"Dramatic Maestoso" by Ascher until—T: "Are you sure, Mr. Hadley?"
- 5—"Serenade" (3/4 Allegretto Grazioso) by Chaminade until—S: "Grounds—exterior house."
- 6—"Fata Morgana" (4/4 Allegretto) by Tobani until—T: "Scandal's scorching breath."
- 7—"Sieste" (4/4 Lento) by Laurens until—T: "I'll bring the papers to your office."
- 8—Continue pp until—T: "For the first time since."
- 9—"Theme" until—T: "Here are your papers."
- 10—Continue pp until—T: "Midnight—a fitting time."
- 11—"Quietude" (4/4 Moderato) by Gregh until—S: "Jessica on couch."
- 12—"Reverie" (Andante) by Barton until—T: "The following morning."
- 13—"Heart to Heart" (Serenade) by Trinkaus until—T: "The withered rose."
- 14—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Door opens and Amy enters."
- 15—"Theme" until—T: "I'll take you to the car."
- 16—"Love Song" (6/8 Andantino Amoroso) by Puerner until—S: "Talking over phone."
- 17—Continue pp until—S: "Jessica playing piano."
- 18—"Improvise Piano Solo" to action until—S: "Jessica stops playing."
- 19—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Hadley realized that."
- 20—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—S: "View in ballroom."
- 21—"Dreams of Delight" (Waltz) by Milok until—T: "And Jess, those kisses."
- 22—"Garden of Love" (4/4 Caprice) by Ascher until—T: "The world of responsibilities."
- 23—"Dramatic Tension" by Reissiger until—T: "How sweet of you to call."
- 24—"Theme" until—T: "Jessica's great hour."
- 25—"Dramatic Andante" by Ascher until—S: "Talking over phone."
- 26—"Melody" (4/4 Moderato) by Kretschmer until—T: "It was midsummer madness."
- 27—"Dramatic Tension" by Winkler until—T: "Mr. Kilmartin has every right."
- 28—"Dawn of Hope" (4/4 Andante Expressivo) by Casella until—T: "The Piper's Price."
- 29—"Theme" until— * * * * * END.

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NEXT ISSUE

PUBLISHED

LAST OF FEBRUARY

MUSIC AND THE PICTURE

Some Pictures Offer Great Musical Opportunities

THE motion picture theatre of today is a place of more criticism than any other house of musical entertainment and offers wonderful opportunities to the ambitious and energetic musician to show and prove that he is absolutely indispensable if the management strives to give the public a good show.

It is also a proven fact that "A successful musical interpretation is as necessary to a picture as good projection." The truth of this maxim, born of experience, cannot be denied. Music in the motion shows provides "atmosphere" and establishes mood. It infuses the mute action of the motion drama with the life of tone and harmony. Properly used, it may be made to take the place of the spoken word, and underline every detail of picture action and registration with appropriate tonal comment, explanation or emphasis.

But music should never be considered an accompaniment to the motion picture—it should be a *part* of it. In this fact, accepted in theory and carried out in practice, we have the gist of music success in the movies. Synchronization is its secret—the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect.

One of our greatest exhibitors in the country, S. L. Rothapfel, of the Rialto theatre in New York, says: "All pictures suggest music and all music suggests pictures, and it is a pity that exhibitors do not give this subject more careful attention."

Recently I reviewed a six-reel Metro production entitled "The White Raven," directed by George D. Baker, and it is by all means the most remarkable production I ever saw. From a musical standpoint this production is just as remarkable and wonderful as in its direction and its plot. It offers the most wonderful opportunities for a good musical interpretation, and the live musician has the greatest chance of his life to prove to his manager what good music really means for pictures.

The story of the picture is as follows: William Baldwin, ruined in business by his partner, John Blaisdell, implores Blaisdell's aid, and receives in answer a five-dollar bill, across the face of which is written, "Spend this for a gun and use it on yourself." Hopelessly, Baldwin and his daughter Nan go to the Yukon, where the father soon dies, and the daughter earns a living by singing in a rough dance-hall, where as "Nightingale Nan" she is the idol of the miners.

Nan keeps her purity and her dignity unsullied even among these sordid surroundings, earning the enmity of the other women singing there, who make life unbearable for her. When she discovers that the little claim on Bear Creek, the only thing her father has left her, is worthless, she at first collapses. Then, rallying her forces, she becomes defiant and tells the miners who have been forcing their attentions upon her that they may have her, the lucky man to be the winner in a card-game, she to take the money won in the game and go away to seek fame and fortune.

A bearded stranger wins the game with a pair of deuces, pays her \$1,000 a card, and she leaves with him for her cabin. Once there, she repents her rash bargain, and implores him to release her, offering the money in return. He makes her sign an I. O. U. for herself, promising to pay the debt at any time in the future that he may see fit. "You will win success," the stranger tells her, "but in the hour of your greatest triumph I shall claim you.

and when I do you must return." She leaves on this condition.

Nan's beautiful voice wins success for her all over the world. As Mlle. Nanon Boldini, five years later, she is reigning operatic queen at La Scala, Milan, and then comes to the Metropolitan Opera House, New York, to make her American debut in "Lucia di Lammermoor."

Her success is instantaneous, and when, after the "mad scene," she leans over to the orchestra and shares her flowers with the man who has played her flute obligato—the audience goes wild with enthusiasm. Two of the most important patrons of the opera house. John Blaisdell and James Van Brunt, business rivals who hate each other, are united in their admiration of Mlle. Boldini, and obtain an introduction, etc.

Nan is singing four times—twice in a dance-hall, once in the opera and once at a reception of her rich friends. All four times are kept long enough on the screen to enable the exhibitor to engage a soprano singer and to let the people in his theatre not only see but also hear what they see.

In the scene where she sings the great aria from "Lucia," as announced in a leader of the picture, the exhibitor has a real chance to give his patrons not only a moving picture, but real opera.

The fact is that the entire picture deserves the best musical treatment possible. It offers a great opportunity to the musician to prove to his management that he is important and indispensable. It means for the management better business and patronage, and for the people double value for their money. "A good show and good concert."

Use of Music Theme in Pictures

IN a recent communication received by this department from Peekskill, N. Y., the writer expresses himself in highly complimentary terms about how greatly he appreciates our music columns, and at the same time endeavors to maintain a very high standard as regards quality of the music he provides for his films. In reference to the music theme for pictures he comments as follows: "I will surely follow the present editor's ideas on the cue plotting—but I will always be at an issue with him over the subject of theme plots, as I don't think they are always workable."

The use of theme in motion pictures is neither more nor less than applying to the film drama a principle Wagner introduced in opera. Wagner in his scores associates a certain theme, motive or air with the appearance of his leading characters. When they take the stage the melody with which they are identified is heard. This effective musical device has great possibilities in the picture drama, and is valuable in giving unity to music and dramatic action.

The picture musician has wide freedom in the choice of his theme material. Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition. A theme of pleasing outline, suave, graceful and pronouncedly melodic in type is sufficient to establish clearly the identity of the character whose appearance it accompanies.

A theme such as that described may be varied in tempo and played either *ff* or *pp*, as the varying of the stage action may demand—the effect will be the same. It will make the role with which it is identified "stand out." The use of the leading theme is naturally best adapted for larger and more elaborate picture

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productions, in which the appearance and stage action of principals is broken up to some degree by minor incident. Yet the idea may, on occasion, if the picture conditions are favorable, be employed in smaller pictures as well. At all events the use of the theme is an idea on which the intelligent moving picture musician can ring his own variations. And in many cases he will find it of great value in "making the music fit the picture."

"THE PRIDE OF THE CLAN"

Reviewed on page 432

(Artcraft)

REVERIE (Lento), by Rissband, is the Theme

- 1—"Scotland Forever" (Song) by Klein until—T: "The Isle of Killiean"
- 2—"Scotch Poem" (6/8 Allegro tempestoso) by MacDowell until—T: "To the Clan it's the hour of home coming."
- 3—"Continue pp until—T: "The sentinel of the home coming."
- 4—"Silence just produce effects of big Church Bell until—T: "A South Wester Mother."
- 5—"Furioso for Storm" (Watch Bell) Produce this effect (Church Bell) ff during playing for the Storm Scene until—T: "The Hammer stroke."
- 6—"Silence just watch hammer strike the bell until—T: "Dinna yea hear the signal?"
- 7—"Continue Bell effect ad lib. while playing a new Furioso to action pp or ff until—T: "Blessed are they that mourn."
- 8—"Organ to action until—T: "Alone! Alone!"
- 9—"Dreams of Devotion (4/4 Lento) by Langey until—T: "Time heals all wounds."
- 10—"Blue Bells of Scotland," paraphrase arr by Langey until—T: "Ye'll look for kisses on your wedding day."
- 11—"Annie Laurie" (Violin Solo) by Stobbe until—S: "In Village-Bagpipe player."
- 12—"Scotch Highlands" (Caledonian) by Boettger until—S: "Letter."
- 13—"Continue "Annie Laurie" Same as for No. 11 until—T: "Will you take me in your own boat."
- 14—"Creepy Creeps" (Mysterioso) by Tyers until—T: "Supposing they were cannibals."
- 15—"Continue Trio pp until Dance then to action until—T: "Maget will you marry me?"
- 16—"Scotch Lullaby" (6/8 Andantino) by Kunits until—T: "Sabbath Morn."
- 17—"Organ to action (Watch Church Bell until—T: "Lord Dunstable's yacht in Scottish waters."
- 18—"Silent Summer Night" (Poeme d'Amour) by Wirz until—T: "New love had come to you."
- 19—"Theme" until—T: "And so Jamie like many another, etc."
- 20—"Rye Waltzes" by McLaughlin until—T: "Are you Jamie Campbell?"
- 21—"Theme" until—T: "The lady is she told me, etc."
- 22—"Organ to action (Short scene) until—T: "Betrothal feast were blite and gay."
- 23—"Caledonian Club Parade" (Tempo di Marcia) by Tracy until—S: "The girls gather near big stone table."
- 24—"Meeting" (Lento) by Bendix until—S: "The Dance begins."
- 25—"Bonnie Dundee" (Schottische Caprice by Margis Berger until—T: "A Mother's yearning."
- 26—"Theme" until—T: "The next day."
- 27—"Organ to action" until—T: "You will not be happy in the world."
- 28—"A Bride's Prayer" (4/4 Adagio) by Strobl (printed together with Elegy by Czibulka) until—T: "I'll kneel forever, etc."
- 29—"Continue ff" until—T: "Farewell."
- 30—"I love a Lassie" (Song) by Lauder until—T: "The water-beaten craft, etc."
- 31—"Repeat "Scotch Poem" by MacDowell same as played for No. 2 until—S: "On Island."
- 32—"Organ to action" until—S: "View Bill Bell on shore."
- 33—"Effect" followed by a Good Hurry (No Fight) T: "to action watching bell until—S: "Woman kneeling on shore."
- 34—"Organ to action" until—"Flashback to scene on the sea."
- 35—"Big Storm Hurry" or "Agitato" ff until—T: "After the hours of storm and stress, etc."
- 36—"Theme" until—* * * * * END.

"THE BITTER TRUTH"

Reviewed on page 595

(Fox Production)

"MELODIE" (4/4 Andante Cantabile), by Huerter, is the Theme

- 1—"Sweet Reverie by Tschaiowsky until—"No! No! not that."
- 2—"Continue ff" with ad lib. Tympany Rumbles during fights and disputes until—T: "Not far away from the boulevard."
- 3—"Tale of Two Hearts" (4/4 Allegro Moderato) by Roberts until—T: "Through the eighteen long years."
- 4—"Nocturno in G Minor" (2/4 Moderato) by Krzyzanowski until—T: "Cut that, Nell."
- 5—"Continue ff" with ad lib. Tympany Rumbles until—T: "The last stitch."
- 6—"Continue to action" until—T: "With every heartbreak."
- 7—"Berceuse" (3/4 Andantino) from Jocelyn by Godard until—T: "Doolan's Saloon nearby we find, etc."
- 8—"Piano improvise to action Rages, etc., until—T: "Say, that bum of a father, etc."
- 9—"Romance" (6/8 Allegretto) by Franz Rubens until—T: "Mary, him the owner of a dive like this."
- 10—"Short Agitato to action until—T: "Don't waste the bottle."
- 11—"Continue "Romance" until—T: "Judge Roberts, whose brain and courage, etc."
- 12—"Rose Blushes Berceuse" (4/4 Andante) by Brill until—S: "Burglar coming in through window."
- 13—"Long and good Mysterioso" until—T: "The Fight."
- 14—"Agitato" until—T: "There was a girl here with him."
- 15—"New Agitato" pp until—T: "Is this the girl?"
- 16—"Continue to action" until—T: "Before the bars of justice."

- 17—"Theme" until—T: "As the year goes on."
- 18—"Organ to action until—T: "Two years more of climbing, etc."
- 19—"Fata Morgana" (Moderato) by Tobani until—T: "Meanwhile our friend and Pigeon."
- 20—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "We find Nell, now the confidential clerk."
- 21—"Nature's Adoration" (Andante) by Brooks until—T: "And so on the boat to Albany."
- 22—"Brunette" (Valse de Concert) by Severa until—S: "Nell jumping in the water."
- 23—"Continue ff" until—S: "Interior of Room."
- 24—"Continue or repeat to action" until—T: "Get in the sein, Martha."
- 25—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "I took the liberty to tell the Captain."
- 26—"Theme" until—T: "The patient soul that's trying so hard, etc."
- 27—"Serenade" (Andante) by Drigo until—T: "While gray prison walls."
- 28—"Berceuse" (Moderato) by Grieg until—S: "Nell enters judge Roberts's home."
- 29—"Organ to action" until—T: "Well, what's the game here?"
- 30—"On Wings of Song" by Mendelssohn until—T: "Free! ready to start again."
- 31—"Continue or repeat" to action until—T: "Interior of Beer Saloon."
- 31—"Silence" until—T: "The fight."
- 33—"Heavy Agitato" to action until—T: "The first awakening voice, etc."
- 34—"Venetia" (Moderato). A Spring Song by Tobani until—T: "And now over Nell sweeps, etc."
- 35—"Continue to action" until—T: "Jim has lost no time, etc."
- 36—"Theme" until—* * * * * END.

"A WIFE BY PROXY"

Reviewed on page 437

(Metro Picture)

"KILLARNEY," Irish Song, is the Theme

- 1—"Theme" until—T: "I'm afraid to leave you here alone."
- 2—"Repeat Theme" (Killarney) as an organ solo to action until—T: "Norton Burbeck who lately inherited."
- 3—"Told at Twilight" (Andante) by Huerter until—T: "Jerry follows his father's instructions."
- 4—"Last Rose of Summer" (Irish Song) until—T: "The Spider and the Fly."
- 5—"Piano improvise to action" (Short scene) until S: "Norton stops playing."
- 6—"Spider and the Fly" (Intermezzo) by Armand until—T: "Some time later."
- 7—"Kathleen Mavourneen" (Song) until—T: "The wee sma' hours of the morning."
- 8—"Alice, Where Art Thou?" (Song) by Ascher until—T: "Finding work for willing hands."
- 9—"Organ to action" until—T: "The comfort guardian has brought sunshine."
- 10—"Quietude," (4/4 Moderato molto Espresso) by Gregh until—T: "Jerry decides to keep his own counsel."
- 11—"Theme" until—S: "Woman begins to play Piano."
- 12—"Improvise few Cadenzas" to action until—S: "Norton enters."
- 13—"Rosemary" (Andante) Revery by Barton until—T: "When the witches revelry, etc."
- 14—"Any good Trot pp during scenes not dancing until—T: "There is something preying on my mind."
- 15—"Continue ppp"—ff during dancing scenes until—T: "Exterior Scene Norton in Automobile."
- 16—"Organ to action" until—T: "So you're the man that has stolen."
- 17—"Silence" until—T: "The fight."
- 18—"Agitato to action" until—T: "If you will only listen to reason."
- 19—"Clair de Lune (4/4 Andante) by Thome until—T: "The next day Burleck consults his Attorney."
- 20—"Bonheur Gavotte Serenade" (4/4 Allegro) by Hartog until—T: "Mr. Norton wishes to speak to you."
- 21—"The Booster" (Trombone Characteristic by Lake Play very slow—to create fun—by having the Trombone come out prominently and the Orch. pp until—T: "Is there another female in your house?"
- 22—"Theme" until—T: "Curtis receives an awful jolt."
- 23—"Serenade" (Andante) by Ern until—T: "I suppose it's within the law."
- 24—"Continue ff" until—T: "After a month."
- 25—"Sweet Summer Rose" (3/3 Andante) by Armand until—T: "The trapping of the Spider."
- 26—"Continue ff" until—T: "You wis little mich, etc."
- 27—"Love Song" (Moderato) by Puerner ff until—T: "I'm so sorry I knew all the time."
- 28—"Continue pp" until—T: "Some men are born blind."
- 29—"After Sunset" (4/4 Moderato) by Pryor until—T: "In the stillness of the early morning."
- 30—"Theme as an Organ" solo until—S: "Norton reaches the boat."
- 31—"Theme" with Orchestra ff until—* * * * * END.

"HER SOUL'S INSPIRATION"

Reviewed on page 434

(Bluebird Photoplays)

"CHANSON D'AMOUR" (Andante), by Saar, is the Theme

- 1—"Baladora" (6/8 Allegretto) by Tobani until—T: "Mary's Mother"
- 2—"Continue to action" until—T: "When I'm gone."
- 3—"Nocturne in F" (14 Andantino) by Krzyzanowski until—T: "A Traveling show visits the town."
- 4—"Tarantelle Sicillienne" by Tobani until—S: "Exterior Theatre, People coming out."
- 5—"Malena" (Intermezzo) by Ellis until—T: "A surprise for Mary."
- 6—"Caprice" by Ascher until—T: "And through the country towns."
- 7—"L'Adieu" (12/8 Andante) until—T: "I haven't much to leave."

- 8—"Serenade" (3/4 Allegretto Grazioso) by Chaminade until—T: "John Weston of Longport."
- 9—"Felize," Canzonetta (2/4 Andantino) by Lazey until—T: "And in the baggage car."
- 10—"Pathetic Andante" by Margis Berger until—T: "The children's aid society."
- 11—Theme until—S: "Interior of kitchen."
- 12—"Nature's Adoration" (4/4 Andante) by Brooks until—T: "I'm going to drown that dog."
- 13—"Solitude" (3/4 Largo) by Czibulka until—T: "In the church yard."
- 14—"Largo" by Handel until—T: "Silent Bob the fisherman."
- 15—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "Daddy I'm tired."
- 16—"Dramatic Andante" by Ascher until—T: "When morning dawned."
- 17—"Sweet Ponderings" (2/4 Andante) by Ravina until—T: "Partners."
- 18—"Reverie" (4/4 Moderato) by Arnold until—T: "What's your name?"
- 19—"Serenade" (Andante) by Drigo until—T: "His love won't last."
- 20—"By the River Romance" (12/8 Andante Sostenuto) by Morese until—T: "Are you interested in that girl?"
- 21—"Theme" until—T: "In the musician's hands."
- 22—"Ninfa" (Characteristic Dance) by Von der Mehden until—T: "After a year of success."
- 23—"Largo" by Handel until—T: "Aren't you dead?"
- 24—"Simple Aveu" (Moderato until—T: "You look just like daddy."
- 25—"Theme" until— * * * * * END.

"A MODERN CINDERELLA"

(Reviewed on page 439)
(Fox Production)

- Important note: In one of the scenes a phonograph is necessary.
- "Dawn of Love" (4/4 Allegretto Moderato) by Bendix is the Theme
- 1—"One Summer's Day" (6/8 Moderato) Idyl by Ringleben until—T: "Now the Prince Charming is just what, etc."
 - 2—"Gavotte" (4/4 Allegretto Grazioso) by Gossec until—T: "And so sister's old duds."
 - 3—Organ to action (short scene) until—T: "And right away Polly gives a party."
 - 4—"Sympathy Waltz" by Mezzacapo until—T: "If you wouldn't treat me like a kid."
 - 5—"Intermezzo" (4/4 Moderato Scherzando) by Bohm until—T: "You will recall that father said, etc."
 - 6—"Rose's Honeymoon" (Reverie) by Bratton until—T: "While Prince Charming is as busy."
 - 7—"Alita" (Tempo di Gavotte) by Losey until—T: "Don't you get jealous."
 - 8—"Sweet Jasmine" (4/4 Allegretto Grazioso) by Bendix until—T: "Harry finds out what the rest of us know."
 - 9—"Theme" until—T: "What happens from day to day."
 - 10—"Little Puritan," Gavotte (4/4 Moderato) by Morse until—T: "The ball of the season arrives."
 - 11—Organ to action until—S: "Dancing."
 - 12—"Any good Fox Trot" pp during scenes not dancing until—T: "They're playing after the ball."
 - 13—"After the Ball" (Waltz, the famous old song) until—T: "The witch appears."
 - 14—"Silence" just Tympany rolls during Witch scenes until—S: "Witch disappears."
 - 15—"Air Louis XIII" by Ghys (Court Dance, Watch Fanfare Calls) until—T: "Search until you find the owner, etc."
 - 16—"Silence," just Fanfare Calls until—S: "Dancing."
 - 17—"Any good Fox Trot" (short scene) until—S: "June Caprice starts phonograph."
 - 18—"Phonograph some light Fox Trot or 2/4 Dance" until—T: "Right hand, I go to the ball, etc."
 - 19—"Any good Waltz until—S: "Caprice in her room being undressed by her mother."
 - 20—"Any good One Step until—T: "Tom acts up with more enthusiasm."
 - 21—"Theme" until—T: "Begin the Romeo stuff."
 - 22—"Romeo and Juliet" Waltz until—T: "Another day and then."
 - 23—Organ to action until—T: "You've done everything, etc."
 - 24—"Light Agitato" pp until—T: "More make believe, etc."
 - 25—"Balladora" (6/8 Allegretto Moderato) by Tobani until—T: "You little Cinderella, I adore you."
 - 26—"Theme" until— * * * * * END.

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MUSIC AND THE PICTURE

Mozart's "The Magic Flute"

EDITOR'S NOTE.—*This is the second of a series of articles compiled from various sources dealing with the history of musical selections. It is our hope by continuing these to awaken in the minds of musicians the desire to study the history of music, for by doing this there is a certain inspiration which can not be realized in any other way.*

The Opera

EMANUEL JOHANN SCHIKANEDER, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he not been so ambitious. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the *scenario*, accepted, Schikaneder following closely Wieland's text. He soon learned that Marinelli, a rival manager, the director of the Leopoldstadt theatre, thought of putting upon the stage a piece with the same subject. He, therefore, hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets of the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution, the Queen of Night being the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart, Goethe and Hegel saw nothing in the text but the libretto of a magic opera. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time, he therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephsdorf. Mozart was depressed when he began his task. Schikaneder, in order to cheer him up, surrounded him with members of his company, of whom one was the then famous singer, known on the stage as Gerl. It was this fascinating beauty who was said to have influenced him.

The overture was finished September 28, 1791. On September 30 of that year "Die Zauberfloete," a grand opera in two acts, was produced at the Auf der Wieden theatre and Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was broken hearted. "The Magic Flute" was regarded as a Sing-spiel, a "magic farce," with unusually elaborate music. The following quotation tells the story: "The new machine-comedy,

'The Magic Flute,' with music by our Kapellmeister Mozart (sic), which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless."

Schikaneder was obstinate in his faith in the composition and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris heard the opera in 1801 as "Les Mysteres d'Isis." The first performance in London was May 25, 1819, in Italian, and the first performance in America was in Boston on January 11, 1860, also in Italian.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the end. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," became wealthy by this opera, and in 1798 he built the Theatre An 'der Wien. On the roof he put his own statue clothed in the feather costume of Papageno. His luck soon broke and in 1812, he died in poverty.

The Overture

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra "which have some hidden Masonic significance. The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of music irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to 'The Magic Flute' was probably the one Rossini has in mind when he once said: 'I've been trying for months to write some fugued overtures *a la* Mozart; but I've had to tear them all up. The great model is too overpowering! Mine were all detestable.'"

There has always been, since 1791, discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his (Mozart's) intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation:" "Here the master, wishing, so to speak, to glance back and give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect in-

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strumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

Fugue subjects like this which were common property, were often wandering melodies. The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—*Robert Schumann.*

"THE DOUBLE ROOM MYSTERY"

Reviewed on page 438
(Red Feather Photoplay)

CREEPY CREEPS (Mysterioso), by Tyers, is the Theme

- 1—"New Era" (Overture) by Heed until—T: "Silver Joe and his Partner."
- 2—"Mysterioso" by Lake until—S: "Chasing the burglars."
- 3—"Agitato No. 4" by Becker until—T: "Silver Joe and his pal."
- 4—"Rustling leaves" (6/8 Mosso) by Koehler until—T: "Hello, Boss, hold your paper."
- 5—"Tendresse" (2/4 Andantino) by Ravina until—T: "The ice man, etc."
- 6—"Intermezzo" (3/4 Presto) by Arenski until—T: "I'm going to tell you a little story."
- 7—"Melody" (4/4 Moderato) by Kretschmer until—T: "In the meshes of the law."
- 8—"Adoration" (4/4 Moderato) by Barnard until—T: "Innocent or guilty."
- 9—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "I got you out, etc."
- 10—"Ein Maerchen" (4/4 Maestoso) by Bach until—T: "Come on, Silver."
- 11—"Mysterioso Agitato" by Becker until—T: "Susanne, trust me."
- 12—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Say that thing, etc."
- 13—"La Reve" (3/4 Adagio ma nomtoso) until—T: "Eight-nine."
- 14—"Dolorosa" (4/4 Allegro Moderato) by Tobani until—T: "Second offenders are always, etc."
- 15—"Reverie" (4/4 Moderato) by Arnold until—T: "Mister, you're flirting with death."
- 16—"Last Spring" (4/4 Andante) by Grieg until—T: "Letter."
- 17—"Flirtation" (Intermezzo) by Meyer Helmund until—T: " * * * * * END."

"THE WHITE RAVEN"

Reviewed on page 596
(Metro Picture)

"My Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens is the Theme

- 1—"Silence" until—T: "Opening Scene dancing."
- 2—"Piano Solo" improvise to action until—T: "Nightingale name, etc."
- 3—"Loh, Hear the Gentle Lark" (4/4 Allegro non tropo) by Bishop until—T: "Love and Alcohol."
- 4—"Continue pp" until—T: "It's time for your turn, Nan."
- 5—"My Tango Boy" by Roberts. NOTE: To be performed as a vocal solo with piano accompaniment until—S: "Nan is finished, people applauding, etc."
- 6—"Silence" until—T: "From laughter to tears."
- 7—"Forgotten" Song by Cowles. NOTE: To be performed as a vocal solo with piano accompaniment until—S: "People applauding."
- 8—"Silence" until—S: "Dancing."
- 9—"Piano improvise to action" until—"Now we will see, etc."
- 10—"Piano ppp" until—S: "Dancing again."
- 11—"Piano ff" for dancing until—T: "You don't have to do this."
- 12—"Eventide" (6/8 Andante Con Moto) Romance for Cello by Gruenwald to action pp or ff until—T: "And together we came up here."
- 13—"Nocturno in F" (3/4 Andantino) by Krzyzanowski until—T: "The stranger."
- 14—"Continue ff" until—T: "If you got the dust kick in."
- 15—"Silence" until—T: "Holy smoke, won by the lowest pair in the deck."
- 16—"Prelude" (Aandante) by Chopin until—T: "You are not the type of woman."
- 17—"Theme" until—T: "The years have dealt harshly."
- 18—"Organ to action" until—T: "The intervening years of work, etc."
- 19—"Raymond Overture" by Thomas until—T: "The great Aria from Lucia."
- 20—"Great Aria or Mad Scene from Lucia." NOTE: To be performed as a vocal Solo with Piano or Flute Obligato until—S: "Audience applauding."
- 21—"Silence" until—T: "Letter will you accompany the bearer to my dressing room?"
- 22—"Heloise" (Intermezzo) by Langey until—T: "En route to Broadway."
- 23—"Canzonetta" by Herbett until (3/4 Allegretto)—T: "Unable to serve, etc."
- 24—"Continue to action" until—T: "Blaisdell's letter to the Prima Donna."

- 25—"Theme" until—T: "Mlle. Baldini now the Opera's favorite."
- 26—"My Heart at Thy Sweet Voice," to be performed as a Vocal Solo with Piano accompaniment—S: "Mlle. Baldini finished her Song."
- 27—"A La Bien Aimee" (Valse Lente) by Schuett until—T: "A frequent visitor, etc."
- 28—"Organ to action" until—T: "Why do you continue to receive, etc."
- 29—"Theme" to action until—T: "Blaisdell's financial foes."
- 30—"In the Garden" (4/4 Andante) by Goldmark until—T: "The trap."
- 31—"Continue to action" until—T: "A financial Samson and Dalilah."
- 32—"Theme" until—T: "Hammering at Midland Central."
- 33—"Short Agitato" to action until—T: "In his hour of need."
- 34—"Erotik" (4/8 Lento Molto) by Grieg until—T: "Vengeance is mine, said the Lord."
- 35—"Organ to action" until—T: "A temperamental Prima Donna."
- 36—"Dramatic Tension" No. 1 by Reissiger until—T: "Don't go, you have a right to happiness."
- 37—"Continue or repeat to action" until—T: "The long journey."
- 38—"A Leaflet by Gruenwald" (4/4 Moderato) until—T: "At the end of the trail."
- 39—"Theme" until—T: " * * * * * END."

"PANTHEA"

Reviewed on page 591
(Selznick Pictures)

"Reverie" by Rissland (4/4 Lento) is the Theme

- 1—"Intermezzo" (2/4 Presto) by Arensky until—T: "Panthea a prize pupil."
- 2—"Any good Classic Piano Solo by a Russian Composer until—T: "A supreme moment for Panthea's instructor."
- 3—"Chanson sans Paroles" (3/4 Allegretto Grazioso) by Tschaikowsky until—T: "Could Panthea have foreseen."
- 4—"Continue pp" until—T: "Panthea's Brother Ivan."
- 5—"Second Movement" (Allegro con Grazia) from the Pathetic Symphony by Tschaikowsky until—T: "There should be no Tsar."
- 6—"Continue ff" until—T: "Our Cousin Waslaw."
- 7—"Continue to action" until—T: "The Baron calls on his friend."
- 8—"Serenade" (6/8 Allegretto) by Rubinstein (Schirmer Galaxy No. 49) until—S: "Interior of Panthea's room."
- 9—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Ivan hides in his cousin's home."
- 10—"Largo from the new world symphony" by Dvorak until—T: "Serge, a schoolday sweetheart."
- 11—"Theme" until—T: "A box for the opera."
- 12—"Berceuse" (4/4 Andante) by Iljinsky until—T: "The fight."
- 13—"Good Agitato" (Watch shots) until—S: "Panthea returns to her home."
- 14—"Heart Throbs" (Reverie) by Arnold until—T: "Armed with counterfeit passports."
- 15—"Romance" (4/4 Andante Cantabile) by Tschaikowsky until—T: "The second day out."
- 16—"Continue to action" until—T: "England."
- 17—"Elegie" (Moderato) by Czibulka until—T: "Off the coast of England."
- 18—"Good Furioso" to action until—T: "News of the fire."
- 19—"Continue pp" until—T: "Sympathetic hand awaiting survivors."
- 20—"Nocturno" by Krzyzanowski until—T: "Late that night."
- 21—"Creepy Creeps" (Mysterioso) by Tyers until—T: "I am a fugitive from Russia."
- 22—"Bacchanale" (2/4 Presto) from the Seasons by Tschaikowsky until—T: "Pleasant convalescent days."
- 23—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "You seem well enough."
- 24—"Continue to action" until—T: "A survivor from the wreck."
- 25—"Andantino in Modo di Canzona" from the 4th Symphony in F minor by Tschaikowsky until—T: "Ecstasy."
- 26—"Continue to action" until—T: "At midnight."
- 27—"Theme" until—T: "Two years spent in perfect happiness."
- 28—"Serenade" (Andante) by Drigo to action pp or ff until—T: "Pablo, a Violinist."
- 29—"Continue pp" until—S: "Pablo near Gerard's bed."
- 30—"Fine Violin Solo suggest Serenade by Moszkowsky until—S: "Panthea printed on white card."
- 31—"It was a dream" (Andante) by Lassen until—T: "A silent prayer, etc."
- 32—"Fine Piano Solo" (Classic and Unknown) until—T: "I will call at your home."
- 33—"Nocturno Op. 48" No. 1 by Chopin until—T: "Hop playing my nerves, etc."
- 34—"Attention Violin Player," watch action on screen and improvise the action (Orchestra and Organ Silence) until—T: "The Baron's visit for good or evil."
- 35—"Theme" (repeat if necessary) until—S: "Insane Musician leading his toys."
- 36—"Prelude" (Lento) by Rachmaninoff until—T: "Do you mean what you said?"
- 37—"Theme ff" until—S: "Pablo playing Violin near Gerard's box."
- 38—"Improvise Violin Solo" until—S: "Panthea enters."
- 39—"Amo Melody" (Lento) by Robyn until—T: "Off for Pablo's Home."
- 40—"Continue to action" until—S: "Russian Police Captain in office."
- 41—"Continue ff" until—T: "Gerard recovers health in the country."
- 42—"Barcarolle" (June) from "Seasons" (4/4 Andante Cantabile) by Tschaikowsky until—T: "Woman can understand."
- 43—"Organ to action" until—T: "A banquet at the Baron's home."
- 44—"Valse Suite" by Brahms until—T: "Baron talking to Russian Agent."
- 45—"Theme" until—T: "She has been as much to me."
- 46—"Continue or repeat ff" until—S: "Panthea struggling with the Baron."
- 47—"Short Agitato" to action until—S: "Baron drops dead."
- 48—"Love Song" (Dramatic) by Fleger until—T: "Madame, I have a warrant for your arrest."
- 49—"Continue ff" until—T: "A month later."
- 50—"Theme" until—T: " * * * * * END."



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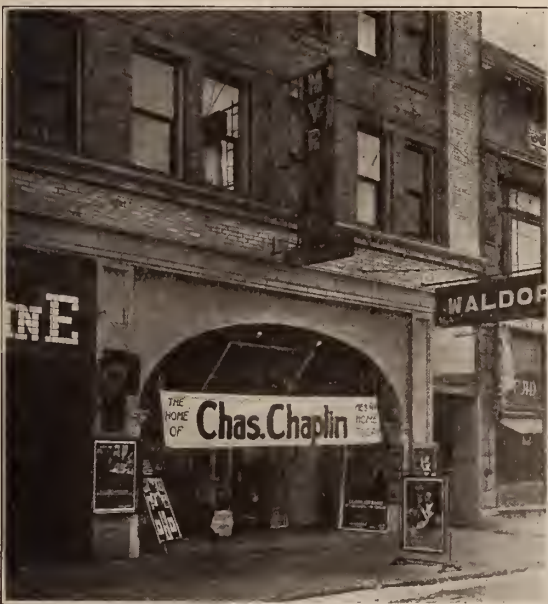
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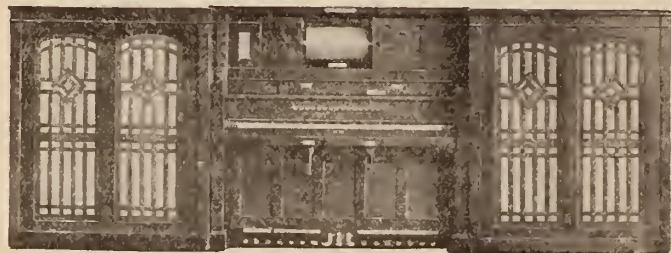
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"GOD'S CRUCIBLE"

Reviewed on page 596
(Bluebird Photo-Play)

"Cupidietta" (2/4 Moderato) by Tobani is the Theme

- 1—"Gretchen" (Intermezzo) by Martin until—T: "His teachers failed."
- 2—"Continue to action" until—T: "In his early manhood."
- 3—"Elegy" (6/6 Moderato) by Czihulka to action pp or ff until—T: "Afterwards in a City."
- 4—"Swing Song" (6/8 Allegretto) by Barns until—T: "Success had come."
- 5—"Sunshine and Shadows" (4/4 Allegretto) by Sudds until—T: "The following morning."
- 6—"Theme" until—T: "Dolly Dimples Dugan."
- 7—"Extase" (9/8 Andant. Moderato) by Ganne ff during disputes until—S: "Telephoning."
- 8—"Theme" until—T: "Thus de Lorenzo, etc."
- 9—"Longing" (Andante) by Bendix until—T: "For many months."
- 10—"Alita" (Tempo di Gavotte) by Losey until—S: "Warren gets his gun."
- 11—"Continue ff" until—T: "Lorenzo's Rages grow worse."
- 12—"La Grace" (4/4 Moderato) by Bohm until—T: "Jack Cousins, guide."
- 13—"Continue to action" until—T: "A day's travel."
- 14—"Causerie" (4/4 Andante) by MacMillen until—T: "A portion of the outlaw."
- 15—"Good Agitato" until—T: "A week of narrow escapes."
- 16—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "I've heard it makes folks, etc."
- 17—"Continue to action" until—T: "And when the sun came over."
- 18—"Dawn" (Andante) by Kate Vannah until—T: "Eight o'clock."
- 19—"Rustling leaves" by Koehler until—T: "Can I say my prayers?"
- 20—"Organ to action" until—T: "The trail is washed out."
- 21—"Repeat Rustling Leaves" by Koehler until—T: "In daylight serious damage."
- 22—"Serenade" (3/4 Allegretto) by Chaminade until—T: "Three days passes by."
- 23—"Esperanza" (2/4 Moderato) by Johnstone until—T: "For the first time in a long life."
- 24—"Organ to action" until—T: "An hour later."
- 25—"Alum Leaf" (3/4 Moderato) by Kretschmer until—T: "Can a hungry man."
- 26—"Dramatic Tension" by Winkler until—T: "It was the day, etc."
- 27—"Christmas Dreams" Waltz until—T: "Christmas eve found, etc."
- 28—"Last Rose of Summer Song." NOTE: Do not substitute this song—this is a direct cue until—T: "You'd better dance."
- 29—"Any good jig" until—S: "Dance is finished."
- 30—"Sparkling Eyes" (2/4 Allegretto) by Puernor until—T: "That's our outlaw."
- 31—"Continue watching effects of sleighbells" until T: "Merry Christmas Folks."
- 32—"Theme" until—T: * * * * * END.

"THE PRIMITIVE CALL"

Reviewed on page 761
(Fox Production)

Indian Love Theme by Winkler is the Theme

- 1—"Basket of Roses" (Andante) by Abers until—T: "And while the agent is putting, etc."
- 2—"Ramona" (Indian Intermezzo) by Lee Johnson until—T: "Flashback to former scene interior of room."
- 3—"It Was a Dream" (Song) by Lassen until—T: "Flashback to Indian Camp."
- 4—"Continue Ramona" until—S: "Dancing."
- 5—"Continue Ramona" until—S: "Dancing."
- 6—"Continue pp" until—T: "Our friend with the mission."
- 7—"Eldorey" (2/4 Moderato) by von der Mehden pp until—T: "Girl dancing."
- 8—"Continue ff" until—T: "Everybody dancing."
- 9—"Cupid's Caress" (Valse Lento) by Roberts to action pp or ff until—T: "Amusements on land having been exhausted, etc."
- 10—"Heart's Desire" (Gavotte) by Losey until—S: "Girl falls overboard."
- 11—"Short Agitato" until—T: "Soon after the agent reports his failure."
- 12—"Organ to action" until—T: "Elkhorn return to his own."
- 13—"Morning on the Plains" (Indian Song) by Wheelock until—T: "While to the agent home, etc."
- 14—"Continue to action" until—T: "Betly seeks a chance meeting with Elkhorn."
- 15—"Au Bord D'un Ruiseau" (6/8 Allegretto Grazioso) by Boisdeffre until—T: "You always seem near."
- 16—"Continue to action" (Watch shot) until—T: "The days pass all too quickly."
- 17—"Theme" until—T: "I'm worse plight than her little girl."
- 18—"Alita" (4/4 Tempo di Gavotte) by Losey until—T: "The home whose foundation was threatened"
- 19—"Monona" (Intermezzo) by Armand until—T: "While love hinds Elkhorn."
- 20—"Theme" until—T: "That evening the flickering campfire shines."
- 21—"Indian Melody" by Bucalossi until—T: "Save me from that savage."
- 22—"Continue ff" until—T: "Betrayed by their protector."
- 23—"Indian Trail" by Lamater until—T: "You called me a savage."
- 24—"Continue ff" until—T: "Ostracized by the Indians, Elkhorn, etc."
- 25—"Lovers Song" (Andante) by Wheelock to action pp or ff (repeat if necessary) until—T: "For weeks the search for the girl, etc."
- 26—"Indian Love Song" by Lake (repeat if necessary) until—T: "Go back to the milk and water people."
- 27—"One Step pp" until—T: "Dancing scene then to action until—T: "The primitive call."
- 28—"Theme" until— * * * * * END.

MUSIC AND THE PICTURE

Organ Accompanying with Orchestra

THERE are many organists who take to orchestra accompanying instinctively. Others have much difficulty when supporting an orchestra in an artistic and effective manner. The church organist who has had experience accompanying a choir or chorus of voices is usually less troubled with orchestra accompaniment than the pianist-organist. It is advisable for the latter to study church-music and the methods employed in getting the best results from anthems, chorals, hymns, solos and oratorios.

The first thing to be understood, when analyzing a hymn-tune is that it is not piano music nor organ music, but a small vocal score, i.e., the soprano and alto parts on the upper staff, the tenor and bass on the lower. This must be turned into organ music, deftly and accurately. The orchestra-organist must prepare himself for making adaptations and transcriptions at sight, for these are important features when playing an organ accompaniment for an orchestra.

For illustration we will consider a hymn tune and how it should be played. In the first measure we have as the foundation note, F, which is written as a half note and two-quarter notes. On the organ F should be played as a whole note or as two half notes. The same rules applies to piano music when adapted for the organ. Often the organist will come across pieces with a great amount of bass notes. On piano it would be possible to play them all, but on the organ, especially where the movement is rapid, many of the notes must be played as whole notes or half notes in order to get the best effect. The same method must be applied to the left and right hand. There are times when a chord accompaniment is more effective than the number played exactly as written.

The piano has not the power of sustaining tone indefinitely, but it has the "damper pedal" for binding tones together and for furnishing harmonic background. An arpeggio is usually played with the damper pedal down. If played on the organ exactly as written it would sound insignificant. It must be full and effective. The usual method employed by organists when playing an arpeggio is to sustain the first note in the bass and gradually work up in chords instead of playing single notes.

Repeated chords, so common in piano accompaniments are invariably bad on the organ, since, when a key is released sound immediately ceases; a detached and clicking effect being the result. This may be remedied by sustaining the bass and the upper note of the chord. The single sustained note serves to steady and connect the organ tone at the same time suggesting the effect of the damper pedal. The above suggestions are not intended to apply to pure staccato effects, as the staccato on the organ grows monotonous, if long continued. It is advisable to vary solo organ playing with legato and staccato movements, which for pictures are very effective.

As the organ is principally a supporting instrument, discretion and common sense must be employed in order to get the best results. The organist must be extremely careful and not allow the bass to be too loud or too heavy. At times this will not be noticed by the organist or even the leader, but a heavy and predominating bass can be easily heard in the back of the theatre and many an effect of a well-rendered selection is spoiled by the organist being careless in this respect.

Many of the publishers are now including harmonium and organ parts with orchestrations. In many respects these parts can be played exactly as written. Many harmonium parts resemble the same harmonic treatment used in the hymn-tunes. The organist who has mastered the art of church music for the organ should experience little difficulty with harmonium or organ parts.

Every organist should be supplied with an organ or piano part in order to get the best results from his efforts. With certain numbers it is impossible to secure an organ part, this being due to the fact that none are published. The standard numbers usually contain an organ part. With small numbers, novelettes, intermezzos, etc., the organist may be forced to use a second violin or bass part if a piano part is unavailable. Some find it easy to play

from these parts, but for others who experience difficulty the part should be practised and studied before playing it with an orchestra.

Organ accompanying for an orchestra demands more accuracy and more musical skill than any other instrument for the reason that the organ is situated so that it is not easily heard by the organist. Therefore his technic must be clean and his harmony perfect, for, unlike other instruments, the organist depends entirely on sense of touch instead of sound. There are many numbers, overtures for example, or solo numbers, where the organ can stand out above the orchestra, but when playing for pictures the organ must not predominate; it must support the orchestra fully, but never become too loud or too soft.

Young and inexperienced organists are sometimes inclined to play the piano part as written, including variations and the parts of other instruments. In other words, some organists strive to be the "whole show." When using piano parts the organist must be extremely versatile, and it is more important to know what not to play in certain selections. Organists must be careful and exercise the best judgment in their interpretation of piano music on the organ when accompanying an orchestra, and it is advisable to refer to the full orchestral score for purpose of comparison and analysis.

Genuine orchestral effects can rarely be reproduced with exactitude, but certain colorings, combinations and tone effects, produced by the intelligent manipulation of the three great orchestral choirs, strings, wood-wind and brass, may be successfully suggested or implied.

The average young organist will accept the registration marked in a piece without ever dreaming that it might be varied and improved upon. Often a certain effect may sound well to the organist, but in the back of the theatre it may not be as pleasing to the audience. Why not call in a few musicians and have them stand in the rear of the house while you try the various combinations. Then get their opinion as to the combinations that are the most suitable and pleasing.

Organ accompanying with an orchestra is the ambition and goal of every organist and success can be only achieved by hard and serious study with close attention to details. The organist must be observant. He must study the effects of a large orchestra and organ and aside from being a true musician he must be extremely versatile and develop the capacity for patient labor, as the demands and requirements of an orchestra-organist are unlimited.

A CONTRIBUTOR.

An Appreciation

EDITOR (Music Dept.)

DEAR SIR:

I have just read with much interest Mr. Anderson's letter on playing pictures, in your last issue. I have never expressed myself before, but I would just like to meet Mr. Anderson and shake his hand, for he has practically the same ideas as I have, and that I have tried to convince many people who were supposed to know the business.

I too am an organist, and like Mr. Anderson, I have been playing pictures since the days of the one-reel picture that only showed a cowboy riding his pony. I played organ for a long time in Atlanta, Ga., and all over the South. I am now playing organ for the Campbell theatre, Hazelton, Pa.

Cue sheets are valuable I think to orchestra leaders. But not too much to an organist or pianist who plays alone. Improvising, is a talent, not an accomplishment. I have known good musicians who could play anything so long as the music was in front of them. But take the music away, and they lost. Musicians are born, and so are picture organists or pianists. However, I don't mean to say that musicians can't learn to play pictures. One must be capable of memorizing innumerable pieces of music; and be a quick thinker; he must be able to modulate so as not to make a sudden change that sounds harsh; and be able to play any kind of music. I have sat in picture shows and looked at a good picture ruined by poor and absurd music. I have a musician

friend who is of the "Longhaired" type who has criticized me severely for playing ragtime and popular music on organ. I like him, but couldn't watch a picture while he played for it. If I play some classified piece of music to a love scene, that is really a great piece of music, and suitable to the scene only in name, nine-tenths of my audience don't know what I'm playing and don't enjoy it. But if I play some old piece like "You're More Than the World to Me" they readily see the harmony of the music with the picture.

I enjoy your magazine every week, and have long been a reader of the "music for the picture" department.

Yours very truly,

HAROLD PRICE,
Campbell Theatre,
Hazleton, Pa.

California Closes Big Contract

THE California Organ Company, with plant at Van Nuys, California, has, within the past few days, made contracts for the installation of two instruments. One is now being placed in Miller's theatre at Ninth and Main streets. This is described as being a three manual orchestral organ with legitimate orchestra drums and traps, and a ceiling echo.

The second is to be placed in the Quinn's new Rialto theatre which is now in the course of construction on the east side of Broadway between Eighth and Ninth street, Los Angeles. This also is a three manual orchestral organ with echo from the opposite end of the auditorium, and complete orchestra drums and traps. R. P. Elliott, general manager of the California Organ Company is responsible for these two sales.

"ONE TOUCH OF SIN"

Reviewed on page 922
(Fox Production)

"Love Song" (9/8 Andantino) by Flegier is the Theme

- 1—"After Glow" (Andante) tone picture by Cohn until—T: "The kindness of the poor for the poor never fails."
- 2—"Affaire D'Amour" (4/4 Moderato con Grazia) by Puerner until—T: "Next morning Mary waits, etc."
- 3—"Dramatic Tension" No. 2 by Reissiger until—T: "Ignorance Innocent trust, etc."
- 4—"Organ to action" (short scene) until—T: "The terrible day when the world, etc."
- 5—"Theme ff" during disputes until—T: "The wedding day."
- 6—"Continue to action" until—T: "Butw hen the time, etc."
- 7—"Continue pp" until—T: "Months pass leaving Mary, etc."
- 8—"Zephyr" (2/4 Wetsern) a Western Episode by Trinkaus until—T: "He has made his home, etc."
- 9—"Continue ff" until—T: "Next to Mallahys, etc."
- 10—"Piano improvise" to action until—T: "All that I want is love."
- 11—"All that I want is Love" (Old Popular Song) short scene—T: "Mothered by the good Mrs. Calon."
- 12—"In Meadowland" (6/8 Allegretto con Moto) Idyl by Bendix to action until—T: "Why don't you sing?"
- 13—"Repeat 'All that I want is Love'" (old popular song) (short scene) until—T: "Your job is to amuse, etc."
- 14—"Piano improvise" to action until—T: "Oh I'm so glad it's you Dick."
- 15—"Agitato to action" until—T: "Come out here Dick Mallaly."
- 16—"Continue or repeat pp" until—T: "I'm looking for Uncle Denver."
- 17—"Organ to action" until—T: "Oleadio Steele honorable judge."
- 18—"Fair Vassar" (4/4 Alegro Moderato) by Tohani until—T: "All that I want, etc."
- 19—"Theme" Tympany Rolls ad lih during struggle and disputes until—T: "And so Watt Tahor brings home his bride."
- 20—"Faith and Hope" (4/4 Allegretto) Idyl by Gruenwald until—T: "That Watt Tahor's got my girl."
- 21—"Mysterioso Agitato" by Becker until—T: "Do you know where Mary is?"
- 22—"Organ to action" until—T: "A few months later—a lucky strike," etc.
- 23—"Treasure Trove" (2/4 Andante Moderato) Intermezzo by E. Brooks to action pp or ff until—T: "To make Mary happy, etc."
- 24—"Continue to action" until—T: "Watt has given Colden City an Opera House."
- 25—"Wild Rosebud" (4/4 Moderato) by Tohani until T: "The fight agitato to action until—T: "The climax of the day?"
- 26—"Allegro Hurry No. 42" by Becker pp until—T: "I ain't much on specifying but I'll sing, etc."
- 27—"Continue ff" until—T: "I'm done for Mary."
- 28—"Theme" until— * * * * * END.

"THE DARLING OF PARIS"

Reviewed on page 1090
(Fox De Luxe Production)

"Love's Confession" (3/4 Moderato) by Klemmer

- 1—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "The Gipsies skilled in all arts, etc."
- 2—"Gipsy Fantasia" by Jerwitz until—T: "Within the city lives Claude Frolle."
- 3—"Courtesy" (Intermezzo) by Wiegand until—T: "As the years pass the Gipsies become bolder."

- 4—"La Zingana" (3/4 Allegro) by Bohm until—T: "Frolle still lives in the Cathedral."
- 5—"Silence—just play a sacred melody on big chimes only—T: "Flashback to Esmeralda, Dancing, etc."
- 6—"Continue "La Zingana" until—T: "The den of the Gipsies or as the people, etc."
- 7—"L'Amour Tzigane" (Waltz) by Roberts until—T: "The fight."
- 8—"Agitato to action pp or ff" until—S: "Esmeraldo enters and stops the execution."
- 9—"Theme until—T: "The Honeymoon."
- 10—"Gipsy's Serenade (4/4 Maestoso) by Nehl until—T: "You don't love me then."
- 11—"Continue to action" until—T: "That day break."
- 12—"Organ to action" until—T: "While the revellers at the Carnival."
- 13—"Gipsy Rondo (2/4 Presto Sempere Scherzando) by Haydn pp during interior scenes S: "Frolle's trying to capture Esmeralda."
- 14—"Continue with ad lih Tympany Rolls" until—T: "A punishment for law breakers."
- 15—"Edis and Hyperion (4/4 Andantino) by Greuwald"—T: "Come, Come get out of here."
- 16—"Continue to action" until—T: "She is not your mother, etc."
- 17—"Tendresse (Andante) by Ravina until—T: "Morning find's Quasimodo still bound."
- 18—"Continue to action" until—T: "When the sunset hours come."
- 19—"Theme" until—T: "Driven by mad jealousy, etc."
- 20—"Maesmawr" (Valse Lente) by Curtis until—T: "Midnight the hour, etc."
- 21—"Cavatine" (Dramatic) by C. Bohm until—T: "Why a priest since when were Gipsy girls, etc."
- 22—"A good mysterioso agitato" until—T: "Help, Help master is murdered."
- 23—"Broken Melody" (Adagio) by Van Bienne to action pp or ff until—T: "In the gray shadows of the dungeon."
- 24—"Organ to action" until—T: "And so the trial of the dancing girl begins."
- 25—"Theme" until—T: "It is all from my mother."
- 26—"Continue ff" until—T: "Make her confess."
- 27—"Mysterioso No. 28" by M. L. Lake until—T: "To the grand portal of Notre Dame, etc."
- 28—"Organ to action" (short scene) until—T: "The dawn is the day of the execution."
- 29—"Cleopatra's death" (Maestoso) from the suite by L. L. Oemler until—T: "They are going to hand Esmeralda."
- 30—"The Tempest" (Hurry) by M. L. Lake to action until—T: "She is innocent."
- 31—"Theme" until— * * * * * END.

"THREADS OF FATE"

Reviewed on page 760
(Metro Production)

"Awakening of Spring" (Andante) by Bach is the Theme

- 1—"Open with organ to action" until—T: "Tom Wentworth, the music teacher."
- 2—"Watch action" Piano strike—A Violin tune and then improvise to action as long as necessary.
- 3—"Martinique (Intermezzo) by Loraine until—T: "Grant Hunter, a young Physician."
- 4—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "The tale of a dog and the loss of a pupil."
- 5—"Pensee" (Intermezzo) by Godard until (6/8 Largo) S: "Pupil playing piano."
- 6—"Piano improvise to action" until—S: "Hey all notice the dog on the piano."
- 7—"Alhumleaf" (Moderato) by Kretschmer (repeat if necessary until—T: "Old old story of love."
- 8—"Continue to action" until—T: "Elton Wentworth Tom's father."
- 9—"Organ to action" until—T: "In Naples Marquis Giovanni etc."
- 10—"Grazielle" (Valse Italiane) by Laurendeau until—T: "Jim Gregory a nomad—a wanderer only."
- 11—"Lamento" (4/4 Lento) by Gabriel Marie until—T: "Indian Summer days filled with sunshine."
- 12—"Theme" until—T: "My only hope, etc."
- 13—"Continue to action" until—S: "On board of ship."
- 14—"Continue pp" until—T: "A golden surprise."
- 15—"Pastel Menuet" (3/4 Allegro Giocoso, by Paradis until—T: "Your fiddling days are over."
- 16—"Continue to action" until—T: "Breaking up home."
- 17—"Organ to action" improvise on Love Theme during Love Scenes until—T: "Settled in the new home."
- 18—"Berceuse" (2/4 Andante) by Jaernefelt until—S: "Girl at Piano."
- 19—"Piano Solo," "I hear you calling me." T: "There see if you can play, etc."
- 20—"Continue pp" until—T: "Late that afternoon."
- 21—"Heart Throbs Reverie" (Andante) by Arnold until—T: "Giovanni reaches his destination."
- 22—"Continue or repeat" to action until—T: "The following day."
- 23—"Continue pp" until—T: "Evening social aspirations."
- 24—"Coquetterie" (Tempo di Valse) by Mathews until—T: "After a fortnight, etc."
- 25—"Any fine brilliant waltz" to action until—T: "Why I have no objections, etc."
- 26—"Theme" until—T: "The following morning."
- 27—"Organ to action" until—T: "The questions of the marriage settlement."
- 28—"Organ improvise Theme" until T: "If you are making arrangements, etc."
- 29—"L'Adieu" (12/8 Andante) by Favarger until—T: "Come dear get on your coat."
- 30—"A Thought" (Andante) Song by Roberts until—T: "I have a scheme that will make, etc."
- 31—"Andante Mysterioso" by Lake until—T: "The fight."
- 32—"Agitato to action" until—T: "Marquis pulling gun."
- 33—"Shot"—then silence for about five seconds followed by
- 34—"Amo Melody" (Lento) by Rohyn until—T: "Sunshine and Shadows."
- 35—"Theme" until— * * * * * END.

"THE DEVIL'S PAY DAY"

Reviewed on page 923
(A Bluebird Photoplay)

Theme "Love Song" (9/9 Andantino) by Flegier

- 1—"In a Garden of Melody" (2/4 Allegretto) by Sudds until—T: "Father Haskins strong, etc."
- 2—"Theme" until—T: "Summer Wanes."
- 3—"Con Amore" Melody (2/4 Allegretto con Grazio) by Beaumont until—T: "Into a new world."
- 4—"Novellette (Allegretto) by Marquis until—T: "James Hanley, a club man."
- 5—"Flirtation" (Intermezzo) by Meyer Helmund until—T: "Mid-night came and passed."
- 6—"Home from the club" (Characteristic) by Laurendeau until—T: "Plunged unprepared, etc."
- 7—"Valse suite" by Brahms until—T: "That ordeal over."
- 8—"Sympathy Waltz" by Mezzacapo until—T: "May I have the first dance?"
- 9—"One Step" until S: "Jean and Van getting ready to go."
- 10—"Parting" (Andante) by Bendix until—T: "Pitiless, drifting upon."
- 11—"Theme" until—T: "Discontent."
- 12—"Dramatic Tension" by Winkler until—S: "Interior of Room."
- 13—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "I was just wondering."
- 14—"Extase D'Amour (3/4 Andantino con grazio) by Roze until—S: "Newspaper clipping."
- 15—"Melody of Peace" (Lento) by Martin until—T: "Thrown back, etc."
- 16—"Theme" until—T: "Man in his infinite."
- 17—"Solitude" (3/4 Largo) until—T: "The working of that law."
- 18—"Intermezzo by Arenski until—T: "The woman he made."
- 19—"Romance of a Rose" (Andante) by Trinkaus until—T: "An hour of enchantment."
- 20—"Melody" (4/4 Moderato) by Kretschmer until—T: "The seed of infatuation."
- 21—"Serenade" (4/4 Moderato) by Widor until—T: "Must I acquaint you."
- 22—"Paroles D'Amour" (2/4 Allegro Appassionato) until—T: "After a month of madness."
- 23—"Felize" (Canzonetta) by Langey until—T: "Our travesty must end."
- 24—"Dramatic Tension" by Reissiger until—S: "The fight."
- 25—"Hurry No. 4" by Lake until—T: "The toll of vengeance" until—T: "While the jury pondered."
- 26—"On wings of Love" (Moderato) by Bendix until—T: "A higher court has called."
- 27—"Theme" until— * * * * * END.

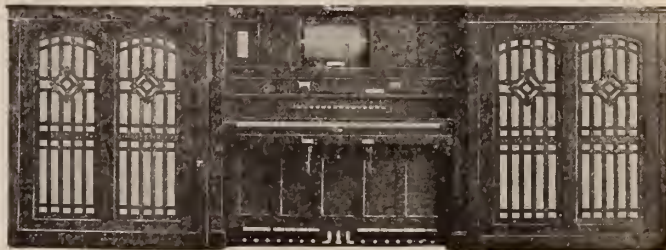
"LOVE AFLAME"

Reviewed on page 760
(Red Feather Photoplay)

This picture does not suggest any Theme

- 1—"Spring Overture" by Ziezler until—T: "Wanenee the flaming hill."
- 2—"Olympia," Overture by Ascher until—T: "Betty Mason a Daughter of the Sunflower state."
- 3—"Sparklets Intermezzo" (4/4 Allegretto) by Tobani until—T: "Cousin Martha and her son."
- 4—"Lunita" (Intermezzo) by Loraine until—T: "Remember that from today."
- 5—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "She was rather taken by surprise."
- 6—"Fata Morgana" (4/4 Allegro Moderato) by Tobani until—T: "The hunting of the freight."
- 7—"Melody" (Andante) by Trinkaus until—T: "Well he said, etc."
- 8—"Intermezzo (2/4 Presto) by Arenski until—S: "On board of ship."
- 9—"Les Sylphes" (Impromptu Valse) (3/4 Allegro) by Margis until—T: "Letter."
- 10—"Reverie" (Andante) by Barton until—T: "There is a chance."
- 11—"Finale from Arielle" (4/4 Allegro) by Bach until—T: "End of the third Reel."
- 12—"The Tempest" (an eight-minute storm hurry) by Lake until T: "The calm of another dawn."
- 13—"Guiding Star" (Overture) by Ascher until—T: "This is not so bad."
- 14—"Albumleaf" (4/4 Moderato) by Kretschmer until—T: "Hyla Kay Dance."
- 15—"African 400" (Rag) by Roberts until—T: "We were near an island."
- 16—"Creepy Creeps" (Mysterioso) by Tyers until—T: "The feast of the great good."
- 17—"African 400" (Rag) by Roberts until—T: "He is white."
- 18—"The Chase" (Concert Galop) by Koelling until—T: "The sixth of November."
- 19—"Star Dreamer" (Oriental Serenade) by Bratton until—T: "Jim Feris did things."
- 20—"Cupidietta" (2/4 Moderato) by Tobani until— * * * END.

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MUSIC AND THE PICTURE

Through Criticisms Perfection Is Gained

MOTION PICTURE NEWS,
New York, N. Y.

GENTLEMEN:

I have been silent for some time in the past—not sleeping—only napping.

I herewith inclose a letter for your most valuable MOTION PICTURE NEWS, which I hope you will find it possible to publish under "Motion Picture and the Music."

I note in some of your publications a mention of the Film Music Company. I claim the originality of music to the picture in roll form, for feature films, also inspiration music commonly called incidental music.

I am herewith inclosing letters of reference regarding my test of synchronization for the Fox Film production, and I hope at some future date to be in the world of films and music in New York.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Your kind indulgence and forbearance if I echo Carrie Hetherington's sentiments in her article of October 14, MOTION PICTURE NEWS, regarding musical programs for the pictures. Many of these are absolutely ridiculous for two reasons: first, I do not think it necessary to change music every time a man runs up and down stairs, comparatively speaking.

The word synchronization, as I understand it, means to adapt correct music to the scene. Can we find any suggestions of adaptation in the music selected for "God's Country and a Woman" in the scene setting, "Sympathy," by Friml. Where is there a scrap in this entire production in which this music synchronizes, yet it is adapted as a theme setting. Likewise, "Oh, That We Two Were Maying!" in the "Comeback" in the musical suggestion cue sheet which comes with the Metro Picture Program. "Oh, That We Two Were Maying!" is also selected for theme. The scenes of the picture are mostly laid in the Western sphere—woods and snow—and this beautiful sympathetic theme is adapted to a scene of this kind. Would you not think that this beautiful theme would be better adapted to the Daisy scene in "A Flower of Faith?"

I recently played "Less Than the Dust." I hope you will bear with my drastic and serious criticism on this musical setting, published by one of the best-known musical publishers in the world.

Kindly note No. 1, very well suited, less the picking up of several measures throughout the entire musical production, that chords are ridiculous.

I also note that Edward J. Howe claims the composition. Would it not be well to give the composers of such a beautiful Serenade by Drdla, also 36 "T," page 132, credit? A composition, also dance Parisian by Lee S. Roberts, changing from the original key to a minor key in his attempt at a composition. Where does our Mr. Howe get the idea of a thunderstorm in this picture when the sea is evidently at peace with itself judging from the scene of playing games aboard ship en route? That is easily the case in calm sea aboard ship.

Such musical setting as this appears rather foreign, don't you think, to each other—one detracting from the other.

Page 150, No. 40 note particularly modulations in sixth and seventh measures to finish of first movement. Kind-hearted musicians lay these mistakes to misprint; I hope so, but judging from lack of melody and rhythm and constant robusto music through the entire score these can hardly be called misprints. At the finish of "Less Than the Dust" the same heavy music demonstrated when the poor girl is crying and broken-hearted over her supposed disappointment. I know the expression marks at the finish are marked "slow," but the music does not fit the picture, no matter how slow. Why not the cue sheet? I do not intend to give it a black eye, because I consider it most valuable from this point of view. It is a great musical catalogue to select from, especially where a motion picture performer is debarred from having access to the late, up-to-date music. But in this great catalogue could not some sympathetic, pretty theme close the piece with the word "maybe," leaving a quiet, restful feeling upon the audience?

I made an attempt to produce this score with a sixteen-piece orchestra. We got as far as the thunderstorm, and I found it so misfitting that I dismissed the rehearsal. It was not the fault of my musicians, as they are well up in this line of work. It simply grated on my nerves—the storm and quiet games at sea with thunderbolts and thunder crashes supposed to be given by ye Mr. Trap Drummer.

I used such pieces as Pagaola, certain parts of Katinka and many other Oriental pieces which I have, improvising to suit the different scenes where necessary. I have three violinists who assist me in this grade of work.

Referring to Miss Hetherington speaking of operatic music; I do not agree with her in many of her statements which I shall be pleased to give later.

I shall appreciate the publication of this letter.

Yours very truly,

Alice Smythe Jay,

L. Box 120, Los Angeles, Cal.

I hate to criticise, "but"—

This Department was created—to help the musician, and principally for the purpose of developing and perfecting the art of playing good music for pictures. It was not intended to criticise those who, in our opinion, are doing certain things wrong, and are not playing such and such number for such and such scene.

The more minds, the more creations. One feels funny about a certain scene, and the other one is very sad about it. If these two men would have to write music for that particular scene what would be the result? and what would you or I and others think about it—but here comes the "but"—

There is a limit to everything, and I'm absolutely not willing to blame all those foolish and ridiculous musical settings and music scores which have been prepared in the last two years for pictures, simply on feelings, tastes, or whatever you may call it.

I am starting to believe that it is mere lack of knowledge, I also heard and tried to play the music score for "Less Than the Dust," and I must admit "Miss Alice Smythe Jay" is just in her criticism—such musical offerings are bound to make you forget—all our principles as "Do not criticise," etc., and, after all, you can only perfect something if you debate about it, and this is just the reason why we published Miss Jay's letter.

Let those who create such musical offerings either learn or give up. I know of an exhibitor who booked "Less Than the Dust," and absolutely refused to play the music score issued by



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the "Arcraft Picture Corp." This score, the exhibitor remarked, is an impossible thing, and I'd rather have a Cue Sheet. I personally compiled such a Cue Sheet for this picture, which was also used by this exhibitor. As this picture is an exceptionally good production—and is still booking big, I will—for those who expect to play it—reproduce my Cue Sheet in these columns, and would greatly appreciate to hear from Miss Jay (and those who will play it) what she thinks about it.

"LESS THAN THE DUST"

Antony's Love Song from the Cleopatra Suite by Oehmler is the Theme.

IMPORTANT NOTICE:

Drummer should not use any effects such as: Triangles, Bells, Tam Tams, Castagnetes, unless absolutely necessary, even if marked on his part.

- 1—"Star Dreamer," Oriental Serenade by Bendix until—"India."
- 2—"In the Sudan," a Dervish Chorus by Sebek to action until—"Rahda, a waif on the bazars."
- 3—"Mystic Shrine," Oriental Intermezzo by Cameron until—"The house of a thousand sorrows."
- 4—"Egyptian Love Dance" by Pryor until—"A derelict from the East."
- 5—"Continue or repeat to action until—"Ramlam, the sword maker."
- 6—"Padisha," Persian Intermezzo by Loraine until—"The British Garrison."
- 7—"Marche Indienne" by Sellenick until—"I go to the Babu for English lesson."
- 8—"Orientale" by Gui until—"Temple Scene."
- 9—"Mauresque Caprice" by Boccalari until—"Pig, would you cheat, etc."
- 11—"Continue or repeat "Regular Tempo" until—"Mrs. Bradshaw, a widow, etc."
- 12—"Harmony of Love," Romance by Brooks until—"Change of Scene: to Sword Maker's House."
- 13—"Nakomis," Intermezzo by Pabst to action until—"Scene: Bunch of Rifles are seen."
- 14—"Continue or repeat to action" with ad lib. Tympany Rolls until—"Silence, Rahda."
- 15—"Pizzicato No. 14" by Lake until—"Scene: Rahda buying something on a stand."
- 16—"Organ to action" until—"Scene: In the woods."
- 17—"Star of India," Morceau Oriental by Bratton until—"I can't bear these native children, etc."
- 18—"Continue pp" until—"Ganesh, the great Dog, etc."
- 19—"Organ to action" until—"Change of Scene: to Soldiers."
- 20—"Organ improvise ff" until—"In the shadows of the night."
- 21—"Creepy Creeps" by Tahior.

IMPORTANT NOTICE: Play very slow to retain the Mysterious Character until—"We are but few, etc."

- 22—"Continue ff" with ad lib. Tympany Rolls, etc., until—"Scene: Rahda in bed."
 - 23—"Continue pp" until—"With the coming of another day, etc."
 - 24—"Cuban Serenade" by Puerner until—"Rahda runs out of the story."
 - 25—"Continue lively until—"Profanation! Profanation! etc."
 - 26—"Any good, Hurry start pp and play to action until—"Come, I will take you home."
 - 27—"Idilio" by Lake until—"Scene: Soldier delivers letter to Capt. Townsend."
 - 28—"Nyla," Algerian Int. by Smith to action until—"Scene: Soldiers marching."
 - 29—"Ariele Finale" by Bach pp-ff during scenes soldiers riding until—"Rahda striking the big bell."
 - 30—"Silence."
- WORK EFFECT:** It is very important to produce this effect on a big Gong. Drummer should watch the picture very carefully, as this scene repeats 5 or 6 times.
- NOTE:** After Rahda strikes the Bell begin No.
- 31—"Good Hurry" to action until—"Scene: A soldier gets shot."
 - 32—"Good Furioso" to action (Watch Gong) until—"Why waste bullets, etc."
 - 33—"Organ to action" until—"Battle Scene."
 - 34—"Organ ff" until—"A week later."
 - 35—"L'Adieu" by Fararger until—"Letter."
 - 36—"Continue to action" until—"It is the sentence of this court, etc."
 - 37—"Continue ff" until—"Soldiers Marching."
 - 38—"Continue pp" with Tam Tam according to steps of soldiers until—"Scene: Mary walking home."
 - 39—"Theme" until—"Rahda trying to find the papers."
 - 40—"Organ to action" (improvising on Theme) until—"The baby prepares for a trip, etc."
 - 41—"Organ continue lively until—"England."
 - 42—"Cavatina" by Bohm until—"Rahda's first encounter, etc."
 - 43—"Raindrop," Int. by Saummell until—"Flashback to Scene: Old man in bed."
 - 44—"Organ to action" until—"Out of the East."
 - 45—"Le Secret," Int. by Gautier (repeat if necessary) until—"Her claim is stronger, etc."
 - 46—"Sweet Jasmine" by Bendix until—"Her first English dinner."
 - 47—"Continue or repeat to action" until—"That Night."
 - 48—"Organ to action" until—"Two months later."
 - 49—"Nature's Adoration" by Brooks until—"Letter: Did you know, etc."
 - 50—"Theme" until—"After three months of waiting, etc."
 - 51—"Whispering Flowers" by Blon until—"Capt. Townsend is recalled to India."
 - 52—"Organ improvise on Theme until—"The day of Capt. Townsend's departure."
 - 53—"How Can I Leave Thee?" The Old Popular song. If not in your library, use any good Farewell Song or "Good Bye" by Tosti" as a cello solo until—"You leave me behind, etc."
 - 54—"Theme" until * * * * * END.

As to musical cue sheets in general I wish to say that many of them are put up very badly, but many are very good and helpful. As most cue sheets issued by the various film companies are prepared by various men in this business, I think it would not be a bad idea to hear from our readers, which of these cue sheets they found the best, and most practical, of course—such cue sheets are not and cannot be designed to solve every musical requirement of

the picture, but in my judgment should help and not mislead the musician.

Comments are invited.

MUSIC EDITOR.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"Betty," waltz by Paul A. Rubens. On melodies from the successful musical comedy, now running at the Tremont theatre in Boston. Edition, Chappell & Co.

2—"I'm Going Back to California," by E. R. Ball. The latest hit by this famous composer published by M. Witmark.

3—"Among the Roses Reverie," by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. A composition appropriate for love themes and scenes (Carl Fischer Edition).

4—"One Fleeting Hour," a waltz arrangement of this beautiful song has been published in the last month by the Sam Fox Publishing Company, Cleveland, Ohio.

"THE NEW YORK PEACOCK"

(Fox Production)

The picture has two Themes. Love Theme "Fifth Nocturne" (6/8 Allegretto) by Leybach. Gambling Theme "A La Ballerina" (Valse Lento) by Bendix

- 1—"Love Theme" until—T: "To-night my father turned me out."
- 2—"A good misterioso" until—T: "For one hundred and fifty long years."
- 3—"Dreaming" (2/4 Andantino) Reverie by Strauss until—T: "In New York."
- 4—"Au Matin" (9/8 Andantino) by Godard (ad lib. small drums during marching scene) until—T: "Have you ever stopped to think, etc."
- 5—"Short Battle Hurry" until—T: "No, John Martin, I've listened, etc."
- 6—"Continue "Au Matin" until—T: "Some more happiness caused by the Brown millions."
- 7—"Triumph of Love" (Gavotte) by Holst until—T: "Back in New York."
- 8—"Ein Maerchen Fantasia" (Maestoso) by Bach until—T: "Ready for the victim."
- 9—"Gambling Theme" until—T: "Don't stop now and spoil your evening."
- 10—"In Beauty's Bower" (Andante) Idyl by Bendix until—T: "With each recurrent day."
- 11—"Love Theme" until—T: "Get Paddy ready, I'm going to New York."
- 12—"Organ to action" until—T: "My wife."
- 13—"Continue or repeat Love Theme" ff until—T: "Any word from Billy?"
- 14—"Love's Passion" (Moderato) by Messina until—T: "The last stake."
- 15—"Gambling Theme" until—T: "The Pathetic fight for a hopeless."
- 16—"Love Theme" until—T: "I am Mr. Simons."
- 17—"Organ to action" until—T: "Love's gamble for happiness."
- 18—"Gambling Theme" until—T: "Our retail department is not open."
- 19—"Serenade" (2/4 Allegretto) by Drdla until—S: "Telephoning."
- 20—"Adieu" (Lento) by Karganoff until—T: "Father!"
- 21—"Continue to action" until—T: "Now, boy, let's begin all over again."
- 22—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Billy is home safe."
- 23—"Love Theme" until— * * * * * END.

"ME AND ME PAL"

Reviewed on page 1089

(Red Feather Photoplay)

"Love Song" (Moderato) by Huerter is the Theme

- 1—"Melody by Huerter" (Andante) until—T: "Morning."
- 2—"Night Song" (Moderato) by Stults until—T: "Old Sweethearts."
- 3—"Lunita" (Intermezzo) by Loraine until—T: "Memories."
- 4—"Memories" (Andante) by Kuessner until—T: "Cheer up, Harry."
- 5—"Theme" until—T: "But despite Kittie's words, etc."
- 6—"Entre Acte Valse" by Hellmesberger until—T: "Before sunrise."
- 7—"Blissful Dream" (Intermezzo) by Meyer Helmund until—T: "Do you remember me?"
- 8—"True Love" (Morceau) by Tobani until—T: "Hilliard's introduction, etc."
- 9—"Love in April" (9/8 Moderato) by Kriens until—T: "Harry goes alone on the road."
- 10—"Intermezzo" (2/4 Presto) by Arenski until—T: "The accident."
- 11—"Agitato No. 4" by Becker until—T: "Interior of Room."
- 12—"Triumph of Love" (4/4 Gavotte) by Holst until—T: "Another day."
- 13—"Theme" until—T: "A week later."
- 14—"Souvenir of the Ball" (Intermezzo) by Boccalari until—T: "Morning."
- 15—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Me and me pal."
- 16—"Maesm, awr" (Valse Lento) by Curtis until—T: "In a few days."
- 17—"Theme" until— * * * * * END.



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"BRIDGES BURNED"

Reviewed on page 922

(Metro Production)

"Believe Me if All Those Endearing Young Charms," Irish Song, is the Theme

- 1—"The Trout" (3/4 Andante Maestoso) by Eilenberg until—T: "Thomas O'Brien, Mary's father."
- 2—"Continue to action" until—T: "Nora, the old family servant."
- 3—"Love in April" (9/8 Allegretto) by Kriens until—T: "In the woods of Balantree."
- 4—"Waldeggespraech" (3/4 Adagio Moderato) by Schebelik (Watch Shot) until—T: "His shoulder is very badly hurt."
- 5—"Continue ff" until—T: "Convalescent."
- 6—"Heart to Heart" Melody (Andante) by Trinkaus pp until—T: "The next day."
- 7—"Continue to action" until—S: "Mary playing piano."
- 8—"Theme" as Piano Solo until—S: "Mary stops playing."
- 9—"Orchestra" pick up Theme until—S: "Calendar on table."
- 10—"Longing" (Andante) by Bendix (repeat if necessary) until—T: "You didn't lie, I know."
- 11—"Meistersinger von Nuernberg," Vorspiel by Wagner until—T: "While I have my brains to think and my hands to work."
- 12—"Poem of Love" (Lento) by Batiste until—T: "According to law."
- 13—"Organ to action" until—S: "Mary standing near dresser thinking."
- 14—"Theme" until—T: "Five months later."
- 15—"Melody of Peace" (3/4 Andante) by Martin until—T: "And then."
- 16—"Baby Sweetheart" (6/8 Moderato) by Corri until—T: "Several months elapse."
- 17—"Continue to action" until—T: "Exterior scene factory front."
- 18—"Organ to action" until—T: "Three years have passed."
- 19—"Lullaby" (2/4 Lento) by Kjerulf until—S: "Music on screen."
- 20—"Theme" as Piano Solo as long as necessary.
- 21—"Continue 'Lullaby'" by Kjerulf until—T: "In London."
- 22—"Dream Shadows" (Moderato) by Langey until—S: "Boy walks over to window."
- 23—"Any fine military march" to action pp during interior scenes—T: "The call to arms."
- 24—"Organ" to action until—T: "At the front."
- 25—"Battle hurry" pp until—T: "Explosion."
- 26—"Continue ff" to action until—T: "The long arm of circumstance."
- 27—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "With the passing of the days."
- 28—"Continue or repeat to action" until—T: "Lord Randal returns to his home in London."
- 29—"Organ" to action until—S: "Randal tells his wife how he got his medal."
- 30—"March Militaire" by Becker until—T: "Flashback to former scene."
- 31—"Organ to action" until—T: "A month later."
- 32—"Sweet Love" (4/4 Andante con sentimento) Concert Gavotte by Vollstedt until—T: "Back to Balantree."
- 33—"Theme" until— * * * * * END.

"THE BONDAGE OF FEAR"

Reviewed on page 591

(World Picture Brady Made)

"Reverie by Rissland" (4/4 Lento) is the Theme

- 1—"Theme" until—T: "Dr. Jason Wheatley."
- 2—"Continue to action" until—T: "His daughter Vesta."
- 3—"One Summer's Day" (Moderato) by Ringleben until—T: "Honeyed words of praise."
- 4—"Continue to action" until—S: "Vesta leaving house."
- 5—"Theme" until—T: "That evening."
- 6—"Debutante Waltz" by Santelman until—T: "Known each other, etc."
- 7—"Theme" until—T: "Wedding Scene."
- 8—"Organ to action" until—T: "Fearing he will become, etc."
- 9—"Rose's Honeymoon" (Andante Moderato) by Bratton until—T: "Of course I love you."
- 10—"Continue pp" until—T: "Vesta searched for happiness."
- 11—"Any good one step" until—T: "As the days pass."
- 12—"A La Ballerina" (Valse, Lento) by Kretschmer until—T: "Preparations for the honeymoon."
- 13—"Continue pp" until—S: "Dick calls on Vesta."
- 14—"Theme" until—S: "John returns to his house."
- 15—"Melody" (Andante) by Friml until—T: "Who knows Miss Vesta?"
- 16—"Berceuse" (6/8 Andante) by Delacour until—T: "The mantle of night."
- 17—"Any good misterioso" until—T: "I have been living near here."
- 18—"Continue pp" until—S: "Dick kisses Vesta."
- 19—"Good Agitato" to action until—T: "Remember you will, etc."
- 20—"Agitato No. 4" by Becker until—S: "Vesta burns hat."
- 21—"Longing" (Andante) by Bendix until—T: "Wine, women, song."
- 22—"Flower Song" (4/4 Moderato) by Barnard until—T: "Several months later."
- 23—"Piano Solo Improvise" to action until—S: "End of piano solo."
- 24—"Andante Misterioso" No. 32 by Becker until—T: "Love coming to dwell, etc."
- 25—"Theme" until—T: "Rastus, your the handsomest, etc."
- 26—"Continue to action" until—S: "Crook returns home."
- 27—"Good Agitato" to action until—S: "Vesta receives telegram."
- 28—"Continue pp" until—T: "Skinny plans, etc."
- 29—"Pizzicato No. 14" by Lake until—T: "I told you a few days ago."
- 30—"Hurry No. 4" by Lake until—T: "Haven't you anything, etc."
- 31—"Good Furioso" until—T: "It was a very unfortunate affair."
- 32—"Theme" until— * * * * * END.

MUSIC AND THE PICTURE

Music for Oriental Pictures

AMONG international pictures none seem to be able to hold our attention and popular demand so lastingly as Oriental pictures. There seems to be no end of picturizing the magnificent scenes and episodes of these ancient countries.

Oriental music should therefore be a standard factor in any musician's library, and to facilitate the selection of such music I wish to call the attention of all musicians to the following Oriental numbers, which can be bought wherever music is sold.

1. "March Turque," by Eilenberg.
2. "March a la Turca," by Mozart.

The enormous popularity of these two marches is unquestionably due to the spirit, vim and brilliancy of their rhythms. These marches are very effective and splendidly suited for Oriental scenes of marching, etc.

3. "In the Sudan" (A Dervish Chorus), by Sebek.

One of those slow, dreamy and wonderfully melodious melodies, with good work for the clarinet in small, or oboe in large, orchestras. Suitable for desert scenes, resting caravans, etc.

4. "Salome Dance," by Tobani.

Not many Oriental numbers have been published in recent years to fit the famous "Oriental Dance of the Seven Veils," as danced in Richard Strauss famous "Salome."

5. "Turkish Patrol," by Michaelis.

One of the most interesting and desirable compositions which a leader can program, suitable for Oriental scenes, such as soldiers coming and passing in the distance.

6. "Oriental Veil Dance," by Aronson.

I have used this number in almost every feature with Oriental dance scenes.

7. "March of the Janizaries," by Hosmer.

A characteristic composition of rare melodious beauty; a number suitable for any Oriental scene of Moderato action.

8. "Urada," Arabian Waltz, by Tugginer.

An exceedingly melodious and very charming waltz, really Oriental from start to finish—usable for Oriental society scenes.

9. "Oriental Dance, Characteristic," by G. Verdi.

A wonderfully effective number and the many novel effects introduced make it one of the most interesting and desirable compositions which a leader can program.

10. "Oriental Love Theme," by Leo Oehmler.

A sweet, dreamy, flowing melody of exceptional beauty.

William L. Becker

Mr. William L. Becker, the noted musician and general musical director of the William Fox Theatrical Enterprises, is dead. We musicians, and especially those who are striving for a perfect musical accompaniment have lost in Mr. Becker not only a friend, but a man who fought all his life for the betterment of the music profession in general. "His battles were ours."

Mr. Becker, besides being a thorough musician of twenty years' experience, directing some of the largest theatre orchestras in the country, was also a composer of merit.

His last works, fourteen numbers specially written for the moving picture, and consisting of "Agitatos," "Hurries," "Furiosos," etc., have been published by the Carl Fischer music house. Mr. Becker, with these compositions, supplied a long-felt want inasmuch as the numbers, while very effective, are not difficult to play. Under a *nom de plume* Mr. Becker also wrote a series of very interesting articles on how to play and what to play for motion pictures. These articles appeared in the Exhibitors' Bulletin, issued monthly by the Fox Film Corporation.

His advice was often sought by some of the most prominent musical directors of the motion picture houses of the country, and, while busily engaged with other matters, he always found time to supply their wants. We have lost in Mr. Becker a pioneer in the field of music and pictures, a man who with honor represented the music profession.

THE EDITOR.

Finds Well-Known Pieces Hit the Spot

The Editor,

I have read regularly with very much appreciation the various letters that have appeared in your department of the experiences of organists throughout the States, but so far have not had the pleasure of reading a letter from a Canadian organist. As I take much pleasure in reading of the obstacles of American organists, I am writing this letter in the hope that the pleasure may be vice versa.

I am an organist at a large theatre in Ottawa, the seat of the government, and also the center of the government and offices. One would naturally infer one's audience to be somewhat of an intelligent nature. The inference is correct.

When I assumed my duties here, two years ago, I was not certain what the audience wanted. To find out what they appreciated the most, during intermission I played various pieces, I touched the various operas, those which were well known, those like Puccini's operas that contained just a few known airs, songs, or a sentimental ballad style, and other classics that I knew were well known. The applause was fair, but I knew I had not touched the mark.

One evening a request came for the selection to be the "Prince of Pilsen." At the finish of this selection the applause was so continuous that I had to play the latter part of the selection over again. This was the spot—the musical comedy. I obtained a list of all the musical shows that played here in the last three years, and purchased the music to each one, and now I'm playing at least two a week during the pictures if possible—with success.

I have found during my experience at playing pictures in this country and England, that the audiences like to hear occasionally during the pictures something they know. They feel flattered that their musical knowledge is so far established to know what the organist is playing. I am in favor of playing old songs if they fit the situation on the screen. When a picture concludes with a love scene, or lovers' reunion, play modern songs, such as "Because" or "Rose of My Heart" or a song of such lines as those mentioned.

In conclusion, I am not in favor of the theme being used in motion picture playing, for I find it hard to educate the audience to theme playing; also, sometimes a picture calls for a theme seven or eight times, and when the theme selected is a long one, the playing of a certain piece frequently during a picture distracts the mind from the picture, and that, as every successful organist knows, is the last thing on earth to be done. Musical comedies, popular numbers, always the latest, old and new ballads, not too much improvising and playing to the audience are the principal things that have assisted me here.

Here's to your success.

NORTON H. PAYNE.

Organist Flower theatre, Ottawa, Canada.

[In answer to our reader's comments about using a "musical theme" in picture playing—I'm referring Mr. Payne—to an article written on this subject in our issue of February 3, 1917.—THE EDITOR.]

Rossini and "The Barber"

IT is said that Rossini wrote the "Barber of Seville" in fifteen days. H. A. Edwards gives the following paragraph of how Rossini worked at the time:

"Rossini worked so quickly that at times he found himself ahead of his poet—though he regards the putting down on paper, the writing of verses is but trifling labor compared with that of composing music. Thus, without waiting for verses, he found a melody or devised a form for the next musical piece in the order agreed upon, and thereupon asked the obliging Sterbini, his librettist, to furnish him with suitable 'words.' Besides a leading singer in the next room, the poet and composer had by their side a number of copyists, to whom Rossini threw the sheets of music as he finished them. For thirteen days the joint authors had scarcely time to eat, and Mr. Azavedo asserts that

they slept but little, and then only on a sofa, when it so happened they could not keep their eyes open. For thirteen days Rossini did not shave; and when some one observed how strange it was that the 'barber' should have let his beard grow, he replied that if he had shaved he should have gone out, and that if he had gone out he would not have returned as soon as he ought to have done. It seems incredible that in thirteen days the whole of the 'Barber' should have been composed in score; but it is certain that the contract binding Rossini to compose it was only signed on December 16, and he directed the first, second and third performances of 'Torvaldo e Dorliska' on December 27, 28 and 29."

"THE GIRL PHILIPPA"

(Reviewed on page 276)

(The Greater Vitagraph)

"Extase D'Amour (3/4 Andantino Grazioso) by Roze is the Theme

- 1—"Olympia Overture" by E. Ascher to action pp or ff until—T: "On the 28th of June, 1914."
- 2—"Return to Me Soon" (3/4 Allegro Viciace) by Gregh until—T: "In Berlin."
- 3—"Short German Air" until—T: "In London."
- 4—"Short English Air" until—S: "Calendar showing July 21st."
- 5—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "Wildresse, the owner of the Cabaret."
- 6—"Continue pp" until—T: "If any strangers come into the cafe."
- 7—"Organ Improvise" on Theme until—T: "Aboard the Zeruine bound for Antwerp."
- 8—"Tout Coeur" (6/8 Moderato) by Isemann until—T: "The Countess De Moivre drives."
- 9—"Continue or repeat to action" until—T: "In Antwerp the British secret service man, etc."
- 10—"Short Agitato" to action until—T: "The two friends divide the plans equally."
- 11—"Serenade Mignonne" (6/8 Allegretto) by Gruenfeld until—T: "Meier, the man who sent the wireless message."
- 12—"Galop to action" until—S: "Interior of train."
- 13—"Continue pp" watch shot until—T: "The people of Ausone."
- 14—"Organ to action" until—T: "When I give you the signal."
- 15—"Theme" until—T: "This is tiresome; let us walk down to the river."
- 16—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—T: "I am not mistaking; you were laughing at my friends."
- 17—"Agitato pp" until—T: "The fight."
- 18—"Continue to action" until—T: "After the fight"
- 19—"Continue pp" until—T: "Hoffman blames Wildresse."
- 20—"Organ to action" until—T: "As dawn breaks."
- 21—"Very short Galop" about 30 seconds to action until—T: "The next afternoon."
- 22—"Garden of Love" Caprice (4/4 Moderato) by Ascher until—T: "At the schoolhouse of the Grey sisters."
- 23—"Divertissement by Banes" until—T: "Philippa is happy in her new home."
- 24—"Continue or repeat to action" until—T: "The fight."
- 25—"Long Agitato" to action until—T: "You get the dogcart ready."
- 26—"Continue or repeat pp" until—T: "Wildresse suspects Philippa."
- 27—"Short Scene" organ to action until—T: "I'm convinced that Philippa is in Wildresse's home."
- 28—"Mysterioso" until—S: "Wildresse struggling with Philippa."
- 29—"Long Agitato" to action until—T: "Silently as a Kestrel's shadow, etc."
- 30—"March Loraine" by Ganne until—T: "Two days later."
- 31—"Continue ff" until—T: "I want you to walk over to the Chateau."
- 32—"Organ improvise" on Theme until—S: "Marching soldiers."
- 33—"Repeat March Loraine" until—S: "Philippa being attacked by two men."
- 34—"Agitato to action" until—T: "After the fight."
- 35—"Theme" (Orchestra) until—T: "I desire to serve Monsieur."
- 36—"Romance" (4/4 Andante Cantabile) by Tschaiakowsky until—T: "Wildresse arrives at the enemy's camp."
- 37—"Continue to action" until—T: "Don't let your heart run away."
- 38—"Theme" until—T: "And there was also a paper concerning you."
- 39—"Continue ff" until—T: "Ansonie is threatened by the advance of the enemy."
- 40—"Organ to action" until—S: "Battle scene."
- 41—"Very long hurry" for battle scene to action until—T: "Checked in their advance the enemy, etc."
- 42—"Organ to action" short scene until—T: "A counter attack."
- 43—"New very long battle hurry" to action until—T: "After the battle."
- 44—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Honor to the living, etc."
- 45—"Organ to action" until—T: "Letter, Constantine Wildresse, a French citizen, etc."
- 46—"Adagio for Death Scenes" by Becker (watch shots) until—T: "Epilogue."
- 47—"Theme until— * * * * * END.

"THE SCARLET LETTER"

(Reviewed on page 1424)

(Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

- 1—"Norma Overture" by Bellini until—T: "The Governor and his sister."
- 2—"Continue or repeat to action" until—T: "And now at the end of her imprisonment."
- 3—"Continue ff" until—T: "And so Hester Prynne, etc."
- 4—"Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra suit by Oehmler until—T: "You have been her pastor."

- 5—"Nocturno" (9/8 Andante) by E. Grieg until—T: "The woman seems very ill."
- 6—"Phedre Overture" by Massenet; Note: Begin from letter E Allegro Appassionato movement to action pp or ff until—T: "Why should I do harm."
- 7—"Theme" until—T: "Keep one secret more."
- 8—"Continue ff" until—T: "Eight o'clock and all's well."
- 9—"Silence produce effect" watchman blowing horn, etc."
- 10—"Followed by improvising an organ" pp until—T: "In a cabin hidden in the dark woods."
- 11—"Andante Mysterioso" No. 32 by Becker with ad lib Tympany Tolls until—T: "The day of Hester's release."
- 12—"Dying Poet" (6/8 Andante) by Gottschalk until—T: "For seven years Hester lives, etc."
- 13—"La Grace" (4/4 Moderato) Piece de Genre by Bohm until—T: "And for seven years Chillingworth, etc."
- 14—"Au Flambeaux" (4/4 Maestoso) by Clark to action pp or ff until—T: "And as I've told you often."
- 15—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—T: "Be careful Pearl, etc."
- 16—"Continue to action" until—T: "Can we trust her immortal soul."
- 17—"Cavatine" (3/4 Moderato) by C. Bohm ff during disputes until—T: "You spoke with a strange earnestness."
- 18—"Serenade" (3/4 Allegretto Grazioso) by Chamindae until—T: "And you dare to walk in broad daylight, etc."
- 19—"Venetia" (6/8 Allegretto) by Tobani until—T: "I'm still studying your illness."
- 20—"Egmont Overture" by Beethoven to action pp or ff until—T: "At last his body and soul are mine."
- 21—"Continue or repeat" ff until—T: "It was I your past or Dimesdale."
- 22—"Organ to action" until—T: "There is no one to mock me."
- 23—"Short Gruesome Mysterioso" until—S: "Interior of room, sick man in bed."
- 24—"Theme" until—T: "Have you also come to haunt me."
- 25—"Continue ff" until—T: "Let me walk with you to your door."
- 26—"Organ to action" until—T: "Meanwhile a pirate ship."
- 27—"Silence Violin" imitate effect Pizzicata-march screen until—T: "Get me a doctor."
- 28—"Erl King" (4/4 Allegro Agitato) by Schubert until—T: "Some distance away, etc."
- 29—"Dance of the Serpent" (3/4 Moderato) by Boccalari to action until—T: "Change of scene, Hester and baby walking home."
- 30—"Organ to action" (short scene) until—T: "Flashback to witches and soldiers."
- 31—"Long Hurry" to action pp or ff until—T: "Listen, Hester Prynne is a witch."
- 32—"Torch Dance" (2/4 Allg. Molto) from Henry VIII Dances by Gorman until—S: "Boat on water."
- 33—"Continue pp" until—T: "Flashback to Mob."
- 34—"Andante from the Fifth Symphony" by Beethoven to action pp or ff with ad lib Tympany Rumbles until—T: "How that his soul, etc."
- 35—"Storm Scene" from the "William Tell Overture" beginning with second movement "Allegro" to "Andante Movement" to be played until—T: "Burn her."
- 36—"Continue or repeat" ff until—T: "You cannot judge her."
- 37—"Theme" to action until * * * * * END.

"THE MYSTERIOUS MRS. M."

Reviewed on page 757

(A Bluebird Photoplay)

Love Theme—Theme by M. Herzberg. Mysterious Theme—Andante Mysterioso by M. L. Lake

- 1—"Tendresse, Melody" (2/4 Andantino) by Ravina until—T: "Excuse me, gentlemen."
- 2—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Bert just had an interesting, etc."
- 3—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Near stair in club room."
- 4—"Reverie" (4/4 Lento) by Rissland until—T: "The Mysterious Mrs. M."
- 5—"Mysterious Theme" until—T: "Van Seer awoke next day."
- 6—"Pierrot Serenade" (4/4 Allegro Molto Moderato) by Randecker until—T: "The accident is to be."
- 7—"La Reve" (3/4 Adagio) by Golterman until—T: "Up to four o'clock."
- 8—"Dramatic Tension" by Reissiger until—T: "Excuse me, sir."
- 9—"Hurry, No. 42" by Becker until—T: "You boys had better."
- 10—"Dramatic Andante" by Ascher until—T: "Van Seer arrives."
- 11—"Amo" (Andante) melody by Robyn until—S: "Mrs. M. reading letter."
- 12—"Mysterious Theme" until—S: "Interior of club room."
- 13—"Gondoliera" (6/8 Allegretto) by Saar until—S: "Phyllis, Dr. Woodman's daughter."
- 14—"Gretchen Intermezzo" (2/4 Allegretto Grazioso) by Martin until—S: "Mrs. M. Room. Hindoo enters."
- 15—"Mysterious Theme" until—S: "At Limousine."
- 16—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "For nearly a week."
- 17—"Garden of Love" (Caprice) by Ascher until—T: "This feels like a birthday."
- 18—"Repeat "Heloise Intermezzo" until—S: "Interior of room, Raymond enters."
- 19—"Dramatic Adagio" by Kretschmer until—T: "You want to know?"
- 20—"Mysterious Theme" until—T: "Phyllis made no effort."
- 21—"Blissful Dream" (Intermezzo) by Meyer Helmund until—T: "Phyllis, what would you do?"
- 22—"Love Theme" until—T: "Time that had one."
- 23—"Alita" (Gavotte) by Losey until—T: "He could only bring sorrow."
- 24—"Pathetic Andante" by Margis Berger until—T: "Van Seer's last month."
- 25—"Love Theme" until—T: "On the evening of September third."
- 26—"Lamento" (4/4 Andante) by Gabriel Marie until—S: "At piano."
- 27—"Piano Solo"—improvise to action until—T: "Although, he was grit."
- 28—"Serenade" (Andante) by Drigo until—T: "The time in twelve six."
- 29—"Pastel" (Menuet) by Paradis until— * * * * * END.

" THE REWARD OF THE FAITHLESS "

(Reviewed on page 1092)

(Red Feather Photo-Play)

Theme: "Prelude" by Rachmaninoff

- 1—"Chanson Triste" (Moderato) by Tschaikowsky until—T: "Prince Paul Ragosin."
- 2—"Continue to action" until—T: "In the fifteenth century."
- 3—"Agitato No. 4" by Becker until—T: "Prince Paul's daughter."
- 4—"Melody" by Tschaikowsky until—S: "Marcia dancing."
- 5—"Cossack Revels" (Russian Dance) by Tschakoff until—S: "Interior of room, Father and Child."
- 6—"Songe D'Enfant" (4/4 Andante nontropo) by Gabriel Marie until—T: "My health has been poor."
- 7—"Theme" until—T: "Sister, let us go."
- 8—"Beceuse" (Andante) by Karganoff until—S: "Close view exterior hut."
- 9—"Solitude" (3/4 Largo) by Czibulka until—T: "I will send you to a convent."
- 10—"Dramatic Tension" No. 1 by Reissiger until—S: "Close view in Inn."
- 11—"Dramatic Andante" by Ascher until—S: "Close view at bed."
- 12—"Dramatic Adagio" by Kretschmer until—T: "The passing of the prince."
- 13—"Pathetic Andante" by Margis Berger until—T: "And one day."
- 14—"Theme" until—S: "Priest talking."
- 15—"Organ improvise to action" until—T: "The day of Katerina's return."
- 16—"Continue to action" until—T: "The dawn of envy."
- 17—"Serenade" (6/8 Andantino) by Czerwonky to action pp or ff until—T: "A silent message."
- 18—"Dramatic Adagio" by Funck until—T: "And the passing of each day."
- 19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "Morning."
- 20—"Organ improvise to action" until—S: "Close up at vault Fedor comes on."
- 21—"Mysterioso No. 15" by Lake until—T: "We will go to Italy."
- 22—"Theme" until—T: "Rome."
- 23—"Serenade" by Tosti until—S: "Diome reading."
- 24—"Rose's Honeymoon" (3/4 Lento) by Bratton until—T: "Deliver this to the Comtessa."
- 25—"Dramatic Tension" by Winkler until—T: "The Comtessa di Martino."
- 26—"Fantasia" (4/4 Maestoso) by Bach until—T: "Guido Campanelli is, etc."
- 27—"Dramatic Tension" No. 2 by Reissiger until—T: "Russia."
- 28—"Theme" until—T: * * * * * END.

" THE TERROR "

(Reviewed on page 1422)

(A Bluebird Photo-Play)

This picture does not suggest any Theme

- 1—"Dew of Evening" (Andante) Serenade by Losey until—T: "Interior of saloon."
- 2—"Piano Solo improvise" to action until—T: "Exterior scene."
- 3—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—T: "Maggie Connor, etc."
- 4—"Serenade" (Moderato) by Rubinstein until—T: "Even in the slums, etc."
- 5—"Dramatic Maestoso" by Ascher until—End Reel 1.
- 6—"Mysterioso Agitato" by Becker until—S: "Girl near mirror."
- 7—"Extase D'Amour" (3/4 Andantino con grazia) by Roze until—T: "We got a job for you."
- 8—Repeat "Dramatic Maestoso" by Ascher until—T: "No longer an amateur."
- 9—"Mayflower" Overture by Kretschmer until—T: "Interior of saloon."
- 10—"Piano Solo improvise" to action until—T: "Boss Canford gives Cannon, etc."
- 11—"Souvenir" (3/4 Moderato) by Drdla until—T: "Coney Island."
- 12—"Silvery Brook" (Waltz) by Braham until—T: "Some take the high road."
- 13—"Intermezzo" (Andante) by Whelpley until—T: "Interior of saloon."
- 14—"Piano Solo improvise" to action until—T: "Business before pleasure."
- 15—"Sunshine and Shadows" (4/4 Allegretto non frappo) by Sudds until—T: "Nell, I guess that's about all."
- 16—"Piano Solo improvise" to action until—T: "Flashback to former scene."
- 17—"Berceuse" (6/3 Andante Tranquille) by Delacour until—T: "Then life seemed, etc."
- 18—"Organ to action" until—End of Reel 3.
- 19—"Fantasia" (Maestoso) by Bach until—T: "Oh, Esmeralda, I left Tiny, etc."
- 20—"Mysterioso" until—T: "That's the cutest kid I ever saw."
- 21—"Love's Confession" (Moderato) by Gruenwald until—T: "I have thrown the gang down."
- 22—"Organ to action" until—T: "I know what you are going to say."
- 23—"Fata Morgana" (Moderato) by Tobani until—T: "The boys are on the job."
- 24—"Vision" (6/8 Andante) Characteristic by Blon until—T: "Squaring himself with God."
- 25—"Agitato No. 4" by Lake until—T: "After the fight."
- 26—"Tendresse" (2/4 Andantino) by Ravina until— * * * * * END.

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MUSIC AND THE PICTURE

Music for Oriental Pictures

AMONG international pictures none seem to be able to hold our attention and popular demand so lastingly as Oriental pictures. There seems to be no end of picturizing the magnificent scenes and episodes of these ancient countries.

Oriental music should therefore be a standard factor in any musician's library, and to facilitate the selection of such music I wish to call the attention of all musicians to the following Oriental numbers, which can be bought wherever music is sold.

1. "March Turque," by Eilenberg.
2. "March a la Turca," by Mozart.

The enormous popularity of these two marches is unquestionably due to the spirit, vim and brilliancy of their rhythms. These marches are very effective and splendidly suited for Oriental scenes of marching, etc.

3. "In the Sudan" (A Dervish Chorus), by Sebek.

One of those slow, dreamy and wonderfully melodious melodies, with good work for the clarinet in small, or oboe in large, orchestras. Suitable for desert scenes, resting caravans, etc.

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Not many Oriental numbers have been published in recent years to fit the famous "Oriental Dance of the Seven Veils," as danced in Richard Strauss famous "Salome."

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One evening a request came for the selection to be the "Prince of Pilsen." At the finish of this selection the applause was so continuous that I had to play the latter part of the selection over again. This was the spot—the musical comedy. I obtained a list of all the musical shows that played here in the last three years, and purchased the music to each one, and now I'm playing at least two a week during the pictures if possible—with success.

I have found during my experience at playing pictures in this country and England, that the audiences like to hear occasionally during the pictures something they know. They feel flattered that their musical knowledge is so far established to know what the organist is playing. I am in favor of playing old songs if they fit the situation on the screen. When a picture concludes with a love scene, or lovers' reunion, play modern songs, such as "Because" or "Rose of My Heart" or a song of such lines as those mentioned.

In conclusion, I am not in favor of the theme being used in motion picture playing, for I find it hard to educate the audience to theme playing; also, sometimes a picture calls for a theme seven or eight times, and when the theme selected is a long one, the playing of a certain piece frequently during a picture distracts the mind from the picture, and that, as every successful organist knows, is the last thing on earth to be done. Musical comedies, popular numbers, always the latest, old and new ballads, not too much improvising and playing to the audience are the principal things that have assisted me here.

Here's to your success.

NORTON H. PAYNE.

Organist Flower theatre, Ottawa, Canada.

[In answer to our reader's comments about using a "musical theme" in picture playing—I'm referring Mr. Payne—to an article written on this subject in our issue of February 3, 1917.—THE EDITOR.]

Rossini and "The Barber"

IT is said that Rossini wrote the "Barber of Seville" in fifteen days. H. A. Edwards gives the following paragraph of how Rossini worked at the time:

"Rossini worked so quickly that at times he found himself ahead of his poet—though he regards the putting down on paper, the writing of verses is but trifling labor compared with that of composing music. Thus, without waiting for verses, he found a melody or devised a form for the next musical piece in the order agreed upon, and thereupon asked the obliging Sterbini, his librettist, to furnish him with suitable 'words.' Besides a leading singer in the next room, the poet and composer had by their side a number of copyists, to whom Rossini threw the sheets of music as he finished them. For thirteen days the joint authors had scarcely time to eat, and Mr. Azavedo asserts that

they slept but little, and then only on a sofa, when it so happened that they could not keep their eyes open. For thirteen days Rossini did not shave; and when some one observed how strange it was that the 'barber' should have let his beard grow, he replied that if he had shaved he should have gone out, and that if he had gone out he would not have returned as soon as he ought to have done. It seems incredible that in thirteen days the whole of the 'Barber' should have been composed in score; but it is certain that the contract binding Rossini to compose it was only signed on December 16, and he directed the first, second and third performances of 'Torvaldo e Dorliska' on December 27, 28 and 29."

"THE GIRL PHILIPPA"

(Reviewed on page 276)

(The Greater Vitagraph)

"Extase D'Amour (3/4 Andantino Grazioso) by Roze is the Theme

- 1—"Olympia Overture" by E. Ascher to action pp or ff until—T: "On the 28th of June, 1914."
- 2—"Return to Me Soon" (3/4 Allegro Vicace) by Gregh until—T: "In Berlin."
- 3—"Short German Air" until—T: "In London."
- 4—"Short English Air" until—S: "Calendar showing July 21st."
- 5—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "Wildresse, the owner of the Cabaret."
- 6—"Continue pp" until—T: "If any strangers come into the cafe."
- 7—"Organ Improvise" on Theme until—T: "Aboard the Zeruine bound for Antwerp."
- 8—"Tout Coeur" (6/8 Moderato) by Isemann until—T: "The Countess De Moivre drives."
- 9—"Continue or repeat to action" until—T: "In Antwerp the British secret service man, etc."
- 10—"Short Agitato" to action until—T: "The two friends divide the plans equally."
- 11—"Serenade Mignonne" (6/8 Allegretto) by Gruenfeld until—T: "Meier, the man who sent the wireless message."
- 12—"Galop to action" until—S: "Interior of train."
- 13—"Continue pp" watch shot until—T: "The people of Ausone."
- 14—"Organ to action" until—T: "When I give you the signal."
- 15—"Theme" until—T: "This is tiresome; let us walk down to the river."
- 16—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—T: "I am not mistaking; you were laughing at my friends."
- 17—"Agitato pp" until—T: "The fight."
- 18—"Continue to action" until—T: "After the fight"
- 19—"Continue pp" until—T: "Hoffman blames Wildresse."
- 20—"Organ to action" until—T: "As dawn breaks."
- 21—"Very short Galop" about 30 seconds to action until—T: "The next afternoon."
- 22—"Garden of Love" Caprice (4/4 Moderato) by Ascher until—T: "At the schoolhouse of the Grey sisters."
- 23—"Divertissement, by Baner" until—T: "Philippa is happy in her new home."
- 24—"Continue or repeat to action" until—T: "The fight."
- 25—"Long Agitato" to action until—T: "You get the dogcart ready."
- 26—"Continue or repeat pp" until—T: "Wildresse suspects Philippa."
- 27—"Short Scene" organ to action until—T: "I'm convinced that Philippa is in Wildresse's home."
- 28—"Mysterioso" until—S: "Wildresse struggling with Philippa."
- 29—"Long Agitato" to action until—T: "Silently as a Kestrel's shadow, etc."
- 30—"March Loraine" by Ganne until—T: "Two days later."
- 31—"Continue ff" until—T: "I want you to walk over to the Chateau."
- 32—"Organ improvise" on Theme until—S: "Marching soldiers."
- 33—"Repeat March Loraine" until—S: "Philippa being attacked by two men."
- 34—"Agitato to action" until—T: "After the fight."
- 35—"Theme" (Orchestra) until—T: "I desire to serve Monsieur."
- 36—"Romance" (4/4 Andante Cantabile) by Tschaiakowsky until—T: "Wildresse arrives at the enemy's camp."
- 37—"Continue to action" until—T "Don't let your heart run away."
- 38—"Theme" until—T: "And there was also a paper concerning you."
- 39—"Continue ff" until—T: "Anson is threatened by the advance of the enemy."
- 40—"Organ to action" until—S: "Battle scene."
- 41—"Very long hurry" for battle scene to action until—T: "Checked in their advance the enemy, etc."
- 42—"Organ to action" short scene until—T: "A counter attack."
- 43—"New very long battle hurry" to action until—T: "After the battle."
- 44—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Honor to the living, etc."
- 45—"Organ to action" until—T: "Letter, Constantine Wildresse, a French citizen, etc."
- 46—"Adagio for Death Scenes" by Becker (watch shots) until—T: "Epilogue."
- 47—"Theme until— * * * * * END.

"THE SCARLET LETTER"

(Reviewed on page 1424)

(Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

- 1—"Norma Overture" by Bellini until—T: "The Governor and his sister."
- 2—"Continue or repeat to action" until—T: "And now at the end of her imprisonment."
- 3—"Continue ff" until—T: "And so Hester Prynne, etc."
- 4—"Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra suit by Oehmler until—T: "You have been her pastor."

- 5—"Nocturno" (9/8 Andante) by E. Grieg until—T: "The woman seems very ill."
- 6—"Phedre Overture" by Massenet; Note: Begin from letter E Allegro Appassionato movement to action pp or ff until—T: "Why should I do harm."
- 7—"Theme" until—T: "Keep one secret more."
- 8—"Continue ff" until—T: "Eight o'clock and all's well."
- 9—"Silence produce effect" watchman blowing horn, etc."
- 10—"Followed by improvising an organ" pp until—T: "In a cabin hidden in the dark woods."
- 11—"Andante Mysterioso" No. 32 by Becker with ad lib Tympany Tolls until—T: "The day of Hester's release."
- 12—"Dying Poet" (6/8 Andante) by Gottschalk until—T: "For seven years Hester lives, etc."
- 13—"La Grace" (4/4 Moderato) Piece de Genre by Bohm until—T: "And for seven years Chillingworth, etc."
- 14—"Au Flambeaux" (4/4 Maestoso) by Clark to action pp or ff until—T: "And as I've told you often."
- 15—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—T: "Be careful Pearl, etc."
- 16—"Continue to action" until—T: "Can we trust her immortal soul."
- 17—"Cavatine" (3/4 Moderato) by C. Bohm ff during disputes until—T: "You spoke with a strange earnestness."
- 18—"Serenade" (3/4 Allegretto Grazioso) by Chamindae until—T: "And you dare to walk in broad daylight, etc."
- 19—"Venetia" (6/8 Allegretto) by Tobani until—T: "I'm still studying your illness."
- 20—"Egmont Overture" by Beethoven to action pp or ff until—T: "At last his body and soul are mine."
- 21—"Continue or repeat" ff until—T: "It was I your past or Dimesdale."
- 22—"Organ to action" until—T: "There is no one to mock me."
- 23—"Short Gruesome Mysterioso" until—S: "Interior of room, sick man in bed."
- 24—"Theme" until—T: "Have you also come to haunt me."
- 25—"Continue ff" until—T: "Let me walk with you to your door."
- 26—"Organ to action" until—T: "Meanwhile a pirate ship."
- 27—"Silence Violin" imitate effect Pizzicata-march screen until—T: "Get me a doctor."
- 28—"Erl King (4/4 Allegro Agitato) by Schubert until—T: "Some distance away, etc."
- 29—"Dance of the Serpent" (3/4 Moderato) by Boccalari to action until—T: "Change of scene, Hester and baby walking home."
- 30—"Organ to action" (short scene) until—T: "Flashback to witches and soldiers."
- 31—"Long Hurry" to action pp or ff until—T: "Listen, Hester Prynne is a witch."
- 32—"Torch Dance" (2/4 Allegro Molto) from Henry VIII Dances by Gorman until—S: "Boat on water."
- 33—"Continue pp" until—T: "Flashback to Mob."
- 34—"Andante from the Fifth Symphony" by Beethoven to action pp or ff with ad lib Tympany Rumbles until—T: "How that his soul, etc."
- 35—"Storm Scene" from the "William Tell Overture" beginning with second movement "Allegro" to "Andante Movement" to be played until—T: "Burn her."
- 36—"Continue or repeat" ff until—T: "You cannot judge her."
- 37—"Theme" to action until * * * * * END.

"THE MYSTERIOUS MRS. M."

(Reviewed on page 757)

(A Bluebird Photoplay)

Love Theme—Theme by M. Herzberg. Mysterioso Theme—Andante Mysterioso by M. L. Lake

- 1—"Tendresse, Melody" (2/4 Andantino) by Ravina until—T: "Excuse me, gentlemen."
- 2—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Bert just had an interesting, etc."
- 3—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Near stair in club room."
- 4—"Reverie" (4/4 Lento) by Rissland until—T: "The Mysterious Mrs. M."
- 5—"Mysterioso Theme" until—T: "Van Seer awoke next day."
- 6—"Pierrot Serenade" (4/4 Allegro Molto Moderato) by Randecker until—T: "The accident is to be."
- 7—"La Reve" (3/4 Adagio) by Golterman until—T: "Up to four o'clock."
- 8—"Dramatic Tension" by Reissiger until—T: "Excuse me, sir."
- 9—"Hurry, No. 42" by Becker until—T: "You boys had better."
- 10—"Dramatic Andante" by Ascher until—T: "Van Seer arrives."
- 11—"Amo" (Andante) melody by Robyn until—S: "Mrs. M. reading letter."
- 12—"Mysterioso Theme" until—S: "Interior of club room."
- 13—"Gondoliera" (6/8 Allegretto) by Saar until—S: "Phyllis, Dr. Woodman's daughter."
- 14—"Gretchen Intermezzo" (2/4 Allegretto Grazioso) by Martin until—S: "Mrs. M. Room. Hindoo enters."
- 15—"Mysterioso Theme" until—S: "At Limousine."
- 16—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "For nearly a week."
- 17—"Garden of Love" (Caprice) by Ascher until—T: "This feels like a birthday."
- 18—"Repeat "Heloise Intermezzo" until—S: "Interior of room, Raymond enters."
- 19—"Dramatic Adagio" by Kretschmer until—T: "You want to know?"
- 20—"Mysterioso Theme" until—T: "Phyllis made no effort."
- 21—"Blissful Dream" (Intermezzo) by Meyer Helmund until—T: "Phyllis, what would you do?"
- 22—"Love Theme" until—T: "Time that had one."
- 23—"Alita" (Gavotte) by Losey until—T: "He could only bring sorrow."
- 24—"Pathetic Andante" by Margis Berger until—T: "Van Seer's last month."
- 25—"Love Theme" until—T: "On the evening of September third."
- 26—"Lamento" (4/4 Andante) by Gabriel Marie until—S: "At piano."
- 27—"Piano Solo"—improvise to action until—T: "Although, he was grit."
- 28—"Serenade" (Andante) by Driego until—T: "The time in twelve six."
- 29—"Pastel" (Menuet) by Paradis until— * * * * * END.

"THE REWARD OF THE FAITHLESS"

(Reviewed on page 1092)
(Red Feather Photo-Play)

Theme: "Prelude" by Rachmaninoff

- 1—"Chanson Triste" (Moderato) by Tschaiakowsky until—T: "Prince Paul Ragosin."
- 2—"Continue to action" until—T: "In the fifteenth century."
- 3—"Agitato No. 4" by Becker until—T: "Prince Paul's daughter."
- 4—"Melody" by Tschaiakowsky until—S: "Marcia dancing."
- 5—"Cossack Revels" (Russian Dance) by Tschakoff until—S: "Interior of room, Father and Child."
- 6—"Songe D'Enfant" (4/4 Andante nontropo) by Gabriel Marie until—T: "My health has been poor."
- 7—"Theme" until—T: "Sister, let us go."
- 8—"Berceuse" (Andante) by Karganoff until—S: "Close view exterior hut."
- 9—"Solitude" (3/4 Largo) by Czibulka until—T: "I will send you to a convent."
- 10—"Dramatic Tension" No. 1 by Reissiger until—S: "Close view in Inn."
- 11—"Dramatic Andante" by Ascher until—S: "Close view at bed."
- 12—"Dramatic Adagio" by Kretschmer until—T: "The passing of the prince."
- 13—"Pathetic Andante" by Margis Berger until—T: "And one day."
- 14—"Theme" until—S: "Priest talking."
- 15—"Organ improvise to action" until—T: "The day of Katerina's return."
- 16—"Continue to action" until—T: "The dawn of envy."
- 17—"Serenade" (6/8 Andantino) by Czerwonky to action pp or ff until—T: "A silent message."
- 18—"Dramatic Adagio" by Funck until—T: "And the passing of each day."
- 19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "Morning."
- 20—"Organ improvise to action" until—S: "Close up at vault Fedor comes on."
- 21—"Mysterioso No. 15" by Lake until—T: "We will go to Italy."
- 22—"Theme" until—T: "Rome."
- 23—"Serenade" by Tosti until—S: "Diome reading."
- 24—"Rose's Honeymoon" (3/4 Lento) by Bratton until—T: "Deliver this to the Comtessa."
- 25—"Dramatic Tension" by Winkler until—T: "The Comtessa di Martino."
- 26—"Fantasia" (4/4 Maestoso) by Bach until—T: "Guido Campanelli is, etc."
- 27—"Dramatic Tension" No. 2 by Reissiger until—T: "Russia."
- 28—"Theme" until—T: * * * * * END.

"THE TERROR"

(Reviewed on page 1422)
(A Bluebird Photo-Play)

This picture does not suggest any Theme

- 1—"Dew of Evening" (Andante) Serenade by Losey until—T: "Interior of saloon."
- 2—"Piano Solo improvise" to action until—T: "Exterior scene."
- 3—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—T: "Maggie Connor, etc."
- 4—"Serenade" (Moderato) by Rubinstein until—T: "Even in the slums, etc."
- 5—"Dramatic Maestoso" by Ascher until—End Reel 1.
- 6—"Mysterioso Agitato" by Becker until—S: "Girl near mirror."
- 7—"Extase D'Amour" (3/4 Andantino con grazia) by Roze until—T: "We got a job for you."
- 8—Repeat "Dramatic Maestoso" by Ascher until—T: "No longer an amateur."
- 9—"Mayflower" Overture by Kretschmer until—T: "Interior of saloon."
- 10—"Piano Solo improvise" to action until—T: "Boss Canford gives Cannon, etc."
- 11—"Souvenir" (3/4 Moderato) by Drdla until—T: "Coney Island."
- 12—"Silvery Brook" (Waltz) by Braham until—T: "Some take the high road."
- 13—"Intermezzo" (Andante) by Whelpley until—T: "Interior of saloon."
- 14—"Piano Solo improvise" to action until—T: "Business before pleasure."
- 15—"Sunshine and Shadows" (4/4 Allegretto non frappo) by Sudds until—T: "Nell, I guess that's about all."
- 16—"Piano Solo improvise" to action until—T: "Flashback to former scene."
- 17—"Berceuse" (6/8 Andante Tranquille) by Delacour until—T: "Then life seemed, etc."
- 18—"Organ to action" until—End of Reel 3.
- 19—"Fantasia" (Maestoso) by Bach until—T: "Oh, Esmeralda, I left Tiny, etc."
- 20—"Mysterioso" until—T: "That's the cutest kid I ever saw."
- 21—"Love's Confession" (Moderato) by Gruenwald until—T: "I have thrown the gang down."
- 22—"Organ to action" until—T: "I know what you are going to say."
- 23—"Fata Morgana" (Moderato) by Tobani until—T: "The boys are on the job."
- 24—"Vision" (6/8 Andante) Characteristic by Blon until—T: "Squaring himself with God."
- 25—"Agitato No. 4" by Lake until—T: "After the fight."
- 26—"Tendresse" (2/4 Andantino) by Ravina until—* * * * * END.

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MUSIC AND THE PICTURE

Seeing the Pictures with a Blind Organist

An Interview with Guy Hunter by Haviland Wessells

SOUNDS odd—doesn't it? but listen, when I first heard that Guy Hunter, blind organist, was coming to the Colonial, I too was rather surprised. Not because I doubted that he could manipulate the instrument, but that he could synchronize his playing and the picture.

And so the first performance was in truth a revelation more so because Mr. Hunter had only the assistance of a small boy who read him the picture as the story progressed. To sum it all up—every shading of the picture, each delicate touch to the action on the screen, every movement was accompanied by music which blended absolutely to the photoplay. And it was plain to be seen that Mr. Hunter's interpretation of the picture was about 5 per cent. prompting and 95 per cent. an uncanny intuition which gave an understanding of the story surpassed by few musicians gifted with sight.

Mr. Hunter took up the study of the organ under David D. Wood and about two years ago adapted himself to picture work, taking a position as theatre organist in one of New York's largest houses. Here he assisted in conjunction with an orchestra, which rendered an interspersed program. Then he came to the Colonial and here I found him to get his views on the picture and the methods of playing them.

"Well, Mr. Hunter, I'd like to bother you long enough to get your ideas about the musical settings for pictures and some suggestions as to playing for the film."

"Please your house, and at the same time play the picture," Mr. Hunter replied quite decidedly. "Please your house and at the same time play the picture, that's the first of the commandments in picture playing! I try to do this by using music which is not over their heads, and of a nature that will make an appeal to them. My best test has been to ask a friend after the performance how he likes some one certain piece that I used during the film. If he cannot remember the effect the music had on him, if he cannot even remember that I played the number, then I know that my accompaniment has gotten over, for the simple reason that when the music is blending with the film it is easily forgotten, but when the music—well, grates on your hearing—then it is poorly chosen. Another thing, I never draw the line at using popular numbers whenever the opportunity is offered. It pleases the younger people and when the story becomes more serious and the music consequently more appealing—it is appreciated by the older people who prefer music of this nature. In this manner it is possible to please all at the expense of no one. I attempt no heavy overtures or set-pieces in my picture-plotting, inasmuch as it is next to impossible to time the high-lights of your music and the picture. When the action requires music of a heavy form I use excerpts of opera or improvise. The latter I find to be one of the most important factors in picture playing and I cannot impress this fact too firmly upon the minds of all organists—and pianists as well!"

"Then you contend that the feature must have a well-balanced accompaniment to assure it the full effect and forcefulness which the director intended when the film left the studio?"

"Just that—let me give you an instance, not of a well-chosen setting but of the opposite. When I played for Bessie Barriscale in the 'Painted Soul' the orchestra relieved me just before the scene where the two women of the street met before the final part-

ing and the dying girl asks the other to sing. There is a positive screen suggestion for 'Nearer My God to Thee,' but when the suggestion came the orchestra was swinging through the lilting strains of Remick's 'Geraldine' waltzes. Instead of making a tense and appealing situation it was made ludicrous, because the director had seen fit to ignore the screen action and have his orchestra shine at an inopportune moment. I believe in a psychological setting of a picture—when the scene demands music that appeals—play it, but if it changes abruptly to comedy—don't spread the serious music over—but follow your action. In short—sacrifice musical form to strengthen the picture and it will be appreciated. A very good test to find if you have your house with you is to work up to full organ, then diminish to your softest swell stops. If you can make your house quiet, then you can truly say—I am *playing* the picture, for when your music can either make the house talk or be quiet—then you have succeeded in holding their absolute attention and need have no fear of the picture creating its desired impression."

"How do you keep in touch with all the latest music to be able to use it in your plotting?"

"I have a Victrola and an Edison diamond-disc and in this way I can get the best in the line of orchestral music and besides I am constantly in touch with the publishers and only need to hear a selection a few times before playing it on the organ."

Mr. Hunter's mind is much very like a very sensitive matrix highly susceptible to musical progressions and I can give you a specific instance of this kind. Mr. Hunter played over a violin record of Fritz Kreisler's rendition of the "Slavonic Ode"—tried it several times and made no comment on it—but that night he turned to me and said "Listen, I'm going to give them the 'Slavonic Ode,'" and he did. Mr. Hunter's repertoire is a most extensive one, and one that would be a great credit and source of satisfaction to a musician possessed of sight, and to one deprived of seeing as Mr. Hunter it is remarkable to a degree of wonderment.

"In closing," warned Mr. Hunter, "I want to say that the director or organist who tries to bewilder his audience with a heavy musical program is going to lose in the end. If the people want to hear symphony music they know that a concert is the place for it. But a picture theatre is primarily a place for entertainment with a well-constructed film (and there are plenty of them) the music should serve as a background. The picture must be dominant. In a few words—a musical program which overshadows a picture is not an aid—but rather a detriment, and the sooner directors and organists realize the fact, the sooner we will enjoy a musical setting of a picture, artistically and psychologically adapted to the film."

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"When Shadows Fall," Waltz by Clinton Keithley. A perfect dream of a waltz, one which you will enjoy from start to finish. (Edition McKinley).

2—"Allah's Holiday," Fox Trot from Katinka by Friml. (G. Schirmer Edition).

3—"A. B. C. Photoplay Concert Edition No. 1 and 2," specially compiled and arranged by E. Lutz as accompaniments for the motion picture. (Jos. W. Stern Edition).

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5—"Heart Throbs" Reverie by C. Arnold. (A beautiful Theme Edition).

"THE WAR OF THE TONGS"

(Reviewed on page 1258)
(Red Feather Photoplay)

"Chinese Serenade" by Puerner is the Theme

- 1—"Chinese Recollections" by Zimmerman until—T: "The following story, etc."
- 2—"Theme" until—T: "The home of Lee Hoy."
- 3—"Chinese Characteristic" by Puerner until—T: "Wong Wing had long cherished."
- 4—"Hop Sing Fantasia" by Katzenstein until—T: "During the days that followed."
- 5—"Continue to action" until—T: "The following day."
- 6—"Chinese Allegretto" by Winkler until—T: "Sam Hop as matrimonial agent."
- 7—"Chinese Wedding Procession" by Hosmer until—T: "You know of our love."
- 8—"Theme" until—T: "Lacking but a few hundred dollars."
- 9—"Hop Long Sing" until—T: "Wong Wing assures his sweet-heart."
- 10—"Hop Sing Fantasia" by Katzenstein until—T: "But despite the warning."
- 11—"First Born Chinese Serenade" by Puerner until—T: "That was a crooked deal."
- 12—"Ching Chang" Galop by Brooks until—T: "Two members were selected."
- 13—"Creepy Creeps" by Taylor until—T: "The fight."
- 14—"Hurry" by Lake until—T: "Wing's friends, etc."
- 15—"Chinese Patrol" by Fliege until—T: "Lee Hoy safeguards his family."
- 16—"Chinese Characteristic" by Puerner until—T: "Fearing that another attempt."
- 17—"Theme" until—T: "The fight."
- 18—"The Tempest" by Lake until—S: "Interior of room."
- 19—"Continue to action" until—S: "After the fight."
- 20—"Theme" until— * * * * * END.

"ONE OF MANY"

(Reviewed on page 1256)
(Metro Picture Corp.)

"When Shadows Fall" (4/4 Andante Sostenuto) by Keithley is the Theme

- 1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Shirley Brison Frances Nelson."
- 2—"After Glow" (Reverie Serenade) by Lincoln until—T: "Her mother blessed with two daughters."
- 3—"Continue to action" until—T: "A type of man responsible for the theme."
- 4—"Theme" until—T: "The first suggestions of an idea."
- 5—"Continue to action" until—S: "Girl enters her house."
- 6—"Romance of the Rose" (Moderato) by Trinkaus until—T: "Her gilded altar of expediency."
- 7—"Balladora" (6/8 Allegretto Moderato) by Tobani pp during scenes not dancing until—S: "Vision of her mother."
- 8—"Theme" until—T: "Some time later."
- 9—"Sweet Ponderings" by Langey (repeat if necessary) until—T: "She realizes that even the servants."
- 10—"Continue ff" until—T: "Letter."
- 11—"Continue pp" until—T: "Some insults can only be resented."
- 12—"Organ to action" until—T: "Then sister came to wonder."
- 13—"Divertissement" (Allegretto for violin and cello) by Banes until—T: "In the eyes of the world."
- 14—"Idle Hours Caprice" (2/4 Allegretto Moderato) by Kretschmer until—T: "Interior of room, girl picks up letter from table."
- 15—"Theme to action pp or ff" until—T: "Fleeing from humiliation."
- 16—"Organ to action" until—T: "Restaurant scene—dancing."
- 17—"Any good one step" to action until—T: "After enduring discouragement."
- 18—"Continue to action pp or ff" until—S: "Girl begins to dance."
- 19—"Any good popular hit or late extract from popular show" to action until—T: "Seeming to be a derelict."
- 20—"Continue to action" until—S: "Girl stops dancing."
- 21—"Continue pp" until—S: "Young man gets up and talks to the girl."
- 22—"Cavatine" (Lento) by Raff to action until—S: "Girl enters her room."
- 23—"Continue to action" until—T: "Oh, Father in heaven, etc."
- 24—"Organ to action" until—T: "Lonesomeness gives them common cause, etc."
- 25—"Siegfried Paraphrase" by Wagner until—S: "Former butler enters girl's room."
- 26—"Agitato to action" until—T: "And then the boy came back."
- 27—"Silence or organ pp" until—T: "You'll tell what?"
- 28—"Agitato to action" until—T: "He offered the excuse that, etc."
- 29—"Continue pp" until—S: "Boy coming out from under the bed."
- 30—"Extase D'Amour" (3/4 Andantino con Grazia) by Roze Tympany, rolls during scenes policeman arresting man with gun until—S: "Girl kneels to pray."
- 31—"Organ to action" until—T: "The supreme moment of her dreams."
- 32—"Organ continue to action" until—T: "Their joy is increased by a letter."
- 33—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "And then the father came."
- 34—"Theme ff" Tremolo during disputes until—S: "Priest talking."
- 35—"Organ to action" until—S: "Boy running out to find the girl."
- 36—"Repeat Theme" ff until—T: "And with a buried past."
- 37—"Repeat in Lovers' Lane" (same as Cue 33) until— * * * * * END.

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"MELTING MILLIONS"

(Fox Production)

This picture does not suggest any Theme

- 1—"Intermezzo" (4/4 Moderato Scherzando) by C. Bohm until—T: "Next day one hundred and eighty pounds."
- 2—"Garden of Sunshine" (Serenade) by Lincoln until—T: "One of those heart to heart talks."
- 3—"Any good college song" until—T: "Jack has made up his mind."
- 4—"College Life" March by Frantzen pp until—T: "The big game."
- 5—"Continue ff" until—T: "And then the first shadow."
- 6—"Nocturno in G minor" (2/4 Moderato) by Krzyanowsky until—T: "Poor Uncle Peter."
- 7—"Continue to action" until—T: "For several months Jack dodges the issue."
- 8—"Dolorosa" (4/4 Allegro Moderato) by Tobani until—T: "Final preparations of Mrs. Morton's ball."
- 9—"Organ to action short scene" until—T: "And with the best intentions."
- 10—"Little Puritan" (Gavotte) by Morse until—T: "Ball giving signal for the start of the fight."
- 11—"Produce effect" followed by a good Galop to action until—S: "Bell gives signal to finish the first round."
- 12—"Produce effect" followed by the same Galop pp until—S: "Bell gives signal."
- 13—"Produce effect" followed by the same Galop ff until—T: "You're not a referee."
- 14—"Agitato to action" until—T: "I got you into this."
- 15—"Lion Chase" (Grand Galop) by Koelling to action until—T: "Flashback to Mrs. Morton's affair."
- 16—"Intermezzo" (3/4 Allegretto) by Pierre until—S: "Interior of club."
- 17—"Continue ff" until—T: "I must see Mrs. Morton right away."
- 18—"Club Galop" by Laurendeau pp until—T: "The police."
- 19—"Continue ff" until—T: "And at the same time the Baily's."
- 20—"Continue pp" until—T: "Three hours out of Los Angeles."
- 21—"Silence or organ pp" until—S: "The hold up."
- 22—"Finale from Ariete" (Allegro) by Bach to action pp or ff—watch big bell ring until—T: "The posse."
- 23—"Continue" if long enough—if not, repeat to action until—T: "All Jack heard the sheriff say."
- 24—"Mysterioso No. 3" by Andino (Schirmer Edition) until—T: "After a wild night's ride."
- 25—"Aubade Printaniere" (2/4 Allegretto) by Lacombe until—T: "A cool reception."
- 26—"Continue pp" until—T: "Freakish fate plays into his hands."
- 27—"Just a Gem" (4/4 Moderato) Intermezzo by Tobani until—T: "Mr. Baily writes that he will call soon."
- 28—"Short Galop" start pp then to action until—T: "Sit right there; you're too good."
- 29—"Continue pp" until—T: "Our budding wizard of finance."
- 30—"Organ to action" until—T: "Ready to startle the world."
- 31—"Gavotte" by Bossec until—S: "The explosion."
- 32—"Produce effect" followed by short Agitato to action until—T: "Confession is good for the soul."
- 33—"Pep Characteristic Piece" by Amsden until—T: "A grim determination."
- 34—"Continue ff" with ad lib. Tympany rumbles until—T: "There you have three checks."
- 35—"Continue or repeat pp" until—T: "And now a glimpse at the love affair."
- 36—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "Good old Casey keeps on worrying."
- 37—"Sweet Jasmine" (4/4 Allegretto) by Bendix until—T: "Jack's first week as a business man."
- 38—"Organ to action" until—T: "Shock No. 2."
- 39—"Short Agitato" until—T: "Shock No. 3."
- 40—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix to action until—T: "Quietly, that's my middle name."
- 41—"Electric Galop" by Wohanka until—T: "A little scheme or revenge."
- 42—"Continue pp" until—T: "At the Alexis Hotel."
- 43—"Any good brilliant Waltz" to action until—T: "Your father is seriously injured."
- 44—"Good Galop or Presto" by Lake with ad lib. Tympany Rumbles until—T: "Wedding Bells."
- 45—"Continue to action" until—T: "Sure I killed you once."
- 46—"Agitato to action" until—T: "No word from the missing girl."
- 47—"By the River" (12/8 Andante Sostenuto) Romance by Morse to action pp or ff until—* * * * * END.

"THE END OF THE TOUR"

"After Sunset" (4/4 Moderato) by Pryor is the Theme

(Reviewed on page 1093)

- 1—"Valse Pondere" by Poppy until—T: "Things have gone from worse to ferce."
- 2—"Return to Me Soon" (3/4 Allegro Vivace) by Gregh until—T: "After the show."
- 3—"Berceuse" (2/4 Andantino) by Hauser until—T: "Telegram."
- 4—"Mignonne" (2/4 Allegretto) by Friml until—T: "The long one wins the sofa."
- 5—"Two Preludes" (3/4 Lento) by Chopin until—S: "Woman moves washstand near door."
- 6—"Continue or repeat lively" until—T: "In Mayville."
- 7—"Harmony of Love" (4/4 Andante) Romance by Brooks until—T: "Mayville's leading citizen."
- 8—"Continue to action" until—T: "Standing room only."
- 9—"Sweet Sixteen Waltz" by Aronson; Note: must be performed as a cornet solo with piano accompaniment—S: "Curtain goes up and cornet player (as soon on screen) stops."
- 10—"Repeat 'Return to Me Soon' by Gregh, same as played for No. 2; Note this repeat is suggested by the picture as it is the same show until—S: "Curtain goes down."
- 11—"Albumleaf" by Girschner; Note: must be performed as a cornet solo with piano accompaniment until—T: "The best show this year."
- 12—"Pasadena Day March" by Vesella until—T: "The plot thickens."
- 13—"Theme as Organ Solo" until—T: "A touching scene."
- 14—"Gretchen" (Intermezzo) by Martin until—T: "Next morning."
- 15—"Cinderella" (Intermezzo) by Martin until—T: "The next morning."
- 16—"Continue ff" until—T: "God bless the man, etc."
- 17—"Continue to action" until—T: "I should worry."
- 18—"Continue pp" watch train effects until—T: "Where do we go from here."
- 19—"Organ to action" until—T: "Bryon corrals the amusement committee."
- 20—"Le Secret" (2/4 Allegretto) Intermezzo by Gautier until—T: "The first rehearsal."
- 21—"Raindrops" (Intermezzo) by Samuell ff during disputes until—T: "A mighty good man, the Colonel."
- 22—"Prelude Due Deluge" (4/4 Adagio) by Saint Saens until—S: "Horse galloping with carriage."
- 23—"Short Galop" to action pp or ff until—T: "And so the starved heart."
- 24—"Continue 'Prelude due Deluge' by Saint Saens until—T: "Private Lessons."
- 25—"Theme" until—T: "The Dress rehearsal."
- 26—"To Spring" (6/4 Allegro Appassionato) by Grieg to action pp or ff until—T: "The fruits of their labor."
- 27—"Organ to action" until—T: "Pass me a few lessons in Romeo."
- 28—"Romeo and Juliet" Waltz by Gounod; Note: begin with figure 1 to action until—T: "The exterior scene, girl near big tree."
- 29—"Lion Chase," Grand Galop by Koelling pp and slow until—T: "Where's Grace."
- 30—"Continue to action" until—T: "The fight."
- 31—"Agitato to action" or if Galop long enough continue ff with ad lib Tympany Rumbles until—S: "Actor and girl near wagon."
- 32—"Continue pp" until—S: "Actor and girl leave in wagon."
- 33—"Either continue" same galop to action or use a short new galop until—S: "Gun in his hand looking for his daughter."
- 34—"Agitato pp" watching shot until—T: "It's true, it's true, he isn't bad."
- 35—"Dreams of Love" (6/8 Allegro) by Liszt until—T: "My mother."
- 36—"Continue to action" until—T: "Give him to me."
- 37—"Continue ff" until—* * * * * END.

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PLANS are under way for the enlarging of Penn Gardens, Washington, D. C., to a capacity of 2,500, with all seats on the ground floor. The screen will be placed across one corner of the auditorium with the seats radiating at angles, thus securing a view from all points of the auditorium. Two thousand square feet of floor space will be occupied by the picture theatre. Harold Marston is manager of the Penn Gardens.

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MUSIC AND THE PICTURE

The Use of Operatic Selections for Picture Playing

THE following interesting letter has been received from one of our readers with a view of suggesting how the very best and most suitable music could be obtained for high-class moving pictures. The letter is reproduced in full:

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Regarding Miss Heatherington's article in reference to operatic selections being played with pictures, I fail to see where operatic selections fit any picture, sad scenes, Traumerie Evening Star, etc. Can you go into any moving picture theatre, from the cheapest to the best, where you do not hear these same selections mis-fitted and murdered? Opera brings the words to a person's mind, and seldom if ever fit the scene. For this reason the old operas she mentions are compiled and composed for a libretto where the music fits the conversation. Hence, people know these old operas almost from memory, from the youngest to the oldest, and the scene is entirely different, forming an incomplete rhyme which detracts from both music and scene on the film. I do not blame her for saying some of the improvising is "rotten" (to use her expression). Right she is, because the poor improviser of this class has very seldom, if ever, studied harmony or character music. The result is he runs up and down the scales in a series of triplet runs or ridiculous combination of chords that are absolutely void of character or rhythm. My idea of music is that tones from two notes to the entire scale express life in every sphere, and a person to improvise correctly must have a natural dramatic ability combined with the study of the great masters. Can we find any more fitting music for certain dance scenes than the Anitras Dance by Grieg or Asa's Death by the same master, suited to intense classic dramatic funeral scenes, like "Valse Parisian," by Lee S. Robert, a modern composer, suited to light child or garden scenes. Two vastly different styles of composers, yet each one perfect in their place. These composers certainly must have had the correct inspiration to improvise or compose in writing these two grades of music. It is very evident that they should not be called a composer who whistle an air and leave the balance to the music publisher's arrangement. True music comes to the composer by inspiration, the same today as in the days of Mozart and Beethoven, if the picture is fit properly.

Many of our modern composers have the gift. Why not select from the cue sheet, but be wise in your selection and do not fit a western drama with society music, or Traumerie to anything but a church scene. You will note also that many of these fine selections on the cue sheet can be purchased in roll form for your very valuable American Photo Player mentioned, which is a delight to play either manually or by roll. Music, well rendered to fit the picture, is fully appreciated by any manager who has his eye on the box receipts.

A great deal of comment is being given to the inspirational operative style of music which makes it easy for not only the electrical one-man orchestra player, but the full orchestra. I recently synchronized and improvised a complete musical setting to Theda Bara's "East Lynne," Fox Film production, which, when tested out in roll form, also orchestra of sixteen pieces, proved an abso-

lute success. Very few cues are required in this grade of music. You rehearse it same as an opera. This statement will bear the closest investigation.

I will be pleased to hear from any one interested in this grade of work.

Professionally yours,

ALICE SMYTHE JAY,
Lock Box 120, Los Gatos, Cal.

The following is a musical program as performed in the Strand theatre, Los Gatos, Cal.:

Alice Smythe Jay, Musical Directress.

Tuesday, January 16

CARMEN

Overture	-	-	-	-	Selected
Theme Setting (Toreador Song—Cigarette Song)	-	-	-	-	Bizet
Improvisation—Agitato	-	-	-	-	Alice Smythe Jay
Incidental—Liebes Gruss	-	-	-	-	Elgar
Mazurka—Satanelle	-	-	-	-	C. J. Roberts
Improvisation	-	-	-	-	Alice Smythe Jay
Dream Scenes—Solveig's Song	-	-	-	-	Grieg

Los Gatos Harmonic Orchestra

Wednesday, January 17

Overture—Fortune Teller

Violin Quartette

Saturday, January 20

Overture—Katinka

Los Gatos Harmonic Sextet

Musical Review of Latest Compositions Most Suited for Picture Playing

1—"Whispering Hearts," Waltz by Samuel S. Aronson. A composition of exceptional melodious beauty. (Edition Jerome H. Remick.)

2—"That Broadway Chicken Walk," Irving Berlin's latest Fox Trot Hit, from "The Century Girl." (Edition Waterson, Berlin and Snyder.)

3—"The Love Theme from Thomas Dixon's "Fall of a Nation," composed by Victor Herbert, is now published by M. Witmark.

4—"Poor Butterfly," the season's biggest hit from the Big Show at the New York Hippodrome, is published by T. B. Harms, New York.

5—"The following hits from "Her Soldier Boy" have been published by G. Schirmer: No. 1, The Kiss Waltz; 2, Medley Fox Trot; 3, Home Again; 4, Mother; 5, a Complete Selection.

6—"Indian Melody by Bucalossi, one of the finest Indian compositions published in years. (Edition Chappell and Company.)

7.—Just a Gem, Intermezzo Amoroso by Th. M. Tobani, the composer of Hearts and Flowers. (Edition Carl Fischer.)

8—"A Song of the Hills, by the famous composer of A Perfect Day, published as a Violin, Cello, Cornet or Trombone Solo, by Carrie Jacobs Bond and Son, Chicago.

9—"Something Up-to-date, U-Boat Deutschland March, published by Jos. Thome, Newark, N. J.

10—"A New Waltz Orchestration of Dorothy Lee's phenomenal success, One Fleeting Hour, is just off the press, and is advertised at special reduced prices by the Sam Fox Pub. Co., Cleveland, Ohio.



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"A CHILD OF THE WILD"

(Fox Production)

"Whispering Flowers" (Characteristic) by Blon is the Theme

- 1—"Theme" until—T: "Down in the village the new school teacher."
- 2—"Continue pp" until—T: "In June's Father she has found."
- 3—"Continue, regular Tempo" until—T: "The Hawkin's family breaking down."
- 4—"Dauces Promesses" (Tempo di Mazurka) Caprice Elegant by Laurendeau until—T: "Having become a law breaker."
- 5—"Continue or repeat to action" until—T: "That must be Jim Crist's kid."
- 6—"In a Cosey Corner" (Moderato) by Bratton until—T: "Too late to do any good now."
- 7—"Daisies" (Andante) by Bendix until—S: "Old man washing his face."
- 8—"Jasmine" 4/4 Moderato) by Kretschmer until—T: "Please Daddy don't send me, etc."
- 9—"Organ to action" (short scene) until—S: "June comes out of a grocery with a basket, etc."
- 10—"Sparklets" (4/4 Allegretto) Intermezzo by Tobani until—T: "God bless mamma."
- 11—"Organ to action" (short scene) until—T: "A night prowler."
- 12—"Mysterioso" until—T: "Shut up and put that grub back."
- 13—"Continue ff" until—T: "For there is so much good in the worst of us."
- 14—"Continue pp" until—T: "The first day of school."
- 15—"Amour Du Papillon" (2/4 Allegretto) by Henneberg until—T: "Bring your little boy right up here."
- 16—"Continue ff" until—S: "Children leave school."
- 17—"Continue or repeat pp" until—T: "The patient mother enters."
- 18—"Dawn of Hope" (4/4 Andante Expressivo) by Casella until—T: "As time passes."
- 19—"Organ to action" until—S: "Interior of school—children singing."
- 20—"My Country 'Tis of Thee," etc. until—S: "Children stop sing."
- 21—"Continue organ to action" until—W: "Interior of school."
- 22—"One Summer Day" Idyl (6/8 Moderato) by Ringleben until—T: "Teacher's pet."
- 23—"Continue ff" until—T: "It was good enough until that teacher."
- 24—"Dramatic Tension No. 1" by Ascher until—T: "Interior of room, little kid bathing."
- 25—"Humoresque" by Tschaikowsky until—T: "Companionship the most skilful waver."
- 26—"Theme" until—T: "Hush it's his nap time."
- 27—"Continue ppp" until—S: "June notices that something must be the matter with her father."
- 28—"Organ to action" during title.
- 30—"After title" open with train effects to action followed by
- 31—"Organ to action" until—T: "June bless her dauntless little heart."
- 32—"In a Garden of Melody" (2/4 Allegretto) by Sudds until—S: "Young man knocking at June's door."
- 33—"L'Adieu" (12/8 Andante) by Favarger to action until—T: "That's a lie!"
- 34—"Continue ff" with ad lib Tympany Rumbles until—T: "What do you care, you've got me."
- 35—"Continue or repeat to action" until—T: "Uncle Frank! Uncle Frank!"
- 36—"Organ short scene" until—T: "Humph you belong to me."
- 37—"Heavy agitato" until—T: "After the fight."
- 38—"Theme" until— * * * * * End.

"THE GIRL AND THE CRISIS"

(Reviewed on page 1422)

(Red Feather Production)

"Love Song" (9/8 Andantino) by Flegier is the Theme

- 1—"Intermezzo" (2/4 Presto) by Arenski until—T: "The fight."
- 2—"Hurry No. 4" by Lake until—T: "After the fight."
- 3—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "At the Amos' reception."
- 4—"Valse Lento" by Schuett until—T: "Flashback to interior of office."
- 5—"Melody" (Moderato) by Friml until—T: "The next morning."
- 6—"Olympia Overture" by Ascher until—S: "Police patrol arrives."
- 7—"The Tempest" (an eight-minute hurry) by Lake—watch shots until—T: "The honorable Jerry."
- 8—"Dramatic Tension No. 1" by Ascher until—T: "Flashback to riots."
- 9—"Furioso" by Becker until—T: "The governor will see us."
- 10—"Rustle of Spring" (Agitato) by Sinding until—End of Reel 2.
- 11—"Theme" until—S: "Newspaper clipping."
- 12—"Dramatic Tension" by Winkler until—T: "A tortured soul."
- 13—"L'Adieu" (12/8 Andante) by Favarger until—T: "Please, please come at once."
- 14—"Dramatic Andante" by Ascher until—T: "Circumstantial evidence."
- 15—"Prelude" (Lento) by Rachmaninoff until—T: "Phone for the district attorney."
- 16—"Venetia" (6/8 Allegretto) by Tobani until—T: "The law has set this day."
- 17—"Heavy Dramatic" by Oehmler until—T: "This is the Times building."
- 18—"To Spring" (6/4 Allegro Appassionato) by Grieg.
- 19—"Continue to Spring" until—T: "The governor has spared your life."
- 20—"Theme" until—T: "Extra!"
- 21—"Dreams of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "As citizens we wish to thank you."
- 22—"Continue ff" until—End.

"THE SAINTLY SINNER"

(Reviewed on page 1257)

(Bluebird Photoplay)

"Heart Throbs," Reverie Andante is the Theme

- 1—"Idlewilde" Intermezzo by Gottschalk until—T: "Governor Barnes sympathetic."
- 2—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "That afternoon Brock realized."
- 3—"Evening Breeze" (2/4 Allegretto) Idyl by Langey until—T: "Brock had but me."
- 4—"Just a Gem" (4/4 Moderato) Intermezzo by Tobani until—T: "Brock had sent Jane a message."
- 5—"Meeting" (Andante) by Bendix until—T: "Mrs. Carrington of the uplift society."
- 6—"A la Ballerina" (Valse Lento) by Bendix until—S: "Door is forced open."
- 7—"Serenade" (4/4 Moderato) by Widor until—S: "Chinese girl near couch."
- 8—"Nocturnal Piece" (4/4 Andante) by Schumann until—S: "Jane struggling with Brock."
- 9—"Agitato No. 4" by Becker until—S: "Interior of dining room."
- 10—"A Thought" (Andante) by Roberts until—T: "Benson had been tricked."
- 11—"Dramatic Tension" by Winkler until—T: "At Mrs. Carrington's reception."
- 12—"Reception and Banquet Scene" by Bendix until—T: "Eventually the term of her unjust."
- 13—"Pensee D'Amour" (3/4 Andantino con moto) by Ely until—T: "At the employment agency."
- 14—"Continue to action" until—T: "It seemed to Jane."
- 15—"Bonheur" (4/4 Allegro Favotte Serenade) by Hartog until—T: "Mr. Benson learned."
- 16—"In Cupid's Net" (4/4 Andantino Amoro) by Armand until—T: "Jane's desire for revenge."
- 17—"La Grace" (4/4 Moderato) by Bohm until—T: "Brock is slowly becoming, etc."
- 18—"Sunshine and Shadows" (4/4 Allegretto non troppo) by Sudds until—T: "So you're the guy."
- 19—"Agitato No. 6" by Lake until—S: "After the fight."
- 20—"Dramatic Andante" by Margis Berger until—T: "Brock was now as clay."
- 21—"Solitude" (3/4 Largo) by Czibulka until—T: "It was a long way."
- 22—"Clair de Lune" (4/4 Andante) by Thome until—T: "Weeks of dissipation."
- 23—"Theme" until—T: "A week later."
- 24—"Theme" until—T: "A week later."
- 25—"Reverie" (Andante) by Barton until—T: "The sight of this girl."
- 26—"Agitato No. 45" by Tobani until—S: "Auto drives on."
- 27—"Extase" (9/8 Andante Moderato) by Ganne until—S: "Exterior building, men fighting."
- 28—"Agitato No. 6" by Lake until—T: "Following the conviction."
- 29—"Ein Maerchen" (4/4 Maestoso) Fantasia by Bach until—T: "A week later."
- 30—"Dramatic Tension" No. 1 by Reissiger until—T: "The train is gone."
- 31—"Good Galop" to action until—T: "On the eve of the execution."
- 32—"Heavy Dramatic" by Oehmler until—T: "A faithful morning."
- 33—"Dramatic Tension" by Funck until—T: "I learned by chance."
- 34—"Agitato" by Kerssen until—T: "You're got to save her."
- 35—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Through the dark clouds."
- 36—"Theme" until— * * * * * END.

"THE PROMISE"

(Reviewed on page 1573)

(Metro Production)

"Reverie by Rissland" (4/4 Lento is the Theme

- 1—"Open with good Galop" to action until—T: "And Bill's chief reward, etc."
- 2—"Continue to action" until—T: "The morning after the great big night."
- 3—"Serenade by Ern" until—T: "Evil now flies on eagle's wings."
- 4—"Sieste" (4/4 Lento) by Laurens until—T: "When in doubt Hiram Carmody, etc."
- 5—"Barcarole" (6/8 Moderato) by Rivela until—S: "Bill enters Ethel's rooms."
- 6—"Theme" until—T: "The fight in restaurant."
- 7—"Short Agitato" until—T: "After the fight flashback to former scene."
- 8—"Continue Theme" until—T: "He made a brave plea."
- 9—"Continue ff" until—T: "A great man once advised."
- 10—"Silence"—Watch for train effects, also watch exterior storm scenes for tympany rolls until—T: "The biggest man in lumber was Appleton."
- 11—"Organ improvise" pp until—T: "The accident."
- 12—"Big Crash" followed by a long Furioso to action until—T: "In Appleton's home Bill finds, etc."
- 13—"Organ to action" until—T: "A father's strange mission."
- 14—"Organ improvise" on Theme until—T: "Appleton's timber tracts."
- 15—"Melody" (4/4 Moderato) by Kretschmer until—T: "If you will take wages, etc."
- 16—"Continue to action"—watch effects of falling trees, etc., until—T: "Barry St. Leger, a fortune hunter."
- 17—"Entr' act Clarice" by Loud until—T: "A part of the holdings of old Appleton."
- 18—"Moonlight on the Hudson" (Moderato) by Wilson to action—watch effects ff with tympany rolls during disputes until—T: "St. Leger makes the most of his opportunity."
- 19—"Forest Whispers" (4/4 Moderato) by Losey until—T: "St. Leger was a reckless spender."

- 20—"Continue to action" until—T: "In the lumber camps, etc."
- 21—"Andante" (Tranquillo) by Becker (short scene) until—T: "At Palm Beach."
- 22—"Brunette" (Valse de Concert) until—T: "While on the other hand."
- 24—"Continue Brunette Valse de Concert" until—T: "Springtime brought a realization."
- 25—"Woodland Whispers" (4/4 Quasi Allegro) by Czibulka to action pp or ff watching train effects until—T: "Moncrossen fouls the game."
- 26—"Long Furioso" start pp then to action until—T: "And back in New York."
- 27—"Organ to action" until—T: "The camp crew gave him up."
- 28—"Theme" until—T: "The flow of the firelight, etc."
- 29—"Continue pp" until—T: "Ethel again seeks news, etc."
- 30—"Continue to action" until—T: "Then came the parting and the truth."
- 31—"Indian Love Theme" by Winkler until—T: "A midwinter sunset in the Northland."
- 32—"Twilight Reverie" (Andante) by Ayer to action pp or ff until—T: "Moncrossen pays a visit to the wigwam."
- 33—"Repeat "Indian Love Theme" No. 31 ff until—T: "Come over to the office, Bill."
- 34—"Organ to action" until—T: "Beg pardon."
- 35—"Theme ff" until—T: "Beginning of Part V exterior scene in woods."
- 36—"Knickerbocker" (Intermezzo) by Yon until—T: "A surprise for Daddy Carmody."
- 37—"Continue lively" until—T: "Your promise."
- 38—"Dramatic Tension No. 1" by Reissiger until—T: "And now Moncrossen, we will fight."
- 39—"Silence" until—T: "The fight."
- 40—"Long Agitato" to action until—T: "She wished to be miles away."
- 41—"On Wings of Love" (Moderato) Reverie by Bendix until—T: "Moncrossen swore he would have me."
- 42—"Continue ff" with ad lib tympany rumbles during short struggles until—T: "Flashback to former scene."
- 43—"Continue pp" until—T: "For the first time she realized."
- 44—"Theme" to action until— * * * * * END.

- 5—"Sweet Memories Morceau Elegant" (3/4 Andantino quasi Allegretto) by Puerner until—T: "A sudden storm imparted its clouds."
- 6—"Continue ff" until—T: "David goes in Search of Ruth."
- 7—"Furioso No. 2" by M. L. Lake pp during interior scenes, ff during exterior scenes until—S: "Near fireplace."
- 8—"Theme" until—T: "The fight."
- 9—"Agitato to action" until—T: "After the fight."
- 10—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "Where can I go?"
- 11—"Continue pp" until—T: "Doctor Benjamin comes."
- 12—"Simple Aveu" (4/4 Moderato) by Theme until—T: "Wearying of Ruth, etc."
- 13—"Continue to action" until—T: "Ruth decides to seek advice."
- 14—"Extase D'Amour" (3/4 Andante) by Roze until—T: "Won't you marry me?"
- 15—"Theme" until—S: "Hotel lobby."
- 16—"Dawn of Hope" (4/4 Lento) by Casella until—T: "Father, let me go to her."
- 17—"Dreams of Love Notturmo" (6/4 Poco Allegro con affetto) by Liszt until—T: "You are the cause of all my agony."
- 18—"After Sunset" (4/4 Moderato) by Pryor until—T: "Doctor Samuel Todd, President."
- 19—"Ein Maerchen Fantasia" (4/4 Maestoso) by Bach until—T: "This is a case like Marjorie Ward's."
- 20—"Harmony of Love" (Romance) by Brooks until—T: "Who is the man?"
- 21—"Dying Poet Meditation" (6/8 Andante) by Gottschalk ff during disputes until—T: "There is the man."
- 22—"Continue ff" until—T: "Obtaining the necessary evidence."
- 23—"The Broken Melody" Intermezzo (4/4 Adagio) by A. van Biene until—T: "Harry purchases immunity."
- 24—"Rose Blushes" (4/4 Andante) by Brill until—T: "My dear girl through ignorance, etc."
- 25—"Continue to action" until—T: "Speedily Doctor Conner is brought to trial."
- 26—"Rustles of Spring" (2/4 Agitato) by Sinding until—T: "Turning her back upon her bitter, etc."
- 27—"Theme" watch train effect until— * * * * * END.

"WILL YOU MARRY ME?"

(Major Film Corporation)

"Theme Parting" (4/4 Andante Sostenuto) by Bendix

- 1—"Awakening of Spring" (4/4 Andante espressivo) by Bach until—T: "In a little fishing village."
- 2—"Garden of Love Caprice" (4/4 Moderato) by Ascher until—T: "Harry Todd, son of Doctor Todd."
- 3—"Continue to action" until—T: "The fishing near Ned's camp was fine."
- 4—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—T: "Each day he found an excuse."

Musical Company Overwhelmed by Orders

W. G. MAXCY, president and owner of the Bartola Musical Instrument Company, of Oshkosh, Wis.; Charles O. Pyle, general sales agent of the company, and T. D. Waiss, representative, have been spending the last week in New York and Philadelphia in the interest of their company. Mr. Waiss has been appointed Eastern representative, with headquarters at Philadelphia, taking the place of John F. Grady.

From the statements of this trio, business must be up to the capacity of the factory, as they stated that they were now thirty days behind in orders.

IMPORTANT ANNOUNCEMENT

To Orchestra Leaders and Musicians:

On January 22nd the Supreme Court of the United States handed down a decision making it unlawful to publicly perform for profit a copyrighted musical composition without payment of a performing fee to the owner of the copyright. This applies specifically to hotels and restaurants where musicians are employed to entertain the guests and where, although no admission fee is charged, the performance of music is considered a performance for profit.

In response to numerous inquiries regarding our attitude in this matter we have decided and do hereby announce that we shall not exact an additional fee for the public performance of our publications, but that payment of the purchase price shall be considered to include the performing fee. In other words, possession of a G. Schirmer publication implies a license to perform it anywhere, at any time, as often as desired, without any liability.

It is, of course, understood that the above does not apply to the singing of vocal numbers from musical productions, the performing rights of which are owned by the theatrical producers.

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 New York

MUSIC AND THE PICTURE

The Old Question Again—What Does the Audience Want?

McConnelsville, February 18, 1917.

Editor of the Music Department.

DEAR SIR:

I just finished reading the letter written by Mr. Price, published in the issue of February 17, and may I state that I disagree with him thoroughly?

There is no excuse for any one playing such trash as he mentions in his letter.

When a pianist or organist resorts to such music it probably can be accounted for by his lack of a real musical library. I used to think much the same as Mr. Price, but after hearing a real picture pianist and organist I changed my mind.

Let me suggest a few selections. For a love scene I use at times "Ich liebe Dich" by Grieg or selections from "Woodland Sketches" by Edward MacDowell, "The Pompadour's Fan" by Charles W. Cadman, "Felicita," by J. Albert Jeffery.

A picture can often be opened suitably by Wieniawsky's "Valse de Concert" or "Egeria," by E. R. Kroeger. MacDowell's "Praeludium" from the "Erste Moderne Suite" is a very good agitator; "Ricordate" by Gottschalk is a Nocture of exceptional beauty.

Some compositions suitable for different scenes are "Desire" by Charles W. Barnham; "Orange Blossoms," by Friml, and the "Spirit of the Woods," by Friml.

There is something about really good music that distinguishes it from all other, and once one is accustomed to using it, popular music becomes unbearable.

I have been surprised to see that names of really good composers are almost missing from your music plots.

Edward Macdowell has written many beautiful compositions every picture organist and pianist should be familiar with, such as "Wild Rose" and "To a Water Lily" from "Woodland Sketches."

Why should not every real picture pianist and those who wish to become such be familiar with that class of music? The oftener it is played the more one gets out of it, and soon it becomes natural to use no other.

I shall be glad to name the publishers of the selections mentioned should any one desire copies.

This letter is not written with malicious intention, but in honest criticism, and I sincerely hope it will find room in your section.

Very truly yours,

JOHN G. PINKERTON.

Mr. Price's ideas about playing for pictures cannot, in my judgment, be considered as all together wrong. All depends on the audience Mr. Price is playing for. Every one must admit that it is an important factor in a musician's career—I may as well say—the musician's success depends upon it, to be able to judge and recognize the musical comprehensiveness of his audience.

Some time ago I arranged music for a Broadway showing of a big production, and I selected first-class selections. I used numbers by such composers as "Grieg," "Massenet," "Bohm," "Debussy," "Liszt," and I must say that the music was as much appreciated as the picture—in fact, I received several letters from people who heard this music and expressed the opinion that the score was better than the picture.

The film company decided to print this compilation of numbers in book form and distribute same among their exchanges, in order that every theatre booking this production could use the music. The result of this worldwide distribution and use of this music was most surprising not only to me, but also to those who knew this music score. *Thirty per cent. of the theatres refused to play this score after the first show* (reasons not mentioned). Ten per cent. claimed that they could not use such trash—as the audience not only would not stand but wouldn't even sit for it. Very few appreciated this wonderful musical setting. This proves that you can never judge a man's work un-

less a chance is given you to find out and investigate matters in the very same location the man is employed.

The musical compositions you mention in your letter are very fine and of standard grade, and the reason why such numbers are not embodied in our music plots is the following: First of all, most of these numbers are only published for piano or organ and not for orchestra. Our music plots are made up for every one, and naturally the fact that all numbers used in these plots must be published and obtainable for any instrumentation or combination of instruments, compels us to eliminate such numbers as you mention. This does not mean that we are not in favor of playing classic music. Musicians using our music plots can work their own ideas by simply substituting according to the various tempos mentioned therein.

This answer I have not written, to use your words, with malice, but with honest intention to be just. We will appreciate hearing from you again.—THE EDITOR.

Review of Latest Musical Compositions Suitable for Picture Playing

"Cradle Song" by Edw. A. MacDowell. "Reverie" by Edw. A. MacDowell.

Two delightful and charming compositions, very melodious and effectively arranged. The "Cradle Song" is a 6/8 Andante sonolento Movement of exceptional beauty. The "Reverie" is a 2/4 Andante Movement. These numbers are published for string orchestra with piano and are published and arranged by Ross Jungnickel, New York.

"Melodie" by Charles Huerter.

A 4/4 Andante Cantabile, and one of the most attractively melodious numbers in the Orchestra Catalogue of the Boston Music Co.

"Heart Throbs Reverie" by C. Arnold.

Once in a decade some composer is really inspired to write a wondrously beautiful melody, but only once in years is such a beautiful theme born. This is the once—"Heart Throbs" is the number. An exquisitely beautiful melody and wonderfully effective solo part for either violin or cello. Published by Carl Fischer, New York.

"A Tear," a Kiss Ballad by Otto Motzan.

A charming slow 4/4 Andante espressivo with a most delightful melody. A number which will fit in well with any program. Published by Kartzac Publishing Co., New York.

Three Songs by Johannes Brahms.

No. 1, "In Summer Field," a 4/4 Lento of exceptional musical value and tonal beauty.

No. 2, "Faithfulness," a distinctly beautiful little number which will do much to make your program a success.

No. 3, "The Vain Suit," another one of those melodic gems which have done much to add to the reputation of this famous writer. Published by G. Schirmer, New York.

Francis Scott Key and "The Star-Spangled Banner"

ONE reason why there have been so few really great patriotic poems written may be because in order to do the subject justice the poet must be under strong emotional excitement such as inspired Rouget de Lisle and Francis Scott Key. In an article on Key, in the July Lippincott's, Mrs. LaSalle Corbell Rickett tells of the dramatic circumstances that led him to write "The Star-Spangled Banner."

"It was from this house that Key set out September 4, 1814, to negotiate for the release of Dr. Beanes, one of his friends, who, after having most kindly cared for British soldiers when wounded and helpless, was arrested and taken to the British fleet as a prisoner in revenge for his having sent away from his

(Continued on page 1898)

"THE BOY GIRL"

(Bluebird Photoplay)
(Reviewed on page 1419)

- Theme "Sweet Reverie" (3/4 Moderato) by Tschai-kowsky
- 1—"Intermezzo" (4/4 Moderato Scherzando) by Bohm until—T: "Kins Channing, a retired gentleman."
 - 2—"Continue to action" until—T: "Ridgeway of Ridgeway & Sons."
 - 3—"Gondoliera" (6/8 Allegretto) by Saar until—T: "How dare you come!"
 - 4—"Theme" until—T: "Agathe and Martha Channing."
 - 5—"Courtesy" (Intermezzo) by Wiegand until—T: "That night."
 - 6—"L'Adieu" (12/8 Andante) by Favarger until—T: "I'm Jack Channing."
 - 7—"Souvenir" (3/4 Moderato) by Drdla until—S: "Dining room."
 - 8—"Reception and Banquet Scene" (Valse Lento) by Bendix until T: "The reading of the will."
 - 9—"Pathetic Andante" by Margis Berger until—S: "Children playing games."
 - 10—"Short 2/4 Intermezzo" until—S: "At door."
 - 11—"Continue pp" until—T: "In durance vile."
 - 12—"Theme" (must be performed as a piano solo) until—T: "I have repeatedly warned you."
 - 13—"Return to Me Soon" (3 4 Allegro vivace) by Grieg until—T: "The chance meeting."
 - 14—"Entr'acte Valse" by Hellmesberger until—T: "Jack goes to boarding school."
 - 15—"Elegy" (Moderato) by Czibulka until—T: "Jack's trick play wins."
 - 16—"Sparkling Eyes" (2/4 Allegretto Scherzando) by Puerner until—T: "Bob arrives in Oilville."
 - 17—"Continue to action" until—T: "Your aunts were right."
 - 18—"Dramatic Tension No. 1" by Ascher until—T: "Always the new face."
 - 19—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "A week later."
 - 20—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "I want to see that."
 - 21—"Agitato No. 4" by Becker until—T: "Failing to raise money."
 - 22—"Theme ff" until—T: "The trustee after persistent pleading."
 - 23—"Berceuse" (4/4 Lento) by Karganoff until—T: "Prepared for her wild ride."
 - 24—"Dramatic Tension" by Winkler until—T: "The race begins."
 - 25—"Intermezzo" (2/4 Presto) by Arenski until—T: "A puncture, too."
 - 26—"Galop to action" until—T: "At the dance."
 - 27—"Good Brilliant Waltz" until—T: "The return home."
 - 28—"Dramatic Andante" until—T: "The following day."
 - 29—"To Spring" (6/4 Allegro Appassionato) by Grieg until—T: "That evening."
 - 30—"Theme" until— * * * * * END.

"MONEY MAGIC"

(Reviewed on page 919)

Theme: "Ala Ballerina" (Valse Lento) by Bendix

- 1—"Little Serenade" (4/8 Allegretto) by Gruenwald until—T: "Don't let 'em get gay."
- 2—"Continue to action" until—T: "Mart Haney."
- 3—"Theme" until—T: "Your daughters too fine."
- 4—"Continue to action" until—T: "Maybe you think me too old."
- 5—"Roses" (3/4 Andante espressivo) by Bendix until—S: "Gambler argues."
- 6—"Any good Hurry" until—T: "Tell Jones I'll accept."
- 7—"Birds of Spring" (3/4 Moderato) by Williams until—T: "While her mother rests."
- 8—"Continue to action" until—T: "Haney's sympathy for Bertha."
- 9—"Theme" until—T: "You are good to me."
- 10—"Continue pp" until—T: "An old acquaintance."
- 11—"Good Agitato" until—T: "He's got me, boys."
- 12—"Dramatic Andante" by Ascher until—T: "Colorado Springs."
- 13—"Theme" until—T: "I shall be yours, Bertie."
- 14—"Continue pp" until—T: "Let's all go for a ride."
- 15—"My Ideal" (4/4 Allegretto) by Herman until—S: "Mart's brother enters Bertha's room."
- 16—"Good Agtato" to action until—T: "You must have your portrait."
- 17—"Roses" (3/4 Andante) by Bendix until—T: "The first ride."
- 18—"La Rose" (Intermezzo) by Ascher until—T: "Several days pass."
- 19—"Theme" until—T: "Bertie is so anxious."
- 20—"Romance" (6/8 Allegretto) by Rubens until—T: "To Bertha and Ben."
- 21—"Theme" until—T: "In Chicago."
- 22—"Any good Allegro Moderato" until—T: "I'll see the Doc."
- 23—"Theme" until—T: "Ben goes West."
- 24—"Continue to action" until—T: "And where is that hat?"
- 25—"Dawn of Love" (4/4 Allegro Moderato) by Bendix until—T: "Dr. Brent gives an opinion."
- 26—"Continue to action" until—T: "Mart, I don't feel right."
- 27—"Theme" until—T: "Tell Mr. Haney, etc."
- 28—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Can't you see?"
- 29—"Dramatic Adagio" by Kretschmer until—S: "Bertha coming home."
- 30—"Theme" until—T: "Go ye up."
- 31—"Rosemary Reverie" (3/4 Andante Moderato) by Barton until—S: "Bertha looking for Mart."
- 32—"Good Mysterioso" until—T: "As the lion dies."
- 33—"Theme" until— * * * * * END.

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"THE ARGYLE CASE"

(Reviewed on page 1250)

Theme "Mysterioso" by M. L. Lake

- 1—"Menuet des Follets" by H. Berlioz (3/4 Moderato) until—T: "He cherishes fatherly affection."
- 2—"Continue to action" until—T: "Thirteen years ago."
- 3—"Pathetic Andante" by Margis Berger until—T: "Marie Mazureth Elaine Hamerstein."
- 4—"Reverie" (3/4 Andante, Moderato) by Barton until—T: "Daddy, dear, Bruce and I, etc."
- 5—"Continue ff" until—T: "Signing the new will."
- 6—"Continue pp" until—T: "The homecoming of Bruce Argyle."
- 7—"Olympia Overture" (Fox Disputes) by E. Ascher until—T: "Tower in view."
- 8—"Andante Mysterioso" by M. L. Lake until—T: "Morning."
- 9—"Dramatic Andante" No. 24 by C. Borch until—S: "Dead body on floor."
- 10—"Continue ff" until—T: "The police and coroner investigate."
- 11—"Nocturno" (9/8 Andante) by E. Greig to action pp or ff until—T: "Inspector Dougherty, etc."
- 12—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "Disgusted with police methods."
- 13—"Continue to action" until—T: "The police are watching me."
- 14—"Dramatic Adagio" by Kretschmer until—T: "I'm Mr. Kayton."
- 15—"Theme"; Note—Play the "Theme" just once, then continue with "Creepy Creeps" (6/8 Mysterioso Moderato) by B. Taylor until—T: "Mr. Argyle adopted Mary."
- 16—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "I understand Bruce and his father."
- 17—"Ein Maerchen Fantasia" (4/4 Maestoso) by Bach until—T: "The Secret Service acts promptly."
- 18—"Organ improvise to action" pp or ff until—T: "The first clue."
- 19—"Dramatic Tension" No. 1 by Reissiger until—T: "Frederick Kreisler, expert counterfeiter."
- 20—"Andante Mysterioso" No. 32 by Becker until—T: "Twenty-six Green Street."
- 21—"To Spring" by E. Grieg (6/4 Allegro appassionato) until—T: "Nelly March, formerly Mrs. John Mazuret."
- 22—"Continue to action" until—S: "Interior of Kayton's office."
- 23—"Theme"; Note: Play the "Theme" just once, then continue with "Creepy Creeps" (6/8 Mysterioso Moderato) by B. Taylor until—T: "I came in answer to this ad, etc."
- 24—"Heure Mystique" by Sudessi until—T: "I have found the woman."
- 25—"Poor Relations" by Bendix until—S: "Man coming down the stairs."
- 26—"Continue ff" until—T: "The wall between."
- 27—"Theme" until—T: "Evening."
- 28—"Mysterioso Pizzicato No. 14" by M. L. Lake until—S: "Kayton lights the gas in dark room."
- 29—"Creepy Creeps" by B. Taylor (6/8 Mysterioso Moderato) until—T: "Please give this all up."
- 30—"Continue ff" until—T: "Kayton's many eyes."
- 31—"Any good Rag" to be performed as a piano solo to action until—S: "Exterior of saloon."
- 32—"Mysterioso Dramatico" No. 22 by G. Borch until—T: "Shall we raid them."
- 33—"Agitato" pp until—S: "Young man opens door."
- 34—"Continue ff" until—T: "Mrs. Martin, is this the way?"
- 35—"Presto No. 5" by M. L. Lake until—T: "Boys, we've got him."
- 36—"To action pp or ff Mysterioso Agitato" by Becker—Note: Watch shots, until—S: "Searchlight shining at Kayton's face."
- 37—"Essence Grotesque No. 29" by M. L. Lake until—T: "The coils tighten."
- 38—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "Hurley, ever seen a detective?"
- 39—"Cavatine" (3/4 Moderato) by Bohm until—T: "Who did it?"
- 40—"Continue ff" until—T: "You killed him."
- 41—"Continue ff" until—T: "Hurley got Argyle to advance us money."
- 42—"Agitato pp" until—S: "The fight."
- 43—"Agitato ff" until—T: "After the fight."
- 44—"Continue pp" until—T: "And he knew I tried to stop him."
- 45—"Melody" (4/4 Moderato) by Kretschmer until—T: "Won't you say good-bye?"
- 46—"Continue pp" until—T: "My dear, he loves you."
- 47—"Continue ff" until—* * * * * END.

"SISTER AGAINST SISTER"

(Reviewed on page 1869)

(Fox Production)

"For Thee" (Lento) by Kate Vannah is the Theme

- 1—"Dramatic Tension No. 1" by Ascher until—T: "Daddy, please don't be cross."
- 2—"Theme to action" until—T: "Once more environment is modeling."
- 3—"Piano improvise to action" (real saloon atmosphere) until—T: "Out of the mire by God's mercy."
- 4—"Sweet Remembrance" (intermezzo) by Nordon until—T: "Katherine, dear, we're going back to mother."
- 5—"Continue to action" until—S: "The fight in the street."
- 6—"Agitato to action" until—T: "Flashback to interior scene."
- 7—"Continue pp" until—T: "Flashback to exterior scene."
- 8—"Continue or repeat ff" (watch shots) until—T: "The man who looked forward, etc."
- 9—"Erotik" (4/8 Lento Molto) by Grieg until—T: "The twin sisters stand on the verge to womanhood."
- 10—"Les Sylphes" (Impromptu Valse) by Bachmann until—T: "Several factory owners amalgamated by Huxley."
- 11—"Continue to action ff" during disputes until—T: "At the Garden Hotel."
- 12—"Nocturnal Piece" (4/4 Andante) by Schumann ff during disputes until—T: "Mrs. Raymond, sister of Dunsmore."
- 13—"Continue to action ff" during disputes until—T: "Have you already spoken to a man named Huxley?"
- 14—"Serenade" (4/4 Moderato) by Widor until—T: "I know you now, Huxley."

- 15—"Continue ff" ad lib Tympany Rolls during scene Dunsmore striking Huxley's face until—S: "Dunsmore talking to the girl."
- 16—"Continue pp" until—S: "Beginning of part 3, interior of office, men talking."
- 17—"Organ to action" (short scene) until—T: "Miss Martin is no longer employed here."
- 18—"Abila" (Intermezzo) by Gruenwald until—T: "One day the birthday frolic."
- 19—"Fair's Greeting" (4/4 Moderato con moto) Caprice by Held until—T: "I have searched everywhere for you."
- 20—"Continue pp" until—S: "Interior of the vampire's room."
- 21—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "There is a great game."
- 22—"Continue lively" until—T: "Flashback to vampire's room."
- 23—"Note—"Continue to action" slow scenes. Interior of vampire's room lively during scenes where children play until—T: "I've thought of you a great deal."
- 24—"Dialogue" by Meyer Helmund (Andante) until—T: "My dear, I know your secret."
- 25—"Continue pp" until—T: "And sometimes later destiny speaks."
- 26—"Theme" until—T: "You're a fine people's choice."
- 27—"Agitato" pp until—T: "The fight."
- 28—"Continue ff" until—S: "Vampire shoots Huxley."
- 29—"Shot, followed by"
- 30—"Continue or repeat Agitato" pp until—T: "I'm innocent; I can say no more."
- 31—"Organ to action" until—T: "Three months later."
- 32—"La Reve" (3/4 Adagio ma non troppo) by Golterman to action on or off until—T: "Explosions in the vampire's room."
- 33—"Tympany Rolls with short mysterioso ff" until—T: "Who was the woman in Huxley's apartment?"
- 34—"Le Villi Fantasia" by Puccini—Note: Begin with letter P until Allegro Moderato Movement after letter R, play pp until—T: "I was the woman."
- 35—"Continue ff" with ad lib Tympany Rolls until—T: "I can say no more."
- 36—"Continue ff" until—T: "I killed him!"
- 37—"Continue ff" until—T: "And so has environment made two women."
- 38—"Theme ff" during prison scenes until * * * * * END.

"THE SECRET OF EVE"

(Reviewed on page 1575)

(Metro Production)

Consolation (Andante) by Lereque is the Theme

- 1—"Springtime Overture" by Ziegler;—Note: Play from beginning to second movement allegro only and repeat if necessary, until—T: "Even in the breast of the wild Gypsy."
- 2—"Gipsy Fantasia" (Moderato) by Jerwitz until—T: "While in the valley below."
- 3—"Organ improvise to action" until—T: "Mother's Love."
- 4—"Elegy" (Melody) 4/8 Lento by Massenet until—T: "In the gray dawn."
- 5—"Repeat "Gipsy Fantasia" (same as No. 2) until—T: "Eighteen years elapsed."
- 6—"Organ to action" until—S: "Girl entering large house."
- 7—"Good brilliant waltz" pp until—T: "Dancing scene."
- 8—"Continue ff" until—T: "Arthur Brendon, a mill owner."
- 9—"Continue pp" until—T: "Thee cannot understand how I long for happiness."
- 10—"Theme" until—T: "In the garden of dreams."
- 11—"Cupid's Caress" (Valse Lento) by Roberts pp until—T: "The moth ever returns to the flame."
- 12—"Continue ff" until—T: "The bark of suspicion."
- 13—"Continue pp" until—T: "To my guest, the queen of innocence."
- 14—"Continue ff" until—S: "Man breaking window with his stick."
- 15—"Continue ff" with ad lib Tympany Rolls until—T: "At Brandon's city home."
- 16—"Theme to action" until—S: "Brandon attacks the girl."
- 17—"Continue ff" with ad lib Tympany Rolls until—S: "Brandon leaves the girl's room."
- 18—"Continue or repeat to action" until—T: "After marriage comes added disillusion."
- 19—"Love's Sunshine" by Wolff;—Note: Play only and begin with second animato movement to action pp or ff until—T: "Richard Blair, a philanthropist."
- 20—"Prelude du Deluge" (4/4 Adagio) by Saint Saens to action until—T: "Where children live, etc."
- 21—"Continue ff" with effects of running machines (interior of mill), until—T: "And so the light goes out forever."
- 22—"Love's Song" (9/8 Andantino) by Flegier until—S: "Interior of office."
- 23—"Continue to action" until—S: "Man attacks Brandon."
- 24—"Continue ff" until—T: "Even in the heartless city."
- 25—"Organ to action" until—T: "Believing gaiety is happiness."
- 26—"Aurora" (2/4 Moderato Scherzando) by von der Mehden until—S: "Couples dancing."
- 27—"Good Trot" pp during scenes not dancing until—T: "The man was crazed with grief."
- 28—"Sweet Reverie" (3/4 Moderato) by Tschaiowsky ff during disputes until—S: "Dancing."
- 29—"Continue or repeat Sweet Reverie" with ad lib, snare drum to tempo of dance during short dancing scene until—T: "The following evening."
- 30—"Organ to action" until—T: "So under the guise of charity."
- 31—"Short Agitato" to action pp or ff until—T: "I will live with you no longer."
- 32—"Continue pp" until—T: "In the months that followed."
- 33—"Serenade" (Andante) by Karanoff until—S: "Children playing in park."
- 34—"Minuetto" by Friml (printed together with No. 33) until—T: "Wearied with her vain, etc."
- 35—"Rose's Honeymoon" (Reverie) by Bratton until—T: "Look at these little blind children."
- 36—"Repeat Minuetto" by Friml until—T: "I also have been blind."
- 37—"Continue pp" until—T: "The dawn of a new day."
- 38—"Sweet Dreams of Home" (Moderato) by Engelman until—T: "Time passes on and the prison gate."
- 39—"Organ to action" (short scene) until—S: "Children playing."
- 40—"Theme" ff until—* * * * * END.

MUSIC AND THE PICTURE

The Moving Picture Organist

THE Moving Picture Organist has a constantly widening field of activity, owing to the increasing number of houses installing modern pipe organs. A good three-manual pipe organ is an ideal instrument for photoplay use. In a single instrument played by one performer it approximates the wide range of color and expression of the orchestra, and, where even a good conductor's men do not always respond on the instant to his lead, an able organist can immediately call forth from the keys the exact variations of mood and tempo the changing picture projection demands. Far more is required of a moving picture organist than of the church organist. The latter's service work is practically the same year in and year out, and his instrument is largely used for accompaniment. In motion picture work the symphonic character of the organist is emphasized. The motion picture organist needs a greater technique, a more ready adaptability, a keener sense of dramatic and musical values than his brother in the church. And not only must his repertory be larger—for it is drawn from overtures, ballets, operas, oratorios, songs and the music of all individual instruments—but his musical sympathies must be broader; he must have more imagination and greater readiness. These qualities are literally forced upon him by the conditions of his work. Yet once he has "found himself" in this new field, not only does a wider and more interesting vista of musical endeavor open before him, but he is assured of a more remunerative return for his labors.

A Timely Suggestion—Easter Music Obtainable Wherever Music Is Sold

No. 1—Easter Fantasia—a descriptive musical narrative by M. L. Lake.

First Movement, "On Calvary."

Second Movement, "And the Sun Was Darkened."

Third Movement, "Dawn of Easter."

Fourth Movement, "Christ Is Risen."

The first movement, with the wailing of the strings, portrays in a remarkable way the conflicting emotions of the multitude assembled on "Calvary"; the second, preceded by the rumble of the basses and tympani, and alternating between the blatant discordant blare of brass and the subdued consonance of strings, shows the fear and terror of the awestricken multitude; the third, a morning scene, opens with a tremolo for strings, working up to a powerful agitato in which the horn heralds the resurrection, and then the fourth movement is worked up into a grand triumphant finale.

A really remarkable tone picture, which will make a hit on every program.

No. 2—Easter Chimes—a descriptive novelty with "Chime" effects.

Synopsis—Easter morning, chimes in the distance, "Lead, Kindly Light"; Reverie, "On the Way to Church"; Arrival at Church, Chimes, "Jesus, Lover, of My Soul"; Grand Organ, "The Palms"; Prayer, Chimes, "Rock of Ages"; Reverie, "Returning from Church," Chimes in the distance.

Does Every Music Cue Sheet Help the Musician?

I FIRMLY believe that every musician, or, rather, every leader playing for pictures, is capable of compiling a perfect music cue sheet, providing a chance is given him to review the picture at least one day ahead of the opening performance.

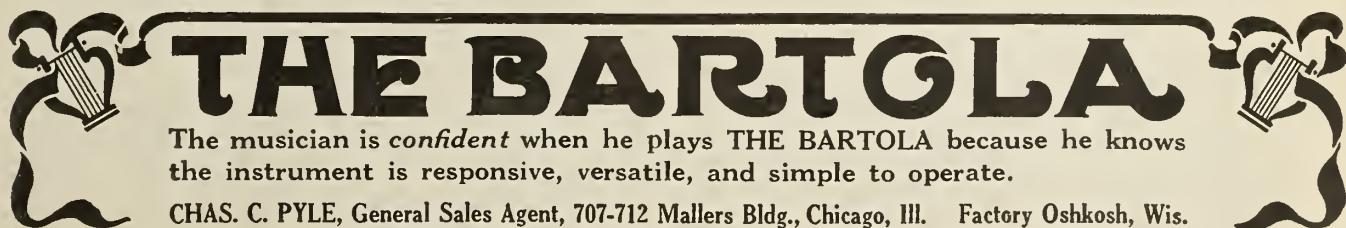
Such cue sheets only, compiled and adapted by a musician, are of use only to himself, but absolutely not good for publication; by this I mean to be reprinted in different newspapers or on press sheets issued by the different film companies and to serve as a guide and aid to all those musicians whose theatres are booking that certain film production.

This is quite a risky statement, but I will kindly ask the readers of these columns to read the following lines, which in my estimation will sufficiently prove and convince that my statement is logically correct. Two days ago I received a cue sheet from a film company located in Chicago, together with the respective film it was intended for, with the advice to hand this music sheet to my orchestra leader and impress it upon him to use same, as it practically was the solution of the musical problem as far as this film was concerned; but a careful study of this cue sheet convinced me of the fact that it is far from being so. First of all, fifty per cent. of the numbers suggested in this cue sheet were only published for piano or organ, but not published nor obtainable for orchestra. This fact leads to the remark that the "she" or "he" who made up this cue sheet is only a pianist or organist, without any orchestra experience. In case of this person being an orchestra musician the very same condition would prevail. This means that the suggested music would be obtainable for orchestra only, and not for piano or organ. This factor on the first sight decreases the value of such cue sheets at least fifty per cent., and if exactly figured it means "half work" or "half done," and this is just as much as nothing, as it only confuses the musician instead of being of any assistance to him. Now is the question, what kind of an individual do we really need to be able to make a perfect cue sheet, a cue sheet consisting of music compositions obtainable for piano, organ and every possible orchestra combination? This question is easily answered: the man or woman doing such work must not only be a musician of merit, with long years of experience, but also a man in the music business.

He must at least have several years of experience in a large music house selling every one's editions and handling an international stock. Our cue sheets, printed in these columns, consist of numbers which can be bought everywhere and are obtainable and playable for any orchestra combination or single instrument *within reason*. By this I mean piano-organ or any orchestra combination. It is about time that film companies realize these facts, as outlined in the above, and see to it that their music cue sheets be compiled by men who are not only musicians, but also men with experience in the music business.

A perfect cue sheet must also not only give the title of the composition, but also clearly specify the character of the musical numbers suggested (Example—After Sunset, 4/4 Moderato. by Pryor, etc.), so to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

THE EDITOR.



THE BARTOLA

The musician is *confident* when he plays THE BARTOLA because he knows the instrument is responsive, versatile, and simple to operate.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

"THE PRICE SHE PAID"

(Reviewed on page 1572)

(Selznick Pictures)

"Awakening of Spring" (4/4 Andante) by Bach is the Theme

- 1—"Valse" (from Symphony in E minor) by Tschaikowsky until—T: "There is about \$65,000, some of it in cash."
- 2—"Heartsease" (Andante) by Moret ff during disputes until—T: "Hanging Rock had but two classes of men."
- 3—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "Stanley Baird, I've done everything but ask him, etc."
- 4—"Continue to action" until—T: "In the trenches on the social battle ground."
- 5—"Valse Eternelle" by Roberts, to be played as a Valse Lento until—S: "Girl at piano."
- 6—"Just a Wearyin' for You" Song by Bond—Note: Must be produced as a vocal solo with piano accompaniment until—S: "Girl stops playing and singing."
- 7—"Continue or repeat with orchestra" until—T: "I'm going to marry Katherina Pierce."
- 8—"Theme" until—T: "The marriage lottery that held blanks, etc."
- 9—"To Spring" (6/4 Allegro Appassionato) by E. Grieg ff during disputes until—T: "When a young man or woman blunders."
- 10—"Continue ff" until—T: "In the month following."
- 11—"Continue or repeat to action" until—T: "The end of a perfect day."
- 12—"Perfect Day," Song by Bond until—T: "Met Bill Sidall today."
- 13—"Continue to action" until—T: "Thanksgiving evening."
- 14—"First Waltz" by Durand to action pp or ff until—T: "I don't ask you to decide now."
- 15—"Theme" until—T: "The little General's insistence on a real wedding."
- 16—"Continue to action" until—T: "A human being, even an innocent girl."
- 17—"L'Adieu" (12/8 Andante) by Favarger—Note: Begin with letter C, put Animato movement pp—then to action until—T: "Unmindful of the hours she has driven."
- 18—"Continue to action" or repeat until—T: "Forced to return to her only shelter."
- 19—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—T: "I will sleep here."
- 20—"Continue ff" until—T: "When by all the rules of nerves, etc."
- 21—"Orchestra rest" organ improvise to action (five minutes and fifty seconds) until—T: "On the sea of uncertainty as Mary Stevens."
- 22—"In the Garden" (4/4 Andante) by Goldmark until—T: "Feeling the lack of equipment."
- 23—"Continue to action" until—T: "After dinner Baird came in answer to her message."
- 24—"Nocturno in F" (3/4 Andantino) by Krzyzanowski until—T: "On those conditions then."
- 25—"Theme ff" tremolo during disputes until—T: "A sleepless night has not changed."
- 26—"Good Galop pp" until—S: "Autos racing in park."
- 27—"Continue to action" until—T: "Mildred had heard nothing from the general for months."
- 28—"Any good vocal solo with piano acc."—Important Note: Watch screen for action of singer and piano player until—T: "Mrs. Brinsly, with whom Mildred, etc."
- 29—"Pensee" (6/8 Largo) Intermezzo by Godard to action until—T: "Her voice impaired through illness, etc."
- 30—"In the Gloaming" (Paraphrase) by Barnard until—T: "A week later."
- 31—"Continue to action" until—T: "The general."
- 32—"Theme ff" until—R: "And the divorce you got in Nevada."
- 33—"Continue ff" with ad lib Tympany Rolls during disputes, etc., until—T: "Stunned for days by the rapid return of events."
- 34—"Menuet" by Paderewski to action until—T: "Don't you think I can sing?"
- 35—"Continue to action" until—T: "During the walk to the hotel."
- 36—"Romanze" (4/4 Moderato) Op. 40 by Beethoven to action until—T: "Insult may oftimes be a blessing."
- 37—"Organ to action" until—T: "Concert master at piano."
- 38—"Vocal and Piano or Piano improvise" to action until—S: "Concert master stops playing."
- 39—"Organ to action" until—S: "Concert master again at piano."
- 40—"Piano, watch action" until—S: "Concert master gets up and talks to Mildred."
- 41—"Organ to action" until—T: "With the courage of one's conviction."
- 42—"Garden of Flowers" (Reverie Serenade) by Vandersloot until—T: "One-half of the world knows not, etc."
- 43—"Continue to action" until—T: "I have my divorce now."
- 44—"A Tear, a Kiss, a Smile" (Ballad) by Motzan until—T: "The passing months have brought a wonderful change."
- 45—"After Sunset" (4/4 Moderato) by Pryor until—T: "No, I must go on."
- 46—"Continue ff" and lively until—T: "Mildred was to sing."
- 47—"Silence" until—S: "Mildred begins to sing."
- 48—"Any fine vocal solo" with piano acc.—Note: Piano player, watch introductory cadenzas until—S: "Concert master falls from piano stool."
- 49—"Silence" until—T: "Contracts will be ready to-morrow."
- 50—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "I've won my fight for independence."
- 51—"Theme ff" last sixteen bars only until—* * * * * END.

"THE TIGER WOMAN"

(Reviewed on page 1569)

(Fox De Luxe Production)

"Love Song" (3/4 Allegretto) by Bartlett is the Theme

- 1—"Sleeping Beauty" (Tempo di Valse) by Tschaikowsky until—T: "On the following day Irma's birthday."
- 2—"Short Mysterioso" until—T: "Come in an hour and see."
- 3—"Waltz from the Serenade by Tschaikowsky" Note ad lib small drums during scene police march until—S: "Police enters the room."
- 4—"Continue ff" until—T: "I shall demand an apology."
- 5—"Continue to action" until—T: "How did a state paper entrusted to you."

- 6—"Theme" until—T: "Siberia must they take you from me."
- 7—"Continue ff" until—T: "The Gold gained from a double betrayal."
- 8—"Romance" (4/4 Andante Contabile) by Tschaikowsky (repeat is necessary) until—T: "And evil decision is born, etc."
- 9—"Second Movement" (Andante) from "Fifth Symphony" by Tschaikowsky until—S: "Prince walking over to telephone."
- 10—"Continue ff" until—T: "He lost heavily last night."
- 11—"Continue or repeat to action" until—T: "In the still watches of the night."
- 12—"Short Mysterioso or Mysterious Pizzicato" until—T: "En route to New York."
- 13—"Organ to action" until—T: "The Harris home upon which, etc."
- 14—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Not even love and trust can break, etc."
- 15—"Evening Breeze" (2/4 Allegretto) Idyl by Langey until—T: "In the glare of cafe lights."
- 16—"Very fine waltz" not too brilliant open ff then to action until—T: "And soon he is hers body and soul."
- 17—"Theme" until—T: "You've jilted Maron and broke her heart."
- 18—"Continue ff" with ad lib Tympany Rolls during disputes until—T: "A fall and folly."
- 19—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "Your father owes a living."
- 20—"Continue ff" until—T: "That night the crowning tragic folly."
- 21—"Andante Mysterioso No. 32" by Becker until—S: "Father shoots his son."
- 22—"Watch shot" followed by
- 23—"Mysterioso Agitato No. 33" by Becker to action until—T: "The money did you get it?"
- 24—"Repeat Mysterioso Agitato" to action until—T: "Flashback to scene where father is lying dead on floor."
- 25—"Lost Happiness" (12/8 Andante Sostenuto) by Eilenberg until—T: "Out of the whole affair Irma has but one fear."
- 26—"Organ to action" until—T: "And Edwin pays the penalty of his crime."
- 27—"Forsaken Paraphrase" by Koschat until—T: "And then out of the past."
- 28—"Edris and Hyperion (Love Legend) by Gruenwald until—S: "Irma recognizes the former butler."
- 29—"Continue ff" until—T: "That is all I have now."
- 30—"Continue or repeat pp" until—T: "And then the next morning."
- 31—"Dramatic Tension No. 1" by Reissiger ff during disputes until—T: "When Irma gives the butler money."
- 32—"Silence" until—T: "Shot."
- 33—"Whatch shot" followed by a short agitato to action until—S: "Irma lays down on floor."
- 34—"Theme to action" until—T: "Please give me back my daddy."
- 35—"Reconciliation" (Andante) by Bendix ad lib Tympany Rolls during disputes until—T: "Daddy! Daddy! I'm so glad I found you."
- 36—"Continue or repeat ff" until—T: "Soon after the two who have a common thought, etc."
- 37—"Agitato," Watch shots until—T: "Again the nemesis of her life, etc."
- 38—"Silence or organ pp" until—S: "Where man grabs Irma's neck."
- 39—"Olympia Overture" by Ascher start ff then to action until—S: "Irma at table."
- 40—"Continue ppp" until—T: "The fight."
- 41—"Agitato" or if possible raise up "Overture to action" until—S: "Irma looks at jewels on floor."
- 42—"Theme" to action until—* * * * * END.

"THE MAN WHO TOOK A CHANCE"

(Reviewed on page 1423)

(Bluebird Photoplay)

Theme: "Love in Idleness" (Intermezzo) by Macbeth

- 1—"After Sunset" (4/4 Moderato) by Pryor until—T: "Wilbur Mason, etc."
- 2—"Souvenir of the Ball" Intermezzo (3/4 Valse Lente) by Bocalari until—T: "Although heart trouble, etc."
- 3—"Theme" until—T: "After ten years."
- 4—"Valse Caprice" by Rubinstein until—T: "If any one should call."
- 5—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "James Fleming, the valet."
- 6—"Tendresse" (2/4 Andantino) by Ravina until—T: "When a fellow is in love."
- 7—"Gretchen" (Intermezzo) by Martin until—T: "The Lannings open their new home."
- 8—"Whispering Flowers" Characteristic by Blon until—T: "Will some kind Romeo."
- 9—"Romeo and Juliet" Waltz by Gounod until—T: "Allow me to present."
- 10—"Continue to action" until—T: "The hostess said, etc."
- 11—"Intermezzo" by Arenski until—S: "Dancing."
- 12—"One step" until—T: "There is a most wonderful."
- 13—"Brilliant Waltz" until—T: "We had better go in."
- 14—"Forest Whispers" (Tempo di Gavotte) by Losey until—T: "Then you do love him?"
- 15—"Theme" until—T: "The following morning."
- 16—"Swing Song" (6/8 Allegretto Grazioso) by Barns until—T: "Just exactly two minutes."
- 17—"Dramatic Tension" by Winkler until—T: "An hour later."
- 18—"Good Galop" until—T: "No doubt Radleigh, etc."
- 19—"Dramatic Tension" by Reissiger until—T: "A warning."
- 20—"Rustles of Spring" (2/4 Agitato) by Sinding until—T: "The third hour."
- 21—"Dramatic Tension" by Ascher until—T: "Fighting."
- 22—"The Chase," Grand Galop by Koelling until—S: "Telegram."
- 23—"Continue to action" until—S: "View at Corral Fence."
- 24—"Canzonette" (2/4 Allegretto) by Herbert until—T: "Framed."
- 25—"Continue to action" until—T: "I also have a confession."
- 26—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "Mother, I've just been, etc."
- 27—"Theme" until—* * * * * END.

"MUTINY"

(Reviewed on page 1867)
(Bluebird Photo-Play)

Theme "By the River" Romance (12/8 Andante Sostenuto)
by Morse

- 1—"Daisies" (Moderato) by Bendix until—T: "As a youngster, he had."
- 2—"Spanish Moderato" by Saenger (watch shots) until—T: "Nowadays he issued orders."
- 3—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "I've slipped my cable."
- 4—"Organ improvise to action" until—T: "Out on the Atlantic."
- 5—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "The next day."
- 6—"Theme" (effects of breaking waves) until—T: "You mustn't take the chance."
- 7—"Intermezzo" (2/4 Presto) by Arenski until—T: "The wedding of Jacob."
- 8—"Heart to Heart" Melody (Moderato) by Trinkaus until—T: "So here's the reason."
- 9—"Theme" until—T: "The wedding was planned."
- 10—"Rosemary" Reverie (Moderato) by Barton until—T: "It was next morning."
- 11—"Dream of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "The following morning."
- 12—"Dramatic Tension No. 1" by Reissiger until—T: "As the months passed on."
- 13—"Idlewilde" (Intermezzo) by Gottschalk until—T: "Aaron Whitaker had turned."
- 14—"Dramatic Adagio" by Kretschmer until—T: "The wind had favored."
- 15—"Theme" until—T: "I'll give you fifteen minutes."
- 16—"Dramatic Tension No. II" by Reissiger until—T: "In fear for Caleb's safety."
- 17—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—S: "Captain attacks Caleb."
- 18—"Agitato No. 11" by Lake until—S: "Captain throws Caleb into the water."
- 19—"Dramatic Tension" by Winkler until—T: "You dare not sail home."
- 20—"Continue to action" until—T: "As a sailor before the mast."
- 21—"Doloroso" (4/4 Allegro Moderato) by Tobani until—T: "It was after months."
- 22—"Cavatine" (3/4 Moderato) by Bohm to action pp or until—T: "Then quietly one night."
- 23—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "At the entrance of the bay."
- 24—"Lost Happiness" by Eilenberg (effects of breaking waves) until—S: "Lightning and flashing, etc."
- 25—"Furioso for Storm Scenes" with ad lib. Tympany Rolls to action until—T: "The storm clouds were showing."
- 26—"Theme" until— * * * * * END.

"THE GATES OF DOOM"

(Red Feather Production)

"Oriental Love Theme" by Winkler is the Theme

- 1—"March Turque" by Eilenberg (watch tom-toms) until—T: "Durani, a Hindu of the lowest caste."
- 2—"Star Dreamer" (Oriental Serenade) until—T: "This country's got me."
- 3—"Little Story" (3/4 Andantino) by Zimmerman until—T: "We were secretly married."
- 4—"Orientale" (6/8 Allegretto) by Cui until—T: "Here are my letters to my solicitor."
- 5—"Theme to action" pp or ff until—T: "In Madagascar, six years later."
- 6—"Flirtation Waltz Intermezzo" by Meyer-Helmund until—T: "In far off India."
- 7—"Theme" until—T: "The flight of ten years."
- 8—"Caprice" (4/4 Moderato) by Ascher until—T: "En route to India."
- 9—"Valse Suite" by Brahms until—T: "In India."
- 10—"Oriental Roses" (Valse Lento) by Hanovici until—T: "Twelve o'clock."
- 11—"Mysterioso" by Lake until—T: "Agatha has disappeared."
- 12—"Dramatic Tension" by Funck until—T: "Your mother is a slave."
- 13—"Allegro" by Bach until—T: "Prepare the caravan."
- 14—"Good Hurry to action" (watch shots) until—S: "Caravan starts on its way."
- 15—"Passing Caravan" (2/4 Tempo di Marcia) by Schmid until—T: "With the dawn, peace again."
- 16—"Theme" until—S: "Caravan in view."
- 17—Repeat "Passing Caravan" until—T: "Dawn finds Indore, etc."
- 18—"Continue to action" until—T: "A caravan of traders."
- 19—"In the Sudan" (an Oriental scene) by Sebeck until—T: "As the trading caravan, etc."
- 20—"Oriental Characteristic" (4/4 Allegretto) by Verdi until—S: "Change of scene."
- 21—"Theme" until—T: "The house of dancing girls."
- 22—"Oriental Veil Dance" by Aronson until—T: "Agatha!"
- 23—"Hurry" by Kerksen until—S: "Agatha and officer enter room."
- 24—"Creepy Creeps" (Moderato Mysterioso) by Taylor until—T: "The blood of her ancestors."
- 25—"Any good Agitato" to action until—S: "Agatha sitting on chair."
- 26—"Heavy Dramatic" by Oehmler until—T: "All night across the desert."
- 27—"Continue ff" until—S: "Soldiers rescue Agatha."
- 28—"Any good Hurry" to action until—S: "On board of ship."
- 29—"Theme" until— * * * * * END.

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are lucky," a very prominent exhibitor told us the other day.

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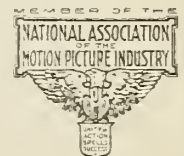
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No. 1—"Chinese Wedding Procession," by Lucius Hosmer. The most exquisite musical thought conceived in years. Its wonderful tonal beauty makes it adaptable for any Chinese picture, of slow or mysterious action.

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An exceptionally fine "Maestoso" in 2/4 in which originality and clever invention are coupled with attractive melodies and orchestral effects, usable for any Chinese scene of processional character.

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A really faultless Chinese 2/4 Moderato; a musical illustration of Chinese society.

No. 4—"Chinese Serenade," by Chas. Puerner.

A splendid specimen of a Chinese 2/4 allegretto, very melodious, and fine for Chinese scenes of quicker action.

No. 5—"Ching Chang" Galop.

For tumults, confusion, and riots, etc., if played to action.

No. 6—"Japanese Patrol," arr. by Th. M. Tobani.

A wonderful Fantasia in "Tempo di Marcia," on the famous world-known Japanese national air, "Fou So Ka."

No. 7—"Kingdom of Flowers," by J. Ringeben.

A slow, dreamy and wonderfully melodious Valse Lente, to be used for Japanese garden, flower and love scenes.

No. 8—"Japanese Cradle Song," by Charles Long.

The title gives sufficient explanation as to what scenes this number is intended for.

No. 9—Chinese Characteristic, by M. Winlder, an exceptional fine number for the purpose mentioned.

No. 10—Chinese Allegretto, by Puerner.

A real Chinese composition, most appropriate for scenes of quicker action.

The Importance of a Good Music Cue Sheet

IT was back about in 1909 at a small summer resort town on Lake Erie, when I first began to play for pictures. Not much attention was paid to what was played, in fact the manager stated he didn't care much whether I played for the pictures during the intermissions as that was when there was only one man in the operator's booth, and there was a short intermission between each reel while another was being rewound. The music played was of course of the most popular sort. As I was not aware of the future possibilities of the "movies" I did not give this much serious thought.

In the last two years I have changed entirely from playing popular stuff to music of the better sort as the trend is pointing in that direction. As the pictures become more artistic so are the patrons demanding that the musical accompaniment advance with the progress of the picture.

As every player has his own ideas regarding playing pictures about all the player has to do is be sure that he is pleasing the patrons of the house, and above all, keep awake on the job and not fall into a rut. I would say that to get the best results one should put personal feeling into his work, not simply play notes, but endeavor to register the different feeling and emotions the picture brings to him on his instrument. This will please the feminine portion of his audience, and when you do that you will have little trouble from a complaining manager.

Another thing of great importance is the music cue sheet. If compiled correctly, in my estimation, these cue sheets are going to be invaluable if the present progress is kept up and they are

not simply used as a medium for exploiting the works of different publishers.

When the cue sheets first made their appearance I looked them over and threw them away for perfectly obvious reasons. Last summer my attention was called to the cue sheets on the Bluebird Photoplays. They looked entirely different and I decided to give them further attention. I could see that much improvement had been made. Since then I have been using the cue sheets you have been compiling on all that were being run in the theatre where I am employed. I know I am getting better results.

Imagine the predicament of an orchestra in a New York theatre on the premier of a new musical play to find that the music score of the production had not arrived. The same feeling must come to the movie player if he is interested in his job and desires to make the first show something besides a musical nightmare for the audience. The name of the picture means nothing and the short synopsis of the picture given in the producing company's heralds is often misleading and valueless. With nothing to go by, the player selects tunes at random from his library in the hope that they will fit the picture, at least some of them. How many times after the first show have I found that I had "guessed" wrong and for the second show had to scramble through my library to get proper selections. Some will say read the story of the picture in the company's publications or the different movie magazines. This takes much time. How many would bother to do it, and besides this does not tell us exactly when a musical change is necessary. A really good cue sheet does this. I am a strong champion of the cue sheet for the player who cannot see the picture in advance, especially such as you are compiling as I feel you are really trying to give a proper musical setting to the picture.

In another letter I am going to pick a certain cue sheet to pieces with criticisms. Such cue sheets are a detriment rather than an aid.

Yours truly,
GEO. H. MAPES,
Winter theatre, Akron, Ohio.

"POLLY REDHEAD"

(Reviewed on Page 1253)

(Bluebird Photoplays)

Theme—"My Dreams" (6/8 Moderato) by Dorothy Lee

1—"Tulips" (4/4 Moderato) by W. E. Miles until—T: "The honorable John Ruffin."

2—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "Mr. George Tompkins."

3—"Dramatic Andante" by Ascher until—T: Polly proves that, etc."

4—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Mrs. Meekin, who does, etc."

5—"Eley" (Moderato) by Cibulka until—T: "You are right, Mrs. Meekin."

6—"Eleanor" (Andante) by Deppen until—S: "Close view interior of window."

7—"Theme" until—S: "Close up at table."

8—"Martinique" (Intermezzo) by Loraine until—S: Mrs. Meekin drinking liquor."

9—"Dramatic Tension" by Funck until—T: "Lady Caroline Ardath."

10—"Dreams of the Flowers" (4/4 Andante Expressivo by Cohen) until—T: "The Duke of Oстерly."

11—"Heart Throbs" Reverie (4/4 Moderato) by Arnold until—T: "Lady Oстерly."

12—"Continue action until—T: "Polly play changeling."

13—"Finale from 'Arielle' by Bach to action pp or ff until—T: "You must not see her."

14—"Admiration" (4/4 Mod. Grazioso) by Jackson until—S: "Lawn before house."

15—"Garden of Love," Caprice (4/4 Moderato) by Ascher until—T: "Polly misconstrues Ruffin, etc."

16—"After Sunset" (4/4 Moderato) by Pryor until—T: "The next morning."

17—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—S: "Duke in car."

18—"Moderato Agitato" by Becker to action pp or ff until—T: "That settles it."

19—"Return to me soon" (Allegro) by Gregh until—S: "Exterior of house."

20—"Cupid's Frolic" (6/8 Moderato) by Miler until—S: "The Duke's car comes on."

21—"Agitato" to action until—S: "After the dispute."

22—"Love Song" (Moderato) by Flegier until—* * * * * END.

"THE BLUE STREAK"

(Fox Production)

"Dreams of Love" (6/4 Poco Allegro) by Liszt is the Theme

- 1—"Olympia Overture" by Ascher until—T: "The little town of Flintstone."
- 2—"Fair Vassal (4/4 Allegro Moderato) by Tohani until—T: "The prodigal has been taking father's advice."
- 3—"Little Trifles (Intermezzo) by Barnard until—T: "Interior scene mol' gambling."
- 4—"Cauceris" (4/4 Andante) by Francis Mac Millen until—T: "The sheriff, Ned Finley."
- 5—"Continue to action" until—T: "Ain't them the fellows, etc."
- 6—"Organ to action"—watch screen and produce effects of man playing accordion until—T: "I'm paying you to stop."
- 7—"Return to Me Soon" by Gregh (3/4 Allegro Vivace) until—T: "Drink to my future wife."
- 8—"Continue or repeat to action" (watch shots) until—S: "Nigh pulling gun to sheriff."
- 9—"Short Agitato to action" (watch shots) until—T: "Three of them. I can use one more deputy."
- 10—"Rustling Leaves" (6/8 Moderato) by Koehler ff and to action until—T: "An abandoned nest."
- 11—"Intermezzo from 'Goyescas' by Granados until—T: "A plan to keep them on the jump."
- 12—"Continue lively" until—T: "Get me some ferns."
- 13—"Organ to action" until—T: "Head or tail, etc."
- 14—"Continue organ to action" until—S: "Man near girl's window."
- 15—"Short Mysterioso" to action until—S: "Man walks away from window."
- 16—"Theme until—T: "I don't know what they mean."
- 17—"Robin's Farewell" (4/4 Moderato) Reverie by Arthur until—T: "With the daylight."
- 18—"Continue to action" until—T: "Watchful waiting."
- 19—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth until—T: "Keep 'em away."
- 20—"Continue ff" until—S: "Men on horses galloping."
- 21—"Gallop to action" pp or ff until—S: "Man hanging on rock."
- 22—"Continue pp" until—S: "Man calling horse."
- 23—"Organ to action" (short scene) until—S: "Man jumps on horse in water."
- 24—"Short Agitato" to action until—T: "Interior of room, girl near table."
- 25—"Love's Message" (Moderato) Idyl by Brooks until—T: "That's how I said. You'll get me in the back."
- 26—"Jasmine" (4/4 Moderato) by Kretschmer until—T: "And so under the fading sunset sky."
- 27—"Woodland Whispers" (Characteristic) by Czibulka until—T: "He don't know nothing about our jobs."
- 28—"Theme" until—T: "That's the feller, that's why he was, etc."
- 29—"Organ to action" until—T: "The baby died."
- 30—"Organ continue to action" until—T: "The blue streak lives up to his name."
- 31—"Passacalle" (3/4 Allegro Moderato) Intermezzo by Gregh until—T: "The fight."
- 32—"Long Agitato" to action pp or ff until—S: "Girl digging grave."
- 33—"For Thee" (Andante) by Kate Vannah until—T: "With all the accessories."
- 34—"Adoration" (4/4 Moderato) by Barnard until—T: "It was a bluff from the beginning to the end."
- 35—"Theme" until—T: "Butch."
- 36—"Piano Solo" improvise to action until—T: "The prodigal's return."
- 37—"Illusion" (2/4 Moderato) Intermezzo by Bustanoby until—T: " * * * * * END.

"HELL MORGAN'S GIRL"

(Reviewed on page 1566)

(Bluebird Special Release)

Theme—"L'Adieu" (12/8 Andante) by Favarger

- 1—"The Booster," Rag by Lake (To be performed as a Piano Solo) until—S: "Lola dancing."
- 2—"Ninfa" (2/4 Intermezzo) by von der Mehden until—T: "Has Lola kicked into Sletzer."
- 3—"Theme" until—T: "An Oasis in a desert."
- 4—"Lunita" (Intermezzo) by Gottschalk until—T: "An inhabitant of Paris."
- 5—"Dramatic Tension No. 1" by Reissiger until—T: "It's the hand of fate."
- 6—"Dramatic Tension" by Ascher until—T: "The old man was that stingy."
- 7—"Dramatic Andante" by Ascher until—S: "Interior of studio."
- 8—"Tenderesse" (2/4 Andantino) by Ravina until—T: "Don't worry, dearie."
- 9—"Continue ff" until—T: "Hell Morgan was celebrating."
- 10—"Noisy Bill" (Rag) by Loscy. To be performed as a Piano Solo to action until—T: "I don't like your map."
- 11—"Agitato No. 4" by Becker until—T: "Lick 'em up, fellers."
- 12—"Dramatic Tension No. 2" by Reissiger until—T: "That for your distorted."
- 13—"Hurry No. 4" by Lake until—T: "What's the row, Dad?"
- 14—"Continue pp" until—T: "You were stund, Dad."
- 15—"Presto" by Lake until—T: "There's some mistake."
- 16—"Return to me soon" (3/4 Allegro Vivace) by Gregh until—T: "Give me a chance."
- 17—"Popular Trot" (Piano Solo) until—S: "Dance is finished."
- 18—"Dramatic Tension" by Funck until—T: "Lola of the, etc."
- 19—"After Sunset" (4/4 Moderato) by Fryor until—T: "Under Lola's encouragement."
- 20—"Popular Trot" (Piano Solo) until—T: "Don't brag Sletzer."
- 21—"Dramatic Tension" by Winkler until—T: "I'll snuff the piano."
- 22—"Agitato to action" until—T: "Are you afraid."
- 23—"Continue pp" until—T: "You're an awfully good piano player."
- 24—"Popular Trot" (Piano Solo) until—T: "The man painted with, etc."

- 25—"Theme" until—T: "That night."
- 26—"Piano Solo" improvise to action until—S: "Near piano Rogers puzzled."
- 27—"To Spring" (6/4 Allegro Appassionato) by Grieg until—T: "Why didn't you tell me."
- 28—"Agitato" by Kerszen until—T: "Rogers at Piano."
- 29—"Piano Solo" to action until—S: "Sletzer draws his gun."
- 30—"Short Agitato" to action until—T: "I'm your's Sletzer."
- 31—"Dramatic Tension" by Funck until—T: "It was the darkest hour."
- 32—"Dramatic Tension" by Ascher until—S: "Lola fighting Sletzer."
- 33—"Furioso No. 10" by Becker to action pp or ff watching shots until—T: "Earthquake."
- 34—"Hurry No. 4" by Lake until—T: "Dazed he followed others."
- 35—"Lamento" (Lento) by Gabriel Marie until—S: "Rogers and Lola looking off."
- 36—"Theme" to action pp or ff until— * * * * * END.

(THE RED FEATHER PRODUCTION)

In Two Parts

(Reviewed on page 2030)

Part I—The Girl Who Lost

Theme—"Cavatine" (4/4 Moderato) by Bohm

- Part I—The Girl who lost—Theme "Cavatine" (4/4 Moderato) by Bohm until—T: "The girl who lost—Theme "Cavatine" (4/4 Moderato) by Bohm until—T: "Solitude" (3/4 Largo) by Czibulka until—S: "Isabel leaving dressing room."
- 1—"Whispering Mignonette" (4/8 Allegretto) by Gruenfeld until—T: "Why do you go on stage?"
- 2—"Continue pp" until—T: "With the close of the season."
- 3—"Vision" (6/8 Andante) by Bohm until—T: "Pay day."
- 4—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Jack vied with his fiancé."
- 5—"Rose's Honeycomb" Reverie (3/4 Andante) by Bratton until—T: "Your duties will be light."
- 6—"Continue to action" until—T: "Midsummer."
- 7—"Theme" until—T: "The close of the summer season."
- 8—"Romance Sans Paroles" (3/4 Andante con moto) by van Gons until—T: "Was it van Holt."
- 9—"Dramatic Tension No. 1" by Reissiger until—T: "After the show."
- 10—"La Brunette" (Valse de Concert) by Severn until—T: "Fate seemed to play, etc."
- 11—"Valse Lento" by Ed. Schuett until—T: "In the days that followed."
- 12—"Theme" until—T: "I'm going to the Belle Claire."
- 13—"Lost Happiness" (12/8 Andante Sostenuto) by Eilenberg until—T: "I'm willing to pay you well."
- 14—"Theme" until—T: "Get ready at once."
- 15—"Continue to action" until—End of part 1.

Part II—The Border Wolves

- 1—"Western Moderato" by Bach until—T: "Snakehead closed to the Mexican Border."
- 2—"Piano Solo" improvise to action until—T: "The fight."
- 3—"Good Agitato" until—T: "After the fight."
- 4—"Wild Rosebud" (Moderato) by Tobani until—S: "Train in view."
- 5—"Railroad effect" followed by short hurry until—S: "Train passing."
- 6—"Romance" (3/4 Andante) by Rissland until—T: "That evening."
- 7—"Piano Solo" improvise to action until—T: "The next morning."
- 8—"Agitato No. 4" by Becker to action until—T: "That night."
- 9—"Rustles of Spring" (2/4 Allegro) by Sinding (Watch shots)—T: "Somebody must have, etc."
- 10—"Western Allegro" by Winkler until—S: "Chasing after the girl."
- 11—"The Chase" (Grand Galop) by Koelling until—T: "I'll hold them, etc."
- 12—"Continue to action" (Watch shots) until—T: "They got me all right, Miss."
- 13—"Meeting" (Andante) by Bendix until— * * * * * END.

"THE MORTAL SIN"

(Reviewed on page 1871)

(Metro Pictures)

The "Poet's Dream" (Andante) is the Theme

- 1—"Longing for Home" (Andante) by Jungman until—T: "Anderson worked as a clerk for Standish & Co."
- 2—"Herodiade," Prelude to Act V by Massenet until—T: "Something's the matter with Anderson."
- 3—"Continue ff" until—T: "The family physician was an old friend."
- 4—"On Wings of Love" (Moderato Reverie) by Bendix until—T: "Many a good woman."
- 5—"Continue to action" until—T: "When are you going to take me out?"
- 6—"Continue ff" until—T: "Happy in the thought of being the bread winner."
- 7—"Organ to action" (short scene) until—T: "When one is imbued with a good idea."
- 8—"Eleanor" (2/4 Moderato Expression) by Deppen (to action Watch Telephone Bell) until—T: "I phoned for the doctor."
- 9—"Theme" until—T: "Hope or despair may hang, etc."
- 10—"Lamento" (Lento) by Gabriel Marie until—T: "The daily task must be performed."
- 11—"Organ to action until—T: "We'll send hubby out West."
- 12—"Short Agitato" begin pp then to action until—T: "Sometimes we must smile, etc."
- 13—"Nocturno Op. 15, No. 2" (Andante) by Chopin until—T: "But you must go West."
- 14—"Continue lively" until—T: "Every speeding train carries, etc."
- 15—"Continue pp" with ad. lib. train effects until—T: "Path sustains the heart."
- 16—"Adagio Pathetique" by Godard until—T: "The last resort."

- 17—"Continue pp" with ad. lib. effects of knocking hammer (watch action) until—T: "The cheapest quarters must be endured."
- 18—"Theme" until—T: "If a woman pays so that the one, etc."
- 19—"Organ to action" until—T: "But little did he know."
- 20—"Organ continue to action" until—T: "The fruits of her sacrifice."
- 21—"Told at Twilight" (Andante) by Huertter (watch effects) of type machines until—T: "At last the day of departure."
- 22—"Continue to action" until—T: "The juggernaut of joy, etc."
- 23—"Bonheur" (Gavotte Serenade) by Hartog (watch train effects) until—S: "Terminal passengers coming out, etc."
- 24—"Continue to action" until—T: "I'm sorry my boy, etc."
- 25—"Continue or repeat ff" until—S: "Jane in her room."
- 26—"Continue pp" until—T: "Anderson enters."
- 27—"Continue ff" until—T: "He wouldn't give his name."
- 28—"Dramatic Tension No. 1" by Reissiger until—T: "I cannot find him, madam."
- 29—"Theme" until—S: "Anderson rushes into Jane's room."
- 30—"Continue with ad. lib. tympany rolls" until—S: "Anderson disputing with Standish"
- 31—"Love Theme from the 'Fall of a Nation'" by Herbert (repeat if necessary) until—S: "Telephoning."
- 32—"Continue or repeat" to action until—T: "Who can know the feelings, etc."
- 33—"Organ to action" until—T: "Wake up, dear."
- 34—Repeat "Love Theme" (same as No. 31) to action until—
* * * * * END.

"LOVE'S LAW"

(Fox Production)

"Gypsy Songs" by Dvorak is the Theme (1st song only "I Chant My Lay")

- 1—"Swing Song" (6/8 Allegretto) by Barns until—T: "While death, the stranger, approaches."
- 2—"Garden Dance" (4/4 Allegro Moderato) by Vagas pp during interior scene until—S: "Girl runs into the house."
- 3—"Water Lilies" (4/4 Andante Moderato) by St. Clair until—T: "And so the girl innocence, etc."
- 4—"Gypsy Lull Fantasia" by Le Thiere—Note: Play only until Tarantelle and repeat if necessary Tremolo ff with ad. lib. Tympany Rolls during short fight until T: "In the world of self-seekers."
- 5—"Dew of Evening" (Serenade) by Losey ff during disputes until—T: "Passion seeks a new, etc."
- 6—"Berceuse" (Moderato) by Delacour ff during disputes until—T: "Change of scene to Gypsy Camp."
- 7—"Gypsy's Serenade" (Andante) by Nebl until—S: "Gypsy struggling with innocence."
- 8—"Continue ff" with ad. lib. Tympany Rolls until—S: "Gypsy carries the girl to the camp."
- 9—"Continue to action" until—T: "You ask that I should love you."
- 10—"Good long Agitato" pp until—T: "The fight, then to action pp during interior camp scenes, ff during fighting scenes until—T: "Did you send for me?"

- 11—"Short Galop" start pp then to action playing pp during interior scenes until—S: "Gypsy enters the room where he finds the girl."
- 12—"Short Agitato" to action until—T: "Passion, you came too late; alone I could not save her."
- 13—"Organ to action" until—T: "Here we all work for our living."
- 14—"Gipsy's Moonlight" Dance by Kraeger—Note: Begin with the dance (no introduction pp) then to action until—S: "Girl stops dancing."
- 15—"Continue pp" until—T: "The dawn of love."
- 16—"Theme to action" until—T: "Do you think to break me down malice?"
- 17—"Long Heavy Agitato" to action until—T: "Save me! Save me!"
- 18—"Continue or repeat pp" until—T: "Passion begins to woo with the gifts, etc."
- 19—"Filtration" (Waltz Intermezzo) by Meyer Helmund until—T: "Gipsy's camp scene."
- 20—"Organ to action" short scene until—S: "Passion struggling with innocence."
- 21—"Agitato action" until—S: "After the struggle."
- 22—"Continue pp" until—T: "The gifts having failed, etc."
- 23—"Love and Passion" (Andante) by Messinah until—S: "Flash-back to Gypsy camp."
- 24—"Organ to action" (Short Scene) until—T: "And so in time as innocence travels."
- 25—"Tale of Two Hearts" (Moderato) by Roberts until—S: "Innocence before mirror."
- 26—"Repeat Gipsy's moonlight dance," same as played for No. 14 (Note: The picture suggests this repetition) until—T: "Change back to former scene."
- 27—"Continue Tale of Two Hearts" until—T: "The super-vanity, envy, etc."
- 28—"A La Bien Aimee" (Valse Lento) by Schuett pp during Gipsy camp scenes until—S: "Innocence dancing on table."
- 29—"Valse Suite" by Brahm—Note: Play "part three" to tempo of dance until—S: "Girl stops dancing."
- 30—"Continue or repeat "A La Bien Aimee" until—S: "Girl at piano."
- 31—"Piano solo" improvise to action until—S: "Girl stops playing."
- 32—"Organ pick up to action" until—T: "Wait for a moment."
- 33—"Organ continue to action" until—S: "Passion struggling with girl."
- 34—"Agitato to action" until—S: "Automobile in view."
- 35—"Albumleaf" (4/4 Moderato) by Kretschmer, watch telephone bell until—T: "At the home of wealth."
- 36—"Good one step" to action until—S: "Two butlers or footmen in view."
- 37—"Organ to action" until—S: "Couple dancing."
- 38—"Prince Ador Ballet Suite" by Rubner. Note play only part 4
- 39—"Ballable Grand Waltz" watching tempo of dance until—S: "The finish of the dance."
- 40—"Heart's Secrets" (Serenade) by Diamond until—T: "And you meant for nobility."
- 41—"Continue to action" until—T: "You have taught me what love is."
- 42—"Theme" until—* * * * * END.

THE BARTOLA

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MUSIC AND THE PICTURE

A New Field for American Composers

THE great American opera has not yet been composed. Who knows but what the photoplay will be the field from which will spring the flower of American music?

The old masters have drawn their inspirations from the literary sources of their period, and all of them have had their themes, which formed the foundation of their works. Music has always had a cause. To depict emotions lies at the bottom of every musical composition. To express musical thoughts and ideas was always the aim of the great composers, but they did not always succeed. It was left for Wagner to be the inventor of the musical thought, i. e., to express the human emotion in musical ideas (motifs)—but, alas, some of his followers have gone to extremes. Suffice it to say that he established certain musical ideas which cannot be separated from the emotions which they express without accompanying their expression by word.

We have automatically become accustomed to associating musical ideas with our feelings without knowing the reason for doing so. We unconsciously express these feelings in pantomime with facial expressions. If we hear pretty music, we smile; should we hear a gruesome theme, we shudder; do we hear sad music, we are moved to sorrow, and so on. But the old masters would rely on the words, either in the lyrics or by the way of title to help them out—so we have "Traumeri" and "Serenade" and "Spring Song."

But why was it necessary to give them a title? Was not the music itself sufficient to express the thought? Shall we say that they were musical thoughts and ideas in the "making," for now when we hear these themes we know instinctively what they express? The great new field within the boundless area of the photoplay is now open to the composer. The undesignated emotions are flashed before him in rapid succession, the wordless dramatic ideas are unfolded before him in such a wonderful panorama that it is only necessary for him to link his musical thoughts to them with all the power of his imagination. The musical ideas which he has been collecting for years now find their expression in the scenes and emotions enacted before his eyes. No longer does he have to wait for his inspirations; they are at his very door.

A composer need not state that he is going to write a tone-poem on the "Tempest." The "Tempest" is prepared; all he needs to do is to express it in musical language.

For the photoplay there are no limitations, and so to the music writer for the silent drama the field is the world.

Who is the man who will write this greatest of all photosymphonies? Only he is capable who can embody in his music not only the effect upon the ear, but the deep expression which speaks from the inmost soul. The sad strain in the primitive music of the Russian peasant is evident from the depressed condition of his very soul, and not from studied harmonic combinations in the class-room. Music from the soul speaks to the soul. The true actor makes his hearers feel rather than see the emotion, and so it must be with the musical expressions of the photoplay musical composer.

This is why William Furst, who wrote the successful score for "Joan the Woman," spent weeks in the atmosphere of the studio with the players who were enacting so stupendous a production, which has become an epoch in the motion picture history.

The real beauty of this special music cannot be gleaned in one hearing. Music students will do well to go and see this picture with the purpose of studying the music, and go often, since it furnishes as much enjoyment and study as going to the opera. There are moments when the audience is moved to heights of emotion and enthusiasm to rise to their feet, but one must not forget that the music has played an important part to attain this result.

To write an opera some composers have spent years in suitable surroundings. Mr. Furst did his work in a few short months; part of it was done on the train from Los Angeles to New York.

The score is equally as large as many operas, since it takes almost three hours to perform.

We would not go as far as to call this a great "American Opera," but up to the present time it is without doubt the greatest modern composition for the photodrama. The Cardinal Film Corporation is to be complimented on giving opportunity for this stupendous step in the right direction for the cause of music with the photoplay.

J. C. ROEBER.

"THE GIFT GIRL"

(Bluebird Photoplay)

(Reviewed on page 1716)

"Orientale" (6/8 Allegretto) by Cui is the Theme

- 1—"Padisha" (Intermezzo) by Loraine until—T: "And there in the indefinite."
- 2—"Finale from 'Ariele' Allegro by Bach begin pp then to action until—T: "Uzum Hassan the Vizier."
- 3—"Continue to action" until—T: "Although the Vizier."
- 4—"Dramatic Tension No. 2" by Reissiger until—T: "The child grew up."
- 5—"Oriental Characteristic" by Verdi until—T: "Prince Malos Tutors."
- 6—"Theme" until—T: "Abu Becker the Shiek."
- 7—"Oriental Love Theme" by Winkler until—T: "In the moonlight."
- 8—"Moonlight" (Moderato) by Finck until—S: "The fight."
- 9—"Short Agitato" to action until—S: "After the fight."
- 10—"False Suite" by Brahms until—T: "The marquis had a son."
- 11—"Good Medley on College Songs" until—T: "Rokais arrives in Paris."
- 12—"Intermezzo" (4/4 Moderato) by Bohm until—S: "Auto accident."
- 13—"Allegro by Bach" to action pp or ff until—T: "This young lady has met."
- 14—"Nocturno" (9/8 Andante) by Grieg until—T: "In a week."
- 15—"Intermezzo" (3/4 Allegretto) by Pierre until—T: "Prince Malek having escaped."
- 16—"Theme" until—S: "Door slowly opens."
- 17—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "A week later."
- 18—"Good Medley of College Songs" until—T: "Into the night."
- 19—"Home from the Club" Characteristic introducing: "We won't come home 'till morning" by Laurerendau until—T: "Rokais was paid to care."
- 20—"Melody" (4/4 Moderato) by Kretschmer until—S: "Hindoos in room."
- 21—"Sear Dreamer Oriental Serenade" by Bendix until—T: "You must come with me."
- 22—"Theme" until—S: "Steps of house."
- 23—"Berceuse" (4/4 Andante) by Iijinsky until—T: "Down with the star."
- 24—"Allegro by Bach" until—T: "Louise and the prince struggle."
- 25—"The Tempest" (Eight minutes hurry) by Lake until—S: "Marquis looks at Doctor."
- 26—"Love Theme" by Herzberg until— * * * * * END.

"HIGH FINANCE"

(Fox Production)

(Reviewed on page 2359)

"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis is the Theme

- 1—"Theme" until—T: "Jen's rival Jonathan Platt."
- 2—"Continue to action" until—T: "And now we come to Preston Platt."
- 3—"Home from the Club" (Characteristic) by Laurendeau until—T: "He is not feeling very well this morning."
- 4—"Repeat Home from the Club" Note—this repeat is very important until—T: "Tell him to come to the office."
- 5—"Continue to action" until—T: "Mrs. Vanderpool has two interests in life."
- 6—"Schoen Rosmarin" (3/4 Moderato) by Kreisler until T: "I'm going to take a ten mile spin."
- 7—"Galep pp" until—S: "On road."
- 8—"Continue to action" (watch for railroad effects) until—S: "Interior of office."
- 9—"Garden of Sunshine" (Serenade) by Lincoln ff during disputes—T: "Nell's bluff to get away."
- 10—"Continue to action" until—T: "Guard this stock with your life."
- 11—"Canzonette" (2/4 Allegretto) by V. Herbert until—T: "Astrid, etc."
- 12—"Zephyr" (a western Episode) by Trinkaus. Note: Omit all effects unless "necessary" until—T: "If you want to serve drinks, etc."
- 13—"Continue ff" watching shots until—T: "That was nothing, another day, etc."
- 14—"Indian War Dance" by Smith begin pp watching shots then to action Allegro Tempo until—T: "Far be it from me to boast."
- 15—"Organ to action" until—T: "The day when white and black begin, etc."
- 16—"Theme" until—T: "At Booter City Mr. Vanderpool, etc."

- 17—"Reverie" by Vieuxtemps (4/4 Andante) until—T: "The abandoned Copper mine."
 18—"Continue to action" until—S: "Mrs. Vanderpool finds cone."
 19—"Continue ff" until—T: "Money is easy if you don't care."
 20—"Valse Caprice" by Rubinstein until—T: "You haven't heard anything of my boy."
 21—"Romance" (3/4 Andantino) for Violin and Piano by A. Hegner—T: "The city Club Pringle makes an acquaintance."
 22—"Continue to action" until—T: "High Finance."
 23—"Extase" (9/8 Andante Moderato) by Ganne until—T: "The only way to save the girl."
 24—"Continue pp" until—T: "Late that night."
 25—"Mysterioso" watch explosion until—T: "Great news for high financiers."
 26—"Chanson Joyeuse" (6/8 Allegro) by Ravina until—T: Both "Are you following me."
 27—"Continue pp" Note—watch Cuckoo Clock. This effect is important until—T: "That clock makes me nervous."
 28—"Continue to action" until—T: "About midnight Pringle makes a discovery."
 29—"Organ short scene" to action until—T: "More high finance."
 30—"Short Galop" to action until—T: "You might as well confess."
 31—"Organ short scene" to action until—S: "Automobiles on road."
 32—"Continue Galop" to action watching explosion until—T: "Oh Henry I can never afford another one."
 33—"Continue pp" until—T: "Let bygones be bygones."
 34—"Second Valse" by Godard until—T: "They fell for it."
 35—"Theme" until—S: * * * * * END.

"POOR LITTLE RICH GIRL"

(Arctcraft Picture Corporation)

(Reviewed on page 1713)

This picture does not suggest any Theme

- 1—"Skaters' Waltz" by Waldteufel. Note—Play introduction only and repeat if necessary until—T: "Mary Pickford as Gwen."
 2—"Skaters' Waltz" by Waldteufel. Note—Begin with figure 1 until—T: "The poor rich girl's father."
 3—"Romance" (3/4 Andantino) for Violin by Hegner to action until—T: "And every morning at the stroke of ten."
 4—"Hyacinth" (Intermezzo) by Hatch until—S: "Dancing teacher and Gwendolyn."
 5—"Continue in 4/4 Tempo" same tempo as on screen until—T: "The dreaded four o'clock drive."
 6—"Romance" (6/8 Allegretto) by Rubens until—T: "Empty Hearts! Empty Lives, etc."
 7—"Baby Sweetheart" (Pizzicato Serenade) (6/8 Moderato) by Corri—S: "Organ grinder in street."
 8—"Organ watch action" and produce necessary effects until—T: "Go and grind the organ for her."
 9—"Continue" "Baby Sweetheart" until—T: "Mr. Organ Grinder I'd like a dollars worth of music."
 10—"Silence" until—S: "Organ Grinder starts to play."
 11—"Organ watch action" and produce necessary effects pp during scenes organ until—S: "Servants stop the organ grinder from playing."
 12—"Organ" watch sudden stop followed by
 13—"Short Agitato" pp until—T: "It was my fault mother."
 14—"Heloise" (2/4 Andantino) Intermezzo by Langey until—T: "The anticipated to-morrow."
 15—"Continue to action" until—T: "Well I'm a bear."
 16—"Continue or repeat" ff Tympany Roll during Gwendolyn's fall until—T: "Gwendolyn bit me."
 17—"Continue to action" until—T: "Give Susie Ann Gwendolyn's best lace dress."
 18—"Intermezzo" (2/4 Presto) by Arenski until—T: "So they punished the poor little rich girl."
 19—"Serenade Hongroise" (Moderato) by Jonciers. Note: (this number is Hungarian only in name) until—T: "I'm Mikey Doolan the leader, etc."
 20—"Gavotte" by Gosse. Note—play lively according to action until—T: "Now you've spoiled my best fight."
 21—"Continue pp" until—T: "Gwen's father who's wealth is more apparent."
 22—"Organ to action" until—T: "Exterior street scene."
 23—"Short gruesome Mysterioso (with orchestra) until—T: "Wuxtrial! Wuxtrial! Panic in Wall Street."
 24—"Adagio Cantabile" from B Minor Sonata by R Strauss until—T: "No they tried to but I'm still fighting them."
 25—"Continue ff" (3/4—T: "The eleventh mile stone on Gwen's lonely path."
 26—"Passacalle" (3/4 Allegro Moderato) Intermezzo by Grehg to action T: "Gwen's father in his financial dilemma."
 27—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Gwendolyn near by."
 28—"Continue to action" until—T: "Society celebrated Gwen's birthday."
 29—"Ballerina's Vision" Valse Lento by Braham until—S: "Gwendolyn coming along."
 30—"Continue pp" until—T: "The leader of the smartest."
 31—"Continue to action" until—T: "Get her to bed we'll be late."
 32—"Prelude from the first Carmen suite" by Bizet to action pp or ff until—T: "The spell of the drug."
 33—"Organ to action" until—S: "Gwen rolls down the stairs."

- 34—"Tympany Roll" followed by
 35—"Fair Tales" by Komzak. Note: begin with second (6/8 Allegretto Movement) to action until T: "The child's mind wanders."
 36—"Continue pp" until—T: "Take you, for instance, etc."
 37—"Organ to action" pp until—T: "Organ grinder in view."
 38—"Organ produce effect" of organ grinder until—S: "Gwendolyn in bed."
 39—"Organ improvise to action" until—T: "And then began the frenzied struggle."
 40—"Grand Song" by Bach (Andante) for Strings only until—T: "You'll never find happiness."
 41—"Continue to action" until—T: "Here in the forest dark and deep."
 42—"Organ to action" until—S: "Girl dancing on lawn."
 43—"Lady Edna" (Pizzicato Caprice by Bennet) Note: without introduction to action until—T: "The hopes of dreamland lure the little soul."
 44—"Continue to action" pp during interior scenes until—T: "Happiness, Happiness we have found it at last."
 45—"Song D'Enfant" (4/4 Andante, no tempo) by Gabriel until—T: "Early morning brings the man."
 46—"Continue to action" until—T: "Oh, I love Mud."
 47—"Continue pp" until—S: * * * * * END.

"THE BARRICADE"

(Reviewed on page 2029)

(Metro Production)

- "Dream of the Flowers" (4/4 Andante) Flower Song by Cohen is the Theme
 1—"Among the Lilies" (4/4 Moderato) by Frey until—T: "Amos Merill, President, etc."
 2—"Berceuse" (Andante) by Iljinsky until—T: "Gerald Hastings, a young Wall Street broker."
 3—"Continue to action" until—T: "John Cook, the man from the West."
 4—"Organ to action" (short scene) until—T: "At the home of Mrs. Reginald."
 5—"Any fine concert number" for Violin and Piano. Note—must be produced on Violin and Piano only. Watch action very carefully and stop with musicians (on screen) together.
 6—"Silence" until—T: "She is Hope Merill."
 7—"Organ improvise pp" until—T: "In the stillness of the great office building."
 8—"Extase" (Andante) by Ganne until—T: "Flashback to Mrs. Reginald's guests."
 9—"Intermezzo" by Whelpley until—T: "Letter I am too old, etc."
 10—"Continue ff" until—S: "Old man with gun."
 11—"Continue ff with ad. lib. Tympany Rolls" until T: "The lie, the cowardly excuse, etc."
 12—"Continue or repeat to action" until—S: "Cook in his room undressing."
 13—"Theme" until—T: "After the books of the United Securities Company, etc."
 14—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—S: "Girl enters office" until—S: "Girl leaves."
 15—"Continue lively" until—S: "Girl leaves."
 16—"Continue to action" until—T: "In a short time a tea time call, etc."
 17—"Sieste" (Moderato) by Laurens until—T: "Like Ingomen, etc."
 18—"Theme" until—T: "You need not worry about the power."
 19—"Continue to action" until—T: "The golden peal of wedding bells."
 20—"Open with Bell Effects (Chimes) followed by Mendelssohn Wedding March as an organ solo. Play Wedding March as long as necessary, then continue on organ" until—T: "After the fatal step in the privacy, etc."
 21—"Any Place in Heaven" by Loehr to action until—S: "Bird cage in view."
 22—"Continue pp" with ad. lib. bird effects until—T: "The new home built upon the quicksand."
 23—"Three Songs by Brahms" until—S: "Cook knocking at door."
 24—"Produce effect" to action while playing pp until—T: "Don't you dare come near me."
 25—"Theme ff" during disputes until—T: "Weeks later."
 26—"Piano Solo" improvise to action (watch screen very carefully) until—T: "Gerald Hastings was a constant caller."
 27—"Silence" until—S: "Gerald at piano."
 28—"Piano improvise to action" until—S: "Gerald stops playing piano."
 29—"Organ improvise" to action until—T: "The following evening."
 30—"Fourth Symphony in F minor" "Andantino in Modo di Ganza" by Tschakowsky until—T: "In my business, I'm compelled, etc."
 31—"Continue ff" until—T: "When the great day arrived."
 32—"Long Agitato" to action start pp until—T: "I have just found out it's Hastings."
 33—"Another Agitato" to action until—T: "You here? What does it mean?"
 34—"Rustle of Spring" (2/4 Agitato) by Sinding to action until—T: "We've won, the market is closed."
 35—"Organ to action" until—T: "Home wherein everything, etc."
 36—"Serenade" (4/4 Moderato) by Drigo until—T: "Yes, on my knees I have come."
 37—"Theme" to action until—S: * * * * * END.

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MUSIC AND THE PICTURE

Religious Music in the Motion Picture

WE are apt to think of religious music and organ music as being much the same thing. And not without reason, for the organ is first of all a church instrument. Motion picture houses equipped with pipe organs—and the modern pipe organ places a great variety of tone color and an almost orchestral effect at the service of one performer—are especially fitted for giving musical realism to church scenes, wedding and funeral scenes, not only because of the character of the organ music in itself, but also because of the "chime effects."

In the following list the moving picture organist will find a rich and varied repertory of works useful in his general and specific work:

"Easter Fantasia, by M. L. Lake; "Funeral March," by Schumann-Saenger; "The Palms," "Abide With Me," "Nearer My God To Thee," by G. Smith; "My Heart Ever Faithful," by J. S. Bach; "Chanson de Noel," by P. Beaumont; "Funeral March Op. 26," by L. Beethoven; "Angels Serenade," by G. Braga; "Marcia Funebre," by F. Chopin; "The Palms," by J. Leybach; "Ave Maria," by Ch. Gounod; "Angelus," by Ch. Godard; "Funeral March from Saul," by G. F. Haendel; "Angelo Dream," by G. Lange; "Monastery Bells," by Lefebure Wely; "Last Prayer of a Virgin," by J. Massenet; "Poesie Pastorale," by C. G. Rossini; "Trinity Intermezzo," by Th. M. Tobani; "St. Cecile Gavotte," by Th. M. Tobani; "Elizabeth's Prayer" (Tammhauser), by R. Wagner.

"Hosanna!" "Alleluia!" by William Faulkes. Two robust and spirited numbers—full of life and energy—excellent for Church scenes, postludes, etc.

"Chorus of Angels," by Scotson Clark. A beautiful melody accompanied by effective arpeggios—a very popular number.

"Marche aux Flambeaux," by Scotson Clark. A world-famous march, with an inspiring melody and rhythm.

"Voix Celeste," by Edouard Batiste. A reflective and quiet number, sure to appeal.

"Easter Melody," by Homer N. Bartlett. A rich and attractive melody, serious in nature, full of the Easter spirit.

"Festive March," by James H. Rogers; "Festival March," by Bruno Huhn. Two brilliant marches of only moderate difficulty.

"Springtime Sketch," by John Hyatt Brewer; "An April Song," by John Hyatt Brewer. Two light and graceful little numbers—admirable for scenes of joy and pleasure.

"Triumphal March," by Dudley Buck. A glorious military march—full of life and vigor and captivating melody, will show the resources of the organ.

"Marche aux Flambeaux," by I. Barton. A new march, which is achieving great popularity. Has a free rhythm and swing that is most effective.

"Festival Hymn," by Homer N. Bartlett. A beautiful religious number—serious and weighty, but big and powerful.

"Grand Choeur," by James H. Rogers. Music of a fine type—a very telling overture before a serious picture.

"Hosanna," by Paul Wachs. One of the world's most popular Easter numbers—and excellent for use in connection with that season.

"Marche Pontificale," by F. de la Tombelle. A march of great dignity. As fine a serious march as could well be imagined. A splendid overture or postlude.

Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"The Dansant" Tone Poem, by Al Moquin. A catchy, semi-popular number, which never fails to stir an audience. Excellently suited for practically any program and its fine arrangement makes it doubly attractive for small-sized organizations. Very easy for all instruments. (Carl Fischer Edition).

No. 2—"The Miracle of Love" a ballad composed by Frank W. McKee. Published by G. Schirmer.

No. 3—"Amerinda" intermezzo by Lee Oran Smith. A beauti-

ful 24 Allegretto Grazioso Movement. (Leo Feist Edition).

No. 4—"When Shadows Fall," adapted from the famous song arranged for orchestra by Theo. Bendix and published by the McKinley Music Co.; most appropriate for a love theme.

No. 5—"A Tear, A Kiss, A Smile." Ballad by Otto Motzan. A very melodious composition published by Karczaz Pub. Co., N. Y.

No. 6—"Colonia Overture," by Wm. C. O'Hare. This number has all the characteristics of an operative overture, but is easy with the 1st violin part in the First Position. It presents much variety and great brilliancy. (Oliver Ditson Edition).

Mutual Film Corporation, Chicago, Engages Musical Director

RECOGNIZING the fact that a good musical accompaniment to moving pictures is an extremely important part of the business of exhibiting pictures, the Mutual Film Corporation has engaged Joseph O'Sullivan to arrange musical suggestion Cue Sheets for all their film productions. Mr. O'Sullivan has had many years of experience in this particular field, and his musical suggestions should be used by every musician playing for "Mutual Pictures."

Purchases of Seeburg Organs

A SEEBURG organ has been installed in the recently rebuilt Dreamland theatre at Kewanee, Illinois. The Globe Amusement Company, of Des Moines, Iowa, also have purchased a Seeburg organ of the "Style R" type.

Special Organ Attachment Announced by Bartola Company

THE Bartola Musical Instrument Company, of Oshkosh, Wis., has just placed on the market Bartola Orchestral Stops to be combined with a straight pipe organ in motion picture theatres. This allows the theatre which has an organ already installed to add to it the various orchestral traps without in any way changing their present organ equipment. In other words, it is a means of bringing the equipment up to date.

The Bartola Orchestral Stops for pipe organs will transform any straight or church pipe organ into an orchestral organ by adding the orchestral stops. This takes away the solemnity of the organ. The manual stops are played from an auxiliary manual which is mounted on a patented standard and attached so as to swing over the right-hand end of the lower manual, thus enabling the organist to play the solo on the harp, orchestral bells, xylophone, orchestral chimes and any possible combination with the right hand while playing the accompaniment on the organ manuals and pedals.

The pedal stops consist of bass drum, snare drum, tomtom, crash, Klaxon auto horn, storm effect and birds, and are played from pedals which are fastened to the organ console above the organ pedals in a convenient position for the operation of the player.

The bass drum, snare drum, crash, Klaxon auto horn, storm effect, xylophone and harp will be furnished in a case, mahogany finished, lattice work front, size 3 feet 4 inches wide, 2 feet 8½ inches deep and 4 feet 9½ inches high. The orchestral bells and bird chest are designed to be placed inside of the organ chamber. The bird chest is 12 inches square. The orchestral bells are 36 inches long, 21 inches deep and 12 inches high, and are arranged to be placed in the organ proper, owing to the very beautiful effect that is obtained by placing them at a distance.

All the above stops are operated by a Holtzer-Cabot generator set installed entirely separate from the pipe organ blower. The entire outfit is installed and operated entirely independent of the pipe organ.

The bass drum and snare drum played with the organ add to it the orchestral effect which transforms the solemn tones of the

church organ into that of the orchestra. The tomtom is an embellishment to be used with the Western and Indian numbers. The crash is to give explosives and to add expression to the music. The storm effect not only adds to the musical result in fitting the music to the picture, but is invaluable in climaxes in the music. The Klaxon auto horn is useful as an effect as well as adding a touch of comedy when improvised in the music.

The bird stop is one of which the Bartola Company is particularly proud. It adds a touch of nature to the music. The bird chest used is of special design and will operate successfully on a wind pressure of from 3 to 10 inches.

The harp, a most effective solo instrument, is so closely imitated in the Bartola that when played in arpeggio it is impossible to be told from the real. The tone is most melodious as a solo, and when played with the pipe organ accompaniment it is one of the most wonderful of all orchestral instruments.

The xylophone is bright and snappy in tone and adds a brilliancy to the music and to the organ. It enables the organist to faithfully reproduce a xylophone solo in either simple taps or rolls.

The orchestral bells are played with single taps, are bright and brilliant in tone, and in contrast to the solemn tones of the organ add a most pleasing variety. All the instruments are equipped with patented Bartola direct electric action, which gives a most delicate touch.

Any one with ability to play an organ will most readily adapt themselves to it. The drums are played similarly to the organ pedals, and the stops on the manual are for solo effects and played exactly the same as the organ.

"A TALE OF TWO CITIES"

(Reviewed on page 2031)

(Fox De Luxe Production)

"Night and Love" (3/4 Andante Amoroso) by Holmer

- 1—"March Lorraine" by Ganne to action until—T: "Doctor Alexandre Manette, etc."
- 2—"Heart to Heart" (Andante) Melody by Trinkaus until—T: "The girl's brother maddened by the outrage."
- 3—"Short Agitato" to action until—T: "Before he died the boy called down, etc."
- 4—"Continue" "Heart to Heart" until—T: "The Marquis Evremonde fearing my knowledge, etc."
- 5—"Continue pp" until—T: "Soho, London, England, the residential!"
- 6—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "The sunshine of Mr. Lorry's dull life."
- 7—"Theme" until—T: "In Paris the Marquis St. Evremonde, etc."
- 8—"Erl King" (4/4 Allegro Agitato) by Schubert start pp then to action until—T: "Charles Darnay accompanied by his servant."
- 9—"Organ to action" until—T: "While the maddened desperate people..."
- 10—"Short Agitato" to action pp during prison scenes until—S: "Dark room—Man near the window of Marquis Evremonde's bedroom."
- 11—"Good Mysterious" until—T: "The dawn of July, 1789."
- 12—"Dream at Twilight" (Dramatic) by Wirz until—T: "Darnay learns that his uncle, etc."
- 13—"Continue ff" until—T: "Down with the Bastille."
- 14—"Peer Gynt's home coming" (Storm Scene) from the second Peer Gynt suite by Grieg to action pp or ff until—T: "At dusk the Bastille falls."
- 15—"Good heavy Furioso" ; if possible repeat former number beginning pp then to action (pp during interior scenes until—T: "So Lucie learns that the father, etc."
- 16—"I love Thee" (3/4 Moderato) by Grieg until—T: "I leave the management of my estates, etc."
- 17—"Continue to action" until—T: "Regardless of the fast approaching storm."
- 18—"Continue to action" until—T: "Time the healer."
- 19—"Petals" (4/4 Moderato) Intermezzo by Raymond until—T: "I have a warrant for your arrest."
- 20—"Continue ff" until—T: "Letter to-day, our dear Master the Marquis, etc."
- 21—"About eight bars" of a good Standard Classic March beginning pp then to action until—T: "Mr. Lorry engages London's most famous lawyer."
- 22—"Reverie" (Andantino) by Dubussy until—T: "The day of the trial."
- 23—"Serenade" (6/8 Allegretto) by Rubinstein until—T: "Thanks to the resemblance."
- 24—"Theme" (6/8 Andantino) by Moszkowsky until—T: "Advice well taken."

- 25—"Orchestra Rest" (very short) organ improvise to action until—T: "As time passes the bitter sweet of hopeless love."
- 26—"Theme" until—T: "In France."
- 27—"The Dew is sparkling" (4/4 Moderato) Song by Rubinstein until—T: "You will either share with me."
- 28—"Continue ff" until—T: "The entrance of Lucie's room."
- 29—"Love Song" (Andante) by Bartlett until—T: "The reign of terror."
- 30—"Long Furioso" until—T: "Honors even Gabelle, etc."
- 31—"Continue pp" until—T: "For many a long month I have knit."
- 32—"Organ pick up Furioso" ppp until—T: "And from out the reign of terror: Manette talking."
- 33—"Prelude" (3/4 Dramatic Andante) from the first Carmen suite by Bizet until—T: "And then the day before Darnay's wedding."
- 34—"My Heart as Thy Sweet Voice" (3/4 Andantino) by Saint Saens until—T: "Wedding Day."
- 35—"Theme" until—T: "We must follow him at once."
- 36—"Continue to action" until—T: "On their arrival in blood drenched Paris."
- 37—"Long Furioso" begin pp then to action until—T: "Had Manette the prisoner of the Bastille."
- 38—"Continue ppp" until—T: "With peril pressing from Lucie."
- 39—"Organ to action" until—T: "The following day Darnay faces..."
- 40—"Aragonaise" from "Le cid" (6/8 Allegro Brillante) by Massenet (watch bell) until—S: "Manette talking."
- 41—"Parting" (Andante) by Bendix until—T: "Would I who has given my child."
- 42—"Intermezzo" (2/4 Presto) by Arensky (watch bell) until—S: "Judge reading Manette's story."
- 43—"Repeat 'Heart to Heart'" by Trinkaus same as played for No. 2 when Manette wrote the story in prison until—T: "And 1 as the sister of these victims."
- 44—"Repeat 'Aragonaise from Le cid'" same as played for No. 40 ad. Lib. Tympany Rolls until—T: "Condemned to the Guillotine."
- 45—"Torch Dance" from "Henry VIII Dances" by German pp during interior scenes until—S: "Carton entering Lucie's room."
- 46—"Organ improvise" on theme until—T: "Noon the appointed hour."
- 47—"Organ continue" improvising to action until—T: "The warrant for Lucie's arrest."
- 48—"First Arabesque" (4/4 Andante con moto) by Dubussy with Tympany rolls during mob scenes until—S: "Both women fighting."
- 49—"Agitato" to action pp during prison scenes until—S: "Interior of carriage, Lucie kissing Evremonde."
- 50—"Theme" to action until—T: "The big mob scene."
- 51—"Maximilian Overture" by Ascher, Tympany rolls during mob scenes until—T: "I'm not afraid but Oh so weak."
- 52—"Continue or repeat ff" until—T: "And his last thoughts were..."
- 53—"Theme" until—* * * * * END.

"WAITING SOUL"

(Metro Production)

(Reviewed on page 2195)

"At Sunset" (4/4 Moderato) by Brewer is the Theme

- 1—"Affaire D'Amour" by Puerner until—T: "A morning in London."
- 2—"Melody by Hueter" (Andante Cantabile) by Hueter until—T: "At night there were dinners."
- 3—"Vision" (Allegretto) Characteristic by Blon until—T: "You are to blame, etc."
- 4—"Dramatic Tension No. 1" by Ascher until—S: "Olga in her room."
- 5—"Theme" until—T: "A cup of tea after days."
- 6—"Heart Whispers" (Moderato) by Delacour until—T: "The next day."
- 7—"Continue to action" until—T: "Three years pass."
- 8—"Romance sans Paroles" (Andante) by Gocns until—S: "After the consultation."
- 9—"Continue to action" until—T: "The crisis."
- 10—"Continue or repeat pp" until—T: "A month passes."
- 11—"Organ to action" until—T: "In America convalescent."
- 12—"Monona" (Intermezzo) by Armand until—T: "A few days later."
- 13—"Spring time Idyl" (2/4 Andantino) by Brewer until—S: "Wedding ceremony."
- 14—"Organ to action" (Short scene) until—T: "And quickly sped the years."
- 15—"Cupidella" (Moderato) by Tobani until—T: "Grace and Brinsly are waitresses, etc."
- 16—"Organ improvise" pp until—T: "Hav'n't I met you before?"
- 17—"Theme" until—T: "The all night vigil of haunting fear."
- 18—"Quiétude" (4/4 Andante) by Gregh until—T: "In the early morning."
- 19—"Continue to action" until—T: "Next day comes a revelation."
- 20—"Continue or repeat pp" until—T: "The conflict."
- 21—"Amp" (4/4 Lento) Melody by Robyn until—T: "The soul's awakening."
- 22—"Theme" until—* * * * * END.

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"SUSAN'S GENTLEMAN"

(Reviewed on page 1868)

(Bluebird Photo-Play)

Theme: "Romanze" (3/4 Andante sostenuto) from "King Manfred" by Reinecke

- 1—"Romanze Op. 50" (Adagio Cantabile) by Beethoven until—
- 2—"Sir Jeffrey Croyden," until—T: "Sir Beris Nevell calls."
- 3—"Piano Solo to action" until—T: "Ora."
- 4—"Theme" until—T: At the "Whip and Saddle."
- 5—"By the River" (12/8 Andante Sostenuto) by Morse until—
- 6—"Mistress and groom, etc.," until—T: "Frightened by her growing love."
- 7—"Theme" until—T: "Hallow'een at Croyden Hall."
- 8—"Continue pp" until—S: "Boudoir—Nancy and Ora talking."
- 9—"Perle de Madrid" (Valse) by Lamotte until—T: "The beautiful chamber."
- 10—"Andante," Mysterioso by Lake until—S: "The duel!"
- 11—"Presto" (for Duels) by Lake until—T: "You'll come away with me."
- 12—"Dramatic Tension" by Reissiger until—T: "A cruel awakening."
- 13—"Farewell Song" by Schubert until—T: "A year later."
- 14—"Dramatic Andante" by Ascher until—T: "Despite poverty."
- 15—"Intermezzo" (2/4 Presto) by Arenski until—T: "The once handsome groom."
- 16—"Romanze Op. 40" (Moderato) until—T: "Tom Neville's nephew, etc."
- 17—"Heart Throbs" Reverie (4/4 Moderato) by Arnold until—S: "The fight."
- 18—"Agitato No. 4" by Becker to action pp or ff until—T: "A few hours later."
- 19—"Last Spring" (4/4 Andante) by Grieg until—T: "Susan loses her room."
- 20—"Ein Maerchen" Fantasia (4/4 Maestoso) by Bach until—W: "Race track."
- 21—"Short Galop" to action until—S: "Exterior of House, Flynn reading newspaper."
- 22—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—T: "I arrest you."
- 23—"Theme" until—T: "Sir Jeffrey Croyden receives a letter."
- 24—"Tendresse" (2/4 Andantino) by Ravina until—S: "Interior living room."
- 25—"Lunita" (Intermezzo) by Loraine until—T: "On the way to Croyden Hall."
- 26—"Rosemary" (Revery Moderato) by Barton until—S: "A week later."
- 27—"Theme" until—T: "The following night."
- 28—"My Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens until—T: "An evening in June."
- 29—"Theme" until—* * * * * END.

"TANGLED LIVES"

(Fox Production)

"Adagio Lamentoso" from Pathetic Symphony by Tschaikowsky

- 1—"Love's Voyage" (Intermezzo) by Barret until—T: "By a provision in her father's will."
- 2—"Bacchante" (6/8 Moderato) by Rivella until—T: "Dassori informer to a brotherhood."
- 3—"Continue to action" until—T: "And so De Dassories Settle down, etc."
- 4—"Continue pp" until—T: "In a humble cottage, etc."
- 5—"Notturmo" (9/8 Andante) by E. Grieg, ff during disputes until—T: "In the studio of Walter Hartwright."
- 6—"Garden of Dreams" (Serenade) by Lincoln until—T: "Anne's spirit is dauntless."
- 7—"Dreams of Devotion" (Andante) by Langey until—S: "Interior of studio."
- 8—"Continue lively" until—T: "Fear of his creditors."
- 9—"Theme" until—T: "With the courage born of despair."
- 10—"Le Villi Fantasia" by Puccini. Note begin with letter P until—S: "In Garden Laura awaiting her teacher."
- 11—"Petite Bijouterie" (Valse Int.) by Bohm until—T: "Love comes too late."
- 12—"Continue to action" until—T: "But Laura's promise is kept."
- 13—"Athalia Overture" by Mendelssohn. Note being with second movement "Molto Allegro" until—T: "With the vague thought that somehow, etc."
- 14—"Adagio Expressivo" from C Major Symphony by Schumann to action pp or ff until—T: "It is addressed to me."
- 15—"Continue ff" with ad. lib. Tympany Rolls until—T: "The first evening of Laura's imprisonment."
- 16—"Organ to action" until—T: "Murder."
- 17—"Rustles of Spring" (Agitato) by Sinding until—T: "And innocent pawns."
- 18—"Theme" until—T: "And the supposed body, etc."
- 19—"Organ to action" (short scene) until—T: "The fate of the real Anne Schuyler."
- 20—"Extase D'Amour" (3/4 Andantino) by Rose until—T: "If there is a spark of pity, etc."
- 21—"Dramatic Tension No. 2" by Reissiger until—T: "To the sister of true love."
- 22—"Organ to action" (short scene) until—T: "To Patriots Glory, to Traitors death."
- 23—"Agitato to action" being pp until—S: "After the raid Stuart Holmes smoking, etc."
- 24—"Melody in G flat" (Dramatic) by Cadman until—T: "Stuart throwing glass at vision of Anne."
- 25—"Heavy Dramatic" by Oehmler ff ad. lib. Tympany Rolls until—T: "As the years go by."
- 26—"Theme" until—* * * * * END.

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MUSIC AND THE PICTURE

Music for Western, Railroad and Other Outdoor Pictures

WESTERN, railroad and outdoor scenes in general are crowded with vivid action and dramatic incident. In their musical treatment absolute synchronization, as recently published here, and an intelligent employ of contrasting music is the great cue to success. In choosing his music for such scenes the musician should first decide which kind of action predominates in the picture to be illustrated, slow or rapid action. From this standpoint he should make his choice. Once selected he should not change his music, but *his tempos*. In a railroad hold-up, the bandits lurking in ambush, waiting for the train to flash by, call for a *mysterioso* (in treatment and tempo, if not in name). The galop or quick *allegro* of Western hold-up scenes can often be made to express a totally opposite mood by changes in tempo and inflection. Good heavy 2/4 time *moderato* movements are excellent for cowboy bar-room scenes and others of rougher character, and a liberal use of tympani rolls can also be recommended. In bar-room dance scenes improvisation on a *standard* not "popular" rag is advised. In shooting affrays involving a number of men, and either slow or rapid shooting by a crowd, two small rattan sticks beating continuously against a leather chair-bottom give a perfect reproduction of revolver or gun fire. In detective scenes, where mystery, secrecy, and the atmosphere of intrigue dominates, the *pizzicato* and "croom" are invaluable, and in their climaxes and, for that matter, climaxes of any kind, the tympani can be relied on for a maximum of effect.

High Class Music--Performed on a Bartola One-Man Orchestra

WE are in receipt of an interesting musical program from Charles T. Morgan, furnished on the Bartola Orchestra Organ and performed in the Ceramic theatre, East Liverpool, Ohio.

This program consists of numbers written by only one composer, as explained in the following notice, which is taken from a story in one of East Liverpool's newspapers:

A PROGRAM OF MERIT

Charles T. Morgan, organist at the Ceramic theatre, will present a series of programs this week of unusual interest to music lovers. Each program will consist of the composition of one artist, living American composers being chiefly represented.

Today a Victor Herbert program will be rendered, as follows: Estella Valse Pathetique
Selections from "Mlle. Modiste." Air de Ballet
Three dances from the opera, "Natoma Habanera."
Minuet, "Pannelo."
Valse a la Mode.
Neapolitan Lovc Song (T'Amo) from "The Princess Pat."
"Whispering Willows."
Yestherthoughts Badinage

Punchinello.

Mr. Morgan highly endorses the one-man Bartola Orchestra, and is also a great admirer of the better class music in picture shows.

Mr. Morgan has sent us the following comments in reference to the Bartola Orchestra:

Music in the "movies" is rapidly leaving the state of being a mere fixture of the theatre. Its evolution has made necessary the certainty that it suit the pictures, please the audience, and be so reasonable in price as to warrant its use by the managers.

Pianos, utilized generally at first, have failed to meet the increasing demands of film devotees. Orchestras for the purpose are prohibitive for the most part because of their cost. This has been materially increased recently by the arranging of special scores for the various pictures produced.

Pipe organs, too, though frequently used, are held to be of little

success unless there is a high salaried artist at the console. They soon lose their interest to the audience. Heard too often, they have a depressing effect.

To procure the effect of an orchestra, with a minimum of cost, has been the goal long sought by promoters. This has been attained by the placing on the market of instruments so built as to place under the control of a single person every instrument ordinarily used in an orchestra. With mechanical devices the player can instantly make any change required by the picture—always with the effect of a full orchestra, but with none of the discords, abrupt stops, or ragged "get-aways" into the next number that are frequently noted in the offerings of a human orchestra.

These so-called "one man orchestras" meet admirably and successfully the need for superior music at a greatly reduced rate of production. Reference is not here intended, however, to the type mechanically operated by a perforated roll. "Canned music" is always a nuisance and carries with it the single virtue of not requiring a player. Aply dubbed "Infernal Machines," they have not met the required need.

Of the other class, those played from the mantals by a performer, the writer is acquainted with and has played upon every type now utilized. Of all these he believes the demands of producers, managers, and "fans" are more nearly met in the "Bartola Orchestra," manufactured by the Bartola Musical Instrument Company of Oshkosh, Wis., than in any other instrument now upon the market.

"THE ETERNAL SIN"

(Reviewed on page 2036)

(Selznick Pictures)

Theme: "After Sunset" (4/4 Moderato) by A. Pryor

- 1—Allegro from the "Selection—Lucretia Borgia" by G. Donizetti until—S: "At screening."
- 2—Heart Throbs" Reverie by C. Arnold (4/4 Moderato) until—T: "The child Genaro, now, etc.,"
- 3—Melodie from op. 16, No. 2, by J. Paderewski (3/4 Non Troppo Lento) until—T: "In the Palace of the Borgias."
- 4—Dramatic Maestoso" by Loraine until—T: "The other conspirators await the return."
- 5—Dramatic Maestoso" by E. Ascher until—T: "Chance leads the five cavaliers."
- 6—Admiration" by R. C. Jackson (4/4 Moderato Grazioso) until—T: "Memories."
- 7—Theme" until—T: "Stranger, I give you a toast."
- 8—Repeat "Dramatic Maestoso" by Loraine until—S: "The duel."
- 9—"Presto" by M. L. Lake until—S: "Man on floor."
- 10—Romance to Act IV" from the Opera "King Manfred" by C. Reinecke (3/4 Andante Sostenuto) until—T: "The panic-stricken fugitives."
- 11—"Continue to action" until—T: "Sheathe your swords, etc."
- 12—"Dramatic Love Theme" by Loraine until—S: "Soldiers marching into Lucretia's room."
- 13—"March and Procession" by Leo Delibes until—T: "And this is Borgia's vengeance."
- 14—"Broken Melody" by A. von Biene (4/4 Lento) until—T: "Brother! You shall be avenged."
- 15—"Heavy Dramatic" by Oehmler until—T: "I give you back your kinsmen?"
- 16—"Continue pp" until—T: "As the months pass."
- 17—"At Sunset" by R. B. Brewer (4/4 Moderato) until—T: "Lucretia resolves to unburden, etc."
- 18—"Theme" until—T: "Maffio and Genaro's other comrades."
- 19—"Continue to action" until—T: "Lucretia's emissary leaves."
- 20—"Adagio Lamentoso" from the "Symphony Pathetique" by P. T. Tshakowsky until—T: "In the spirit of carnival."
- 21—"Theme" until—T: "Genaro, know you to whom."
- 22—"Heavy Dramatic" by Oehmler until—T: "A thousand blessings on you."
- 23—"My Dreams" by Dorothy Lee (6/8 Andante Moderato) until—T: "Princess Negroni, a follower."
- 24—"Prelude Due Deluge" by Saint Saens (4/4 Adagio) until—T: "He is here in palace."
- 25—"Theme" until—T: "Enter and from behind."
- 26—"My Heart at Thy Sweet Voice" from "Samson & Delilah" by Saint Saens (3/4 Andantino) until—T: "The punishment is death."
- 27—"Continue ff" until—T: "To save her son, Lucretia, etc."
- 28—"Bright Star of Hope" by V. Robaudi (4/4 Adagio) until—T: "My husband, believing, etc."
- 29—"Parting" by Th. Bendix (4/4 Andante Sostenuto) until—T: "In the palace of Negroni?"
- 30—"Phyllis" Valse Caprice by J. L. Deppen until—T: "Gentlemen, you are all poisoned?"
- 31—"Heavy Dramatic" by Oehmler until—T: "May God forgive me?"
- 32—"Theme" until—T: "To action pp or ff until ***** END.

"HER TEMPTATION"

Fox Production

- "Prelude from Eva" (4/4 Lento sostenuto) is the theme.
 1—Southern Reverie" (4/4 Andante con moto) by Bendix until—
 T: "Ralph Stuart bank president."
 2—"Faith and Hope" (4/4 Allegretto) Idyl by Gruenwald until—T:
 "With her sky unclouded."
 3—"Theme" until—T: "News of Shirley poverty, etc."
 4—"Organ to action" (very short scene) until—T: "On the evening
 that Shirley."
 5—"Love's Fascination" (Gavotte) by Le Thiere until—S: "Girl
 reading letter."
 6—"Continue slowly and pp" until—T: "Weighed down by the
 two heavy burdens."
 7—"Theme" until—T: "But the passing of the year."
 8—"Continue to action" until—T: "While the thoughtless pleasure
 loving, etc."
 9—"Seville" (Waltz) by Steele until—T: "Flashback to former
 scene."
 10—"Organ improvise" on Theme (short scene) until—T: "The
 restless seeking of finery, etc."
 11—"Rococo" (2/4 Allegretto Serenade) by Meyer Helmund
 until—T: "With every nerve taut, etc."
 12—"Love is so Fickle" (Hesitation) by Kruseman to action pp
 during scenes not dancing until—T: "Swami Kurandi will give, etc."
 13—"Mauresque" (2/4 Moderato) Caprice by Bocalari until—T:
 "The Swami's suggestion, has fallen, etc."
 14—"Organ to action" (very short scene) until—T: "And now
 Shirley plunges into, etc."
 15—"Prelude from the first Carmen Suite" Heavy Dramatic by
 Bixt (repeat if necessary). Note: Tympany rolls during lightning
 scenes, pp during interior scenes until—S: "Shirley in her room near
 mirror."
 16—"Kunbild" (4/4 Andante serioso) Prelude by Kistler until—T:
 "Law convention duty, etc."
 17—"Organ to action" (short scene) until—T: "I never promised
 you anything."
 18—"Theme fit" until—TL: "Even at the crisis caused by the
 shock, etc."
 19—"Melody of Peace" (Andante) by Martin until—T: "The
 finnish plan of a man."
 20—"Continue to action" until—T: "Hardly it seems that the
 sun."
 21—"Pathetic Andante" by Margis Berger until—T: "Mr. Stuart
 is dead."
 22—"Theme" begin fit then to action until—T: "On the water."
 23—"Organ to action" (short scene) until—S: "American flag
 in view."
 24—"Star Spangled Banner" until—S: "Man falls off."
 25—"Cymbal Crash" with Tympany fit followed by.
 26—"Organ to action" (short scene) until—T: "Interior scene
 Mrs. Stuart, etc."
 27—"Fifth Nocturno (6/8 Allegretto) by Leybach until—T: "One
 of the reasons, etc."
 28—"Continue to action" until—T: "And at Gerald's first meet-
 ing, etc."
 29—"When Shadows Fall" (dramatic melody) Reverie by Keithley
 until—T: "You shall never do it."
 30—"Continue fit" until—T: "Shirley sacrifice added to sacrifice."
 31—"Eldorey" (Intermezzo 2/4 Moderato) by von der Mehden
 until—T: "Undismayed by Gerald's rivalry."
 32—"Continue pp" then to action until—T: "I love Helen
 dearly."
 33—"Continue pp" then to action until—T: "Exterior scene,
 Gerald coming along with Helen."
 34—"Andante con Moto for the C major Symphony" by Schubert—
 T: "I must save her."
 35—"Continue fit" until—T: "Hastened by Gerald the wedding
 day, etc."
 36—"Continue pp" (watch church bells) very important effect
 until—T: "I cannot stand it."
 37—"Continue fit" (watch church bells) until—T: "Church scene."
 38—"Organ improvise wedding march from Loehgring" then to
 action until—T: "Who murdered Ralph Stuart."
 39—"Repeat prelude from first Carmen Suite" same as played for
 No. 15 until—T: "Love which gives all."
 40—"Continue pp" until— * * * * * END.

"THE PULSE OF LIFE"

(Reviewed on page 2029)

(Bluebird Photoplay)

Theme: "Love Song" (9/8 Andantino) by Flegier

- 1—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "Some-
 times the solitude of the sea."
 2—"Longing" (Andante) by Bendix until—T: "Discontent."
 3—"La Reve" (3/4 Adagio ma non troppo) by Goltzman to action
 pp or fit until—T: "Lissetta like the sea gulls."
 4—"Theme" until—S: "Statue of Liberty."
 5—"America National Song" until—T: "New York."
 6—"Swing Song" (6/8 Allegretto Grazioso) by Barns until—T:
 "Standford Graham, who's, etc."
 7—"Tendresse" (2/4 Andantino) by Ravina until—T: "Under the
 spells of lights."
 9—"Felix Canzonetta" (2/4 Andantino) by Langey until—T: "The
 Bucket."

- 10—"Good Agitato" to action until—T: "It's the quietest little
 place."
 11—"Jasmine" (4/4 Moderato) by Kretschmer until—T: "As the
 months pass."
 12—"Piano Solo improvise to action" during dancing scenes, etc.,
 until—T: "Six months of self denial."
 13—"Clair De Lune" (4/4 Andante) by Thome until—T: "As
 the sculptors work."
 14—"Theme" until—T: "Love among the oysters."
 15—"Lunita" (Intermezzo) by Loraine until—T: "The next day."
 16—"Dramatic Andante" by Ascher until—T: "Graham's Guard-
 ian."
 17—"Capricious Ninette" (4/4 Andante) by Orth until—T: "The
 promised visit."
 18—"L'Adieu" (12/8 Andante) by Favarger until—T: "That af-
 ternoon."
 19—"Theme" until—T: "Early in the evening."
 20—"Dramatic Tension No. 1" by Reissiger until—T: "While
 dominick spends weeks, etc."
 21—"Dramatic Tension No. 2" by Reissiger until—T: "The last
 appeal."
 22—"After Sunset" (4/4 Moderato) by Pryor until—T: "Too
 late."
 23—"Continue fit" until—T: "When justice had corrected, etc."
 24—"Theme" until— * * * * * END.

"THE BRONZE BRIDE"

(Revised on page 2192)

(Red Feather Production)

"Indian Love Theme" by Winkler is the Theme

- 1—"Theme" until—T: "Hotel scene."
 2—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Elkhead,
 Canada."
 3—"Dolorosa" (4/4 Andante Allegretto Moderato) by Tobani until
 —T: "The fight."
 4—"Good Agitato" to action until—T: "After the fight."
 5—"Continue Dolorosa" until—1: "Indian camp scene."
 6—"Theme" until—T: "By the way, etc."
 7—"Love Song" (6/8 Andantino Amorosio) by Puerner until—T:
 "There is a Che-Che now."
 8—"Indian Love Song" by Lake until—T: "After six months."
 9—"Forest Whispers" by Losey (Gavotte) Tympany Rolls during
 accident and disputes until—T: "Now paleface, let's settle it."
 10—"Long Agitato" to action until—T: "After the fight."
 11—"Dramatic Andante" by Ascher until—T: "Black Lynx's vil-
 lage."
 12—"Morning on the Plains" (6/8 Allegretto Pastorale) by Wheel-
 ock until—T: "Having traded his furs."
 13—"Zephyr Western Episode" by Trankhaus until—T: "The
 fight."
 14—"Agitato to action" until—T: "White feather is right."
 15—"Love Song" (4/4 Moderato) by Wheelock until—T: "Father,
 can't you present."
 16—"Theme" until—T: "There were four years, etc."
 17—"Ramona" (Indian Intermezzo) until—T: "Indian camp
 scene."
 18—"Indian's Lament" by Bach until—Y: "You go see mother."
 19—"La Reve" (3/4 Adagio ma non troppo) by Goltzman until—
 T: "A Che Che's heart, etc."
 20—"Melody" by Trinkhaus until—T: "Still accusing himself."
 21—"Romance Op. 40 (Moderato) by Beethoven until—T: "The
 day came, etc."
 22—"Berceuse" (6/8 Andante Tranquillo) by Delacour, until—T:
 "I would strongly advise."
 23—"Blissful Dreams" (3/4 Andante) by Meyer Helmund until—T:
 "I want my mamma."
 24—"Theme" until—T: "A week later."
 25—"Valse Lente" by Schuett until—T: "Harry has gone."
 26—"Woodland Whispers" (Characteristic) by Cizbulka until—T:
 "The fight."
 27—"Agitato to action" until—T: "And be sure to bring, etc."
 28—"Reverie" (Moderato) by Barton until—T: "Mamma."
 29—"Theme" until— * * * * * END.

"THE HIDDEN CHILDREN"

(Reviewed on Page 2365)

(Metro Production)

"An Indian Melody" by Buralossi is the Theme

- 1—"Theme" until—T: "May Allison as Lois."
 2—"Continue to action" until—T: "Harold Lockwood, etc."
 3—"Scalp Dance" by Lake until (to action)—T: "The Senecas
 are rising."
 4—"Continue pp" until—T: "Alone and penniless, etc."
 5—"Oasis" 5th number from the "Desert Suite" by H. Grun
 until—T: "Mayaro a chief of the Mohican clan."
 6—"Morning on the plains" (Indian) by Wheelock until—S: "Girl
 comes along with basket resting by Goldars."
 7—"Animato Movement" from "Love's Sunshine" by Wolf until—
 T: "In the morning."
 8—"Organ to action" short scene, improvise on theme until—T:
 "It is only a shower."
 9—"Short Furioso pp" with ad. lib. Tympany Rolls during light-
 ning until—T: "Late that night."

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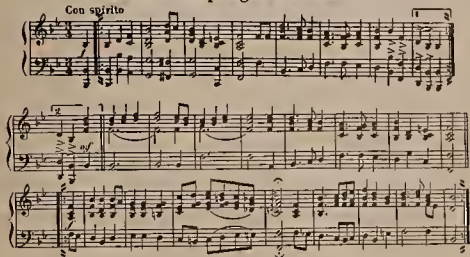
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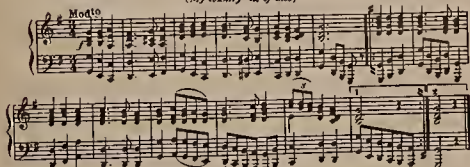
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(My country 'tis of thee)



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Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"Russian Dance," by M. Gliuka. A very lively characteristic composition in 3/4 time, introducing sleighbells (Oliver Ditson Edition).

No. 2—"Canary Cottage," by Earl Carroll. Another new Oliver Morosco Play. *A selection, one-step and Fox Trot* have now been published by Leo Feist.

No. 3—"Dreams of Happiness." A beautiful, dreamy and melodious waltz, published by A. J. Stasny Music Company, New York.

No. 4—"Old Refrain," by Fritz Kreisler. A toning characteristic song, made famous by John McCormack during the past year. Its original beauties have all been retained and the orchestration carried out according to the wishes of the composer, can also be used as an accompaniment to a singer. (Carl Fischer Edition.)

No. 5—"My Dreams," by Dorothy Lee. A fine little concert number by this writer of popular favorites. A composition most appropriate for love scenes and themes. (Sam Fox Edition, Cleveland, O.)

No. 6—"Twilight," a reverie by Bendix. Another famous composition which has probably achieved greater popularity than any of Bendix's compositions. An exceptional fine number for love themes. (Edition Chappell & Company, New York.)



Drawing for B. S. Moss' New 181st Street Theatre

"THE POWER OF DECISION"

(Reviewed on page 2519)

(Metro Films)

"After Sunset" (4/4 Moderato) by Pryor is the Theme

- 1—"Silence" until-T: "When the grim reaper, etc."
- 2—"Berceuse" (4/4 Lento) by Karganoff until-T: "Little dreaming, etc."
- 3—"Continue to action" until-T: "What am I bid for, etc."
- 4—"Continue ff" until-T: "I was an orphan, etc."
- 5—"Loning" (Andante) by Bendix until-T: "Poor child for-give us."
- 6—"Theme" until-T: "Margaret took up the threads of life."
- 7—"Heart Secrets" (Melodious) Serenade by Diamond until-T: "Days passed days during, etc."
- 8—"Continue to action" until-T: "With perfect faith she wore, etc."
- 9—"Pierrot Serenade" (4/4 Allegretto Moderato) by Randeegger T: "A shadow falls across, etc."
- 10—"Continue to action" until-T: "No I, am going away."
- 11—"Theme" until-T: "In a distant city," "Margaret finds Mrs. Halls Home."
- 12—"Organ to action" until-T: "Margaret finds Mrs. Halls Home."
- 13—"Canzonette" (2/4 Allegretto Moderato) by Godard until-T: "Time the great healer."
- 14—"Continue to action" until-T: "Several weeks later."
- 15—"Romance" (6/8 Allegretto) by Rubens until-T: "Listen I will tell you."
- 16—"Continue or repeat pp" until-T: "A year later."
- 17—"Sweet Ponderings" (2/4 Andante) by Langey until-T: "At the end of the week."
- 18—"Continue to action" until-T: "Margaret am I dreaming?"
- 19—"Theme" until-T: "The following afternoon."
- 20—"To Spring" (6/4 Allegro Appassionato) by Grieg until-T: "Mrs. Duhanel discovers, etc."
- 21—"Organ to action" short scene until-T: "Duhanel's work completed."
- 22—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until-T: "Late in the afternoon."
- 23—"Means of Love" (Dramatic) by Liszt until-T: "Without a word of farewell."
- 24—"Continue pp" until-T: "You need not wait up."
- 25—"Cavatine" (Dramatic) by Bohm Tympany Rolls during lighting scenes until-S: "Automobile on road."
- 26—"Continue to action" until-T: "The crisis the hour of decision."
- 27—"Theme" ad. lib. Tympany Rolls during lightning scenes ff during disputes watching shots until-S: * * * * * END.

"A JEWEL IN PAWN"

(Reviewed on page 2689)

(Bluebird Photoplays)

"Admiration" (4/4 Moderato) by Jackson is the Theme

- 1—"Heloise Intermezzo" (2/4 Andantino) by Langey until-T: "Nora's mother."
- 2—"Dream of the Flowers" by Cohen (4/4 Andante Expressivo) until-T: "The Bully of the neighborhood."
- 3—"Agitato to action" until-S: "Mother looking at her ring."
- 4—"Tulips" by Miles (4/4 Moderato Grazioso) until-T: "In the pawnshop."
- 5—"Theme" until-T: "A few days later."
- 6—"Nocturnal Piece" (4/4 Andante) by Schumann ff during short struggle until-T: "I'm going to pawn everything."
- 7—"Theme" until-T: "Good bye."
- 8—"Ein Maerchen" (Dramatic Melody) by Bach until-T: "The mother arrives."
- 9—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until-T: "John Dane, who's heart, etc."
- 10—"Dawn of Hope" (4/4 Andante Expressivo) by Casella until-T: "Jimmy is now the proprietor."
- 11—"Sweet Revery" (3/4 Moderato) by Tschaiakowsky until-S: "Mesh bag on sidewalk."
- 12—"Intermezzo" (2/4 Presto) by Arenski until-T: "In the juvenile court."
- 13—"Water Lilies" by St. Clair (4/4 Andante Moderato) until-T: "So Jimmy joined the family."
- 14—"Souvenir" (3/4 Moderato) by Drda until-T: "I don't want your money."
- 15—"Pathetic Andante" by Margis Berger until-S: "At new-stand."
- 16—"Berceuse" (Moderato) by Delacour until-T: "The next morning."

- 17—"Romance sans paroles" (3/4 Andante con Moto) by Goens until-T: "After three years."
- 18—"Alto" (Gavotte) by Losey until-T: "Jimmy under Hendricks, etc."
- 19—"Canzonetta" (2/4 Allegretto Moderato) by Godard until-T: "Nora entertains."
- 20—"Cupid's Caross" (Valse Lento) by Roberts until-S: "At table."
- 21—"Spring Flowers" (4/4 Andante) by Woods until-T: "The old shop smiles."
- 22—"Oriental Roses" (Waltz) by Ivanovici until-T: "Mazel-toff."
- 23—"Jewish Popular Melody" "Mazeltoff" until-S: "On street, litrusine in view."
- 24—"Theme" until-S: * * * * * END.

"BROADWAY JONES"

(Artcraft Pictures)

"Twilight" (3/4 Lento) by Cesek is the Theme

- 1—"Valse Eternelle" by Roberts until-T: "Roberts Wallace Krauford Kent."
- 2—"Florabella Waltz" from Operetta until-T: "Meet me at the drug store."
- 3—"In Cupid's Net" (Moderato) by Armand until-T: "Well, Sammy, the great white way for me."
- 4—"Gleaming Star" (Intermezzo) by Hager until-T: "The prodigal's first flight."
- 5—"Continue to action" until-S: "Interior of hotel."
- 6—"My Castle in the Air" (Popular Broadway hit), by Kern until-T: "Broadway at last."
- 7—"Auf Wiedersehen Waltz" by Romberg (without introduction) pp during scene, girl near desk until-T: "After twenty-four lonesome hours in New York."
- 8—"Poor Butterfy" popular song, to action until-S: "Interior of dining room."
- 9—"Luftschwaermer Waltz" by Weiss, pp during bedroom scenes until-T: "Wallace installs Broadway in an apartment, etc."
- 10—"In the Garden of Romance" from Miss Springtime until-T: "Broadway; the first party at Murray's."
- 11—"African 40" (Rag) by Roberts ff when Cohen starts to dance until-S: "Old man and girl in room."
- 12—"Organ to action" (short scene) until-T: "Flashback to restaurant scene."
- 13—"Yaaka Hula" or a number of a similar kind beginning pp then to action until-T: "Broadway decides to show New York."
- 14—"Serenade" (6/4 Allegretto Grazioso) by Frommel until-S: "Old man at desk."
- 15—"Continue pp" until-TT: "The Colonial Ball."
- 16—"Colonial Rag" by Ball, begin pp then to action until-T: "Sidetrack here if she kisses me again."
- 17—"Good Brilliant Waltz" to action until-T: "Oh, what a difference in the morning."
- 18—"Orchestra Rest;" Organ improvise on different drinking songs, etc. until-T: "The General Manager of the consolidated, etc."
- 19—"Nocturno in F" (Moderato) by Krzyzanowsky ff during disputes until-T: "Ready to play the balcony scene."
- 20—"Continue to action" until-T: "Banquet scene."
- 21—"Good-bye, Girls, I'm Through" (popular song) until-T: "Serious sober second thoughts."
- 22—"Organ begin improvising" on "Chopin's Funeral March" just to create fun—don't overdo it and hit the right spots for these melodies until-S: "Bunch of girls entering Broadway's room."
- 23—"Continue ff" until-T: "I'd better telegraph to Jones."
- 24—"Organ to action" (short scene) until-T: "Flashback to former scenes."
- 25—"Theme" until-T: "My Sweetie."
- 26—"Galop pp" and to action until-S: "Factory Notice on Wall."
- 27—"Romance" (Andante) by Karganoff until-T: "Your fiancee is calling."
- 28—"Cyclone in Darktown" Rag by Barnard until-T: "Home again."
- 29—"Serenade" (3/4 Moderato) by Karganoff until-T: "Is the trust going to swallow this plant."
- 30—"Solitude" (Dramatic), by Ellenberg, Tympany Rolls during exterior riot scene until-T: "The deal is practically settled."
- 31—"Long Hurry" to action pp during railroad scenes until-T: "My advertising man, etc."
- 32—"Silence" until-T: "What? Sell the plant, etc."
- 33—"Allegro Moderato No. 9" by Lake from Loose Leaf Collection to action pp or ff until-S: "Jones near window, girl talking to him."
- 34—"Theme" until-S: "Former valet of Jones enters."
- 35—"Canzonetta" (Allegretto) by Herbert until-T: "The Honey-mongers."
- 36—"Theme" until-S: * * * * * END.



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"THE DERELICT"

(Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

- 1—"Serenade" (2/4 Allegro Grazioso) by Cesek until—T: "Dancing scene."
- 2—"Good Waltz" to action until—T: "Rose's mother of the woman, etc."
- 3—"Organ to action" until—S: "Violin player in view starts to play."
- 4—"Flirting Whistler" (One Step) by Lake to action until T: "Rose's sister sees mission in life, etc."
- 5—"Longing" (2/4 Andantino Grazioso) by Florida until T: "Of such a marriage what could be expected."
- 6—"Home from the Club" (Characteristic) by Laurendeau until—T: "The gulf grows wider, etc."
- 7—"Theme" until—S: "Interior of studio, Stuart drinking, etc."
- 8—"Piano Solo" to action until—T: "Morning brings even clearer realization."
- Note—A song appearing on the screen and entitled "She is only a bird in a gilded cage," is entirely out of print and not obtainable anymore. Piano player should copy from the screen as much as possible and improvise the rest."
- 9—"Heloise" (2/4 Andantino) Intermezzo by Langey until—S: "Girl in chair holding mirror."
- 10—"Continue to action until—S: "Woman with baby seated in arm chair."
- 11—"Theme" until—T: "But it will cost something to get rid of me."
- 12—"Romance from King Manfred Act IV" (3/4 Andanto Sostento) by Reinecke until—T: "Ladies, Ladies! does she want divorce, etc."
- 13—"Under the leaves" (2/4 Poco Agitato) by Thome until—T: "Ah most wonderful woman, etc."
- 14—"Agitato" begin pp then to action until—T: "Mother was right, I scorn you."
- 15—"Repeat under the Leaves" by Thome until—T: "So Teddy takes another step down."
- 16—"Theme" until—S: "Teddy reading check."
- 17—"Very short agitato" to action until—T: "Getting ready to beat it."
- 18—"Organ to action" until—T: "I'll make all arrangements."
- 19—"Funeral March" by Chopin.
- Note—This number is used in a sarcastic way, it is not directly suggested by the action of the picture and suggest that you substitute with a (4/4 Moderato) if you cannot get away with it—to be played until—S: "Old man walking out, leaving Teddy alone."
- 20—"Heavy Dramatic" by Gehmle until—T: "Gentlemen here is the corpse."
- 21—"Repeat "Chopin's Funeral March" (in the same number as played for no. 19 until—T: "A pretty trick to play on a friend."
- 22—"Organ to action" until—T: "The same weakness that, etc."
- 23—"Piano Solo improvise to action" until—T: "In the meantime Teddy's child, etc."
- 24—"Tutti" (4/4 Moderato Grazioso) by Walter Miles (watch for train effects until—S: "Interior of beer saloon."
- 25—"Piano improvise to action" until—S: "Teddy read address on envelope."
- 26—"Moderato Agitato" by Becker until—S: "Girl crying for help."
- 27—"Heavy fight Agitato" (watch action) until—T: "The desk sergeant a regular man."
- 28—"Bri King" (Agitato) Liszt Schubert with ad. lib. Tympany Rolls until—T: "You're a wise cracking gumshoe."
- 29—"Theme ff" until—S. * * * * * E.M.D.

"THE HIDDEN CHILDREN"

(Metro Production)

"An Indian Melody" by Bucealossi is the Theme

(Reviewed on Page 2365)

- 1—"Theme" until—T: "May Allison as Lois."
- 2—"Continue to action" until—T: "Harold Lockwood, etc."
- 3—"Scalp Dance" by Lake until (to action)—T: "The Senecas are rising."
- 4—"Continue pp" until—T: "Alone and penniless, etc."
- 5—"Oasis" 5th number from the "Desert Suite" by H. Grunn until—T: "Mayaro a chief of the Mexican clan."
- 6—"Morning on the plains" (Indian) by Wheelock until—S: "Girl comes along with basked greeting by Soldiers."
- 7—"Animato Movement" from "Love's Sunshine" by Wolf until—T: "In the morning."
- 8—"Organ to action" short scene, improvise on theme until—T: "It is only a shower."
- 9—"Short Furioso pp" with ad. lib. Tympany Rolls during lighting until—T: "Leave that night."
- 10—"Lovers' Song" (Indian) by Wheelock until—T: "In the morning."
- 11—"Indian Love Theme" by Winkler (repeat if necessary) until—T: "Why have you followed us?"
- 12—"Continue ff" until—T: "The wood pigeon left him."
- 13—"Theme" until—T: "At the spring."
- 14—"Silvery Brook" waltz by Brahm until—T: "The blood brotherhood."
- 15—"Introduction of "Silvery Brook" twice if necessary until—T: "At night."
- 16—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "Evan promises to meet her in the morning."
- 17—"Organ to action" until—T: "I cannot let you risk."
- 18—"Theme" until—T: "After days of preparation."
- 19—"Lakesonian March" by Lake pp during scenes not marching—T: "Secretly Louis follows."
- 20—"Continue pp until—T: "At the edge of the dark empire."
- 21—"Organ to action" (short scene) until—T: "Senecas break through."
- 22—"Battle Hurry" to action until—T: "A strange scout."
- 23—"Theme" until—S: "Soldiers marching through wood."
- 24—"Organ" (short scene) until—T: "Catherina's town the feast of dreams."

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MUSIC AND THE PICTURE

Exhibitor—Acquire an Up-to-Date Music Library or Help Your Musician Get It

THE following letter, received and reproduced in full, appears to deal with a problem of a very serious character, and it should be the endeavor of every musician and especially of the exhibitor to try and remedy such conditions as described in the following lines:

Music Editor,
Motion Picture News,
New York City.

Dear Sir:

In *MOTION PICTURE NEWS* of December 16 you offer to co-operate with house musicians in compiling adequate libraries. May I take advantage of this? Here is my case in a nutshell. Am a conservatory graduate and a successful piano theory teacher in a town of 12,000, and have just begun playing for our best movie theatre, but it goes without saying, my repertoire has not included the latest popular hits nor ragtime. I'm not above playing ragtime, but it is simply beyond me. Then this house caters to a public who like good things as well as popular.

The theatre has no library, the fund for music must come out of a salary of \$15.00 per week.

Any help you may give me, any suggestion as to right selections, will be keenly appreciated. I might add, have been a church choir director, so you may know I am not afraid of work. I am acquainted with difficulties.

Sincerely yours,

OLIVE M. SMITH,
1320 Second street,
Boone, Iowa.

The cry of this musician for help shows and absolutely proves that it is not always the musician who drives away patronage and who is responsible for bad business or the elimination of the better class movie fan. This musician is trying hard to do what she is paid for, and to do it right, but the men paying this musician, the man behind the desk, the manager, or even the owner of the theatre, must be held responsible for the fact that this musician, if she loses her job, did not lose it due to her inability to perform her duties, but simply and plainly through the inability of those men above her, who see a scratch in the picture, an electric light burning where it should not, and all sorts of such slight errors. Those who can never see a better looking patron, who creates a refined atmosphere in his theatre, whose presence is changing his theatre from a movie theatre into a "Photoplay House" into a "Temple of the Movies," as expressed by one of our most famous managers in New York, S. L. Rothapfel.

When such patron leaves during the performance in silence, what is it due to? Well, either he saw half of the picture or the picture is poor and "I paid enough money for it," etc. These are about the thoughts, at least, of some of our present managers and exhibitors. That bad musical rendition can do just as much harm to his pocket as a bad picture. Well, let the musician worry about that. Why not decide on a certain amount of money to be spent every week for music, to acquire an up-to-date music library?

Look around you, Mr. Exhibitor, and see whose are the most successful theatres today. Positively those paying special attention to their musical programs. Why does S. L. Rothapfel, managing director of the Rialto theatre in New York City, spend over \$2,500 a week for his orchestra? Why? Let Mr. Rothapfel explain it to you.

In a recent conversation the managing director of the big New York house commented as follows about the special significance of real good music in connection with moving pictures:

"To my mind the orchestra is the all-important feature in this kind of an enterprise. I have a well-known conductor, and he, as well as the players, must be young and enthusiastic, full of spirit and life. Not only must they be able to feel the music as it is meant for a picture, but they must be able to render it with taste, feeling, and with every necessary degree of expression.

"Personally, I admire every class of good music, with Richard Wagner as my favorite and an extreme fondness for the works of Victor Herbert. In arranging my music for a film, I go as far as I think best to have some individual strain, some leit-motif, connected with the picture. It will not do to take a theme and twist or manipulate it without a specific purpose in view. It would be unmusical and certainly would not serve to interpret the picture. I do not fit music to a picture in the sense that this term implies, rather I make the picture interpret the music, and the music interpret the picture. Music, to my mind, is just as important as the picture.

"In the first showing of a film," continued Mr. Rothapfel, "every action, every incident, immediately brings to my mind some strain or composition which might fit the picture. Just as soon as I have selected, trimmed and fitted the music to a film, I can, in my mind, see the entire picture from start to finish by simply hearing the orchestra play. So completely do my ideas become associated with both music and pictures that without a look at the film I can tell exactly which scene is being shown on the screen. Whenever I cannot do this I feel that I have failed in selecting the proper music.

"I believe that there is considerable popular appeal in good music, but by this I do not necessarily mean classical music. There is any amount of classical music which would never help to interpret a film, and I always avoid such numbers. My constant endeavors are to select the best music obtainable for my pictures. Once I have a good, characteristic strain, I follow it up throughout the picture, fit it harmoniously to the action, and endeavor to make a single, effective unit of both music and picture in every way possible. In my estimation every one should know and feel the music, and as to my musicians themselves I believe that they must thoroughly understand this before they can execute the music as it should be executed, and thereby assist towards greater effectiveness of the film itself.

"To my mind all pictures suggest music and all music suggests pictures. I believe I am familiar with every strain that I can possibly use out of grand opera. I am more than well acquainted with all the light operas. I have heard many of them and used them in our theatre.

"It is a pity that exhibitors do not give this subject more careful attention. I hardly know of one theatre in the United States where I can sit back in my chair and thoroughly enjoy music for a picture.

"Once, however, I heard music fitted to a picture in the Waldorf-Astoria by an Italian director, and afterwards learned that he had specially composed the entire music to fit the picture, just as a writer should write the music of an opera to fit the lyrics."

Now, Mr. Exhibitor, you read Mr. Rothapfel's comments on the subject of music and pictures. Do you think he is right? Do you think that a man of Mr. Rothapfel's caliber, who has been and is still successful, doesn't know what he is talking about? Do you think that such a man is keeping up such an orchestra organization to simply decorate his theatre? I admit not every exhibitor has the same opportunity as Mr. Rothapfel, and not every exhibitor can afford to spend such an amount for music, but why not spend something, say three dollars every week, for good and standard musical compositions.

Did you ever try to find out if such an investment is profitable? Why not try it? Improve your music, give it a chance for six months, then add your receipts and subtract your expenses and compare the remainder with the preceding half-year. Some say what is three dollars per week? What can you get for three dollars? Try it, Mr. Exhibitor; that is all I can say, and you will be surprised to see the amount of music you will accumulate in one year—I assure you, just enough to keep you going without buying any music at all.—Acquire an up-to-date and large library or help your musician to get it. It means in the long run better business, better pictures, a better show, and, last but not least, better profits.

"THE HERO OF THE HOUR"

(Reviewed on page 2690)
(Butterfly Photoplay)

- 1—"Lunita" (Intermezzo) by Loraine until-T: "An interview with Dad."
- 2—"Husion" (Intermezzo) by Bustanoy until-T: "Billy encounters a family."
- 3—"Sweet Jasmine" by Bendix until-(4/4 Allegretto) T:
- 4—"Brooks Senior is forced to listen."
- 4—"Jasmine" (4/4 Moderato) by Kretschmer until—"Scene in the West."
- 5—"Western Moderato" by Bach (watch for railroad effects) until—"Dad will be gone."
- 6—"Doloroso" (4/4 Moderato) by Tobani until—"I shall be glad when we reach the coast."
- 7—"Galop to action" (watch for railroad effects) until—"Purlo-c-m."
- 8—"Longing" (9/8 Andante) Reverie by Armand until—"The Fight."
- 9—"Agitato to action" until—"You roughnecks, etc."
- 10—"La Grace" (4/4 Moderato) by Bohm until—"Scene with dinner bell ringing."
- 11—"Produce effect" followed by 12.
- 12—"Intermezzo (3/4 Allegretto) by Pierre until—"The Fight."
- 13—"Hurry to action" until—"After the fight."
- 14—"Under the Leaves" (4/4 Poco Agitato) by Thome until—"A course of sprouts."
- 15—"Theme" until—"Did you get your housework done?"
- 16—"Western Allegro" by Winkler until—"Suspicious conduct."
- 17—"Wild Rousbud" by Tobani until-(4/4 Moderato) "A Sunday morning concert."
- 18—"Pretty Baby" popular song until scene—"Dinner bell ringing."
- 19—"Produce effect" followed by 20.
- 20—"Theme" until—"Young man with guitar enters."
- 21—"Olla Podrida" by Puerner until-S: "Cowboys running out of diningroom."
- 22—"Dramatic Tension No. 1" by Ascher until-S: "Mexican my friend."
- 23—"Agitato to action" until-S: "Interior of Office."
- 24—"Idlewild" (Intermezzo) by Gotschalk until-S: "On train."
- 25—"Galop to action" until-T: "Come alive all you dead."
- 26—"The Booster" by Lake until- * * * * * END.

"THE GIRL IN THE CHECKERED COAT"

(Reviewed on page 2363)
(Bluebird Photoplays)

- "Admiration" (4/4 Moderato) by Jackson is the Theme
- 1—"Springtime," Overture by Ziegler until-T: "Mary Graham, etc."
 - 2—"Fifth Nocturno" (6/8 Allegretto) by Leybach until-T:
 - 3—"Nix Fan De cops forget."
 - 3—"Intermezzo" (2/4 Presto) by Arenski until-S: "In restaurant."
 - 4—"Basket of Roses" (4/4 Moderato) by Albers until-T: "Dancing scene."
 - 5—"Gad Trot" to action until-S: "Exterior Follies cafe."
 - 6—"Adagio Lamentoso" from "The Pathetic Symphony" by Tschalkowsky until-S: "Bell ringing."
 - 7—"Rustles of Spring" (Agitato) by Sinding—Note Watch for effects Door Bell ringing, etc."
 - 8—"Continue pp" until-T: "Christmas day."
 - 9—"At Sunset" (4/4 Moderato) by Brewer until-T: "David Norman an attorney."
 - 10—"Little Story" (Moderato) by Zimmermann until-T: "The trial."
 - 11—"Theme" until-T: "Father dies, etc."
 - 12—"Nocturnal Piece" (4/4 Andante) by Schumann until-T: "David had little difficulty."
 - 13—"Melody" (3/4 Non troppo lento) by Paderewski until-S: "At rustic bridge."
 - 14—"Theme" until-E: "Any port Port in a storm."
 - 15—"Dramatic Tension" by Winkler until-S: "Fan comes on with gun."
 - 16—"Good Agitato" to action until-T: "Don't give me up."
 - 17—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until-T: "David takes charge, etc."
 - 18—"Heart Throbs" Reverie (4/4 Moderato) by Arnold until-S: "Near fire place."
 - 19—"Theme" until-S: "Window exterior house."
 - 10—"Andante Misterioso" by M. L. Lake until-S: "Walk in garden."
 - 21—"Poor Relations" Moderato Misterioso by Bendix until-S: "At desk."
 - 22—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until-T: "They blossomed early."
 - 23—"Rococo" (Intermezzo) by Meyer Helmund until-T: "I'll phone the police."
 - 24—"Yelva" (Dramatic Overture) by Reissinger until-T: "Another Christmas eve."
 - 25—"Around the Christmas Tree" (A Yule Tide Potpourrie) by Tobani until* * * * * END.

"HER GREAT LOVE"

(Reviewed on page 2517)
(Fox Production)

"Dreams of Love" (6/4 Poco Allegro, con affetto) by Lisa is the Theme

- 1—"Largo" by Haendel" until-T: "Vera's grandmother who is etc."
- 2—"Adeu" (4/4 Moderato) Melody by Karganoff until-T: "Vera's mother selfish, etc."
- 3—"Continue to action" until-T: "The day of Vera's arrival."
- 4—"Amour du Capitain" (2/4 Allegretto) by Henneberg until-T: "But youth will not be denied."
- 5—"Two Waltzes" by Dvorak until-T: "The prisoner."
- 6—"Theme" until-S: "Coreze has no money, no rank."
- 7—"Continue ff" until-T: "At the summer residence of Prince Zuoroff."
- 8—"Melody" (3/4 Moderato) by Tschalkowsky until-T: "Innocence overcomes its..."
- 9—"Continue to action" until-T: "At last love has come, etc."
- 10—"Theme" until-T: "A catch to be evaded."
- 11—"Sleeping Beauty" (Waltz) by Tschalkowsky until-T: "Do you propose to give your daughter, etc."
- 12—"Continue ff" until-T: "Love and youth sacrificed."
- 13—"Theme" until-T: "Her bridal day."
- 14—"Heartwounds" (4/4 Allegretto Espressivo) by Grieg until-T: "The bridge of wealth, position, etc."
- 15—"Organ to action" (short scene) until-T: "The broken heart."
- 16—"Adagio Lamentoso" by Tschalkowsky until-T "As the months pass..."
- 17—"In Lovers Lane" (6/8 Allegro Moderato) by Pryor until-T: "Reception scene."
- 18—"Good Vale brillante" until-S: "Young man at piano."
- 19—"Piano Solo improvise on Theme"
- Note—The song as shown on screen is a version specially made up for this picture and not published. Until-S: "Young man stops playing piano."
- 20—"Andante" from the "Fifth Symphony" by Beethoven to action pp or ff until-T: "The hollow mockery of a home."
- 21—"Prelude" (4/4 Lento) by Rachmaninoff until-T: "In the midst of the isolation of Saratov."
- 22—"Organ to action" until-S: "Vera recognizes her lover."
- 23—"Theme" ff until-S: "Prince arrives."
- 24—"Imitation of Sleighbells" followed by—
- 25—"Organ improvise" pp until-T: "So this is how my wife, etc."
- 26—"Long Agitato" to action until-T: "I'll meet you at once"
- 27—"Hurry to action" (watch shots) until-T: "Prince is dead."
- 28—"Theme" pp until- * * * * * END.

"SHE"

(Fox De Luxe Production)

"Anthony's Love Song" (Andante Expressivo) from the Cleopatra Suite by Oehmler is the Theme

- 1—"Felice" (2/4 Andantino) Canzonetta by Langey until-T:
- 2—"On letters" These my son are the famous gates of the temple."
- 3—"At Sunrise" (4/4 Moderato) from the Desert Suite by Homer Crann until-T: "In a far strange country."
- 4—"Continue or repeat to action" until-S: "Sandstorm."
- 4—"Furioso pp or ff" with wind effects until-S: "Man carrying woman into house."
- 5—"Theme" (Tympany Rolls during flame scenes) until-T: "Come bathe in his fire, etc."
- 6—"Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra Suite by Oehmler until-T: "Back to the temple deserted, etc."
- 7—"Reverie Du Soir" (6/8 Allegretto) from Suite Algerienne by Saint Saens until-T: "What has she done."
- 8—"Continue ff" until-T: "From Egypt I fled to Greece"
- 9—"Ecstasy" (9/8 Andante Moderato) by Ganne until-T: "I finally joined a wandering Arab."
- 10—"Arabian Serenade" by Langey until-S: "Child near aligators."
- 11—"Short Hurry" to action (watch shots) until-T: "Flashback to interior scene."
- 12—"Organ to action" until-T: "Off the coast of Africa."
- 13—"Storm Furioso" pp until-T: "Accused by your memory."
- 14—"Continue to action" until-T: "In the land of Cor."
- 15—"Theme" until-T: "Then you are the son of the man, etc."
- 16—"Nocturno by Grieg" Tympany Rolls during riot scenes until-S:
- 17—"Arabs dancing" (Arabian Dance) by Armand until-S: "Son saves his father."
- 18—"Hurry to action" pp during interior scenes until-T: "Cease in the name of she."
- 19—"Romance" (3/4 Andante con moto) by Rubinstein until-T: "The judgment seat of She"
- 20—"Continue to action" until-S: "She appears."
- 21—"Organ to action" until-T: "The Arah leader I have ordered, etc."

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- 22—"Silence just ad. lib. Tympany Rolls" during rushing water scenes until—T: "Change of scene."
23—"Continue organ to action" until—T: "He will recover."
24—"Theme" until—TL: "The awakening."
25—"Erotic" (4/4 Lento Molto) by Grieg with ad. lib. Tympany Rolls during fire scenes until—T: "I have the living presence!"
26—"Silence just Tympany Rolls" during flame scenes until—T: "Your command has been fulfilled."
27—"Dramatic Tension No. 2" by Reissiger until—T: "The betrothal."
28—"Organ to action" until—S: "Girl descending into water hole."
29—"Characteristic for Waterfalls" by Lovenberg until—S: "Exterior scene."
30—"Organ to action" until—T: "Arabs dancing."
31—"Evening Brceze" (2/4 Allegretto) Idyl by Langey until—T: "I swear to you in this first, etc."
32—"Theme" until—T: "Belali, you deceived me."
33—"Prelude" (Dramatic) by Rachmaninoff until—T: "Go away you hussy."
34—"Kiss me quick" (Novelette) until—T: "Flash back to scene"
35—"She coming down the steps."
35—"Cleopatra's Death" (4/4 Andante Sostenuto) from the "Cleopatra suite" by Oehring (same as played for No. 6).
Note—This repeat is directly suggested by the picture Tympany Rolls during flame scenes until—T: "Kallikrates! I burn."
36—"Continue ff."
Note—Watch carefully for burning house, falling walls, etc. Indicate these scenes through ff Tympany rolls and Cymbal crashes until * * * * * END.

Empire Theatre, Montgomery, Ala., Building

THE New Empire theatre building now under construction in Montgomery, Ala., owned by the N. J. Bell estate, will upon completion, be one of the most modernly equipped motion picture theatres in the country.

According to plans prepared by Frederick Ausfeld, architect, the building will be completed and ready for occupancy by June first. The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street, directly opposite the Bell Building, within one block of the heart of the city. The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, topped with elaborate stone cornices. A copper marquee over full width of sidewalk is to be erected for entire frontage of building.

The lobby is 14 feet in width and 40 feet long, with red tile floor, wainscoted 6 feet high with Alabama cream marble, with ornamental plaster cornices, wall and ceiling decorations. The box office is located in the center of the lobby. Ladies' rest rooms are on the right side and gentlemen's smoking room on the left side of the lobby. There are two entrances leading from the lobby to the foyer, which is at the rear of the auditorium. The aisles leading into the auditorium are conveniently located.

A bowled floor, with an incline of seven feet six inches and a seating capacity of nine hundred, gives an unobstructed view from every seat.

Directly in front of the screen is a platform for lecturing and illustrating purposes. The orchestra pit, located in front of the platform, is separated from the body of the theatre by brass railing. The walls and ceiling of the auditorium are treated in Renaissance design, consisting of plasticque ornamentation, all of which is to be decorated by experienced artists.

The theatre will be equipped with complete ventilating, heating and cooling systems; no money will be spared in giving its patrons all the comforts that can be produced.

The indirect lighting system has been installed, having been studied from every angle to obtain the most pleasant and desirable effects for a motion picture theatre.

The projection and winding rooms are located on the second floor, near the office of the manager. These rooms have been provided with fireproof lining, so that in case of fire in either of them they would not endanger the rest of the building.

Exits have been built on the left side of the building and connect with an alley which leads to the sidewalk in front of the theatre.

A full orchestra will be maintained in addition to which a large and handsome pipe organ will be installed, with pipes concealed in richly decorated chambers, on either side of the screen.

The theatre will be under the management of H. C. Farley, who for many years was in charge of the Empire theatre, on Commerce street. Only the highest class motion pictures will be exhibited, accompanied by the best music.

MUSIC AND THE PICTURE

Popular Music for Pictures

HAZLETON, PA., March 14, 1917.

Editor Music Department:

I have read with much interest the letter of Mr. G. Pinkerton, criticizing my view of playing pictures, published in your issue of March 17. Allow me to say before answering his criticisms, that my reply is written in the same friendly spirit in which he declared himself.

However, I am forced to believe from the way Mr. Pinkerton writes that he belongs to that class of musicians, who are not "born with music in their souls," but who have by long and diligent study acquired a good knowledge of the fundamentals of music; and not having what we are usually pleased to call "musical souls," can only appreciate the mechanical side of the art of music, that is, they delight in compositions that give them an opportunity to display wonderful technique. This class of musicians have unfortunately gotten into the habit of calling "popular music" "trash."

I could never be convinced that popular music is trash.

To show Mr. Pinkerton that he is wrong in his supposition that organists who play popular music lack a real library. I will say that my library contains some 5,000 compositions, and mostly consists of standard music by recognized authors. I have all of the compositions named in his letter. It has taken me then years to accumulate my library. I play the classics, and thoroughly enjoy them. But we are not discussing personal taste. The subject is "What do the audiences appreciate most, in the interpreting of motion pictures with music?"

My contention is that the type of picture show decides the kind of music. If a western picture is on and a number of the proverbial "western dance-hall" scenes are shown, I would like to ask Mr. Pinkerton what classic he would use in playing that part of the picture. If popular music is cheap and "trashy" then it should never be used. But how would Mr. Pinkerton play the Mr. and Mrs. Vernon Castle Picture, "The Quest of Life" with "To a Wild Rose" and "To a Water Lily" or any other classical piece of music? The picture is full of fox trots, one steps and waltzes. If he didn't play popular music with such a picture what would he play? This is only one instance, I could name a million.

It is the duty of the organist to fit his music to the picture or, as D. W. Griffiths says, he must "create the proper atmosphere." In doing this I must insist that an organist must play popular music. Mr. Pinkerton should remember that a picture audience is usually widely different from a good opera audience. If he adheres strictly to classics and ignores the "trash" his "atmosphere" won't help the picture any.

Yours very truly,
HAROLD PRICE.

Confal Thanked by Navy

Josephus Daniels, Secretary of the Navy, has wired Joseph F. Confal, the head of the Novelty Slide Company of New York, thanking him for his patriotic offer of the use of their slide manufacturing plant.

The Naval Publicity Bureau has accepted the offer and the Novelty Slide Plant is now partly devoted to Government work.

"THE CLOCK"

(Bluebird Photo-Play)

"Atonement" (3/4 Andante) by Zameznik is the Theme

- 1—"Good Popular Song" until-T; "Good night, Ladies."
- 2—"Good night, Ladies" song until-S; "At gate."
- 3—"Violeta" (4/4 Allegretto) by Herman until-T; "Bob Barrett, Jack's Rival."
- 4—"Canzonetta" (2/4 Allegretto Moderato) by Godard until-T; "And the next evening."
- 5—"Theme" until-T; "The next day."
- 6—"After Sunset" (4/4 Moderato) by Pryor until-T; "Mr. Morgan's interests, etc."

- 7—"Clair de Lune" (4 Andante) by Thome until-T; "The Bachelor."
- 8—"Illusion" (Intermezzo) by Bustanoby until-S; "On beach."
- 9—"Silvery Brooks (waltz)" by Braham until-S; "Wireless."
- 10—"Siste" (4 And Lento) by Laurens with effects of wireless ticklers until-S; "Ship in distance."
- 11—"Theme" until-S; "In Bedroom."
- 12—"Serenade" (4 Moderato) by Widor until-T; "Graham offers Jack, etc."
- 13—"Theme" until-T; "On his way home."
- 14—"Piano solo" improvised to action until-S; "The fight."
- 15—"Good Agitato" to action until-T; "Braidon to the rescue."
- 16—"Serenade" (6/8 Andantino) by Czerwinski (ad. lib. Tympany rolls during fight until-T; "Several days later."
- 17—"Berceuse" (4/4 Lento) by Kargenoff until-T; "In the country."
- 18—"Lunilia" (Intermezzo) by Loraine until-T; "That evening."
- 19—"Dawn of Love" (Moderato) by Bendix until-T; "And that night."
- 20—"In Cupid's Net" (4/4 Andantino) Amoroso by Armand until-T; "Jack's early morning job."
- 21—"Dolorosa" (4/4 Allegretto Moderato) by Tobani until-T; "And then—as his business."
- 22—"Scherzo" (3/4 Moderato) by Drola until-S; "Burglar comes on."
- 23—"Good Misterioso" until-S; "The light."
- 24—"Good Agitato" until-T; "Half an hour later."
- 25—"Fantasia" (Maestoso) by Bach until-T; "Regular little Cupid."
- 26—"Theme" until- END.

"THE WOMEN AND THE BEAST"

(Graphic Pictures)
(Reviewed on page 3014)

"On Wings of Love" (4/4 Andante Sostenuto) by Bendix is the Love Theme

- 1—"Springtime Overture" by Ziegler (note—first movement only) until-T; "A Religious Fete Day."
- 2—"Good Processional March" until-T; "Rosa is a Widow, etc."
- 3—"Pavane" (3/4 Allegro giocoso) by Paradis until-S; "Flashback to Procession."
- 4—"Continue" "Processional March" until-T; "Big Frank is the one."
- 5—"Sweet Ponderings," A Melodic Sentiment (2/4 Andante) by Langey until-T; "Will you listen to my music?"
- 6—"Maria Marie," Recapitulation Song by Di. Capuz Note as a Vocal Solo with Guitar accompaniment until-T; "You are welcome, my son."
- 7—"Venetian Serenade" by Kretschmer until-T; "Before many weeks."
- 8—"Love Theme" until-T; "The Following Day."
- 9—"Illusion (2/4 Moderato) by Bustanoby until-T; "John attends Church every Sunday."
- 10—"Organ Solo"—improvise to action until-T; "There are others who think him, etc."
- 11—"Dramatic Tension No. 1" by Reinsiger until-S; "John near stream."
- 12—"Lunilia Intermezzo" (2/4 Moderato) by Lorane until-T; "Would you love me always?"
- 13—"Love Theme" until-T; "The next Day."
- 14—"Dramatic Tension No. 1" by Ascher until-T; "So audid great festivities."
- 15—"Credo" from the "St. Cecilia Mass" by Gounod until-T; "John's gentle nature, etc."
- 16—"Dramatic Tension" by Winkler until-T; "If you were only a man like him."
- 17—"Love Theme" until-T; "Whenever John is called away."
- 18—"Dolorosa, Poeme D'Amour (4/4 Moderato) by Tobani until-T; "So you bought it for Rosa."
- 19—"Continue to action until-T; "When the Circus comes to town."
- 20—"Good March" to action until-S; "Little girl near Animal Cage."
- 21—"Canzonetta" (2/4 Allegretto) by Godard until-T; "Keep out of here, you bums."
- 22—"Good Agitato, pp" until-T; "Stand back, you fellows."
- 23—"Continue ff" until-S; "After the fight."
- 24—"Adoration" (4/4 Andante Moderato) by Bernard until-S; "Lion escapes."
- 25—"The Lion Chase" (Grand Galop) by Koelling until-S; "Boy Fishing."
- 26—"Silvery Brook" Waltz by Braham until-S; "Flashback to hunt after Lion."
- 27—"Olympia" (Dramatic Overture) by Ascher to action pp or ff until-S; "Child is carried into the house."
- 28—"Broken Melody" (Dramatic) by A. Van Biene until-T; "Go stay with the child."
- 29—"Rustles of Spring" (Dramatic Agitato) by Sinding until-T; "We have not seen your husband."
- 30—"Prelude" (Dramatic Lento) by Rachmaninof until-T; "Rosal! Rosal! Where are you?"
- 31—"Erl King" (Dramatic Agitato) by Schubert until-T; "Let me go, you beast."
- 32—"The Tempest" (heavy Dramatic Agitato) (Watch for explosion—big rock rolls down from hill) until-T; "The Saints are praising."
- 33—"L'Adieu" (12/8 Dramatic Andante) by Favarger until-T; "John, I'm proud of you."
- 34—"Love Theme" until- END.

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"AMERICAN METHODS"

(Fox Special Release)

(Reviewed on page 3163)

- American Method Theme—American Comedy—Overture by Puerker. Love Theme Revery (4/4 Lento) by Rissland
- 1—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T:
 - "The former home of the Armstrong Family."
 - 2—"Intermezzo Francaise" by Hammer until—T: "The Aristocracy of Point Avenue."
 - 3—"Valse Foudree" by Poppy until—T: "The newly rich family of the next Estate."
 - 4—"Beau Brummel" (Gavotte) by Bendix until—T: "The American Invasion."
 - 5—"American Method Theme" until—T: "Where are the Iron Works?"
 - 6—"Among the Lilies" (4/4 Moderato) by Frey until—T: "When would the bees call?"
 - 7—Continue to action until—T: "Some results of the American Methods."
 - 8—"American Method Theme" (Watch Steam Whistle—its an important effect) until—T: "I would be remiss, etc."
 - 9—"Dramatic Tension No. 1" by Ascher until—T: "You did not kill him."
 - 10—Continue pp until—T: "He must be handled with tact."
 - 11—"Moon Moths" (Melodies) by Kuessner until—T: "Thursday another American Invasion."
 - 12—"American Method Theme"—to allegro Movement only—if too short continue with
 - 13—"A La Bien Amie" (Valse Lente) by Schuett until—T: "In Paris."
 - 14—Continue to action until—T: "The hurt of wounded pride."
 - 15—"It was a Dream" (9/8 Andante Sostenuto) by Lassen until—S: "Farnum with girl in park on bench."
 - 16—"Love Theme" until—T: "With the knife ready to thrust."
 - 17—"L'Adieu" (12/8 Andante) by Favager until—T: "You have done me the honor, etc."
 - 18—Repeat "Love Theme" until—T: "May I introduce my Fiancee."
 - 19—Continue to action until—T: "The wedding of the Iron-master."
 - 20—Organ solo to action until—T: "Village Scene—Carriage arrives."
 - 21—"American Method Theme." Note—About first 16 bars ff—then pp until—T: "At the beginning of part 4—bride standing near window."
 - 22—Romance from "Concerto No. 2" by Weiniawski (12/8 Andante non troppo) until—T: "Don't touch me."
 - 23—Continue "ff" until—T: "Morning the delirium hysteria."
 - 24—"Love Theme" by Herzberg begin ff then to action until—T: "Shortly afterwards De Blijny, etc."
 - 25—"Canzonetta" (6/8 Andante tranquillo) by Schuett until—T: "How dare you kiss me?"
 - 26—Continue "ff" until—S: "In the garden."
 - 27—"In a Garden Melody" (4/4 Allegretto) by Sudds until—T: "I have greatly changed."
 - 28—"En Maerchen" (4/4 Maestoso) Fantasia by Bach until—T: "Oh, I know these mercenary Americans."
 - 29—Continue "ff" until—T: "I was blind, selfish, etc."
 - 30—Continue to action "pp" until—T: "The Battle of Love."
 - 31—"Love Theme" until—T: "Betsy's Surprise Party."
 - 32—"Velvet of the Rose" (Waltz) by Barnard until—S: "De Blijny kisses Farnum's wife."
 - 33—"Herodiade Fantasia" (Dramatic) by Massenet until—T: "So you still carry on."
 - 34—Continue "ff" until—T: "Leave my home."
 - 35—Continue "ff" or "Tremolo" if possible until—S: "Farnum in a close-up with his guest."
 - 36—Silence until—T: "My Wife's request is Law."
 - 37—"Short Agitato" to action until—T: "With the duel arranged."
 - 38—Repeat "Herodiade Fantasia" by Massenet. Note—Begin with letter "B" until—T: "My willfulness, my pride—are all swept."
 - 39—Continue "ff" and to action until—T: "Promise you won't fight the duel."
 - 40—"Love Theme" until—S: "De Blijny loading pistol."
 - 41—"Credo" from "St. Cecilia Mass" (Dramatic) by Gounod to action until—S: "De Blijny struggling with woman."
 - 42—"Heavy Agitato" until—S: "Farnum enters."
 - 43—Silence until—T: "I should kill you now."
 - 44—"Agitato" pp until—T: "The shot."
 - 45—Produce effect continued by
 - 46—Same "Agitato" ff until—T: "No, I have not killed him."
 - 47—Continue "pp" until—S: "Farnum and his wife."
 - 48—Love Theme until— * * * * * END.

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"ROYAL ROMANCE"

(Fox Production)

(Reviewed on page 3160)

"Nocturne in G Minor" (2/4 Moderato by Krzyzanowsky is the Theme

- 1—"Pansies" (6/8 Andantino) from the Floral Suite by Bendix until—T: "In the neighboring Kingdom."
- 2—"Dramatic Maestoso No. 3" by Ascher until—T: "At the same hour."
- 3—"Intermezzo" by Pierre (3/4 Allegretto) until—T: "The Emperor's annual visit at the Marie appo."
- 4—"Chant du Voyageur" (Melodic) by Paderewski until—T: "A message from the Prime Minister."
- 5—"Theme by Moskowski" (6/8 Andantino tranquillo) until—T: "While at the capital of Asteria."
- 6—"Mysterioso No. 28" by Lake until—T: "An unromantic beginning for a romance."
- 7—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—S: "Young Hon in view."
- 8—"La Chasse" (Hunting Song) from the Seasons by Tschai-kowsky until—T: "And in return he should be rewarded."
- 9—"Very short organ to action" until—T: "Hunting the big game."
- 10—"Continue "La Chasse" until—T: "Help! Help!"
- 11—"Love Theme" begin it—then to action until—T: "We have discovered a plot against the Emperor."
- 12—"Very short Mysterioso" until—Flashback to interior scene of Inn.
- 13—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth—watch shot until—T: "Isn't it odd, Max, how much, etc."
- 14—"Whispering Flowers" (Characteristic) by Heven until—T: "In Hevon's name, where did you find that?"
- 15—"Cupid's Franks" (4/4 Allegretto Moderato) by Stahl until—T: "Moonlight music, etc."
- 16—"Piano solo"—improvise to action until—T: "Mother, let's sing their National Air."
- 17—"Vocal solo and piano"—NOTE—As no particular air can be played for this purpose, suggest that the Piano Player improvises on some Maestoso until—Exterior Scene.
- 18—"Theme" until—T: "At the Capital."
- 19—"Ninia" (2/4 Allegretto) by Von der Mehden until—S: "Guards waking up and down."
- 20—"Maximilian Overture" by Ascher, first movement only, repeat if necessary until—S: "Guard attempts to murder the Emperor."
- 21—"Cymbal and Tympany Roll—followed by—"
- 22—"Organ to action" until—T: "An hour of triumph."
- 23—"Theme" until—T: "A Morganatic Marriage, etc."
- 24—"Adagio Pathetique" by Gouard until—T: "Gerald arrives to represent, etc."
- 25—"Continue to action until—T: "I have evidence, etc."
- 26—"Continue 8-Tympany Rolls during exciting scenes until—T: "The Prime Minister receives a letter."
- 27—"Lyrans of Love" (6/4 poco Allegro) con effect—by Liszt to action until—T: "Look, your Majesty."
- 28—"Silence until—T: "I fear we intrude."
- 29—"Theme until—T: "I fear we intrude." END.

"THE BIRTH OF PATRIOTISM"

(Butterfly Pictures)

(Reviewed on page 3016)

"Nocturne in F" (Andantino) by Krzyzanowsky is the Theme

- 1—"Ye Old English Waltz" by Tobani until—T: "The Private Bar, etc."
- 2—"Violette" by Tobani until—S: "Woman fighting."
- 3—"Agitato" to action until—T: "Mary Holmes."
- 4—"Piano solo improvise to action until—S: Interior of office."
- 5—"Melody" (4/4 Moderato) by Kretschmer until—S: "Interior of Barroom."
- 6—"English Patriotic Air" until—T: "Flashback to Office."
- 7—"Melody" (Moderato) by Trinkaus until—T: "After the Ceremony."
- 8—"Organ to action (SOLO) until—T: "Their New Home."
- 9—"Intermezzo" (3/4 Allegretto) by Pierre until—T: "Sam Peters, a cozier."
- 10—"Ye Old England Waltz" by Tobani until—T: "The first shadow of War."
- 11—"Dramatic Tension" by Reissiger until—T: "In the early days."
- 12—"Doloroso" (4/4 Allegro Moderato) by Tobani until—T: "As I say."
- 13—"Fantasia" (4/4 Maestoso) by Bach until—T: "It's a long way."
- 14—"It's a long, long way to Tipperary" song until—T: "You looked right, etc."
- 15—"Theme" until—T: "You can sleep here."
- 16—"Dramatic Tension" by Funck until—T: "Aimlessly wandering, etc."
- 17—"Adoration" (4/4 Moderato) by Bernard until—"WAR!"
- 18—"Battle Hurry" to action until—T: "In the weeks that followed."
- 19—"Theme" until—T: "The first partial list."
- 20—"English Patriotic Air" until—T: "Winter was here."
- 21—"Amo" (Dramatic) by Robyn until—S: "Soldiers leaving."
- 22—"It's a long, long way to Tipperary" until—T: "Ann's home."
- 23—"Dramatic Andante" by Ascher until—T: "A baby, a blessed baby."
- 24—"Theme" until—T: "The counter attack."
- 25—"Battle Hurry" to action until—T: "Night on the battlefield."
- 26—"Pathetic Andante" by Margis Berger until—T: "The Compact of Home."
- 27—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "The Aftermath."
- 28—"Pathetic Andante" with ad. lib. Tympany Rolls until—T: "A letter from Mrs. John."
- 29—"Longing" (Andante) by Bendix until—T: "During Ann's convalescence."
- 30—"Piano solo to action until—T: "Interior of saloon."
- 31—"Good Good" (4/4 Moderato) until—T: "Out of the night."
- 32—" Dawn of hope" (Andante) by Casella until—T: "Did you want anybody?"
- 33—"Theme until—T: " * * * * * END.

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MUSIC AND THE PICTURE

A Music Roll with Every Picture

Music Editor, MOTION PICTURE NEWS,
New York City:

DEAR SIR.—Received your very kind letter while I was playing at the Tivoli theatre, San Francisco, and have not made any answer owing to the fact that I was contemplating making a change and coming South. I have been at Millers theatre now for the past three months and will be here until the 15th of April, at which time I will locate with a new company, namely "The Filmusic Company," Hollywood, Cal.

The Filmusic Company's idea is to give to the managers some means whereby they may obtain appropriate and correctly selected music for their features, also making it almost an absolute impossibility for an operator to play music which does not fit each and every scene of the film.

To accomplish this it is necessary to view the features before their release and make a careful and complete selection of proper music for every scene, sometimes going to the studios and carefully watching the making of certain scenes, getting thereby a better idea of the directors' meaning. Then after the careful selection of the entire musical program, cut the same on one roll (or perhaps two, owing to the length of the feature), and timing each change of music so that the operator can almost set his or her time to the time of the running of the show by the picture operator, and by adding the necessary expression, need not watch the picture at all, thereby giving all his or her time to expression and combination of stops, and still have the music fit each and every scene perfectly. Our music will be timed to the average time of 16½ minutes to the thousand feet. There will also be furnished at a nominal expense, to all houses using our rolls, a patent device which it attached to the picture machine, and wired to a small flasher at the organ which will indicate exactly how quick the music should be played. Our rolls will also be perfectly synchronized to the action of the film.

We are not particularly trying to reach the man who is employing a real first-class musician, but the smaller man who really wants and must have good music, but the location and size of the house does not afford a high priced musician. We do not mean to say that the real musician will not find these rolls a great help and benefit to him, because we will have an unlimited stock of real picture music and what we cannot find we will have composed specially for us by some of the finest musicians, which the Filmusic Company have working for them. In this way the real musician will find themes and melodies in our rolls that cannot be purchased by anyone and will not be played all over town by pianists and orchestras. An added feature to our rolls will be that in almost every theatre the musician does not have the opportunity of reviewing the feature before his first show, and by using the Filmusic rolls this difficulty will be entirely done away with.

I feel sure that this will be the means whereby we can do away with the awful music we hear in some of the theatres using roll device instruments and will make the features stand out stronger by the proper music being rendered with each scene. The music question is getting to be a serious one with the careful directors, and most of the important scenes are taken in the studios, accompanied by proper music to create the proper atmosphere. The fine Love Melodie used by Mr. Lloyd, director of William Farnum, in "The Tale of Two Cities" (Fox Film), had much to do with the fine acting of Mr. Farnum in the greatest feature of the day.

So the Filmusic Company, with whom I will be connected after April 15, have realized the importance of the music question and have given this matter over eight years of hard work and thought and are now ready to meet the demands of the theatres who desire proper and correct music. Being connected with this company I shall love to hear any criticisms that anyone has to offer through this paper, and going into this new field, heart and soul, will more than appreciate any suggestions mailed to me care of the Filmusic Company, Hollywood, Cal.

Sincerely yours,

CARRIE HEATHERINGTON.

What to Play for the Pictures

THE motion picture theatre of today is a place of more criticism than any other form of musical entertainment, and offers wonderful opportunities to the ambitious and energetic musician to show and prove that he is absolutely indispensable if the management strives to give the public a good show.

He must be able to at once recognize the dramatic possibilities of a picture and instantly follow each change of mood and character and support the climaxes as it becomes desirable. It is not sufficient merely to select a composition and simply play it through. The pianist should create a tone poem that forms a frame, as it were, for the picture, involving a true test of his musicianship.

To do this well, the pianist should have a large and varied repertoire and the ability to improvise, so as to unite several, or the fragments of many compositions into a coherent whole.

There is abundant opportunity for the conscientious pianist to play good music with the pictures, and there are many sources from which it might be obtained.

In my long years of experience in selecting music for pictures I have come to the conclusion that the character of a composition cannot be judged by its title. As an example, I shall mention "Return to Me Soon" by Gregg. What would the musician expect to find under such a title of ardent desire? It is an "Allegro Vivace" with heavy viola, 'cello and clarinet work, suitable for depicting exciting scenes or disputes. I am sure nobody would expect this.

The Carl Fischer Music Publishing House has published a book entitled "What to Play for the Pictures," listing the most and best standard compositions in the market, not only giving titles, but also classifying all compositions as to their character.

We received only a limited number of copies of this list, and will send it, free of charge, to any subscriber for this paper.

"LITTLE MISS NOBODY"

(Bluebird Photo-Plays)

(Reviewed on page 2854)

Theme: "Fifth Nocturne" (6/8 Allegretto) by Leybald

- 1—Pure as Snow (Andante Tranquille) by Langey until—S: "Men Fighting."
- 2—Good Agitato—to eclion until—T: "Bonnie, an Orphan."
- 3—Continue pp until—T: "Dammed little wildcat."
- 4—"Idle Hours" (Allegretto Moderato) by Kretschmer until—T: "George Grenville, etc."
- 5—"Paroeta d'Amour" (4/4 Andante Moderato) by Tobani until—S: "Woods."
- 6—"Vision Characteristic" (6/8 Andante) by Blon until—T: "That girl would, etc."
- 7—"Nocturno" (2/4 Moderato) by Krzyzanowski until—T: "The following day."
- 8—"Forest Whisperra" (Gavotte) by Losey until—S: "Interior Saloon."
- 9—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Give me a kiss."
- 10—"Dramatic Tension No. 1" by Ascher until—T: "That night."
- 11—"Atonement" (3/4 Andante) by Zameznick until—T: "Bravely masking her fear."
- 12—"Dramatic Tension No. 1" by Reissiger until—T: "At Grenville's town home."
- 13—"Courtesy, Intermezzo (3/4 Andante) by Wiegand until—S: "In saloon."
- 14—"Dramatic Andante" by Ascher (repeat if necessary) until—T: "Morning."
- 15—Theme until—T: "A week later."
- 16—"Iris" (2/4 Moderato Gracioso) by Keynard until—T: "I found Bonnie."
- 17—"Rusles of Spring" (Agitato) by Sinding until—T: "You have done a generous, etc."
- 18—"Hear to Heart" (4/4 Moderato) by Trinkaus until—T: "In far away Japan."
- 19—"Valse Lento" by Schuett until—T: "Convinced of her sincerity."
- 20—"Chanson d'Amour" (6/8 Moderato) by Saar until—T: "Home."
- 21—"A La Ballerina" (Valse Lento) by Bendix until—T: "He doesn't want us."
- 22—"Reverie" (Dramatic) by Risland until—T: "Off for a Moonlight Skate."
- 23—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "Hello Bonnie."
- 24—"Ert King" (Agitato) by Schubert until—T: "It was a miserable attempt."
- 25—Theme until END.

Swan Likes His Fotoplayer

SO pleased was H. E. Swan, manager of the Empress theatre, Kearney, Nebraska, over the recent installation of an American Fotoplayer that he wrote the following letter to W. R. McArthur of the American Fotoplayer Company. Mr. Swan not only features the American Fotoplayer in his program advertising, but in the newspapers as well. His letter reads as follows:

W. R. McArthur,

Sir: In reply to your recent inquiry concerning the Style 50 Fotoplayer which I recently installed in my Empress theatre, I wish to advise that I am simply delighted with the instrument and know it is the best investment that I ever made.

My patrons all have the greatest praise for this instrument, and say they much prefer the Fotoplayer than an orchestra of real musicians for the reason that you are able to play to the pictures.

It is simply astonishing the way the public prefer coming to my theatre in preference to the other show houses of the town, in order to hear this musical sensation of the age. If you know of any exhibitors around this section of the country who wish to know something about this organ, ask them to either write me or come and see it, as I know they will not hesitate in purchasing after they hear it.

"THE EASIEST WAY"

Theme: "A Spring Song" (6/8 Andante Moderato) (Venetian) by Theo. M. Tobiati

- 1—"Springtime" Overture by Ziegler until-T: "Somewhere in the South."
- 2—"Sunshine and Shadows" by Sudds (4 4 Allegretto non Troppo) until-S: "Raining."
- 3—"Dramatic Tension No. 1" by Reissiger until T: "The Palace Hotel."
- 4—"Nocturne in F" by Krzyzanowski (3/4 Andantino) until-S: "Laura jumping out of bed."
- 5—"Dramatic Tension No. 2" by Reissiger until-T: "Laura once more joins the ranks, etc."
- 6—"Quintette" by L. Gregh (4/4 Moderato Moto Expressivo) until-T: "The Blue Grass, New York, etc."
- 7—"Pirate Waltz" by Aug. Durand until-T: "Willard Brockton, honest, etc."
- 8—"Albumen" by W. F. Kretschmer (4/4 Andante) until-S: "Restaurant scene."
- 9—"A La Ballerina" by Bendix (Valse Lento) until-T: "Be, willed by the Lucifers, etc."
- 10—"Continue pp" until-S: "Rehearsal behind the scenes."
- 11—"Dance Fantastique" by J. Reynard (Moderato) until-T: "A pretty hand like this."
- 12—"Theme" until-T: "The dress rehearsal."
- 13—"Les Toreadoras" from "Carmen" by Biset until-S: "After rehearsal."
- 14—"Theme" until-T: "Brockton knows the game."
- 15—"Continue to action pp or ff" until-T: "Brockton entertains at his home."
- 16—"Mon Plaisir" by Lee S. Roberts (Valse Andante) until-T: "If you will come to me."
- 17—"Pastel" Menuet VII by H. Paradia (3/4 Allegro Giocoso) until-T: "The prey."
- 18—"Theme" until-T: "Denver, six months later."
- 19—"Piano Solo" Improvise to action pp or ff until-S: "Laura talking."
- 20—"Southern Reverie" by Bendix (4/4 Andante con Moto) to action pp or ff until-T: "I am a reporter."
- 21—"Continue to action" until-S: "Office of the Denver Blade."
- 22—"The Dying Poet" by M. Gottschalk (6/8 Andante) ff with ad lib. Tympany Kolla during dispute until-T: "In time these two drift."
- 23—"Continue to action" until-T: "Laura spends her vacation."
- 24—"Piano Solo" Improvise to action pp or ff until-T: "The day after."
- 25—"Legend of a Rose" by J. Reynard (2/4 Allegretto) until-T: "Waiting for someone?"
- 26—"Theme" until-S: "Exterior scene—John and Brockton."
- 27—"Dramatic Andante" by Ascher until-T: "In New York."
- 28—"At Sunset" by R. B. Brewer (4/4 Moderato Grazioso) until-T: "Determined to get rich quick."
- 29—"A Tale of Two Hearts," Romance by Chas. J. Roberts (4/4 Andantino) until-T: "John John Dear."
- 30—"Ein Märchen Fantasia" by Bach (4/4 Moderato Melodioso) until-S: "Girl, call Brockton."
- 31—"Theme" until-S: "Exterior scene—hills in view."
- 32—"On Wings of Song" by Mendelssohn (6/8 Andante Tranquillo) until-S: "Laura near piano."
- 33—"Continue or repeat to action" until-S: "Telegram."
- 34—"Serenade" by Ch. M. Widor (4/4 Moderato) until-T: "You love him, my dreams."
- 35—"My Merry Bin" by L. Lee" (6/8 Andante Moderato) until-S: "Madison enters."
- 36—"Continue or repeat ff" until-S: "Madison sees his friends."
- 37—"A Melodic Sentiment" by O. Langey (2/4 Andante) until-T: "My friends said something, etc."
- 38—"Theme" until-T: "Hello, Madison!"
- 39—"Continue ff" until-T: "Annie! Annie! doll me up."
- 40—"The Booster" by Lake (a trombone rag) until-T: "I tried to stick, etc."
- 41—"Good Trot" until-S: "Automobiles on road."
- 42—"Intermezzo by Arenski" (2/4 Presto) until-S: "Laura on bench in park."
- 43—"Dramatic Tension" by Winkler (watch telephone bell) until-S: "Laura in hospital."
- 44—"Theme" until * * * * * END.

"THE LAW OF COMPENSATION"

(Reviewed on page 2857)

Theme: "Nature's Adoration" (4/4 Andante) by E. Brooks

- 1—"Dances Promesses," Caprice Elegant by L. P. Laurendeau (Tempo di Mazurka) until-T: "John Graham, a prominent lawyer."
- 2—"Eleanor" by J. L. Deppen until-T: "Martha, the faithful housekeeper."
- 3—"Mon Plaisir," Valse by Lee S. Roberts until-T: "The last frolic and then."
- 4—"Piano Solo"—improvise to action pp or ff until-S: "Exterior, near garden gate."
- 5—"Garden of Love," Caprice by E. Ascher (Moderato) until-T: "Bright and early next morning."
- 6—"Continue to action" until-T: "Ruth brings back happiness."
- 7—"Twilight Sketches," "Recollections" by T. A. Williams (4/4 Allegretto) until-T: "It is the secret sympathy."
- 8—"Theme" until-S: "Ruth near piano."
- 9—"Continue to action" until-T: "Ruth on the eve of leaving."
- 10—"Longing" (Andante) by Theo. Bendix until-T: "Oh, wedded life, etc."
- 11—"Baby Sweetheart" by Corri until-T: "During his visit, etc."
- 12—"Continue to action" until-T: "As the months roll by."
- 13—"Summer Nights," Idyl by Lee S. Roberts (3/4 Andante) until-T: "An afternoon in New York."
- 14—"A La Ballerina" (Valse Lente), by Bendix until-S: "Ruth playing piano."
- 15—"Piano Solo"—improvise to action until-T: "Splendid, with your voice, etc."
- 16—"Continue a La Ballerina" until-S: "Young man playing piano."
- 17—"Piano Solo"—improvise to action until-S: "Young man stops playing."
- 18—"Theme ff" until-T: "He is one of the most prominent."
- 19—"Piano Solo"—improvise to action until-T: "You misjudge him."
- 20—"Piano Solo"—improvise ppp until-T: "The man of honor."
- 21—"Fifth Nocturne" by Lybacht until-T: "A friendly warning."
- 22—"Nocturnal Piece" by R. Schumann (4/4 Andante) until-T: "Mr. Thurman, I suppose."
- 23—"Dramatic Tension" by Winkler until-T: "Oh, yes, a young man was here."
- 24—"Dramatic Andante" by E. Ascher until-T: "Let me tell you about, etc."
- 25—"Little Story" by Zimmermann (Moderato) until-T: "Strange as it may seem."
- 26—"Legend of a Rose" by J. Reynard (2/4 Allegretto) until-S: "Woman at piano."
- 27—"Piano Solo"—improvise to action until-T: "It is easy, etc."
- 28—"Prelude De Deluge" by St. Saens (4/4 Adagio) until-T: "One day she paid a visit."
- 29—"Continue to action" until-T: "At last he made, etc."
- 30—"Prelude to Act V" of the opera "King Manfred" by C. Reinecke (4/4 Lento) until-T: "You shall never regret."
- 31—"Awakening of Spring" by E. Bach (4/4 Andante con Expressione) until-T: "But time could not wait."
- 32—"Orchestra rest," piano or organ improvise to action (dramatic situation) until-T: "The realization came too late."
- 33—"Dramatic Tension No. 1" by E. Ascher until-T: "Exterior Scene."
- 34—"Only a Year Ago" by Fred G. Albers (4/4 Moderato) until-T: "Christmas."
- 35—"Christmas Song" until-S: "Dancing Scene."
- 36—"Brilliant Waltz" until-S: "Exterior Scene."
- 37—"Continue ppp" until-S: "In Hospital."
- 38—"Pathetic Andante" by Margis Burger until-T: "Trevor does not allow."
- 39—"Dawn of Hope" by Casella until-T: "Oh, if I could only rise."
- 40—"Lamento" by Gabriel Marie (4/4 Andante) cello solo until-T: "I come from the death bed."
- 41—"Agitato No. 4" by Becker to action pp or ff until-T: "But the law demanded."
- 42—"Cavatine" by C. Bohm (3/4 Dramatic Moderato) until-T: "Out of the past."
- 43—"Amo melody by G. Robyn (3/4 Andante con Affettuoso) until-S: "Ruth's husband enters."
- 44—"Theme ff" until * * * * * END.

"ETERNAL LOVE"

(A Butterfly Production)

(Reviewed on page 3017)

Amo (4/3 Lento) by Robyn is the Theme

- 1—"Intermezzo Francaise" by Hammer until-T: "It was market day in the village."
- 2—"Lunita" (Intermezzo) by Loraine until-T: "Cou Cou was not waiting."
- 3—"First Arabesque" (4/4 Andante con moto) by Debussy until-T: "What a subject, etc."
- 4—"Petal" (4/4 Moderato) Intermezzo by Raymond until-T: "Mimi was the prettiest, etc."
- 5—"Reverie" (Andantino) by Debussy until-T: "With each new day."
- 6—"Theme" until-T: "Interior of studio."
- 7—"Serenade" (6/8 Allegretto) by Rubinstein until-T: "It is true."
- 8—"Good-by Song" by Tosti until-T: "Interior of studio."
- 9—"A La Bien Aimer" Valse Lento by Schuetz until-T: "It was good to be back."
- 10—"Olympia" (Dramatic Overture) by Ascher until-T: "Those cursed judges."
- 11—"Aero Travelers" Waltz by Weiss until-T: "Chimay was still drowsing."
- 12—"Theme" until-T: "Change of scene."
- 13—"Pascalle" Intermezzo (3/3 Allegro Moderato) by Gregh until-T: "There is magic in the twilight."
- 14—"Organ improvise to action until-T: "Oh! the many weary days."
- 15—"Sieste" (Moderato) by Laurens until-T: "The birthplace of a genius."
- 16—"Language of the Roses" Air de Ballet by Kretschmer pp during exterior scenes until-T: "Girl running out of Paul's house."

- 17—"Dramatic Tension" by Winkler until—T: "Girl on coach."
- 18—"Dawn of Hope Lento" by Casella until—T: "I'm an old man."
- 19—"Continue pp until—T: "Paris must always have."
- 20—"A La Ben Aimee" Valse Lente by Schuett until—T: "Girl looking at card."
- 21—"Heart Wounds" 4/4 Allegretto Expressivo by Grieg until—T: "Paris was morning."
- 22—"Organ improvise to action until * * * * * END.

"SMALL TOWN GIRL"

(Fox Production)

- Love Theme: "Sweet Jasmine" (Allegretto) by Bendix
- 1—"New York Theme" until—T: "June's mother has little time."
 - 2—"Heartsease" (Melody) by Moret until—T: "The most exciting event."
 - 3—"Good-bye, Good Luck—God Bless You," Song until—T: "When I make good in the city."
 - 4—"Love Theme" (Watch for railroad effects) until—T: "Pete Egan—taking an enforced vacation."
 - 5—"Iris" (Moderato Grazioso) by Reynard until—S: "Interior of grocery store."
 - 6—"Lunita" (Intermezzo) by Loraine until—T: "The first deceitful step."
 - 7—"Affection" (Andante) Idyll by Himan until—T: "Her idea of being a waitress." Note—Start pp until—S: near railroad—then ff watching for effects, steam whistle.
 - 8—"Capricious Ninette" (4/4 Andante) by Orth to action pp or ff until—S: "Flash back to scene—June in her room."
 - 9—"Album Leaf" (4/4 Andante) by Kreischmer until—T: "The stuff that dreams are made."
 - 10—"New York Theme" until—S: "June in dressing room."
 - 11—"Maesmaw" (Valse Lente) by Curti—until—T: "The night of her debut."
 - 12—"Menuet No. 2 in G" by Beethoven until—S: "June on bench—young men around her."
 - 13—"Repeat "Maesmaw" pp until—T: "Dancing scene."
 - 14—"Poor Butterfly" (Popular) until—S: "June and young man on bench."
 - 15—"Pastel Minuet" (3/4 Allegro Giocoso) by Paradis until—S: "Interior of church."
 - 16—"Organ to action until—S: "June jumping up from bed."
 - 17—"The Cares" (Melody Moderato) by Lemont until—T: "You've spoiled the most wonderful, etc."
 - 18—"New York Theme" until—T: "From your Aunt Kate."
 - 19—"Rococo" (2/4 Allegretto) Serenade by Meyer-Holmund until—T: "Do be careful crossing, etc."
 - 20—"Good-bye, Good Luck, God Bless You," Song until—T: "New York, the dreamer's mirage."
 - 21—"New York Theme" until—T: "Jane is right on the job."
 - 22—"Silence—just produce effect of bell until—S: "June putting in pipe in speaking tube."
 - 23—"La Rose" (3/4 Moderato) intermezzo by Ascher until—S: "I'm so glad you came."
 - 24—"Organ to action until—T: "So this is New York."
 - 25—"New York Theme" until—T: "In a far different part."
 - 26—"Short 4/4 Moderato Melody" until—T: "While Frank starts towards fame."
 - 27—"Ein Maerchen" (Maestoso) by Bach (First Movement only) until—S: "June cleaning windows."
 - 29—"Chanson Joyeuse" (6/8 Allegro) by Ravina until—T: "Harrington is giving a dinner."
 - 30—"Valse Eternelle" by Roberts pp during burglar scenes until—T: "Lights—what's the matter."
 - 31—"Silence—about 5 seconds followed by"
 - 32—"Beckers Andante Mysterioso" until—T: "Helen, the housemaid, has disappeared."
 - 33—"Repeat pp until—T: "The following morning."
 - 34—"Heart Wounds" (4/4 Allegretto expressivo) by Grieg until—T: "Paying an honest debt."
 - 35—"Romance" (6/8 Allegretto) by Rubens until—T: "She is a smart kid."
 - 36—"Yelva" (Dramatic) Overture by Reissiger until—S: "June in kitchen."
 - 37—"Baby Sweetheart" (6/8 Moderato) by Corri until—T: "Plash back to room—burglars and girl."
 - 38—"Return to Me Soon" (Allegro) by Gregh until—S: "Frank finds the diamond in the shoe."
 - 39—"Allegro Movement" from "Elijah" by Beethoven pp until—T: "Both girls fighting."
 - 40—"Continue ff until—T: "Do I get my reward?"
 - 41—"Love Theme until * * * * * END.

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MUSIC AND THE PICTURE

Picture Music Classics

THE motion picture musician must be resourceful. He is not only the artist who plays beautiful music, but he must possess a repertoire of selections to satisfy all tastes. This music he must supply himself. Many a picture musician is looking forward to the Utopian era, when the manager will supply him with a library of music, just as he supplies the operator with the films. This czar of the booth walks serenely into his "throne room," and all he needs to do is to "thread" his machine and turn the crank. But the "slave" in the "pit" must carry the machinery and tools (which he supplies) with him to his daily work. The few lucky ones are those who play the piano or organ; and some managers would not supply these instruments if they could be carried around by a handle. Would that the day were not far off when the music library would become a part of the motion picture theatre equipment.

It is the nature of real musicians to take great pride in the instrument they play. Many sacrifices are made to procure the best. It matters not so much to the manager whether his leader uses a "Strad" or a plain, everyday fiddle, so long as it makes a noise and keeps on making a noise. Even though the conscientious musician possesses a fine instrument, his sacrifices do not end there, for he must also furnish the music in order to play the instrument. "Well," says the manager, "that is his stock in trade." We answer that the demand for good music, and a large quantity of it, was never so great as is required today in order to play the picture properly. Then, too, a "lot" of music will not fill the bill; it must be music of varied character by reason of the many situations to be depicted. The requirements call for an ever-ready and inexhaustible supply.

By way of a quiet hint, we would suggest that musicians procure music of a character which does not become tiresome, and there is such to be had. Why is it that audiences will stand for the "Wedding March," "Traumeri," "Serenade" and "Spring Song" over and over again? The answer is because they are classics.

Do you say there is no such collection? Look around; you may find just such a one. We are told that one publisher has compiled a collection which possesses these very attributes. It is not a chance collection of incongruous numbers, but has been selected with such care and precision that it forms a complete and concrete whole. No two numbers are exactly alike, and any ten or fifteen pieces selected at random from its numbers would constitute a complete evening's program.

Many of the larger movie theatres now possess this library. Few of them have actually been purchased by the management, not by the orchestra leader. This is the ideal state, since it belongs to the theatre equipment. Should the leader leave his post the library would remain intact.

To help leaders who are still looking for suitable music a list of ten numbers selected from the library has been appended, any one of which would be a musical gem, the repetition of which audiences would welcome as a friend, and, we venture to say, would meet with the approval of any picture fan rather than be compelled to listen to some of the trash with which amateur publishers are flooding the market. To furnish the following music (which contains only a few of the gems) for an evening's pleasure, it took brains and years of experience. These are classics of lasting merit:

- American Festival Overture.....A. Hegner
- Poetical Scenes.....B. Godard
- Adagio Cantabile.....R. Strauss
- Idilio.....T. Lack
- Arabian Nights.....A. Mildenberg
- Slavic Dance No. 10 from Op. 72.....A. Dvorak
- March of the Dwarfs.....E. Grieg
- Romance in F.....P. Tchaikowsky
- Caressing Butterfly.....R. Barthelemy
- Love's Willfulness.....R. Barthelemy
- Melodie.....R. Friml

Memetto all'amico .. G. Katzanoff
 Sinite Valse Graecianse, Souvenir, Gypsy Dance .. F. Gorman

There has been a deal of knocking in the field of music for the pictures. Well, perhaps it is like the picture industry, only in its infancy (?) But this is hardly true. Good music has been in existence many moons before the pictures were born, and is not an infant, but a full grown man, therefore it is the duty of the man to help the infant. For the past three years movie magnates have told us that the picture industry was in its infancy. If this be true it is about time it grew up. Good music has saved many a poor film from complete failure.

Remember the last qualities of good music. It is incumbent upon the photoplay musician to build for the future, as well as for the present. The leader or piano player cannot do better than add to his repertoire selections and numbers with a classical value. A PICTURE MUSICIAN.

Seeburg with Big Purchase Increase Facilities and Equipment

THE J. P. Seeburg Organ Company of Chicago, have bought out the complete business, factory equipment and good will of the Smith Organ Company at North Tonawanda, N. Y. The deal was closed during the latter part of April, and was announced in Chicago, when J. P. Seeburg, president of the Seeburg Company, arrived back at the home office after completing the deal.



Mr. J. P. Seeburg

The purchase of the Smith Company will mean a big addition to the Seeburg facilities and equipment. The Smith Company was incorporated several years ago to manufacture Smith Unified organs, the invention of S. W. Smith its president. The company, it is said, has had a big measure of success with the organs from an artistic and mechanical standpoint. A number of them were installed in Eastern motion picture houses. When the deal was proposed Mr. Smith and his associates are said to have welcomed the opportunity of transferring their interests to the Seeburg Company. It was figured that the instruments will be given the wide distribution they are said to deserve.

The factory equipment will be moved to Chicago, and will be installed in the Seeburg plant at 419 West Erie street. Later on, according to Mr. Seeburg, another factory will be built devoted entirely to construction of the Smith organ. Mr. Smith and his entire office force will also remove to Chicago.

Large Orchestras in Buffalo Theatres

There is little doubt but that Buffalo can now boast of having one of the finest motion picture theatre orchestras in the country. At least, that is the remark heard throughout the audience as one sits and listens to the beautiful ensemble of the augmented Shea's Hippodrome orchestra, now having a personnel of twenty-six musicians, under the direction of Herman E. Schultz.

During the past several weeks Conductor Schultz has introduced several novelties with his orchestra. The first was his direction of the organization in "his screen form." A motion picture was made of Conductor Schultz as he directed the selection from Victor Herbert's "The Fortune Teller." The effect when this film was thrown on the screen was a novel one. Then the idea was reversed and a film taken of both Mr. Schultz and the orchestra playing the selection from "The Firefly," by Rudolph Friml, which the orchestra played while the film was thrown on the screen. The idea was a big hit.

Last night, Sunday, the orchestra staged a patriotic stunt. A new stage setting has been erected on the stage, showing a large harbor with towering hills in the background. At intermission the house was darkened and the orchestra commenced to play Sousa's "The Stars and Stripes Forever," when suddenly through the harbor, in the form of toy warships, came a U. S. Atlantic fleet, boys, but very realistic was the effect when a searchlight was thrown on them, with Old Glory waving from the deck of each, and with the full fleet in view and the orchestra swinging into the stirring "march of the audience broke forth in a terrific wave of applause. On Easter Sunday night at intermission the curtain was drawn aside, disclosing Old Glory entwined over a large white cross.

The orchestra is one composed of real artists, and some notable compositions are rendered from time to time. Prices at Shea's Hippodrome have recently been raised to twenty-five cents general admission, with box seats placed at thirty-five, but the increase has been justified by the program and music offered. Hippodrome patrons are being treated to excellent pictures since the coming of C. B. Taylor, former manager of the Lyric and Family theatres in Buffalo.

On the first Sunday in May the Strand will change its program three times a week instead of two, as is done under the present policy. The changes will take place on Sunday, Tuesday and Thursday.

The Family theatre, now under the management of Harry Marsey, is showing "Enlighten Thy Daughters" in capacity audiences, and Mr. Marsey expects to run the picture for three weeks.

Annette Kellerman in "The Daughter of the Gods" is now being shown at the Teck theatre, where it is creating nothing short of a sensation. Traffic at the Teck is congested because of the long lines of autos bringing Buffalonians who are crowding to see this great picture.

Another legitimate house will soon show a motion picture, when the Star, week after next, will present Geraldine Farrar in "Joan the Woman." Manager Peter C. Cornell recently presented "Intolerance" to capacity audiences at \$2 prices.

Manager J. H. Michael of the Academy theatre will co-operate with the "backyard garden" plan by distributing seeds to audiences on Academy profit sharing coupons.

"Womanhood"

The Vitagraph V. L. S. F., producers of "Womanhood, the Glory of the Nation," a dramatic spectacle by J. Stuart Blackton, have prepared a special synchronized music score, which is obtainable from every V. L. S. F. exchange.

"THE PHANTOM'S SECRET"

(Reviewed on page 3115) (A Butterfly Production)

- Theme—Dreams of Love (6 4 Poco Allegro) by Liszt
- 1—Ave Maria by J. Ascher (Watch Bell) until—T: "Last of an illustrious line."
- 2—Cavatine (4 4 Larghetto) by Raff until—S: "Girl reading paper."
- 3—Andante Misterioso by Lake until—T: "A raid on the underworld."
- 4—Heavy Hurry to action until—T: "Girls in beds."
- 5—Sweet Summer Rose (3 4 Andante) by Ch. Armand until—T: "That was a close call."
- 6—Dramatic Tension by Funck until—T: "You father is very ill."
- 7—Amo (3 4 Andante) by A. G. Robyn until—T: "The wife of Andre Lereaux."

- 8—Lost Happiness (12 6 Andante, Sostenuto) by R. Ellenberg until—T: "Miss Leroix of the U. S. A. in those days the walled city."
- 9—America, National Air until—T: "As the months pass."
- 10—Creepy Creeps (Moderato Misterioso) by Taylor until—T: "No, Jane is not happy."
- 11—Dramatic Tension by Reissiger until—T: "Send for the Police."
- 12—Finale from "Ariele (allegro-agitato) by Bach until—T: "Plumging Southward."
- 13—Continue to action (with ad. lib. Railroad effects) until—S: "Train in tunnel."
- 14—Long Furioso—to action until—T: "The homecoming of Jane Elliott."
- 15—Daisies (4 4 Andante) by Bendix until—T: "At the rendezvous, etc."
- 16—Dramatic Andante by Ascher until—T: "Through the long sunlit days."
- 17—Little Puzan (Gavotte) by Morse until—T: "The house party."
- 18—Cupids Carous, Valse Lento—by Roberts until—S: "Interior of Kean's."
- 19—Dramatic Tension by Reissiger until—S: "The police raid."
- 20—Hurry to action until—S: "Girl near mirror."
- 21—Dramatic Adagio until—T: "Days of gladness."
- 22—Theme—until—T: "You have evidently forgotten Paris."
- 23—Dramatic tension No. 15 until—T: "End of Reel 4."
- 24—Dream of the Flower (4 4 Andante Expressivo) by Cohen until—T: "Beat it and double crossed, etc."
- 25—Cavatine (Dramatic) by Bohm until—T: "Now I know why."
- 26—Theme until—T: "An hour later."
- 27—Misterioso until—T: "Let me in!"
- 28—Adagio to action until—T: "I permit my intrusion."
- 29—Dramatic Adagio until—S: "Leroix is shot."
- 30—Dramatic Tension No. 1 by Ascher until—T: "You are your self, etc."
- 31—Theme until— * * * * * END.

"HER CONDONED SIN"

(Reviewed on page 762)

(A Biography Play)

Heart Wounds (4/4 Allegretto Expressivo) by Grieg is the Theme

- 1—Theme until—T: "Judith a Widow of Mandasses."
- 2—Large by Coralli until—T: "In those days the walled city."
- 3—Prelude Du Deluge (4/4 Adagio) by Saint-Saens until—T: "At the reshing."
- 4—In Lovers Lane (6/8 Allegro Moderato) by Pryor until—T: "And the stout walls of Bethulia."
- 5—Reverie Du Sor from "Suite Algerienne" by Saint-Saens until—T: "The market place within the walls."
- 6—Continue to action until—T: "In Bethulia in those days."
- 7—Andante Canabile by Tschaiowsky until—T: "Second time Exterior Street Scene."
- 8—Oasis from "The Desert Suite" by Homer Grunn until—T: "At the Gate of Live (Dramatic) by Naomi parted."
- 9—Continue to action until—T: "In the eighteenth year of his reign."
- 10—Allegro Maestoso (First Movement) from "Herodiade" by Massenet—and keep on repeating until—T: "And the Army of Assiu."
- 11—Allegro non fucco Movement from "Elijah" by Mendelssohn repeating if necessary until—S: "Interior of Judith's Home."
- 12—The Gate of Live (Dramatic) by Piccolomini Note—Cello should play the Trombone Solo part—until S: "Flashback to Holofernes."
- 23—The Swan (3/4 Adagio) by Saint-Saens until—T: "Then Judith put on Sackles."
- 24—Theme-Tympany Rolls during Scene—Man bound at post, etc. until—T: "For I am Holofernes."
- 25—Continue about 8 bars of former number followed by
- 26—Danse Arabic by Tschaiowsky until—Change of Scene S: "No more Dancing."
- 27—Voice of Chimes (Dramatic Andante) by Luigini (Drums of bells tacet) until—T: "While the inhabitants prayed."
- 28—Organ to action until—T: "Flashback to Judith near tents."
- 29—Theme until—T: "Then a young Captain of Bethulia."
- 30—Very heavy loud battle music—to action until—S: "Holofernes is about to enter Judith's Tent."
- 31—Theme until—T: "Now Holofernes is in tents, etc."
- 32—Repeat "Danse Arabic" by Tschaiowsky to action until—T: "Again Judith, etc."
- 33—Repeat Theme until—T: "Strengthen me, O Lord."
- 34—Ave Maria (2 4 Andante) by Ascher until—T: "Come thou with me."
- 35—Hanson Sans Paroles (3 4 Allegretto grazioso) until—T: "Let me be thy handmaid to-night."
- 36—Cavatine (3 4 Dramatic Moderato) by Bohm until—T: "And Judith pressed wine, etc."
- 37—Continue ff—until S: "Judith with sword."
- 38—Continue pp with ad. lib. Tympany rolls until S: Judith puts down the sword.
- 39—Theme until—S: "Judith again picks up the sword."
- 40—Continue ff—with ad. lib. tympany rolls—to action until—T: "Now they within the city, etc."
- 41—Cleopatra's Death (Dramatic Andante) by Ochmler until—T: "The Battle Scene."
- 42—Very long—heavy battle hurry—until—S: "People praying."
- 43—Organ to action until—S: "Judith in the street amongst her people."
- 44—The Palms by Faure until— * * * * * END.

Special Music Score for Christmas

THE CINIS COMPANY, of Rome, Italy, producers of "Quo Vadis," "Caterina," and other big spectacles, have produced a new masterpiece film, entitled "Christus," playing now to capacity at the Criterion, Broadway and Forty-fourth street, New York City.

A special music score has been arranged by M. Winkler and is rendered by an augmented orchestra of thirty men from the Philharmonic Saxophone, Boston Symphony and Metropolitan Opera House.

The music score is made up of excerpts from the works of Mozart, Mendelssohn, Beethoven, Wagner, Haendel, Bach and Saint Saens.

"THE BOOK AGENT"

(Fox Production)

Dubious (Melodious Moderato) Prenez d'Amour by Tubani is the Theme

- 1—Ablia Intermezzo (lively style) by Gruenwald until—S. "Lady sweeping hallway."
- 2—Herzenstein (Captice light) by Popp until—T. "Three long, long hours, etc."
- 3—Budding Roses (Valse Caprice) by Kretschmer, begin pp then to action until—T. "The crankiest, meanest, richest man"
- 4—Leaflet (4 4 Moderato) by Salon Peace by Gruenwald until—S. "Railroad in view."
- 5—Silence, just produce effect until—T: "Accept my personal thanks."
- 6—Angel Kisses (Melodious Moderato) Serenade by Lincoln until—T: "Installed as new nurse."
- 7—Continue to action until—T: "Now it happened that, etc."
- 8—Tender and True (Andante Moderato) by Tobani until—S: "Young man on horse."
- 9—Short Agitato to action until—S: "Young man near etone fence."
- 10—Voice of the Flowers (Valse Intermezzo) by Ocean Smith until—S: "Young man with gun."
- 11—Continue with ad. lib. Tympany Rolle until—T: "And so they talk and talk."
- 12—Continue to action until—S: "Woman in room reading letter."
- 13—Short Organ to action until—T: "Nephew's need is in such, etc."
- 14—Theme until—T: "Put this money in a safe place."
- 15—Hyacinth (Intermezzo) by Hatch until—T: "Just humped over to warn you."
- 16—Agitato to action until—T: "Alter the fight."
- 17—Au Matin (Melodious Andante Moderato) by Godard, Tympany rolls during short fight until—S: "Interior of grocery store."
- 18—Ragular Comedy Stuff until—S: "Flashback to old Barker's room."
- 19—Andante Misterioso by Lake until—T: "Morning's news."
- 20—Basket of Roses (Light Mezzo) by Alberta until—Ad lib. Tympany Rolls and to action until—S: "Man rushing down stairway"
- 21—Continue III until—T: "The four sheriffs unite."
- 22—Theme until—T: "Exterior scene four men near fence."
- 23—Organ to action until—S: "Shot through window."
- 24—Produce effect followed by
- 25—Agitato to action start pp until—T: "Where's that power of Attorney."

- 26—Intermezzo (2 4 Presto) by Aranki until—T. "We don't see him, etc."
- 27—Rustle of Spring (long Agitato Movement) by Sindig until—T. "Don't mind this."
- 28—Continue pp until—T: "And if here is not the Rev"
- 29—Finnale from "Ariele" (Allegro Movement) by Bach until—T: "While Barker's haints, etc."
- 30—Galop to action until—T: "I will take a lot of dough!"
- 31—Continue Galop until—T: "I suppose you think, etc."
- 32—Dramatic Tension by Reisinger pp until—S: "Kelly jumping on automobile"
- 33—Agitato to action until—S: "Flashback to interior of room"
- 34—Repeat Finnale from Ariele by Bach, watch for effects such as Kelly lying through stairs, etc., until—T: "Fine, but what are you to do."
- 35—Heavy Agitato to action until—T: "Exterior scene Kelly near automobile"
- 36—Theme ft until—S. * * * * * END

"TREASON"

(Reviewed on page 3013)

Specially Selected and Compiled by M. Winkler

- Theme—Quintette (4 4 Moderato Expressivo) by Gregy**
- 1—Olympia (heavy Dramatic Overture) by Ascher until—T. "G. Natarre, head, etc."
 - 2—Patet Menuet (3 4 Allegro Giorno) by Parada until—T. "Joef Florias' brother"
 - 3—Marsellaise, French An until—T. "Just a little raminder."
 - 4—Battle Music to action until—S: "Flash back to former scene."
 - 5—Dream of the Flowers, Flower song (4 4 Andante) by Cohen until—S: "Young man talking to girl"
 - 6—Spaklette (6 8 Moderato) by W. E. Miles until—S: "Intarion of office."
 - 7—Ecstasy (4 4 Allegro pastionato) by Zamenick until—T. "To Floria, it seemed, etc."
 - 8—Fatewell Song by Schubert until—T. "Petrus looked upon, etc."
 - 9—Continue to action until—S: "Soldiers Marching."
 - 10—March Lorraine by Ganne until—B: "Girl at piano."
 - 11—Love Theme by Heuberger until—T: "Where human lives, etc."
 - 12—All scenes from title "Where human lives, etc., until—scene "Crowds in streets" are heavy Battle Scene lasting little over four teen minutes."
 - 13—Theme until—T: "Seldrik Radore, Mimjeri"
 - 14—Oramatic Maestoso by Ascher until—T: "It seems to me, etc."
 - 15—Dramatic Adagio by Maigie Heiger until—T: "Invalided home."
 - 16—Bon Vivant (2 4 Allegro sommo) by Zamenick until—T: "My dear, you must, etc."
 - 17—Dolorosa (Allegro moderato) by Toltani until—T: "Days of nomisie."
 - 18—Dramatic Tension by Reisinger until—S: "I feel that my days."
 - 19—Continue II until—S: "The light"
 - 20—L'Adieu (12 8 Dramatic) by Favarger until—B: "Telephoning"
 - 21—Ecstasy (4 8 Allegro pastionato) by Zamenick until—T: "At last Denick left us"
 - 22—Dramatic Tension by Winkler until—T: "Let us be frank"
 - 23—Andante Misterioso by Lake until—T: "In the shadow of the night."
 - 24—Marsellaise until—S: "Man leaving house"
 - 25—Serenade (2 4 Allegretto) by Della until—S: "Telephoning"
 - 26—Oramatic Tension until—B: "On Letter-Petree Harlot, etc"
 - 27—Entry by Hecker until—T: "Have escaped Cole"
 - 28—The Chase (Grand Galop) by Koelling until—T: "Our country first."
 - 29—Watch Explosion followed by S: "Antomnills accident"
 - 30—Dramatic Andante by Ascher until—T: "And with the coming of peace."
 - 31—Theme until—S. * * * * * END

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MUSIC AND THE PICTURE

Good Musical Program Suggestion from Correspondent

EDITOR MOTION PICTURE NEWS:

DEAR SIR:

I am enclosing one sheet I have used twice for Paramount Picture of Pauline Frederick in "The Slave Market," and knowing there are many musicians, like myself, who are glad to have a good musical suggestion for pictures, I send this one, trusting it may be of assistance to some of your readers of the "Music and the Picture" department. Enjoyed very much the reading of the two different selections of numbers that were used for a "Tant Soul." There is a place for popular music just the same as there is for any other kind of music. I have in mind a Russian story that was played at one of the theatres in this city some few nights ago, "The Dancer's Peril." The piano player used a great amount of popular music through the picture. I noticed one in particular that was entirely out of its place was the song "Aloha Oe." At another place in the picture, when the drunken Pavlon is killed by Lola and lies stretched across the bed, the song "Mother" was played. Another important thing, especially where only one musician is employed, should be that he be provided with a good instrument. I had to use an instrument last summer where the back of the theatre was damp, and had to put a 60-watt carbon lamp near the action to keep it dry, as the hammers would stick and make it nearly impossible to get anything out of it. In playing a different picture every day I have all the orchestrations for each country or nation in a separate folio, so that today if I have an Italian picture I can pick out the folio marked "Italian" and have all the music ready that gives an Italian atmosphere to the picture. If there are other numbers that are in other folios or books that can be used, I mark them down on the inside of the cover. Also have a special line of song arrangements, as nine out of ten pictures should be closed with a good love song or the theme. In my experience with moving picture theatres I have found that good music would bring the crowds and business better than anything. I have noticed in your valuable magazine in letters from musicians that some of them favor popular music. Well, one reason that the managers want popular music is that a certain class of people, particularly the young dancing boys and girls appreciate this style of music and very often they will go out singing one of the popular numbers played by the orchestra. How many would have been satisfied after paying \$1.50 to see the "Birth of a Nation," "Intolerance," etc., if it had not been for the music.

The "Dumb Girl of Portici" is a fine picture of eight reels, but I have seen people get up before the picture was over and leave and call it rotten (a favorite word with movie fans), but it would have been altogether different had a good orchestra played it using excerpts from the overture and selection of the opera "Masaniello." There are a great many other little items that I might write that would interest some other musicians but will finish by giving my list of numbers for Pauline Frederick in the "Slave Market."

Musical setting for "The Slave Market" (Paramount Program).

1. Opening Bridal Tour Overture (Cundy), play through to last Allegro until S: "Bastan brings bird to Ramona"
2. Segue Mi Amada (Spanish once through as written Cue "Pirates")
3. Segue Overture Die Schone Galathea stop at 6/8 Allegretto Scene Ramona leaves convent."
4. Segue Viscayan Blues (Spanish once as written cue "Hispania.")
5. Segue-finish of Overture from 6/8 Selection (scene on ship).
6. Segue A. B. C. No. 10 a. i. Stern until
7. "The Attack at Dawn," Agitato No. 16, Fischer, until finish of fight, "Anna."

8. Romantique Overture (Fischer).

9. Segue Ripples (Spanish Serenade) Stern Till "O Lady Don't."

10. Anita Serenade (Jacobs), once S Pirates in cave.

11. Ein Marchen Fantasia (Fischer), S Ramona at window after title "Firebrands sudden return."

12. Canzoetta Godard (Fischer), repeat S "The Market place."

13. Broken Melody until end (about twice through).

I did not use any theme for this picture as it hardly called for it. I would be pleased to have brother musicians try out this program if they have the opportunity and let me know their success with same.

Thanking you for publishing this at earliest convenience, I beg to remain,

Yours for better music
NEELSON A. HEPNER,
608 Hoge Avenue,
Frankfort, Ky

Installs American Fotophyer

PROFESSOR A. G. TRAVERSI, owner of the Maplewood theatre, at Eighteenth avenue and Fifty fifth street, Bath Beach, has recently installed an American Fotoplayer, Style 40, in his theatre. The instrument was sold to him by the American Fotoplayer Company, who have offices and showrooms at 62 West Forty-fifth street, New York City.

The Maplewood is one of the most modern and up-to-the-minute theatres of that section of Brooklyn. It shows only best run pictures, has a seating capacity of 600; admission prices are ten and fifteen cents.

"Stenopaic" Glasses Save Eyes—Claim

The latest in inventions arising from the motion picture industry's sudden growth is "stenopaic glasses," so-called by their inventor, Dr. F. C. A. Richardson, who makes wonderful claims for his invention as relieving eye strain in a recent issue of the Optometrical Record.

These "glasses" are not glasses at all, but shell eye-glass frames, with cardboard "blinders" where the glass would be, with a narrow slit through which the picture is seen.

Properly adjusted, they shut out all extraneous light, yet the picture can be seen clearly. The Stenopaic Optical Company, 437 Fifth avenue, New York, manufactures these novel "glasses."



Interesting Exhibit of the Enterprise Optical Co.

Musical Review of Compositions Most Appropriate for Pictures

1. "Songs of the Nation" A selection of American National Airs (J. Boswell Lampe), (Edition Jerome H. Kemick).
2. *Prelude from "Eve,"* by J. Massenet, printed together with "Prayer," by Frank Cesar. Two very melodious and dramatic compositions. (G. Schirmer's Edition).
3. "Old Times," Medley Waltz. Arranged by M. L. Laker. Introducing the old favorites, "The Bowery," "Sidewalks of New York," "Little Annie Rooney," "After the Ball," "Daisy Bell," "Rose O'Grady," "Comrades," etc. (Carl Fischer Edition).
4. "You're a Grand Old Flag," introducing the famous "Yankee Doodle Boy," two of Geo. M. Cohen's favorite hits. Very appropriate for his later photo-play, "Broadway Jones," (Edition, Maurice Richmond Music Co.).
5. "America Needs You," another wonderful patriotic hit by Jean Schwartz. (Edition, Kalmor and Puck).
6. J. W. Stern's latest success, "Hy Smee," a One Step, by Carey Morgan.

Plaza Theatre and Poli Theatre in Bridgeport Engage Musical Expert

REALIZING the importance of appropriate music in the correct presentation of the motion picture of today, the managements of the Plaza and Poli's theatres have engaged in services of M. Winkler, of New York City, to attend to the adaptation of music scores for each and every feature, booked in the future.

The first production performed with Mr. Winkler's musical arrangement was Mary Pickford in "A Poor Little Rich Girl," the second will be Geraldine Farrar in "Joan the Woman."

Pyle, of Bartola, Has Successful Trip

CHARLES C. PYLE, General Sales Agent of the Bartola Musical Instrument Co., who has been in the East for the last two weeks, reports a most successful trip. He claims that the majority of motion picture exhibitors are not being affected by the war and are showing their confidence of the future by purchasing musical instruments.

Mr. Pyle has sold six large sized Bartolas on this trip, two in Philadelphia, two in New York City, one in Montpelier, Vt., and one in Boston.

T. D. Weiss, who has been representing the Bartola Company in the East for the last three months, has returned to the Chicago office and is being succeeded in the East by a well known musical instrument salesman.

"THE FINAL PAYMENT"

(Fox Production)

Theme: "Mexican Kisses" (Slow Habanera) by Roberts

- 1—"By the River" (12.8 Andante Postenuto) Romance by Morse until—T: "And master of all was Alfredo."
- 2—Agitato to action until—T: "You're a fool to let anyone, etc."
- 3—Continue pp until—T: "Ashore the appearance, etc."
- 4—Theme until—T: "Let's hurry and tell everybody."
- 5—"Spanish Characteristic," by Saenger until—T: "And so their wedding is on the feast, etc."
- 6—"Marzano Spanish Intermezzo" by Brooks until—T: "August, hear! Alfredo, etc."
- 7—"Silvery Brook Waltz" by Brahmi until—T: "Marie, who's here!"
- 8—Continue slowly until—T: "I won't go with you, etc."
- 9—"Serenade Espagnole" by Buzel until—T: "I Caesare to be, etc."
- 10—Continue ff with ad. lib. Tympany Rolls, until—T: "September."
- 11—"Spanish Moderato" by Reila until—T: "Never mind what your sister says."

- 12—Theme until—S: "Two men fighting with knives."
- 13—Good Hurry pp or ff until—T: "The jury live men are chosen."
- 14—"Chocone" (Characteristic) by Durand, play it very slowly until—T: "The trial."
- 15—Organ improvise to action until—T: "And Oh the look in his eyes."
- 16—"Spanish Love Theme" by G. Saenger until—T: "Flashback to court room."
- 17—Organ to action until—T: "Guilty."
- 18—"Chant: Due Voyageur" (Andante Moderato) Melody by Paderewsky until—T: "I saw you."
- 19—Continue to action until—T: "The gray and dreary waste, etc."
- 20—Theme until—T: "If you speak to my sister, etc."
- 21—Continue ff with Ad. Lib. Tympany Rolls until—T: "June."
- 22—"Spanish Andante" by Armand until—T: "Go and see what at that house."
- 23—"Topsy Dramatic" by Oehlmer until—T: "Priest coming out of house."
- 24—Silence just produce and watch effects of big church bell until—S.
- 25—Short Organ to action until—T: "October."
- 26—"Andante Religioso" by Thome until—T: "And at the same hour."
- 27—Continue to action until—T: "Swayed by an infatuation."
- 28—Theme until—S: "Interior of ship, Alfredo struggling with girl."
- 29—Good long Hurry or Agitato until—T: "Nicola's."
- 30—"Hey Mysterioso" until—T: "Nicola I did."
- 31—Good Hurry or Agitato until—T: "God's justice is sure."
- 32—Another Hurry with ff Tympany Rolls—watch explosion and continue until—* * * * * END.

"THE CAPTAIN OF THE GRAYHORSE TROOP"

(Review on page 3161)

(Vitagraph Production)

Indian Theme: Indian Love Theme by Winkler

White Men Theme: By the River Romance by Morse

- 1—"Ramona Indian" (Intermezzo) by Lee Johnson until—S: "Indians see white men."
- 2—Continue watching shot until—T: "One comes bearing a stick."
- 3—Indian Theme until—T: "What the Indians would give."
- 4—Select: Good Agitato until—T: "Thus was their destiny sealed."
- 5—"Minnehaha" (Intermezzo) by Losey until—T: "George Curtis Captain—"
- 6—White Men Theme until—T: "Curtis starts on his secret mission."
- 7—Select good 4/4 allegro (watch effects, such as Horseshoofs, etc.) until—T: "Breakers ahead of the Tetong Reservation."
- 8—"Heloise" (Intermezzo) by Langley until—T: "I'm glad to see you again."
- 9—Romance (6/8 Allegretto) by Rubens until—T: "Indians talk to Curtis."
- 10—Indian Theme until—T: "He'll surely get him for the cattle."
- 11—Repeat "Ramona" same as cue No. 1 until—T: "At the nation's capital."
- 12—"Dramatic Tension No. 2" by Reissiger until—T: "Call streeter becomes distributor."
- 13—"Illusion Dramatic Intermezzo" by Bustanoby until—T: "Only one emotion, etc."
- 14—White Men Theme until—T: "Back to Washington."
- 15—Select good 6/8 Moderato until—T: "Do you know what will happen."
- 16—Select short Galop until—T: "Flashback to scene back in Washington."
- 17—"White Men Theme until—T: "A Man of your talent is wasted."
- 18—Select long Agitato until—S: "When Captain Curtis leaves."
- 19—Continue pp until—T: "News that the Captains have lost."
- 20—"Just a Gem" (Characteristic Intermezzo) by Tobani until—T: "The beginning of the war."
- 21—Select good Hurry until—T: "Fearful of antagonizing, etc."
- 22—Continue pp until—T: "Elsie sees a formal council."
- 23—Indian Theme until—T: "The Visitors dance."
- 24—"Indian War Dance" by Smith until—T: "After a week of relentless searching."
- 25—Select short Galop until—T: "Like a wind in the grass."
- 26—Continue pp until—T: "The signal of the revolving horse."
- 27—Select good Agitato until—T: "Send those men away."
- 28—Continue pp until—T: "Sheriff, this is the daughter."
- 29—"Lunita" (Intermezzo) by Loraine until—T: "A council at night."
- 30—"Indian Theme" until—T: "And as the bluish dawn, etc." member my father, etc."
- 31—"March Bizarre" by Simon (watch effects) until—T: "Re-select good Hurry until—T: Curtis make this word good."
- 32—Morning on the Plains (Indian Moderato) by Wheelock until—T: "Curtis goes after the culprit."
- 33—"Pastel Menuet" (3 4 Allegretto) by Paradis until—T: "Mob at streeters—on note."
- 34—Select good 4/4 Allegro until—T: "Keep out of the streets."
- 35—White men Theme (watch shots) until—T: "Apoplexy, his recovery, etc."
- 36—Select good Agitato until—S: "The major stops the fight."
- 37—Repeat Cue No. 36 until—* * * * * END.

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"IN AGAIN, OUT AGAIN"

(Reviewed on page 2861)
(Artraft Pictures)

Fairbanks Theme: "Ballerina's Vision" (Valse Lentol by Brahms)

Ukelele Theme: "One-Two-Three-Four" or "Sweet Lei Lehu"

Peace Meetings Theme: To be played as an organ solo.

1—"Just a Gem" (4/4 Moderato) by Tobani until-T: "A meeting of New Jersey Pacifists."

2—"Peace Meeting Theme until-T: "A mysterious stranger."

3—"Short Mysterioso until-T: "The explosion."

4—"Effect of explosion followed by—"

5—"Moderato Adgitato by Becker until-T: "But even in Jersey's darkest."

6—"Fairbanks Theme until-T: "You punny pussy footing, etc."

7—"Peace Meeting Theme until-Flashback T: "Fairbanks with Girl."

8—"Fairbanks Theme until-T: "Fairbanks near broken stone wall."

9—"Continue watching carefully for scene—where he throws stone through window, until-T: "The county jail."

10—"A Curious Story" (Allegretto) by Frommel until-T: "And here comes Jerry."

11—"Continue Allegro until-S: "Fairbanks coming along—he stops near drug store."

12—"Les Sylphes" (Impromptu Valse) by Bachman until-T: "Sleuthing."

13—"Continue to action until-S: "Girl and young man in chair."

14—"Peace Theme until-T: "Flashback to Drug Store."

15—"Continue "Les Sylphes" until-T: "There is the man who wrecked my life."

16—"Ecstasy" (4/4 Allegro passionato) by Zamecnik until-S: "Fairbanks is pulled into jail."

17—"Le Secret" (2/4 Allegretto) Intermezzo by Gautier until-T: "But next morning Teddy learns."

18—"Little Puritan" (Gavotte) by Morse until-T: "At the end of a perfect trial."

19—"Short Organ to action until-T: "Have you anything to say?"

20—"Fairbanks Theme until-S: "Fairbanks sleeping on couch."

21—"Short Agitato to action until-T: "Out!"

22—"Bitter Sweets" (4/4 Moderato) Intermezzo by Engelman until-T: "That night."

23—"Novelita" (4/4 Moderato) by Ambrosio until-T: "I know I ain't caught."

24—"Continue ff—watch for explosion until-T: "Teddy consults a heart specialist."

25—"Ukelele Theme until-S: "The mass meeting in street."

26—"Peace Hymn until-T: "Preparedness, my friends."

27—"Aragonaise" from (6/8 Allegro brillante) "Le Cid" by Massenet until-T: "Gail and Wormwood."

28—"Melody" (4/4 Moderato) by Kretschmer until-S: "Your car is here, sir."

29—"Continue to action until-T: "Are you a traffic cop?"

30—"Good Galop to action until-T: "But heavens! what have we here?"

31—"Continue pp until-T: "Out again after 10 terrible days."

32—"Fairbanks Theme until-T: "Pinchit entertains."

33—"Peace Theme until-S: "Fairbanks as a burglar jumping over fence."

34—"Andante Mysterioso" by Becker until T: "I've got him, Mt. Pinchit."

35—"Continue pp until T: "And then that evening."

36—"Short Organ to action until-S: "Dynamiter in view."

37—"Short Mysterioso (watch for explosion) until-S: "Fairbanks writing letter."

38—"Very Short organ to action until-T: "A protest and waiting."

39—"Agitato" to action until-T: "Tuesday night."

40—"Mysterioso Agitato" by Becker until-T: "In at last."

41—"Continue to action until-S: "Fairbanks in cell."

42—"Ukelele Theme until-T: "But there is trouble brewing for Teddy."

- 43—"Fairbanks Theme until-T: "We must take the law into our own hands."
- 44—"Blissful Intermezzo" (2/4 Moderato Scherzando) by Busatanoby until-T: "The brachers."
- 45—"Continue or repeat to action until-S: "Flashback to lynchers."
- 46—"Storm Scene" from "Eljiah" NOTR—Begin with letter 1.—Allegro ma luo movement and play until-T: "You pretend to join the mob."
- 47—"Continue or repeat No. 46 until-T: "At the Cheese factory."
- 48—"Another Hurry to action until-T: "That's the real Dynamite."
- 49—"Agitato to action until-T: "But after all they are sentenced to life."
- 50—"Short Organ to action until-T: "Serving Time."
- 51—"Silent music until-T: "Sing Sing."
- 52—"Ukelele Theme until— * * * * * END

"THE FLASHLIGHT GIRL"

(Reviewed on page 3314)
(Blanchard Production)

Love Theme: F#m (9/8 Andante) by Ganne
Water Theme: Characteristic by Clt. Lavender

- 1—"Rosemary" (Reverie) (3/4 Andante Moderato) by Barton until-T: "In all that wilderness."
- 2—"La Chasse" (Hunting Song) by Tschakowsky until-T: "As the forest grew dim."
- 3—"Simple Aveu" (4/4 Moderato) by Thome until-T: (watch for effect—such as shots—explosion, etc.) S: "Interior of room."
- 4—"Dramatic Adagio" by Kretschmer until-T: "Lane's early rising."
- 5—"Ein Maechten" (Melodious Fantasia) by Bach until-T: "A picture of a friend of mine."
- 6—"Characteristic" (for waterfalls), by Lovenberg until-T: "We stop at Barclay's Cabin."
- 7—"Dramatic Tension" by Winkler until-T: "Get your woman and kids."
- 9—"Simplicity" (4/4 Moderato con grazia) by Dorothy Lee until-T: "Hear anything?"
- 10—"Dramatic Tension No. 1" by Ascher until-T: "Fire on him."
- 11—"Theme until-T: "The steady heat of the sun."
- 12—"Salute D'Amour" (2/4 Andante) by Khar until-T: "It's a bargain."
- 13—"Dramatic Andante" by Ascher until-T: "If they catch me."
- 14—"Characteristic" by Lovenberg until-T: "The passing hours brought."
- 15—"Hurry to action until-T: "For the first time he felt."
- 16—"Short 4/4 Moderato until-T: "The first glint of moonlight."
- 17—"Agitato to action until-S: "The fight."
- 18—"Theme until-T: "I saw you captured."
- 19—"Atoneiment" (3/4 Andante) by Zamecnik until-T: "Their scant supply of food."
- 20—"Paroles D'Amour" (4/4 Allegro Appassionato) by Tolani until-T: "The strangest part of it is."
- 21—"Dramatic Tension" by Reisinger until-T: "I'll trouble you, etc."
- 22—"Orchestra rest until-T: "The trial had been under way."
- 23—"Organ or Piano Solo—improvise to action of screen until-T: "Backwoods justice."
- 24—"After Sunset" (4/4 Dramatic Moderato) (by Pryor) until-T: "I found the scarf."
- 25—"Heart Wounds" (Dramatic Allegretto) by R. Grieg until-T: "He was my half brother."
- 26—"Serenade" (Dramatic Andante) by Widor until-T: "Interior of cabin."
- 27—"Dramatic Tension No. 1" by Ascher until-T: "As far as you will."
- 28—"Theme until— * * * * * END

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MUSIC AND THE PICTURE

Musical Suggestions for Mutual Pictures

BY TERRY RAMSAIE

THE exhibitor realizes that proper music is valuable in making his show "Go over big."

The music is being arranged for him properly cued to the production and yet many exhibitors still shy at the using of these cue sheets.

They are afraid the music will cost too much, or their musicians will not be able to play the selections chosen, or the many changes will be too difficult to handle.

"In this attitude of being afraid of the cue sheets," said Joseph O'Sullivan, The Mutual Music Man, "The exhibitor is losing track of the full value of the service which is being offered to him.

"The one aim in planning the musical cues to accompany the Mutual Productions is to simplify this part of the program both from the standpoint of the musician and the exhibitor.

"To help keep down the expense we try to use the same music over again for the following features so that although the first expenditure may seem large, the foundation of a musical library is then laid and the next time there will be less to buy and so on until a very comprehensive library is built.

"We also make an effort not to cue the pictures too closely—that is not have the music change with every scene, but choose some theme which will be appropriate for a longer period, two or three minutes if possible which makes it less difficult to follow. The music is arranged so that there will not be too many changes and at the same time it will catch and carry along the spirit of the story."

"In selecting the music we are careful to list not only the title of the piece, but also the tempo, so that if the musician has not in his library or cannot obtain the music specified, he can substitute something of the same character. Also we select music, which while of the best class—is well known and melodious, music with which the player and the ordinary audience will be familiar."

"The one idea is to make the cue sheet as simple and yet as effective as possible for only in this way can the exhibitor and musicians get the utmost value from this service."

"HEART AND SOUL"

(Fox De Luxe Production)

Theme for "Drummond" Dramatic Agitato by Becker

Love Theme "Serenade" (3/4 Moderato assai) by Karganoff

- 1—"Cuban Serenade" (Cuban Characteristic) by Puerner until—T.
- 2—"Dew of Evening" (Melodious Moderato) Serenade by Losey until—T: "The years pass happily."
- 3—"Sweet Love" (Concert Gavotte) by Vollandt until S: "Alliteration in view."
- 4—"Second" (Animato Movement) from "Adoration" by Bernard until—S: "Jess looking after young man."
- 5—"Repeat Sweet Love" (same as Cue No. 3, until—T: "Fuel added to the long hair," etc.
- 6—"Repeat same as Cue No. 4 until—T: "A busy day in the Croft servant," etc.
- 7—"Evening Breeze" (Allegretto light) Idyl by Langey until—S: "Jess arrives on horseback," etc.
- 8—"Short Organ to action until—T: Drummond's turpentine plantation."
- 9—"Drummond Theme until—S: "Flashback to porch scene."
- 10—"Short Organ to action, improvise on Love Theme until—T: "Sancho enjoys a diversion."
- 11—"Love Song" (Melodious Andante Moderato) by Puerner until T: "Love seeks its own," etc.
- 12—"Love Theme" Tympany Rolls during scene "Little Monkey With Kids" until—T: "I want you and I'm going to get you."
- 13—"Continue ff with ad. lib. Tympany Rolls until—T: "Jess—dearest I love you!"
- 14—"Continue to action until—S: "The fight on the road."
- 15—"Agitato to action until—T: "Missy—he killed my father."
- 16—"Continue pp until—T: "And the same evening."
- 17—"The Swan (4/4 Andante) by Saint Saens until—T: "It was just a."
- 18—"Love Theme ff until—T: "The Sacrifice."
- 19—"Love Song" (Dramatic Andante Moderato) by Flegier until—T: "As the climax of his ruthless," etc.
- 20—"Drummond Theme until—T: "At the Derby Plantation."
- 21—"Organ to action short scene until—T: "The tide of rebellion."
- 22—"Cuba Libre" by Armand until—T: "Drummond—he goes to

Derby—

Note: Play only to moderato movement, and if too short repeat Furioso Movement.

- 23—"Lion Chase," Grand Galop by Koelling until—S: "Drummond talking to Derby."
- 24—"Continue pp until—S: "Jess pleading with Drummond."
- 25—"Agitato to action until—T: "Guard him as you would," etc.
- 26—"Organ to action (short scene) until—T: "I don't want her dance for me."
- 27—"Good Hawaiian Hula Dance until—S: "Interior of room."
- 28—"Atonement" (3/4 Andante) by Zamecnik until—T: "Well I've been waiting to get."
- 29—"Repeat Hula Dance—pp during interior scenes until—S: "Neil escaping through window."
- 30—"Under the Leaves" (4/4 Poco Agitato) by Thomo to action pp or ff until—S: "Shots are fired."
- 31—"Produce effect followed."
- 32—"Long Hurry watch shots until—S: "Jess and Bess in bushes."
- 33—"First Movement only from Herodiade Fant (4/4 Moderato Maestoso) by Massenet until—T: "On the Croft Plantation."
- 34—"Drummond Theme until—T: "John I led to you."
- 35—"Love Theme until—S: "Flashback to fire scene."
- 36—"Continue with ad. lib. Tympany Rolls until T: "They're headed for Massa."
- 37—"Repeat "Lion Chase" by Koelling (same as Cue No. 23) until T: "I'd rather die under the stars and stripes."
- 38—"First 8 bars of the Star Spangled Banner followed by—"
- 39—"Egmont Overture" (dramatic) by Beethoven to action with ad. lib. Tympany Rolls until—T: "Late in the night."
- 40—"Continue to action until—T: "Keep your ears closed."
- 41—"Drummond Theme until—S: "Drummond struggling with girl."
- 42—"Heavy Agitato to action until—S: "Jess strikes Drummond."
- 43—"Produce effect then."
- 44—"Silence until—T: "Exterior scene."
- 45—"Earl King" (Heavy Dramatic Agitato) by Liszt Schubert pp during interior scenes until—T: "At dawn."
- 46—"Continue ff until S: "Bugle call."
- 47—"Watch call followed by—"
- 48—"Stars and Stripes Forever," March by Sousa ff and very quick until—S: "Drummond gets up from floor."
- 49—"Drummond Theme until—S: "American Troops in view."
- 50—"Repeat Stars and Stripes Forever" until ready.
- 51—"Continue ff with ff Tympany Rolls until S: "Hands up."
- 52—"Continue to tempo of screen until S: "Jess with her sister and Neil just before tide—it was for Bess," etc.
- 53—"Love Theme until— * * * * * END.

"MONEY MADNESS"

(Reviewed on page 3622)

(A Butterfly Production)

Paroles (4/4 Andante Moderato) by Tohani is the Theme

- 1—"Dramatic Tension No. 1 by Ascher until—T: "Ethel Fuller, daughter of the President."
- 2—"Pure as Snow" (Andante Tranquillo) by Langey until—T: "There they stand."
- 3—"Hurry No. 4 by Lake until—T: "You must take your daughter, etc."
- 4—"Continue pp until—T: "Exterior scene."
- 5—"Continue ff until—T: "If I had been selected, etc."
- 6—"Ecstasy (4/4 Allegro Passionato) by Zamecnik until—T: "Tom, I wish you would escort," etc.
- 7—"Mysterioso Agitato" by Becker until—T: "Tom with Ethel in a close-up."
- 8—"Theme, to action pp or ff until—T: "Blacksie opportunity to get even."
- 9—"Poor Relations" (Moderato Mysterioso) by Bendix until—T: "Poor duff, the excitement," etc.
- 10—"Continue ff until—T: "Behind well-guarded doors," etc.
- 11—"Continue to action until—T: "Interior of restaurant."
- 12—"Vision Characteristic" (6/8 Andante) by Blon until—T: "Burglars near safe."
- 13—"Andante Mysterioso" by Becker until—T: "Why that Mr. Smith."
- 14—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Doctor Mercer bucks the tiger."
- 15—"Allegro" by each to action pp or ff until—T: "The fight."
- 16—"Long Hurry to action until—T: "Why those are grand national banknotes."
- 17—"Cavatine" (4/4 Dramatic) by Bohm until—T: "The next day."
- 18—"Dramatic Tension by Winkler until—T: "Tom finds the safe open."
- 19—"Long Hurry to action until—T: "Detectives searching Tom's room."
- 20—"Dramatic Andante to action until—T: "I demand that Mr. Fuller," etc.
- 21—"Hurry to action until—T: "Interior of hotel lobby."
- 22—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "And I know Tom is innocent."
- 23—"Rustles of Spring" (Agitato Movement) by Sinding until—T: "Automobiles speeding."
- 24—"Long Galop to action until—T: "Locomotives stop."
- 25—"Repeat Rustles of Spring until—T: "I've worked for you twenty years."
- 26—"Piano" or Organ improvise to action until—T: "Two shots."
- 27—"Produce effect followed by"
- 28—"Dramatic Tension by Reissiger until—T: "What is the whole story?"
- 29—"Sparklets" (6/8 Moderato) by Miles until—T: "We are all greatly indebted," etc.
- 30—"Theme until— * * * * * END.

A Deep Sea Romance

An Original Love Theme

Piano
(Conductor)

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Piano acc. 25¢

M.L.Lake

Andante moderato

Theatre Orch.

(Theme)

1859

The first system of musical notation consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, F2, E2, and D2. The tempo is marked 'Andante moderato' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano).

The second system continues the melody and bass line. The treble clef features eighth-note patterns and quarter notes. The bass clef has quarter notes and half notes. Dynamics include 'mp' and 'p'.

The third system continues the piece. The treble clef has eighth-note patterns. The bass clef has quarter notes. Dynamics include 'mp' and 'p'.

The fourth system introduces a change in tempo and dynamics. The tempo is marked 'Poco più mosso' and the dynamics are 'mf' (mezzo-forte). The treble clef features triplet patterns in both hands.

The fifth system continues with triplet patterns in the treble clef. The bass clef has quarter notes. The dynamics are 'p' (piano).

Music Score for "The Submarine Eye"

A SPECIAL music score has been arranged by M. Winkler with the assistance of Mr. J. C. Springer for "The Submarine Eye," the Williamson Brothers great Subsea Drama, now playing at the Liberty Theatre, West 42nd street, New York City.

Two special themes have also been composed for this score by M. L. Lake, and are published and obtainable from Carl Fischer, Cooper Square, New York. The first theme is entitled "A Deep Sea Romance," an exceptionally melodious love theme, the second is entitled "Fourteen Fathoms Deep," which depicts an undersea tragedy.

"SOUTHERN JUSTICE"

(Bluebird Photoplays)

Romance Sans Paroles (3/4 Andante con Moto) by Von Goens is the Theme

- 1—"My Old Kentucky Home" song until—T: "Uncle Zake figured," etc.
- 2—"Southern Revere," Characteristic (4/4 Andante con moto) by Bendis until—T: "In the Cumberland mountains."
- 3—"Au Matin" (3/4 Andantino) by Godard until—S: "Old man with basket."
- 4—"Tulips" (4/4 Moderato grazioso) by Miles until—T: "Three days later."
- 5—"Love's Captive" (6/8 Andantino) by Brooks until—T: "Where are you all?"
- 6—"Arkansas Traveler," Fantasia by Peterschen until T: "The next morning."
- 7—"Spring morning," Serenade (2/4 Allegretto) by Lacombe until—T: "Ray Preston," etc.
- 8—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "In a week Preston was known."
- 9—"Pastel" (Minuet Vif) by Paradis until—T: "A few days later."
- 10—"Summer Night's Idyl" (3/4 Andante espressivo) by Roberts until—T: "It was the evening of the party."
- 11—"Dreams of the South," Waltz by E. Ascher until—T: "Ray Preston of whom," etc.
- 12—"Good Southern Cake Walk" until—T: "Wasn't this my dance?"
- 13—Theme until—T: "John Clayton had been at work."
- 14—"Wild Rosebud" (4/4 Moderato) by Tobani until—T: "Mr. Preston ordered them."
- 15—Theme until—T: "If you won't listen."
- 16—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "Preston ought to let us in."
- 17—"Capricious Ninette" (4/4 Andante) by Orth until—T: "With confidence in the judge."

- 18—Theme until—T: "The next day was Saturday."
- 19—"Once upon a time" (3/4 Moderato) by Mahr until—T: "Telegram."
- 20—Theme until—T: "It was evening."
- 21—"After Sunset" (4/4 Dramatic Moderato) by Pryor until—T: "Here is an important note."
- 22—Theme until—T: " * * * * * END.

"LIKE WILDFIRE"

(Reviewed on page 3621)

(A Butterfly Production)

"Romance" (Melodious Moderato) is the Theme

- 1—"Alita" (Tempo di Gavotte) by Losey until—T: "There's a lot of people," etc.
- 2—"Melody" (4/4 Moderato) by Kretschmer until—T: "I wouldn't let you, etc."
- 3—"Continue if until—T: "John S. Buckman, founder, etc."
- 4—"Continue to action until—T: "Let me off at Broadway."
- 5—"We won't come home till morning," song first eight bars only, followed by—
- 6—"Canconetta" (Melodious Moderato Movement) by Schmitt until—T: "Baxter said you wanted to see me."
- 7—"Love Song" (Melody Moderato) by Puerner, until—T: "Tommy arrives at Winton."
- 8—"In Lover's Lane" (Allegretto Intermezzo) by A. Pryor until—T: "Who is the smart."
- 9—"Dramatic Tension No. 1 by E. Ascher until—T: "The wise man of Winton," etc.
- 10—"Dramatic Tension No. 1 by Reissiger until—T: "Gentlemen what particular kind?" etc.
- 11—"Sparklets" (Lively Intermezzo) by Tobani until—T: "That feller is a slacker," etc.
- 12—"Dramatic Tension No. 1 (for disputes) by Ascher until—T: "It looks as though my son," etc.
- 13—"Lull'a" (Intermezzo Moderato) by Loraine until—T: "The only hope."
- 14—Theme until—T: "And sure enough old Buckman, etc."
- 15—"Love in Idleness" (Allegretto) by Macbeth until—T: "This iron is a model, etc."
- 16—Theme until—T: "It's all right, we'll renew the lease."
- 17—"Pastel" (Menuet Vif) by Paradis until—T: "Yes, let's go the club."
- 18—"After Sunset" (4/4 Moderato) by Pryor until—T: "That night at the club."
- 19—"Home from the club" (Characteristic of drinking songs) by Laurendeau until—T: "They spent that night in the hay."
- 20—"To Spring" (6/4 Allegro Passionato) by Grieg until—T: "They were guests of that town, etc."
- 21—"Gavotte by Gossec until—T: "Nina had learned to lean, etc."
- 22—Theme until—T: "He is nothing but a traitor."
- 23—"Continue if until—T: "Letter."
- 24—"Little Story" (Andantino) by Zimmermann until—T: "My boy."
- 25—Theme until—T: " * * * * * END.

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MUSIC AND THE PICTURE

Musical Suggestions for "Joan the Woman"

IT is with particular pleasure that we note an ever increasing tendency on the part of leaders throughout the country to use a better and higher grade of music wherever opportunity presents itself. Judging from innumerable inquiries which reach our office, we find that the music score issued by the film manufacturer for "Joan the Woman" is a little difficult, especially for small orchestras.

Based on the fact that this picture will be booked for quite some time yet, we have prepared a music cue sheet and leaders who expect to play for this production should preserve same until needed.

"JOAN THE WOMAN"

(Reviewed on page 111)

Attention: Clip your fanfare or trumpet theme, also The Marseillaise on the side of your stand and put a blank in your book to refer you to these themes—this is the only way to catch the change quick enough.

15—Tympany watch for all effects and follow the action of picture for pp or ff.

1—Cupids Pleading" (4/4 Andante) Intermezzo by Voelker until—T: "Her name was Joan of Arc."

2—"Marseillaise French Air pp until—W: "Joan alone near cross."

3—Continue ff until—T: "An English Trench."

4—"Private Tommy Atkins March" pp until—T: "I wonder what queer old chap, etc."

5—"Good English March" pp until—T: "We want a volunteer."

6—Continue pp until—T: "Memory."

7—"Voice of Chimes" (4/4 Melodious Andante) by Luigini until—T: "Into the past."

8—Continue to action until—T: "The shabby court of Charles."

9—"Watch big bell ring produce effect while playing pp."

9—"Siesta" (4/4 Dramatic Lento) by Laurens until—T: "The deserter."

10—"Dramatic Andante by Ascher until—T: "Fearing that the people, etc."

11—"At Sunset" (Moderato) by Brewer until—T: "Eric Trent in search for Kettle."

12—"Dramatic Tension No. 1 by Ascher pp until—T: "Flee the Burgundians."

13—Continue ff with ad. lib. Tympany Roll until—T: "One of us must stay."

14—Continue or repeat to action until—S: "Joan near church."

15—"Herodias" Fantasia" (Maestoso) by Massenet (to be played only until letter F) until—T: "Exterior-soldiers catching chickens, etc."

16—"Good Hurry to action until—S: "Joan with Englishman in Cabin."

17—"Sweet Recollections" (3/4 Moderato espressivo) by Hoffman until—S: "Soldier strikes Englishman with his sword."

18—Crash followed by the same number as cue No. 17 until—T: "Go and bid, etc."

19—"Ein Mäuschen" (4/4 Melodious Maestoso) Fantasia by Bach, until—S: "Faded out of Joan with soldiers glove on."

20—"To Spring" (6/4 Melodious Allegro Appassionato) by Grieg until—T: "Bid thy Englishman depart."

21—"Dramatic Maestoso by Ascher until—T: "Exterior street scene near church."

22—"Ave Marie" (2/4 Dramatic Andante) by J. Ascher until—T: "Exterior scene—Joan with gooses."

23—Continue to action until—T: "Knowing that her parents, etc."

24—"Largo" (Melodious) by Corelli until—T: "At the Castle of Robert, etc."

25—"Praeludium" (Dramatic) by Chopin (printed together with No. 24) until—S: "Joan breaks the sword."

26—Crash followed by the same number (repeat if too short), until—T: "Charles caught in the spider's golden web."

27—"Spring Flowers—Gavotte di Ballet" by John Gernert until—T: "Sire and nobles are deserting."

28—"Dramatic Tension by Reissiger until—T: "The king at last—T: "Sire and nobles are deserting."

29—"Song without Words" (Allegretto) by Tschaiowsky until—S: "Fanfare blowing."

30—"Fanfares of Trumpets until—S: "Joan near king's throne."

31—"A musical scene (6/4 Andante) by Ziegler until—T: "So greatly did the French fear, etc."

32—"Solemn March (Sacred Maestoso) by Haendel until—S: "Soldier falling down from walls."

33—"Tympany Roll followed by

34—"March Lorraine" by Ganne pp until—T: "Give me soldiers, etc."

35—"Silence until—T: "The herald of England."

36—"Fanfare or Trumpet Call to action (repeat if necessary) until—T: "Our merciful English Sovereign."

37—"The Swan" (3/4 Adagio by Saint-Saens until—T: "Take this answer to thy master."

38—"Marseillaise" very slow until—S: "Agitation amongst all."

39—Continue ff until—T: "The English army is at the gates of Orleans."

40—"Silence until—T: "Men of France will you follow?"

41—"Marseillaise" pp until—T: "Joan of Arc I create thee, etc."

42—Continue ff until—T: "The spider summons, etc."

43—"Piano or Organ improvise to action until—T: "The Blessing of the Standard."

44—"Fanfare Military (2/4 Tempo di Marica) by O. Langey until—T: "Chance of scene to interior."

45—"Piano or organ improvise to action until—T: "This answer will I make."

46—"Short Agitato to action until—S: "Joan of Arc near tent."

47—"La Reve" (Dramatic 4/4 until—T: "The call of arms."

48—"Fanfare or Trumpet Calls until—S: "Soldier stops blowing the bugle."

49—"Repeat March Lorraine (same as cue No. 34) Tempo—Allegro until—T: "The departure for Orleans."

50—"Continue in Tempo of Marching until—T: "The besieged city of Orleans."

52—"Repeat La Reve (same as cue No. 47) until—S: "Joan arrives with soldiers."

52—"Repeat Lorraine March, begin pp then to tempo of screen until T: "To the gates! To the gates."

53—"Continue ff Allegro Tempo until—S: "Young man near table in room."

54—"Short Orchestra Rest Piano or Organ improvise to action T: "At day break."

55—"Credo" (Dramatic and heavy Maestoso) from "The St. Cecilia Mass by Gounod.

Note: Play this number in two—not four to a bar to the *adagio* movement only—also watch the trumpet call until—T: "The battle of the Towers."

56—"Repeat ff with ad. lib. ff battle effects until—T: "In the name of God."

57—"Marseillaise ff and very quick first 16 bars only, followed by

58—"Very heavy and long battle hurly until—T: "Long live Joan."

59—"Marseillaise pp until—End of Act 1.

60—"Pere de la Victorie" march by Ganne pp during interior scenes until—S: "Joan with baby—amongst her people."

61—"Last Spring" (4/4 Melodious Andante) by Grieg until—T: "At Rheims the traitorous bishop."

62—"Hear Wounds" (4/4 Allegretto espressivo) by Grieg (printed together with No. 61) until—T: "Drink not, sir, etc."

63—"Continue ff until—T: "After many victories Joan, etc."

64—"Fanfare or Trumpet Call until—S: "King kneels down."

65—"Marseillaise" pp until—T: "Long live the King."

66—"Coronation March (Maestoso) by Meyerbeer ff until—T: "It is our royal pleasure, etc."

67—"Short Orch. Rest organ or piano improvise to action until—T: "Englishman our ways lay apart."

68—"Repeat Marseillaise pp—once—followed by

69—"Piano or organ improvise to action until—T: "The tightening of the web."

70—"Short" "Mysterioso" pp until—T: "In the tent of the Duke."

71—"Repeat ff until—T: "Thou mayest avenge thy capture."

72—"Dramatic Maestoso" by Lorraine until—T: "The black horsemen."

73—"Aundante Mysterioso" by Becker (in March Tempo) until—T: "Dawn brings on the day."

74—"Silence until—S: "Fighting."

75—"Short Agitato to action until—S: "After the fight."

76—"Continue pp until—T: "The ashes of Love."

77—"Erotic" (4/8 Lento Molto) by Grieg until—T: "The gratitude of Kings."

78—"Simple Aven" (Melodious Moderato) by Thome until—T: "The action block."

79—"Continue to action until—T: "With England seeking her destruction."

80—"Select a very fine funeral march (not Chopin) until—T: "She is a weaver of spells."

81—"Berceuse" (4/4 Lento) by Karganoff until—T: "The travesty of justice."

82—"Select fine Andante Mysterioso until—S: "They pull Joan to the fire."

83—"Continue ff until—T: "The last move in the game."

84—"Dramatic Adagio" by Kretschmer until—T: "The night guard."

85—"Piano or organ improvise to action until—S: "The fight."

86—"Select Good Agitato to action until—S: "After the fight."

87—"Sunset" (4/4 Melodious Moderato) by Pryor until—T: "The witch has relapsed."

88—"Continue to action until—T: "The banquet scene."

89—"Sempere Giovanni" (2/4 Allegro) Intermezzo by E. Brooks until—S: "Flashback to Joan."

90—"Ave Maria" by Gounod (play it as a violin solo) until—S: "Flashback to banquet scene."

91—"Repeat or continue" Sempere Giovanni" No. 89 until—T: "Exterior scene near houses."

92—"Charfreitagsszueher" (3/4 Melodious Maestoso) by Wagner until—T: "Mob scene."

93—"Continue ff with ad. lib. Tympany Rolls until—T: "Flashback to banquet scene."

94—"Continue pp until—T: "Change of scene to Joan and mob?"

95—"Select a good Grandioso Funeral March (not Chopin)—S: "Joan near woodpile." "Executioner do thy duty."

96—"Silence near houses."

97—"Silence with Tympany Rolls crescendo and decrescendo with flames, until—S: "After the execution scene."

98—"Amo Melody" (3/4 Andante con affettuoso) by Robyn until—S: "Shots"

99—"Produce effect followed by

100—"Silence until—S: "Explosion."

101—"Tympany Rolls ff followed by

102—"Short Silence until—T: "Report enemy trench No. II destroyed."

103—"Marseillaise" pp until—

***** END.

"BRINGING HOME FATHER"

(Bluebird Photoplays)

(Reviewed on page 3618)

Theme: Pastel Musical (3/4 Allegro fucoso) by Puritis

- 1—"Springtime Overture" by Ziegler until-T: "Whenever the younger set."
- 2—"Popular "Hawaiian One Step" until-S: "Dancing on Lawn."
- 3—"Popular "One Step" until-S: "Interior of House."
- 4—"Continue Popular "Hawaiian One Step" until-T: "May Swazy had not, etc."
- 5—"Moon Plover" (Valse Moderato) by Roberts until-S: "Interior of Barroom."
- 6—"Popular "One Step" until-T: "Jackie was a regular Girl."
- 7—"Theme until-S: "Interior of Saloon."
- 8—"Heavy Dramatic by Ochmler until-T: "I'm going across the street."
- 9—"Dramatic Tension No. 1 by Ascher until-T: "And he looks at."
- 10—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelsohn until-T: "Jackie didn't really expect."
- 11—"Theme until-T: "Partners in crime."
- 12—"Wild Rosebud" (4/4 Moderato) by Tobani until-S: "Suffragettes marching."
- 13—"Suffragettes March" by Braham until-S: "Horse runs away."
- 14—"Allegro" by Bach until-T: "That Peter got through, etc."
- 15—"In Lovers Lane" (Intermezzo) by Pryor until-T: "At ten that night."
- 16—"Piano Solo, improvise to action pp or ff until-T: "No, Sir, you came in."
- 17—"Home from the Club, Characteristic of drinking songs by L. P. Laurendeau until-T: "Next Morning."
- 18—"Serenade" (3/4 Allegretto) by Chaminade until-T: "To be or not to be."
- 19—"Petite Bijouterie" Valse Intermezzo by C. Bohm until-T: "Miky Strangle kept, etc."
- 20—"Theme until-T: "I'll see you in a couple, etc."
- 21—"Olympia" (Dramatic Overture by Ascher until-S: "Old man in chair."
- 22—"Suffragettes March" by Braham until-T: "The following Evening."
- 23—"A La Ballerina" (Valse Lente) by Bendix until-T: "My friends tonight, etc."
- 24—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until-T: "So awful, young pinch."
- 25—"Dawn of Love" (Allegretto) by Bendix until-T: "Something tells me, etc."
- 26—"Theme until- * * * * * END.

"THE FIELD OF HONOR"

(Butterfly-Universal)

(Reviewed on page 3950)

Theme: Serenade (4, 1 Melodious Moltrato)

- 1—"By the River" (12/8 Andante Sostenute) by Morse until-T: "You know what it means."
- 2—"Phyllis, Valse Caprice" (3/4 Brilliant) by Deppen until-T: "Your regiment has been ordered, etc."
- 3—"Garden of Love (light Caprice) by Ascher until-T: "The catch of the season."
- 4—"My Dreams" (6/8 Andante Molerato) by Dorothy Lee until-T: "It was ten days before, etc."
- 5—"Theme until-T: "Wanted 75,000 volunteers."
- 6—"Memories of the war" (Fantasia on war songs) by Laurendeau until-Y: "With a handful of brave men."
- 7—"Dixie Song, until-T: "Would you have me go."
- 8—"Repeat "Memories of the War" until-T: "The new year found Clayton, etc."
- 9—"Continue to action until-T: "Battle scene."
- 10—"Long Battle Hurry until-T: "Flashback to former scene."
- 11—"Albumleaf" (4/4 Andante) by Kretschmer until-S: "Bugle call."
- 12—"Production effect followed by
- 13—"Dramatic Tension by Ascher until-T: "Battle scene."
- 14—"Long and heavy Battle Hurry until-T: "And when the night was won."
- 15—"After Sunset" (4, 4 Dramatic Moderato) by Pryor until-T: "We oftimes say, etc."
- 16—"Organ improvise to action until-T: "Invalided home."
- 17—"Cavatine" (Dramatic Melody) by Bohm until-T: "Battle scene."
- 18—"Battle Hurry until-T: "Flashback to former scene."
- 19—"Continue "Cavatine" until-T: "The war ended."
- 20—"Southern Reverie" (Southern Characteristic) by Bendix until-T: "Battle scene."
- 21—"Battle Hurry until-T: "Flashback to former scene."
- 22—"Admiration" (4/4 Moderato Grazioso) by Jackson until-T: "Wade's Heart had never changed."
- 23—"Theme until-T: "Why it's raining."
- 24—"Furious pp until-S: "Wade enters his house."
- 25—"Dramatic Tension by Fucuk with ad. lib. Tympany Rolls, until-S: "Stranger at the door."
- 26—"Er King" (Dramatic Agitato) by Schubert until-T: "My boy! is he a good boy."
- 27—"Heart Wounds" (Heavy Dramatic) by Grieg until-T: "I knew you couldn't do it."
- 28—"Repeat "Er King" until-T: "It was only a ghost."
- 29—"Theme until- * * * * * END.

"A ROMANCE OF THE REDWOODS"

(Aircraft Pictures)

(Reviewed on page 3309)

Theme: "La Adieu" (12/8 Andante) by Favarger

- 1—"Albumleaf" (4/4 Andante) by Kretschmer until-T: Mary Pickford as Jenny Lawrence."
- 2—"Organ Solo—improvise to action, until-T: "Utah."
- 3—"Ecstasy" (4/4 Allegro passionato) by Zamenik until-T: "Little Jenny Lawrence."
- 4—"Ave Verum Corpus" (4/4 Andante) by Mozart until-T: "The rush for Gold."
- 5—"Very slow march—in tempo of screen action until-S: "Indians in view."
- 6—"Indian War Music" by Geo. Smith. Note—begin pp then to action of screen with ad lib. Tympany Rumbles until-S: "Interior of Jennie's Room."
- 7—"Nocturne in F" (3/4 Andantino) by Kryzanowski until-S: "Uncle on field near house."
- 8—"For Thee" (4/4 Larghetto) by Kate Vannah until-T: "Black Brown feels the Arm of the Law."
- 9—"Intermezzo (2/4 Presto) by Orenski until-S: "Brown finds body near horse."
- 10—"Pathetic "Andante" by Margis-Berger until-T: "A Month it takes for Jenny."
- 11—"Under the Harvest Moon," Reverie (6/8 Moderato) by Ball until-T: "A Month it takes for Black Brown."
- 12—"Nocturnal Piece (4/4 Andante) by Schumann until-T: "I gave you ten bags."
- 13—"Short Agitato—to action begin pp then crescendo, etc., until-S: "After the first fight."
- 14—"Admiration" (4/4 Moderato grazioso) by Jackson until-S: "In woods Jenny coming along on Mule, etc."
- 15—"Phyllis, Valse Caprice (3/4 Brilliant) by Deppen until-S: "Brown reading letter."
- 16—"Adoration" (4/4 Andante Moderato) by Barnard until-S: "Interior of Saloon."
- 17—"Piano Solo—improvise to action of screen until-S: "Brown enters his cabin."
- 18—"Olympia" (Heavy Dramatic Overture) by Ascher until-T: "You killed him."
- 19—"Continue ff—with ad. lib. Tympany Rolls until-T: "If you'll keep your mouth shut."
- 20—"Short Moderato Agitato—to action until-S: "Interior Saloon."
- 21—"Noisy Bill" (A Heavy Trombone Rag) by Losey until-S: "Flashback to former scene."
- 22—"Dramatic "Andante" by E. Ascher until-T: "The Hell of Strawberry Blat."
- 23—"The Booster" (a Heavy Trombone Rag) by M. L. Lake until-T: "Jenny tell them who I am."
- 24—"Continue pp—until-T: Gold Comfort."
- 25—"Ein Maerchen," Fantasia (4, 4 Misterioso Maestoso) by Bach with ad. lib. Tympany Rolls—to action until-T: "With the Dawn came primitive hanger."
- 26—"In Lover's Lane" (fne Moderato Intermezzo) by Pryor until-T: "Bless us O Lord!"
- 27—"Organ improvise to action until-T: "And the Evening and the Morning, etc."
- 28—"Tulips" (4/4 Moderato grazioso) by Miles until-S: "Near Waterfall."
- 29—"Characteristic" (for Waterfalls) by Lovenberg until-S: "Flashback to Cabin."
- 30—"On Wings of Love," Reverie (4/4 Andante sostenuto) by Bendix until-S: "Jenny puts a white flower in her hair."
- 31—"Theme—until-T: "At the Diggings."
- 32—"Wild Rosebud" (4/4 Moderato) by Tobani until-S: "Flashback to Jenny in Cabin."
- 33—"Continue to action pp or ff until-S: "Brown walking."
- 34—"Short "Mysterioso" until S: "To Jenny."
- 35—"Continue pp until-T: "The Traveling Auction."
- 36—"Yelva" (Dramatic Overture) by Reissiger until-T: "I done my best."
- 37—"Agitato to action pp or ff until-T: "It don't do no good, etc."
- 38—"By the River," (12/8 Andante Sostenute) by Morse until-T: "The Evening."
- 39—"Cavatine" (heavy Dramatic Melody) by Bohm until-T: "I love you—do you understand?"
- 40—"Theme—until-T: "No Luck."
- 41—"Organ—improvise to action—(short scene) until-T: "Under the stern lash of necessity."
- 42—"After Sunset" (4, 4 Dramatic Moderato) by A. Pryor until-T: "The Wash lady."
- 43—"Continue to action—pp, or ff until-T: "Under the Redwoods."
- 44—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until-T: "The Overland Stage."
- 45—"The Case" (6/8 Vivace con spirito by W. G. Smith) Note—Play pp during interior scenes until-S: "The Hold Up."
- 46—"Serenade" until-T: "The Night Summons," etc."
- 47—"Heart Wounds" (Dramatic Heavy) by Schumann until-S: "Gun in window."
- 48—"Agitato to action pp or ff until-T: "There is something you don't know."
- 49—"Theme until-T: "Shall we let her say good-bye."
- 50—"Continue to action until-S: "Mob is trying to hang Brown."
- 51—"Dramatic Tension No. 1" by Reissiger until-S: "Jenny with Doll's Dresses."
- 52—"Continue pp until-T: "As justice of the Peace."
- 53—"Theme—to action—pp or ff until- * * * * * END.



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"THE BARRIER"

(Rex Beach Production)

(Reviewed on page 588)

Love Theme: Cavatine (3/4 Moderato assai) by C. Bohm

- 1—"Forest Whispers" (Tempo di Gavotte) by F. H. Losey until—T: "Lieutenant Meade Burrell."
- 2—"Star Spangled Banner." Note—First eight bars only, then continuing with "Red, White and Blue" until—T: "Jan Gale, etc."
- 3—"Sparkles" (6/8 Moderato) by W. E. Miles until—T: "Kissed by the Northern Winds."
- 4—"Intermezzo" (4 Allegretto) by G. Pierne until—T: "When I met you a few days ago."
- 5—Love theme until—T: "My sister a Kentucky thoroughbred."
- 6—"My Old Kentucky Home," Song. Note—First eight bars only, followed by "A Southern Reverie" by Bendix until—T: "The Barrier."
- 7—"Continue pp until—T: "In Dawson City."
- 8—"Dramatic Tension No. 1" by Reissinger until—T: "Ben Stark, Saloonkeeper."
- 9—Piano solo until. Note—Improvise to action for all dancing scenes, etc. T: "One thousand, eh?"
- 10—"Admiration" (4/4 Moderato grazioso) by Jackson until—T: "Flashback to Saloon."
- 11—Piano solo until—T: "By paddle and trap and gun."
- 12—"Northern Serenade," (2/4 Andante) by Olsen until—T: "Steamboat day in Flambeau."

Note: The song and words as shown on screen are not published—Musicians can substitute according to their judgment.
13—"By the River," Romance (12/8 Moderato) by Morse until—T: "Man buying gun."
14—"Dramatic Tension No. 1" by E. Ascher until—T: "When day soldier get made."
15—"Estase" (9/8 Andante Moderato) by Ganne until—S: "Girl with new dress."
16—Love Theme until—T: "The Barrier rises higher."
17—"My Old Kentucky Home," Note—First eight bars only, followed by "A Southern Reverie," by Bendix until—S: "Change of Scene."
18—"Sunshine and Shadow" (4/4 Allegretto non troppo) by Sudds until—T: "I'll go down to the landing."

- 19—"Chant du Voyageur" Melodie (3/4 Andantino grazioso) by Pederevski until—S: "Girl enters Lieutenant's room."
- 20—"Love Theme until—S: "Exterior Scene."
- 21—"Pastel Minuet" (3/4 Allegro grazioso) by H. Paradis until—T: "The arrogance of wealth."
- 22—"Continue to action until—T: "It was Spring."
- 23—"Love Theme until—T: "No Creech's ideas or luxuries."
- 24—"Woodland Whispers" (Characteristic) by Blon until—T: "Dinner's ready."
- 25—"Continue pp until—T: "That Soldier has the nerve."
- 26—"Agitato" No. 4 by Becker. Note—Begin pp, then to action until—S: "Interior of Cabin, men at table."
- 27—"Prelude Du Deluge (4/4 Adagio) by Sain Saens until—S: "Shock."
- 28—"Produce effect, followed by "Dramatic Andante" by E. Ascher until—T: "Since you gentlemen respect, etc."
- 29—"Dramatic Tension" by Winkler until—T: "On the return, etc."
- 30—"Summer Night's Idyl" (3/4 Andante Espressivo) by Lee S. Roberts until—T: "The Stampede."
- 31—"Short March to action until—T: "The man of the hour."
- 32—"My Ideal" (4/4 Allegretto) by A. Herman until—T: "Daddy is not here."
- 33—"Broken Melody" (4/4 Lento) by Van Biene until—S: "American Flag in View."
- 34—"The Star Spangled Banner." Note—First eight bars only, followed by "Extassy" (4/4 Allegro passionato) by J. S. Zamecnik until—S: "Lieutenant thinking of his home."
- 35—"My Old Kentucky Home," song until—T: "I've played with you long enough."
- 36—"Dramatic Tension No. 2" by Reissinger until—S: "Numbered with despair."
- 37—"Love Theme until—T: "God can't stand it any longer."
- 38—"For thee" (4/4 Larghetto) by Kate Vannah until—T: "Twenty years ago."
- 39—"Nocturnal Piece" (4/4 Andante) by Schurmann until—T: "Bennet was a forceful man."
- 40—"Cavatine" (4/4 Larghetto quasi Andante) by Raff until—S: "Better if you ever loved, etc."
- 41—"Fantasia" (4/4 maestoso followed by Andante) by Bach until—T: "I waited three days."
- 42—"Dramatic Adagio" by Kretschmer until—S: "Man escapes on horseback."
- 43—"Short Galop to action until—T: "They pressed me close."
- 44—"Fetnic Andante" by Margis Berger until—T: "He's out in the night."
- 45—"Erl King" (Agitato-Dramatic) by Fr. Schubert until—T: "My own daughter."
- 46—"Continue to action until—T: "Lieutenant, I want you to arrest, etc."
- 47—"Allegro Can Rucio movement" (4/4) by "The Elijah Fantasia" by Mendelssohn until—T: "You got me Gaylord,"
- 48—"Continue pp until—T: "Honor of thieves."
- 49—"Heavy Agitato until—T: "For God's sake don't touch me."
- 50—"L'Adieu" by Favarger. Note—Begin with letter "C" "Pie Animato Movement" until—S: "Lieutenant with kids."
- 51—"Sweet Reverie" (3/4 Moderato) by Tschakowsky until—T: "I bring her back, etc."
- 52—"Extase D'Amour" (3/4 Andante) by Roxe until—T: "Nobody can understand, etc."
- 53—"Love Theme until—T: "He is singing, etc."
- 54—"Northern Serenade" by Olsen until—S: * * * END.

"THE SILENT LIE"

(Fox Production)

(Reviewed on page 3946)

Theme: Nocturno Op. 48. No. 1 (Dramatic Melody) by Chopin

- 1—Scene from the Enchanted Lake (Melody) by Tschakowsky (watch alarm clock) until—T: "The inevitable result, etc."
- 2—"Theme until—T: "How often when one, etc."
- 3—"Continue to action with ad lib. Tympany Rolls during escaping scenes until—T: "Little Ann awoke."
- 4—"Dramatic Tension No. 1" Reissinger until—T: "On letter—Meg is my girl now."
- 5—"Continue ff with effects of breaking dishes until—T: "The years pass."
- 6—"Piano solo improvise to action until—T: "Little Ann, however, has grown, etc."
- 7—"Petite Rijouterie (Valse intermezzo) by Bohm until—T: "Just then Louis Montaine, etc."
- 8—"Continue to action until—S: "Interior of saloon."
- 9—"Piano improvise to action until—T: "Suddenly Hatfield realized, etc."
- 10—"Theme until—S: "Flashback to interior of saloon."
- 11—"Piano improvise to action until—T: "The determination to dare, etc."
- 14—"As We Part" (Andante) Song by Hgenfritz until—S: "Dancing."
- 15—"Piano improvise to action until—S: "Girl in her room."
- 16—"In the Gloaming" (Dramatic Paraphrase) by Barnard until—S: "Girl running away."
- 17—"Continue ff with ad lib. Tympany Rolls until—S: "Girl looking down from stairs."
- 18—"Piano improvise to action (short scene) until—S: "Girl in her room."
- 19—"Intermezzo" (2/4 Presto) by Arenski until—T: "Eleven A.M. at the O. K. Casino."
- 20—"Silence until—T: "While upstairs, Ann, etc."
- 21—"Select very short Melodious Moderato until—T: "Unapproachable Ann, etc."
- 22—"Piano solo improvise to action until—T: "All that had happened, etc."

- 23—"Adagio Expressivo" from Symphony in C major by Schuman until-T: "That fero box is crooked."
- 24—Long hurry to action until-T: "From that hour on."
- 25—Continue pp until-T: "Up to the north trail."
- 26—"Passacelle" (Allegro) Intermezzo by Gregh until-T: "The fugitives lost."
- 27—"Flying Dutchman" (Dramatic-heavy Furioso) Overture by Wagner (Storm and wind effect) until-T: "Down in the valley below."
- 28—Organ to action until-T: "Jean started out, etc."
- 29—"La Grace" (piece De Salon) by Bohm until-T: "Outside one of the village dance, girl."
- 30—Short Agitato pp until-S: "Dancing girl enters small church."
- 31—Short organ to action until-S: "Girl running after man."
- 32—"Tendresse" (Melody Expressivo) by Ravina begin ff with ad. lib. Tympany rolls until-T: "Good father, if a man, etc."
- 33—Organ improvise on theme until-T: "While Jean Moreau, etc."
- 34—"Silvery Brook Waltz" by Braham (Play introduction only until-T: "Comically Surprise for Ann."
- 35—Continue with Figure 1 until-T: "While a stranger arrives in Larsen."
- 36—Continue to action until-T: "Trust Rex the old, etc."
- 37—Continue to action until-S: "Big church bell ringing."
- 38—Organ to action with church bell effects until-T: "In her eyes he saw the fear."
- 39—Silence until-T: "Hatfield the wanderer."
- 40—"Elegie" (Melodious Moderato) by Czibulka until-T: "Then one day the wanderer, etc."
- 41—Theme with ad. lib. Tympany Rolls until-S: "The fight."
- 42—Agitato to action until-T: "Yes she is my daughter."
- 43—"Ecstasy" (Dramatic Allegro Expressivo) by Zameck until-T: "Then you lie."
- 45—Continue ff until-T: "Pray and have faith, my child."
- 46—Organ to action until-T: "Hatfield back for his little girl."
- 47—"Adieu" (Dramatic Melody) by Kargonoff until-S: "Hatfield enters his daughter's room."
- 48—"Fourteen Fathoms Deep" (heavy Dramatic Mysterioso) by Lake until-T: "You lie to save her."
- 49—Continue ff with ad. lib. Tympany Rolls until-S: "Ann sees the gun."
- 50—Heavy Agitato to action until-S: "After the fight"
- 51—Theme (watch shot) until * * * * * END.

"A DOLL'S HOUSE"

(Bluebird Production)

(Reviewed on page 3791)

Theme: Ein Maerchen Fantasia (3/4 Maestoso) by Bach

- 1—"Ecceffa Norden" (A selection of Swedish and Norwegian Songs) until-S: "Interior of office."
- 2—"Canzonetta" (2/4 Allegretto) by Godard until-T: "I've been happy here, etc."
- 3—Theme until-T: "Yes, Torwald is well."
- 4—"My Dream" (6/8 Andante Moderato) by D. Lee until-T: "I have a disagreeable duty."
- 5—"A Melodic Sentiment" (2/4 Andante) by Langey until-T: "Christmastime."
- 6—"Around the Christmas Tree" (A Yuletide Potpourri) by Tobianni until-T: "We can borrow, etc."
- 7—"Lisoleite" (Moderato rubato) by Adams until-T: "The man who's position"
- 8—"Andante Tranquilo" by Becker until-T: "Now, Nora, tell me."
- 9—Theme until-T: "Christina is clever."
- 10—"L'Adieu" (12/8 Andante) by Favarger until-T: "It's not too long for, etc."
- 11—"Dramatic Andante" by Ascher until-T: "When your husband was ill."
- 12—Theme. Note—play ff with ad. lib. tympany rolls until-T: "Was it really your father?"
- 13—"La Reve" (Dramatic Andante) by Golterman until-T: "I would be happy, etc."
- 14—"Cavatine" (4/4 Dramatic Andante) by Raff until-T: "Yes, too late."
- 15—"Dramatic Adagio" by Margis Berger until-T: "Christmas Morning."
- 16—Theme until-T: "Oh! I see you were rehearsing."
- 17—Piano solo. Note—improvise to action of scene until-T: "I'm going to ask you."
- 18—"For Thee" (4/4 Larghetto) by Kate Vannah until-T: "I have written to your husband."
- 19—Theme until-T: "Torwald, you must help me." Piano Solo. Note—improvise on Italian Tarantella until-T: "As the Sternberg's fancy."
- 20—"Perle de Madrid" Spanish Waltz by Lamotte until-T: "Anna is dancing." Piano Solo. Note—improvise to action of seven until-T: "It is best that Mister, etc."
- 22—"Nocturnal Piece" (4/4 Dramatic Andante) by Grieg until-S: Letter.
- 25—"Heavy Dramatic" by Oehmler until-T: "You are mistaken."
- 26—Theme ff. Note—With ad. lib. Tympany Doubles until-T: "I am saved."
- 27—"Cavatine" (Dramatic Andante) by Bohm until * * * * * END.

"THE CALL OF HER PEOPLE"

(Metro Special)

(Reviewed on page 3793)

Theme: Son of the Pusztza (4/4 Adagio) by Keler-Bela

- 1—"Gypsy Life" (Characteristic) by Koelling until-T: "Young Faro son of the chief."
- 2—Theme until-T: "Faro Black the Gypsy chief."
- 3—Continue ff until-T: "Up and to work."
- 4—Repeat last movement of Gypsy Life Cue No 1 until-T: "I Gordon Lindsey the last, etc."

- 5—"Melody" (Dramatic Andante) by Friml until-T: "You don't remember me. I'm Faro Black!"
- 6—"Gypsy's Serenade" (4/4 Maestoso) by Nehl until-T: "The Close of an afternoon."
- 7—Continue to action until-T: "Better keep your eyes open."
- 8—Continue ff with ad. lib. Tympany Rolls until-T: "Grammy teach me the charm of death."
- 9—Theme until-S: "Gypsy girls dancing."
- 10—"Gypsy Moonlight Dance" by Kraeger ff during dance then pp until-T: "The Fight."
- 11—"Heavy Agitato" until-S: "After the fight."
- 12—Theme ff with ad. lib. Tympany Rolls during disputes until-S: "View of camps."
- 13—"Gypsy Fantasia" (3/4 Andante) by Jerwitz until-T: "The waters of the earth, etc."
- 14—Theme until-T: "Death to both of us, etc."
- 15—Repeat "Gypsy Moonlight Dance" until-T: "So it was the wedding night."
- 16—Long and Heavy Agitato to action on the style of "Erl King" by Schubert until-S: "Automobile arrives."
- 17—"Amour Taigane-Waltz" by Roberts ff until-T: "Our wedding night, etc."
- 18—Theme until-S: "Egypt is taken away."
- 19—"Hurry"—start pp then to action until-S: "Automobile arrives at big mansion."
- 20—Short Orchestra. Rest Organ, Improvise to action until-T: "When the first streak, etc."
- 21—"Blissful Dreams" (3/4 Characteristic) by Helmund until-T: "As the weeks pass."
- 22—"Melody" (3/4 non troppo lento) from Op. 16 No. II by Paderewski until-T: "Have you been to Red Pine."
- 23—Continue ff with ad. lib. Tympany Rolls during disputes until-T: "Kept a prisoner by his relentless father."
- 24—"Gypsy Songs" by Dvorak, Play No. 1 only until-T: "Get that girl out of your head."
- 25—Continue ff until-T: "Some time later."
- 26—Piano improvise to action until-T: "Please finish the story."
- 27—Voice of Chimes (Dramatic Andante) by Luigini until-T: "Egypt, can't you, etc."
- 28—Theme until-T: "Where the camp fire flickers."
- 29—"Gypsy Rondo" (Allegro) by Haydn until-T: "On the day before her wedding."
- 30—"Dawn" (Andante Dramatic) by Kate Vanna until-T: "I know her love for jewelry."
- 31—Continue ff until-T: "With the rising moon."
- 32—"Avalia Overture" (Dramatic) by Mendelssohn until-T: "What morning light revealed."
- 33—Continue to action until-T: "As the afternoon wanes."
- 34—"Zingana" (Gypsy Characteristic) by Holm Note: Play it slowly until-T: "A tea for the bridesmaids."
- 35—"Reverie" (Allegretto) by Vieuxtemps until-T: "When the father, etc."
- 36—Continue ff until-T: "Meanwhile where a woman's name, etc."
- 37—Piano improvise to action, until-S: "The fight."
- 38—"Heavy, Agitato" until-T: "It's the sheriff's brother."
- 39—"Long Hurry" to action until-T: "I stabbed a man."
- 40—Another long hurry or heavy Galop to action until-T: "And then the wedding hour."
- 41—Organ improvise to action until-S: "Mob running in woods."
- 42—"Long Hurry" to action until-T: "I stabbed a man."
- 43—"Romani love never dies."
- 44—Theme ff with ad. lib. Tympany Rolls until-T: "Please for my sake."
- 45—Continues ff with Tympany Rolls until-T: "No I can't let him go."
- 46—"Long heavy hurry begin pp then ff until-T: "Six years later."
- 47—Select a short Oriental (4/4 Canon Theme) to action until-T: "I'm happy for you, I love everything, etc."
- 48—Theme ff until * * * * * END.

"WOMANHOOD"

(Vitaphone Special Production)

(Reviewed on page 2512)

Theme: Nocturne in F (Dramatic Melody) by Krsyznowsky

- 1—"Caprice Militaire" (4/4 Moderato) by Rollinson until-T: "Citizens of the United States."
- 2—"Continue pp until-T: "In Ruritanian."
- 3—"Water Lilies" (4/4 Andante Moderato) by St. Clair until-T: "Alice Joyce as Mary Ward."
- 4—Select Good Value Lente until-T: "A meeting and an interruption."
- 5—"Mysterioso Agitato" by Becker repeat if necessary until-T: "The field of honor."
- 6—"Presto for Duels" by M. L. Lake until-T: "Mary decides to return to America."
- 7—Theme until-T: "A fateful session, etc."
- 8—"Dramatic Maestoso" by Ascher until-T: "Newspaper clipping."
- 9—Continue or repeat pp until-T: "On her journey, etc."
- 10—Organ or piano improvise to action short scene until-S: "Mary reads a telegram."
- 11—"Dramatic Maestoso" by Loraine until-T: "War scene."
- 12—Select good Battle Furioso until-S: "Woman on bed."
- 13—Continue pp until-T: "Exterior scene."
- 14—Continue ff until-T: "Paul Strong Governor, etc."
- 15—Organ or Piano improvise to action until-T: "To America and what."
- 16—"Red, White and Blue (American Song) until-T: "In Buffalo."
- 17—"Tale of Two Hearts" (Andante Moderato) by Roberts until-T: "The Golden Gate."
- 18—Continue pp until-T: "New York in the grip, etc."
- 19—"Allegro by Bach until-T: "The National Guard."
- 20—"March Militaire" by Schubert until-T: "The Army of a Million Men."
- 21—Continue pp until-T: "Alice joins the Red Cross."

- 22—"Very long Battle Hurry"—begin pp then to action until—
S: "Soldiers Marching."
23—Select another long battle hurry begin pp then to action (watch
explosions, etc.) until—T: "The Harvest of Life."
24—Continue or repeat "Battle Hurry" until T: "In the valley of
the shadow."
25—"Melody of Peace" (Dramatic Melody Adagio) by Martin
until—T: "Philip convalescent."
26—"Dawn of Hope (4/4 Andante) by Casella until—T: "In
Buffalo, Paul Strong's sister."
27—"Apple Blossoms (4/4 Andante quasi Allegretto) by Roberts
until—T: "Alice is another of war's victims."
28—Repeat "Dawn of Hope" same as cue No. 26 until—T: "Mary
offers her help."
29—"For Thee" (4/4 Lento) by Kate Vannah until—T: "Honor
and responsibility."
30—"Dramatic Andante" by Ascher until—T: "In enemy terri-
tory."
31—Theme until—T: "Headquarters of the Ruritanian staff."
32—Organ or Piano improvise to action until—T: "A meeting is
called."
33—Select good and long military grand march until—T: "A
prophecy vision."
34—Organ or Piano improvise to action until—T: "Strong plan
to arouse patriotism."
35—"Star Spangled Banner" first 8 bars only, then silence until—
T: "And as the maid of France."
36—"Marsellaise" song until—T: "Songs and daughters."
37—Organ or Piano improvise to action until—T: "Men of Amer-
ica."
38—"Star Spangled Banner" first 8 bars only then silence until—
T: "The awakening."
39—Select good patriotic Air until—T: "Knowledge of the wave."
40—Theme until—T: "Searching for the wireless."
41—"Pizzicato" No. 14 by Lake until—T: "In Buffalo serving
America."
42—"Quietude" (Dramatic Melody) by Gregh until—S: "Aero-
plane in view."
43—Continue ff with Tympany Rolls until—T: "His sister."
44—"La Reve" (4/4 Andante) by Golterman until—T: "The
fruits of pacifism."
45—Piano or organ improvise to action until—T: "For the sake
of womanhood."
46—"Pathetic Andante" by Margis Berger (watch shots) until—
T: "At the Saratoga Memorial."
47—"Triumph of Old Glory March" by Ascher until—S: "Tele-
gram."
48—Repeat Pathetic Andante same as cue No. 46 until—T: "Stand
by the President."
49—Silence until—T: "The result of two years."
50—"Stars and Stripes Forever March" by Sousa until—T: "But
there is also a secret army."
51—Theme until—T: "So I've caught you at last."
52—Continue ff until—T: "A secret meeting of Loyal Americans."
53—Select good Mysterio until—T: "Our preparedness."

- 54—Select good Hurry to action until—T: "Now is our Chance."
55—Continue ff until—T: "During the night."
56—"Dramatic Adagio" by Kretschmer until—T: "Then take me."
57—"America My Country 'Tis of Thee," etc. until—T: "It Would
be unwise."
58—Silence until—S: "Letter."
59—Select good Hurry play pp until S: "Battleships on water."
60—"Red, White and Blue American" song until—T: "This only
determines me, etc."
61—Theme until—T: "And then came the deluge."
62—Dixie Song until—T: "Just before dawn."
63—Select long battle hurry until—T: "Uncle Sam plays his trump
card."
64—Continue or repeat Battle Hurry until—S: "Enemy sur-
rendering."
65—"Marching Through Georgia" song until—T: "Peace with."
66—"America, My Country 'Tis of Thee," etc. until—* * * END.
"THE CIRCUS OF LIFE"

Theme: Ave Verum Corpus (4/4 Dramatic Andante) by Mozart

- 1—"Under the Harvest Moon" Reverie (6/8 Moderato) by Ball
until—S: "Interior of saloon."
2—Piano solo improvise to action until—T: "Mammie's brother
Tommy, etc."
3—"Romance" (Andante Sostenuto) by Karganoff until—T: "The
flattery of the silver tongued, etc."
4—Theme until—T: "Here was a personality, etc."
5—"Water Lilies" (Andante Moderato) by St. Clair until—T:
"Mammie's mother lived in the hope of, etc."
6—Continue to action until—T: "The seed, etc."
7—"Dramatic Adagio" by Funek until—T: "Two weeks later."
8—Theme until—T: "From this depressing, etc."
9—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "Years
of doubt."
10—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn
until—T: "During the estrangement, etc."
11—"Canzoretta" (Allegretto Moderato) by Godard until—T:
"Why don't you get a job."
12—Intermezzo (3/4 Allegretto) by G. Pierre until—T: "In the
afternoon, etc."
13—"Cupid's Caress" (Valse Lente) by Roberts until—S: "The
fight."
14—Agitato to action until—S: "After the fight."
15—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—
T: "It seemed that Daisy May, etc."
16—Long Galop to action until—T: "Coming events east, etc."
17—Long hurry to action until—T: "Come out of there."
18—Serenade (4/4 Moderato) by Widor until—T: "Was that little
girl saved."
19—Theme until—T: "I was destined to kill a man."
20—Agitato to action until—T: "Get out."
21—"Dramatic Adagio" by Kretschmer until—T: "While you're
here, etc."
22—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—

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MUSIC AND THE PICTURE

Our War Songs of Fifty Years Ago

OVER fifty years have passed since the great Civil War was fought, and now that the Blue and Gray have become more than ever united, it is interesting to recall the old melodies that cheered the boys at the front.

During the Civil War, whenever the opposing hosts lay encamped near each other, Federal and Confederate bands at night-time made a practice of vying with each other in tossing back and forth, alternately, their favorite melodies, until, finally, at "taps," Northerners and Southerners, friends and foe, settled down to a joint rendering of Paine's exquisite air of "Home, Sweet Home."

The Army songs which sprang into existence then, although lacking in many of the requirements of musical composition, in spite of adverse criticism, enjoyed a wonderful popularity during that period, and have been sung over and over again ever since in all English-speaking lands.

It is to be regretted that the names of the composers of these famous lyrics, although deserving of a better fate, are fast passing into oblivion. Scarcely one of our readers could name, off-hand, the man who wrote "Dixie" or "John Brown's Body." To recall to mind the names of the authors of a few of the immortal songs is our present purpose.

"Maryland, My Maryland," the most melodious and inspiring of all the songs sung by the followers of the "Lost Cause," was composed by James R. Randall.

"Marching Through Georgia," which will be sung and played as long as the Republic survives, was composed by Henry Clay Work, born in Middletown, Connecticut, 1832, died at Hartford, 1884. He also composed "Kingdom Comin'," "Babylon Is Fallen," "Nicodemus the Slave," "My Grandfather's Clock," "Lily Dale," and "Father, Dear Father, Come Home with Me Now." Work possessed considerable mechanical as well as musical skill and was the inventor of a knitting machine, a walking doll and a rotary engine.

"In Dixie's Land" was composed in New York in 1859 by Daniel Emmet, a principal member of Bryant's minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Mass.

Walter Kittredge, born in Herrimack, New Hampshire, 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and music of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on become immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody composed by Henry McCarthy. It was first sung in the early sixties at a variety theatre in New Orleans.

"Tramp, Tramp, Tramp" and "Battle Cry of Freedom" were composed by George F. Root.

"The Battle Hymn of the Republic," as is well known, was written by Julia Ward Howe, under the inspiration of a visit to the Army of the Potomac while lying in winter quarters: "I have seen Him in the watchfires of a hundred circling camps."

"Blue and Gray" was written by F. M. Finch; "Bivouac of the Dead," by Theodore O'Hara; "Sheridan's Ride," by T. Buchanan Read; "Somebody's Darling" was composed by Father Ryan; "We Are Coming, Father Abraham," by S. J. Adams, and "When Johnny Comes Marching Home," by Patrick S. Gilmore.

"Who Will Care for Mother Now?" and "When This Cruel War Is Over" was written by Charles Carroll Sawyer.

"All Quiet Along the Potomac" was composed by Mrs. Ethel Lynne Beers, a lineal descendant of John Eliot, apostle to the Indians.—San Francisco Call.

Are Effects Effective?

IN many a moving picture orchestra there is more attention given to securing "effects" of a low comedy nature, than real consistent "effect." Sandpaper and bear growl, the slamming of

a door and the screeching of steamboat whistles, imitation of a dog barking, gongs ringing out while a burglar sneaks through a chimney—burlesque realistic "effects" of this kind are anything but "effective" if not exactly timed. We are very apt to get the would be effect after the reason for it no longer exists. In many cases these forced "comedy effects" are vulgar and likely to offend the better part of an audience. And quite indefensible is the introduction of "comedy effects" into serious or tragic pictures. An occasional laugh may be secured, but at the expense of which is artistically right and fitting. It should be remembered that the majority of people who attend the photoplay houses are "serious in their serious moments," and object to the introduction of comedy where it is out of place.

Comedy has its own legitimate field where humorous effects are in order, and in the company of music players the drummer is the leading comedian. But he should confine his efforts to his special field. To quote an authority on the subject:

"A comedy is the only battlefield for the live drummer. He should try to work in all possible effects to get a good laugh from the audience. But he should not get the laugh owing to the confusion arising through being always too late with his instruments. I have heard a dog bark while a lady spoke—a locomotive bell ring for an ambulance!"

Efficient Management of a Rehearsal

THE conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognize at once what are the difficult parts of a composition, what will require much rehearsal and what little. Orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realize which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important, where a conductor often has to direct a "scratch" orchestra collected for the purpose, with only one rehearsal to prepare for a long program. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

"THE FIRE OF YOUTH"

(Butterfly Production)

Theme: Sweet Jasmine (4/4, Melodious Allegretto) by Bendix

1—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Modern marriage, etc."

2—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Beppo was deeply interested, etc."

3—"Grazielle Valse Italienne" by Kretschmer until—T: "Williams Springer Gordon is silent, etc."

4—"Sunshine and Shadows" (4/4 Allegretto) by Sudds until—T: "Sir Beverly's family."

5—"Petite Bijouterie Valse" Intermezzo by C. Bohm until—T: "Opals were only a side interest, etc."

6—"Admiration" (4/4 Moderato Grazioso) by Jackson until—T: "Sorry, Gents, but this car is engaged."

7—"The Booster" (heavy Trombone Rag) by Lake pp until—T: "There was always something, etc."

8—"Continue to action until—S: "The fight."

9—"Continue ff with ad. lib. Tympany Rumbles until—T: "The next morning."

10—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Jimmy was beginning, etc."

11—"Theme until—T: "Jimmy's destination, etc."

12—"Budding Roses" (Valse Caprice) until—T: "This is Mr. James Gordon."

13—"Maximilian" (Dramatic and melodious Overture by E. Ascher) until—T: "The bomb shell."

14—"Dramatic Tension" by Winkler until—T: "On the island."

15—"By the River" (12/8 Dramatic Moderato) by Morse (Watch for effects of rough sea, etc.) until—T: "You dog, etc."

16—"Dramatic Tension Nolby" Ascher until—T: "Sir Beverly was not worrying."

17—"Piano Solo improvise to action until—S: "Flashback to island."

18—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "Next morning inspecting the mine."

19—"Lunatic Intermezzo" (2/4 Moderato) by Loraine until—T: "Waiting for the finish."

20—"Yelva" (Dramatic Overture) by Reissiger with ad. lib. Tympany Rolls until—T: "Well, well, here we are!"

21—"Long Agitato to action until—T: "This is a good looking gun."

22—"Olympia" (heavy Dramatic Overture) by Ascher until—S: "The fight."

23—"Long Furioso to action until—S: "They escape in a motor boat."

24—"Good Galop to action until—S: "They reach the mainland."

25—"Theme until * * * * * END.

American Photoplayer Changes

(Continued from page 142)

were it not for the fact that the evidence was before all assembled that the orchestra had ceased playing, every one agreed that it would have been impossible to distinguish between the human orchestra and the Robt. Morton Symphonic Orchestra.

Various other tests were made, such as placing a violinist in the expression chamber of the Robt. Morton Symphonic Orchestra and requesting him to play, and the musician sat at the console playing with him, and at no time was there any difference in the tonal qualities of the violin or the remarkable duplication of the instrument.

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"THE LITTLE ORPHAN"

(Bluebird Production)

(Reviewed on page 4009)

Theme: "Dreams of Love" (6/4 Poco Allegro) by Liszt

- 1—"Grazioso" (mignonetta 4/4 Andante) by Eilenberg until—T: "Hundreds of Belgian Orphans."
- 2—"Solitude" (3/4 Largo) by Czibulka until—T: "They never did anything singly."
- 3—"Pure as Snow Idyl" (3/4 Andante Tranquillo) by Lange until—T: "At Ellis Island."
- 4—"Douces Promesses" (Caprice Elegant) by Laurendeau until—S: "Interior of house."
- 5—"Aubade Printaniere Serenade" (2/4 Allegretto) by Lacombe until—S: "Running after chicken."
- 6—Short Agitato until—S: "Boys laughing."
- 7—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "David becomes a commuter."
- 8—"Song D'Enfant" (4/4 Andante) by Gabriel Marie until—T: "Henry, you have not washed, etc."
- 9—"Gavotte Moderne," by Edmund Severn until—T: "Dear little Renee, etc."
- 10—"Dreaming Reverie" (2/4 Andantino) by Strauss until—T: "Me carry a bundle?"
- 11—"Bonheur Gavotte Serenade" (4/4 Allegro) by Hartog until—T: "David bad sought, etc."
- 12—Theme until—T: "Jerry had been visiting."
- 13—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until—S: "Reception Scene."
- 14—"A La Ballerina," Valse Lente by Bendix until—T: "David's guests were reluctant."
- 15—Theme until—S: "Girl gets out of bed."
- 16—"Romance" (4/4 Andante con moto) by Rubinstein until—T: "So Renee went away to school."
- 17—"Pansies" (6/8 Andantino) by Bendix until—T: "As he strolled along."
- 18—Dramatic Tension by Winkler until—S: "Man pushed off chair."
- 19—"Serenade" (2/4 Andantino) by Herbert until—S: "Letter."
- 20—"Romance" (6/8 Allegretto) by Rubens until—T: "It was just growing dusk."
- 21—Theme until— * * * END.

"THE SILENT MASTER"

(Selznick Production)

(Reviewed on page 3795)

Mysterious Theme: Andante Mysterioso by Becker

Love Theme: Reverie by H. Rissland

- 1—Mysterious Theme until—T: "In Paris."
- 2—Repeat "Mysterious Theme" ff until—T: "The mysterious message."
- 3—Continue pp until—T: "In the cellar below."
- 4—"Andante Mysterioso," by M. L. Lake until—S: "Flashback to the master."
- 5—Continue pp until—T: "Paris at night."
- 6—"Essence Grotesque" (Mysterioso) by M. L. Lake until S: "In restaurant."
- 7—"Apache Love Waltz," by Offenbach. *Note: Watch change of dances from waltz to trot, etc., until—S: "Exterior night scene."*
- 8—"Creepy Creeps," by Taylor (6/8 Mysterioso Moderato) until—T: "The unprincipled M. Duval."
- 9—"Mysterioso Agitato No. 33," by Becker until—S: "The fight in the dark."
- 10—Short Hurry to action until—T: "The court of St. Simon."
- 11—"Ein Maerchen" Fantasia by Bach. *Note: Ein Maerchen opens with a Macioso of a Mysterious character, followed by a 3/4 Andante and 4/4 Moderato Agitato* until—T: "Despite the warning of the master."
- 12—Continue pp until—T: "Shattered Nerves."
- 13—"Cavatine," by Bohm (3/4 Dramatic Moderato) until—T: "Sometime later."
- 14—Love Theme until—S: "In dancing hall."
- 15—Short Agitato until—S: "Flashback to former scene."
- 16—Repeat Love Theme until—T: "Discarding his mysterious past."

- 17—"Fifth Nocturne" (6/8 Dramatic Allegretto) by Leybach until—S: "Speeding horse with sledge."
- 18—Short Galop to action until—S: "Girl in snow."
- 19—"Summer Nights Idyl" (3/4 Andante Expressivo) by Lee S. Roberts until—T: "The indefatigable Dan Cupid."
- 20—Piano Solo. *Note: Improvise to action "as on screen" until—T: "The night of the betrothal dinner."*
- 21—"Melody" (4/8 Lentomo-non-troppo) by J. Massenet until—T: "And a winter passed."
- 22—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "I took advantage, etc."
- 23—"Dramatic Adagio," by Kretschmer until—T: "In his predicament."
- 24—Continue or repeat ff until—T: "In Paris."
- 25—"Cupid's Frolic" (6/8 Moderato) by Miles until—T: "The meeting."
- 26—"After Sunset" (4/4 Dramatic Moderato) by A. Pryor to action pp or ff until—T: "There he is—it is Monsieur Simon."
- 27—Mysterious Theme until—T: "Virginia, I swear I'm not guilty."
- 28—Love Theme until—T: "Out of the past."
- 29—"Dramatic Tension," by Winkler until—T: "The silent mill."
- 30—"Dramatic Tension No. 1," by Ascher until—T: "The whistle in the night."
- 31—Silence. *Note: Just produce effect* until—T: "An old acquaintance."
- 32—"Dramatic Andante No. 24," by Borch until—T: "No!"
- 33—Short Agitato to action until—T: "My word of honor."
- 34—Repeat "Dramatic Tension No. 1," by Ascher until—T: "The return."
- 35—"Nocturnal Piece" (4/4 Andante) by R. Schumann until—T: "Five years later."
- 36—"Serenade" (6/8 Andantino) by Czerwonky until—T: "The delict."
- 37—"Pathetic Andante," by Margis Berger until—T: "And his dream came true."
- 38—Love Theme ff until—T: "On the sea of beautiful dreams."
- 39—"Song D'Enfant (4/4 Andante non troppo) by Gabriel Marie until—T: "Regeneration."
- 40—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Let us live our poverty."
- 41—"Dramatic Adagio," by Funck until—T: "I love my mamma."
- 42—Love Theme until—T: "Destiny."
- 43—"Memories" (Dramatic Andante) by Kuessner until—S: "Police breaking door."
- 44—"Dramatic Tension No. 1," by Reissiger. *Note: with ad lib. Tupyany Roll to action until—T: "This day a week."*
- 45—"Dreams of Love" (6/4 Dramatic Poco Allegro) until T: "The angel of home."
- 46—Love Theme until— * * * END.

"THE BROADWAY SPORT"

(Fox Production)

(Reviewed on page 4112)

- 1—"Little Puritan" (Gavotte) by Morse until—T: "The fair object, etc."
- 2—Continue to action until—T: "Take down this letter."
- 3—"Yester Love" (Intermezzo) by Borch until—S: "Whistle blowing."
- 4—Silence just produce effect until—T: "After steam whistle" (the second time).
- 5—"Eldus Trombonus" (Trombone Rag) by Lake until—T: "Huh! Milk and Crullers as usual."
- 6—"If I catch the guy that wrote Poor Butterfly" (popular song hit) until—T: "On magazine the Broadway sport."
- 7—"Sidewalks of New York," from the Old Timers Waltz or any other popular Broadway hit until—S: "Hezekiah (Stuart) leaves restaurant."
- 8—"Blush of Dawn" (Allegretto Novelette) by Borovsky until—S: "Stuart reads his poem."
- 9—"Good-by, Girls, I'm Through," from "Chin Chin" until—T: "Send that barrel to the just a bite, etc."
- 10—"The Trout" (Characteristic Intermezzo) by Eilenberg until—T: "It is late, etc."
- 11—Continue to action until—S: "Girl at piano."
- 12—Improvise to action imitation of accordion with piano (watch screen) until—T: "Change of scene."
- 13—Short hurry to action until—S: "Stuart holding money in his hands."
- 14—Good Popular Broadway Hit until—T: "In the big town."
- 15—"Canzonetta" (Andantino) by Schuett until—T: "Cabaret scene."
- 16—Piano improvise to action until—T: "You are a fluttering bird."
- 17—Silence with ad lib. bird effects until—T: "I can't bring him to."
- 18—Silence continue bird effects ff then ad lib. pp until T: "Flashback to former scene."
- 19—"Le Secret" (Characteristic Intermezzo) by Gautier with ad lib. Tupyany Rolls during hypnotizing scenes until—S: "Going up in elevator."
- 21—Hurry begin pp (watch shots) until—T: "Tell him that's his nephew."
- 21—"Under the Leaves" (Dramatic Poco Agitato) by Thome until—T: "Change of scene to old mill."
- 22—"Love is so Fickle," Waltz by Kruseman until—T: "The lucky nephew of J. D. Boulder."
- 23—"That Flying Rag," by Pryor until—T: "Where is that scoundrel?"
- 24—"Short hurry begin pp then to action until—T: "Flashback to Hotel Lobby."
- 25—Orchestra Rest Organ, improvise to action until T: "You're a crook, etc."
- 26—Short Hurry to action until—T: "Ordering the cost of high living."
- 27—Select good brilliant waltz until—T: "What words can describe."
- 28—"We won't come home till morn" (Drinking Song) until—T: "Telegram."
- 29—Good long Galop to action begin pp during interior scenes until—S: "Stuart in church."
- 30—Long Hurry (watch for railroad effects) until—T: "Change of scene to old mill."
- 31—"Love Me and the World is Mine" (Old popular song hit) until— * * * END.

"THE BAR SINISTER"

(Frank Hall Production)

(Reviewed on page 2855)

Love Theme: "Come Where My Love Lies Dreaming," Southern Song by Foster

Southern Theme: "Beautiful Dreamer," Song by Foster

- 1—"My Old Kentucky Home," Southern song until—T: "The Stilliter plantation."
- 2—"Southern Theme until—S: "Negroes stop singing."
- 3—"Daisies" (Melodies Moderato) by Bendix until—T: "Sam Davis just another, etc."
- 4—"Tale of Two Hearts" (Melodious Andante) by Roberts until—T: "Twilight sounds."
- 5—"Continue to action until—T: "Another day to her little pickaninny, etc."
- 6—"Southern Reverie" (Characteristic) by Bendix until—S: "Stilliter strikes negro."
- 7—"Short Agitato to action pp or ff until—S: "Man finds Stilliter on ground."
- 8—"Dolorosa Poeme d'Amour" (Melodious Moderato) by Tobani until—T: "The dear drab dawn."
- 10—"Continue pp until—T: "The days that followed."
- 11—"Dawn" (Dramatic Andante) by Kate Vannah (repeat if necessary) until—T: "To revenge herself upon Stilliter."
- 12—"Araganaise" (Dramatic Allegro) from Le Cid by Massenet until—S: "Man finds child's cap in water."
- 13—"Melody" (Moderato) by Kretschmer until—T: "Far, far down the river."
- 14—"Select good Mysterioso until—T: "And there are times, etc."
- 15—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "Manny."
- 16—"Continue to action until—T: "Across the canyon came one."
- 17—"Continue pp until—T: "Big Tom the black buller."
- 18—"Dramatic Adagio," by Kretschmer until—S: "Man calling girl."
- 19—"Vanity" (Caprice) by Jackson until—T: "Senator with his son."
- 20—"Southern Theme until—T: "He thinks just as much, etc."
- 21—"Orchestra Rest "Piano or organ improvise to action" until—T: "Colonel David Pendleton."
- 22—"Repeat Southern Theme until—T: "We have in the neighborhood."
- 23—"Simple Arcu" (Andantino) by Thome until—T: "At nine o'clock that night."
- 24—"L'Adieu" (Dramatic Andante) by Favarger until—T: "Keep right don't, mind, etc."
- 25—"Love Theme until—T: "You saved the bacon, etc."
- 26—"Illusion" (Intermezzo) by Bustanoby until—S: "Girl leaves young man."
- 27—"Continue pp until—T: "In the morning."
- 28—"Dramatic Tension No. II," by Reissiger until—T: "I'll show him all right."
- 29—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Mr. White Man you leave that girl alone."
- 30—"Agitato to action until—T: "I've been watching for you."
- 31—"Organ or piano to action until—T: "Within a short time."
- 32—"The Booster" (Trombone Rag) by Lake until—T: "Buch Moes's grand-stand entrance."
- 33—"African 400" (Rag) by Roberts until—T: "Do you care to walk down town."
- 34—"Piano or Organ to action until—S: "Flashback to barroom."
- 35—"Southern theme until—S: "Negro pushes young man off chair."
- 36—"Hurry to action until—T: "Two red men."
- 37—"Continue pp until—T: "The following day."
- 38—"Love Theme until—T: "Keep ye hands off, etc."
- 39—"Continue or repeat ff until—T: "His promise given, etc."
- 40—"Paroles d'Amour" (Melodious Moderato) by Tobani until—T: "As the days passed."
- 41—"Fairies Flirtation" (Caprice) by Losey until—T: "The night of Reverend Moes, etc."

- 42—"Evening Breeze" (Characteristic Allegretto) Idyl by Langey until—T: "Reverend sees Belle."
- 43—"Continue pp until—T: "I had to pass this way."
- 44—"Idilio" (Andantino) by Lack until—T: "You're black and he's white."
- 45—"Love Theme until—S: "Interior of saloon."
- 46—"Silence until—S: "Interior of saloon."
- 47—"Long Heavy Agitato to action until—T: "You'll better git out of here."
- 48—"A Deep Sea Romance" (4/4 Andante) by Lake until—T: "I'll brain the first one."
- 49—"Continue to action until T: "I'm a negress."
- 50—"Theme ff until—T: "We're ten to one."
- 51—"Very long hurry or heavy Allegro until—T: "That'll not only kill you."
- 52—"Love Theme until—S: "Negroes stop in front of house."
- 53—"Another long hurry until—T: "Get back to town, etc."
- 54—"Continue until—S: "Belle on steps with knocked out man."
- 55—"Love Theme ff until— * * * END.

"THE SLAVE"

(Fox Production)

(Reviewed on page 3947)

Theme: Illusion (Dramatic) Intermezzo by Bustanoby

- 1—Theme until T: "Well, ma, he's proposed to me."
- 2—"Continue to action until—T: "Her stepfather brings, etc."
- 3—"Fifth Nocturno" (6/6 Allegretto) by Lybach until—T: "The end of a sordid weary day."
- 4—"Phonograph Record to action until—S: "Record breaks."
- 5—"Silence until—T: "And then the beginning of another day."
- 6—"Poem Erotique" (4/4 Andante tristamento) by MacDowell until—S: "Caroline near looking glass after title so the things she had dreamed, etc."
- 7—"Ballerina's Vision" (Valse Lente) by Braham until—T: "Then all too soon, etc."
- 8—"Dreams of Love" (Dramatic Melody) by Liszt until—T: "A night of artistic abandon."
- 9—"Good one-step or trot (not trashy) begin pp then to action until—S: "Caroline near looking glass after title the crowning horror."
- 10—"En Mer" (6/8 Andante) by Holmes until—S: "Caroline's mother in bed."
- 11—"Melody of Peace" (Lento) by Martin until—S: "Man Telephoning after title "One Winter Night," etc."
- 12—"Dying Poet" (Dramatic Moderato) by Gottschalk until—T: "Home with a heart steeled, etc."
- 13—"Romanze Op. 50" (Allegretto) by Beethoven until—S: "Caroline dressed in black sitting on coach."
- 14—"Organ improvise to action until—T: "Years pass and still, etc."
- 15—"Love Song" (Andante) by Henselt until—S: "Caroline near seashore after title where all the world, etc."
- 16—"Springtime Overture," by Ziegler (effects of rough sea waves) until—S: "Interior of room."
- 17—"Gondoliera" (Melodious Moderato) by Saar until—T: "The meeting" (scene near seashore).
- 18—"Pastel Menuet" (Intermezzo) by Paradis until—T: "For the first time true love."
- 19—"Starlight" (Intermezzo) by Zuluetta until—T: "Old friends with a new meal ticket."
- 20—"Sparkling Eyes" (Allegretto) by Puerner until—S: "Flashback to Caroline."
- 21—"Romanzo," by Rubinstein (4/4 Andante con moto) Tympany Roll during short fight until—T: "And the next day another meeting."
- 22—"Ein Maerchen" Fantasia (3/4 Maestoso) by Bach until—S: "Interior of restaurant."
- 23—"Aurora" (lively intermezzo) by von der Mehden until—S: "In restaurant, man trying to kiss Caroline."
- 24—"Prelude" (Dramatic heavy Melody) by Rachemaninoff (with ad. lib. Tympany Rolls) until—S: "Caroline in bed."
- 25—"Theme until— * * * END.

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MUSIC AND THE PICTURE

Music Cue Sheet for "The Barrier"

SEVERAL weeks ago we published a music cue sheet for this production, and we stated at that time that the composition "A Song of the North," as directly suggested in the play, was not published.

We are now in a position to state that this song has been composed by Levy and Hanks and is obtainable from any music dealer or direct from Messrs. Sol Levy and Frederick Hanks, Columbia Theatre Building, Seventh avenue and Forty-ninth street, New York City.

Musical Review of Latest Compositions Suited for Picture Playing

1. *Joan of Arc*, the biggest song hit of 1917, by Bryan-Weston and Wells. (Edition Waterson-Berlin & Snyder.)
2. *Over There!* the greatest war song ever published, by Geo. M. Cohan, published by Jerome Publishing Corporation.
3. *Hy-Sine*, a one-step masterpiece, by Carey Morgan. (J. W. Stern Edition.)
4. *Southern Rhapsody*, by Lucius Hosmer. Made up of Southern motives and melodies, interspersed with original themes founded on negro rhythms, blending in such a manner that in many cases it is difficult to distinguish one from the other—the original from the traditional. Particularly effective for ensemble combination.
5. *Oh, Boy!* selection—the greatest musical show of this season. (Edition T. B. Harms.)
6. *The Novelty Orchestra Folio*. The latest and best folio entirely of characteristic and descriptive numbers. (Oliver Ditson Edition.)
7. *The Passing Show of 1917*. A selection and dance orchestrations have now been published by G. Schirner, New York.

Trumpet or Fanfare Theme

"SOME BOY"

(Fox Production)
(Reviewed on page 281)

Theme: Melody (4/4 Moderato) by Kretschmer

- 1—"Take me to the ball game."—(Popular Song) until—T: "Marjorie Milbank from Texas."
- 2—"After Glow" (A Tone Picture) by Cobb until—T: "The big game."
- 3—"Anona" (Intermezzo) by Gray until—T: "The First half of the seventh."
- 4—"Aubade Printaniere" (Characteristic Serenade) until—T: "Of course the Professor."
- 5—Repeat "A hot time, etc." same as Cue. No. 1 until—T: "The President was a literal, etc."
- 6—"Longing" (Moderato) by Bendix until—T: "Dinner time on the Florida limited."
- 7—Continue to action until—T: "Dotty Donald and her dancing partner."

- 8—Good Galops—to action with Railroad effects until—T: "Just after dawn."
- 9—Hurry to action begin pp—until—T: "Each passenger must be searched."
- 10—"Bonheur" (Gavotte by Hartog) until—T: "The Oceanside Hotel."
- 11—"Blondinette" (Valse Caprice) by Berger (Effects of Sea Waves) until—T: "Opportunity knocks at every man's door."
- 12—Hurry to action begin pp—until—T: "Your medal will be presented to you."
- 13—Theme until—T: "So far as a press agent, etc."
- 14—"Cinderella" (Intermezzo) by Loraine until—T: "Late that night."
- 15—"Courtesy" (Intermezzo) by Wiegand until—T: "With the morning paper."
- 16—Continue to action until—T: "Please bring me some towels."
- 17—"Creepy Creeps" (Mysterioso) by Taylor until—T: "The event of the season."
- 18—"Whispering Flowers" (Characteristic) by Blon until—T: "May I ask the name, etc."
- 19—Theme until—T: "And now we must at least, etc."
- 20—"Minuet des Follies" (Characteristic) by Berlioz until—T: "The next morning."
- 21—"Petals" (Intermezzo) by Raymond until—T: "I'm wise the publicity man, etc."
- 22—Galop to action until—T: "Miss Simpkins asks that you, etc."
- 23—"Valse Caprice" by Rubinstein until—T: "His father consults a lawyer."
- 24—Orchestra Rest-Organ or Piano to action until—T: "Joyous the waiter."
- 25—"The Booster" (A Rag) by Lake until—T: "Deck Duty."
- 26—"Basking in the Sunshine" (Characteristic Intermezzo) by Cameron until—S: "Joyous handing jewels to Girl."
- 27—Continue pp—until—T: "Romero foreman of the Milbank ranch."
- 28—"Olla Podrida" (Spanish Characteristic) by Puerner until—T: "Joyous has been on watch."
- 29—Continue to action until—S: "The fight."
- 30—Agitato to action until—T: "You hurried Creature."
- 31—Continue pp until—T: "The Boss she's in town."
- 32—"Pep" (Characteristic Allegro Piece) by Amsden until—T: "So you're the New York business pirate."
- 33—Theme until— * * * * * END.

"POPPY"

(Selznick Production)

(Reviewed on page 3618)

Theme: Nocturno in F (3/4 Andante) by Krszyanowski

- 1—"Tulips" (4/4 Moderato grazioso) by Miles until—T: "Poppy's thoughts danced."
- 2—"Dramatic Tension No. 1," by Ascher until—T: "Clean yourself, etc."
- 3—"Album leaf" (4/4 Andante) by Kretschmer until—T: "Because of her mental studies."
- 4—"Pastel, Minuet" (3/4 Allegro giocoso) by Paradis until—T: "The picture of her mother."
- 5—"Dramatic Andante" by Ascher until—T: "Oh Ma! Poppy, etc."
- 6—"Dramatic Tension No. 1" by Reissiger until—T: "The three bad men."
- 7—"Lunita intermezzo" (2/4 Moderato) by Loraine until—T: "And in the dark silence."
- 8—Continue to action until—S: "Poppy in the woods."
- 9—"Berceuse" (Melodious Andante) by Jaernefelt until—T: "Carmen—Abinger's wife."
- 10—"Rustles of Spring" (Long Agitato) by Sinding. *Note: Play ff with ad. lib. Tympany Rolls during fight* until—T: "The weariness of fight and fear."
- 11—"Pense" Intermezzo (6/8 Largo) by Godard until T: "Pilgrims of the plains."
- 12—"Blissful Dreams Characteristic," by Meyer-Helmund until—T: "A new life."
- 13—"Serenade" (3/4 Allegretto) by Chaminade until—S: "Negro looking at Poppy."
- 14—"Erl King" (Long Dramatic Agitato) by Schubert until—T: "The last flower."
- 15—"Romanze Op. 40 (4/4 Moderato) by Beethoven. *Note: very important effect—barking dog* until—T: "The months grew into a second year."
- 16—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "In his solitude of the scar."
- 17—Continue pp until—T: "And Poppy trustful, etc."
- 18—"Ballerinas Vision (Valse Lente) by Braham until—T: "Poppy knowing naught."
- 19—Theme until—T: "While Carson who, etc."
- 20—"L'Adieu" (12/8 Dramatic Andante) by Favarger until—T: "Dusk and delirium, etc."
- 21—Theme *Note: Repeat if necessary* until—T: "Realization that she knows."
- 22—"Dramatic Adagio" by Kretschmer until—T: "The day of Abinger's home-coming."
- 23—"Awaking of Spring" (4/4 Dramatic Andante) by Bach until—T: "The house divided."
- 24—"Dramatic Adagio," by Funck until—T: "Tell me how it happened."
- 25—"Heavy Dramatic," by Oehmler until—T: "I will kill you."
- 26—"Dramatic Maestoso, by Loraine until—S: "Change of scene."
- 27—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "The individual feelings, etc."
- 28—Theme until—T: "Nearing the end of the third year."
- 29—"Heart Wounds" (Dramatic Allegretto) by Grieg until—S: "Child falls out of window."

- 30—Tympany roll ff. *Note: After ff Tympany Roll—Keep Silence until Scene "Poppy near the Child's bed"; after this scene play Erotik Lento molto by Grieg until S: "Newspaper clipping."*
- 31—Theme until—T: "In the land called home."
- 32—Orchestra Rest. *Note: "Organ or Piano improvise to action" until T: "Mrs. Capron the most, etc."*
- 33—"Rococo" (Intermezzo, Serenade) by Meyer-Helmund until—T: "It seems I have met, etc."
- 34—Theme ff until—S: "Luce Abinger in his office."
- 35—Nocturnal Piece (4/4 Andante) by Schuman. *Note: ff during disputes until—T: "The ball."*
- 36—Popular two-step until—S: "Poppy greeted by guests."
- 37—"Andante Patbetique," by Berge until—S: "Dancing."
- 38—Popular one step until—T: "Will you come home, etc."
- 39—"Dramatic Tension," by Winkler until—T: "I deceived her, etc."
- 40—Continue to action until—T: "Wby she herself said, etc."
- 41—Theme until * * * * END.

"A KENTUCKY CINDERELLA"

(Bluebird Production)

(Reviewed on page 116)

Theme: Albumleaf (4/4 Andante) by Kretschmer

- 1—"Romance Op. 40" (4/4 Moderato) by Beethoven until—T: "The third partner."
- 2—"Characteristic for Waterfalls," by Lovenberg until—T: "The De Long brothers."
- 3—"Forest Whispers" (tempo di Gavotte, by Losey) until—T: "For the first time."
- 4—"Nocturnal Piece" (4/4 Andante) by Schuman until—S: "Girl looking at picture."
- 5—"Pathetic Andante," by Margis Berger until—S: "Exterior of saloon."
- 6—"Piano solo improvise to action pp or ff until—T: "Have you been temperin'?"
- 7—"Dramatic Tension," by Funck until—S: "Shots."
- 8—"Produce effects followed by short agitato until T: "Toulumne's duty was plain."
- 9—"Dramatic Andante," by Ascher until—T: "Off for the states."
- 10—"Farewell Song" by Schubert until—T: "In Old Kentucky."
- 11—"Old Zip Coon" (a Southern jig) until—S: "Interior of room."
- 12—"Southern Reverie" (a Southern characteristic, by Bendix) until—T: "Doctor Tom Boling."
- 13—"Tulips" (4/4 Moderato) by Miles until—T: "No, you can fix that room."
- 14—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Then one fine day."
- 15—Theme until—T: "How dare you make eyes."
- 16—"Serenade" (3/3 Allegretto) by Cbaminade until—T: "Miss Morgan a widow."
- 17—"Berceuse" (Melodious Moderato) by Jaernefelt until—T: "Marse Henry's return."
- 18—Theme until—T: "Marse Henry's returned, etc."
- 19—"Garden of Love" (3/4 Caprice) by Ascher until—T: "Toulumne John arrives."

- 20—"Lunita Intermezzo" (2/4 Moderato) by Loraine until—T: "Get her away."
- 21—Theme until—T: "The day before the wedding."
- 22—"Awakening of Spring" (4/4 Andante) by Bach until—T: "The wedding morn."
- 23—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "There never was a more, etc."
- 24—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "I love her dearly."
- 25—Theme until * * * * END.

"THE IRON HEART"

(Pathe Gold Rooster Play)

(as played in the Plaza theatre, Bridgeport)

Theme for Mrs. Martin: Serenade: (4/4 Moderato) by Widor
Mob Theme: Dramatic Agitato by Borch

- 1—Organ improvise to action until—T: "And after church."
- 2—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Monday brings a grim determination."
- 3—"Ave Maria" by J. Ascher until—S: "Interior of Iron Works."
- 4—Continue ff until—S: "Girl writing letter."
- 5—Repeat "Heloise" Intermezzo by Langey until—T: "I'm going to choose my own wife."
- 6—Continue ff until—T: "But Tom gives scant, etc."
- 7—"Spring Morn Novelette" (6/8 Allegretto Moderato) by Morris until—T: "In New York apoplexy strikes, etc."
- 8—"Dramatic Tension No. 1" by Reissiger until—T: "Evening."
- 9—"Dream of the Flowers," Flower Song (4/4 Andante) by Cohen until—T: "Six months later."
- 10—"Cupid's Pleading" (Intermezzo) by Voelker until—T: "Mrs. Martin lost amid, etc."
- 11—Mrs. Martin Theme until—T: "Tom while in sympathy."
- 12—Mob Theme until—S: "Mrs. Martin near mirror."
- 13—"Maesmawr" (Valse Lente) by Curti until—T: "Resentful of Mary's inability."
- 14—Continue to action until—T: "Flynn the strike is on."
- 15—Mob Theme until—S: "Interior of house servants standing in line."
- 16—Organ to action until—(short scene) S: "Interior of barroom."
- 17—Mob Theme until—T: "Danger! I'm not afraid."
- 18—Select good hurry to action until—T: "What do you expect, etc."
- 19—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "The next day Stephen Martin, etc."
- 20—"Amo" (Andante) Melody by Robyn until—T: "Late that night."
- 21—Mob Theme until—T: "While their terror."
- 22—Organ to action until—T: "But I must see Flynn."
- 23—"Erl King" (Dramatic Agitato) by Schubert until—S: "Banquet scene."
- 24—Mrs. Martin's Theme until—S: "Girl at piano."
- 25—Piano improvise to action until—S: "Flashback to working men."
- 26—"Yelva Overture" (Dramatic) by Reissiger until—T: "Anne's first move, etc."



The Crowd That Collected in Front of the T. & D. Theatre, San Jose, Cal., to See Mary Pickford in Person. Photograph Taken An Hour and a Half Before the Doors Opened

- 27—"Just a Little Gossip" (2/4 Moderato) by Rollinson until—T: "Dancing scene."
- 28—"Popular One Step until—T: "Hula Girl is Dancing."
- 29—"Yaaka Hula" (Popular) until—T: "Our hostess is very bewitching."
- 30—"Poem of Love," Romance (3/4 Andantino) by Batiste until—S: "The fight."
- 31—"Short Hurry until—T: "They disappeared and the police, etc."
- 32—"Dawn of Hope" (Dramatic Andante) by Casella until—S: "Woman with baby in bed."
- 33—"Miss Martin's Theme until—T: "Change of scene to two men talking."
- 34—"Continue to action until—T: "That night—Martin's foundry, etc."
- 35—"Furioso" by Lake until—S: "Woman at piano."
- 36—"Piano to action until—S: "Telegram."
- 37—"Last Spring" (4/4 Andante) by Grieg until—T: "I've found you at last."
- 38—"Short Agitato to action until—T: "You'll not destroy another man's life."
- 39—"Dramatic Adagio" by Funck until—T: "Weary and, etc."
- 40—"Organ to action until—T: "I'm backing Tom."
- 41—"Mrs. Martin's Theme until—T: "There came another Sunday."
- 42—"Organ to action until— * * * * * END.

"MAN AND BEAST"

(A Butterfly Production)

Theme: Dawn of Love (Allegretto) by Bendix

- 1—"Springtime (Dramatic Overture) by Ziegler until—T: "When Van Haagen learned."
- 2—"Romance" (Andante Sostenuto) by Karganoff until—T: "Let him see how he will like it."
- 3—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "What does this mean?"
- 4—"Long Hurry to action pp or ff until—T: "Hereafter we will meet only as enemies."
- 5—"Dramatic Tension No. 1," by Ascher until—T: "No daughter of mine."
- 6—"Vision Characteristic" (6/8 Andante) by Blon until—T: "I'm just going to the spring."
- 7—"Theme until—T: "Sbe has gone to meet, etc."
- 8—"Continue ff with ad. lib. Tympany Rolls until—T: "Lion in view."
- 9—"Olympia" (Dramatic Overture) (Watch shots) by Ascher until—T: "I am not going home."
- 10—"Theme until—T: "Negroes pulling dead lion out of water."
- 11—"Continue to action until—T: "Three years of plenty succeeded."
- 12—"On Wings of Song" (6/8 Andante Tranquilo) by Mendelssohn until—T: "Lions in view."
- 13—"Dramatic Tension No. 1," by Reissiger (watch shots) until—T: "The elder Townsend, etc."
- 14—"Dramatic Tension," by Winkler until—T: "Get out! Get out! I say."
- 15—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "That night the Kafirs, etc."
- 16—"African 400" (a rag) by Roberts until—T: "Come on I'll drop you off."
- 17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Battle scene."
- 18—"Long Hurry to action pp or ff until—T: "Repulsed, the blacks decided."
- 19—"Another long Hurry to action until—T: "Our home is gone, etc."
- 20—"Serenade" (4/4 Moderato) by Widor until—T: "For Karl, my little grandson."
- 21—"Theme until—T: "I must go back for Jumbo."
- 22—"Love Song" (Dramatic Moderato) by Flegier until—T: "Gretel misses her child."
- 23—"Dramatic Tension," by Funck until—T: "The big elephant, too, etc."
- 24—"Erl King" (Dramatic Agitato) by Schubert until—T: "Never had the evening meal, etc."
- 25—"Theme until * * * * * END.

"THE REED CASE"

(Butterfly Production)

This picture does not suggest any theme

- 1—"Serenade" (4/4 Moderato) by Widor until—S: "Burglar in view."
- 2—"Mysterioso," by Becker until—T: "It's the seventh inning."
- 3—"Maestoso" (Ein Maerchen) by Bach until—T: "Nothing could have pleased, etc."
- 4—"Dramatic Tension No. 15" until—T: "Helen Reed was the Senator's, etc."
- 5—"Grazioso, Mignonette" (4/4 Moderato) by Eilenberg until—T: "When Senator Reed, etc"
- 6—"Continue to action until—T: "You can't get away."
- 7—"Pansies" (6/8 Andantino) by Bendix until—T: "That evening Jerry, etc."
- 8—"Dramatic Tension," by Winkler until—T: "While Brennan was on his way."

- 9—"Rustles of Spring" (Agitato) by Sinding until—T: "The taxi driver, etc."
- 10—"Dramatic Tension No. 1," by Ascher until—T: "Certain spots in the Catskills."
- 11—"Popular Trot to action until—S: "Automobile in view."
- 12—"Short Galop to action until—S: "The fight."
- 13—"Long Hurry until—S: "After the fight."
- 14—"Continue pp until—T: "Five hundred miles from Broadway."
- 15—"Forest Whispers" (Gavotte) by Losey until—T: "Morning."
- 16—"Whispering Flowers" (Characteristic) by Blon (watch shots) until—T: "The morning of the second day."
- 17—"Continue to action until—T: "In the dead of night."
- 18—"Creepy Creeps" (Moderato Mysterioso) by Tyers until—T: "And Kerry awoke."
- 19—"Prelude Du Deluge" (Adagio) by Saint-Saens until—T: "I was so interested, etc."
- 20—"Erl King" (Dramatic Agitato) by Schubert until—T: "Can't you chaps, etc."
- 21—"Yelva" (Dramatic Overture) by Reissiger until—T: "The 10:45 P. M."
- 22—"The Chase" (Grand Galop) by Koeling until—S: "The fight."
- 23—"Long Agitato until—S: "After the fight."
- 24—"Wild Flowers" (6/8 Andantino) by Isenman until—T: "It was a happy day."
- 25—"Illusion" (Dramatic Intermezzo) by Bustanoby until— * * * * * END.

Ithaca Awakened

(Continued from page 295)

The Ithaca boys, feeling they were neglected in not seeing their letter appear in the department, again, on May 31, write a letter, parts of which are herein quoted: "The operators of this city answered the above mentioned article ('Wake Up, Ithaca') and have been scanning your columns ever since to see if you would print this answer (Which appears above.—Ed.); but without avail. Trusting that you will give the operators, managers and owners a square deal by publishing our reply, and let the people know that we are not as far behind the times as some one seems to have occasion to think, we are

"Very truly yours."

This letter was signed by the same four operators as the one which appears above.

Comment: The article in question, which has succeeded in awakening the Ithaca operators, was contributed by one who I have every reason to believe knew whereof he was speaking, and who has long since graduated from the "student" body. The operators who signed the above letters only covered three of the five theatres mentioned, and many times the "five-cent theatre" is guilty of showing better pictures, better projected, etc., than are the ten and fifteen cent houses. One of these signers wrote to the department some time ago for information, and was answered. There is no use mentioning names (although we could), but the manager of this theatre does not believe in fibre screens, and the operator persists in using a two-wing shutter, which by reason of the fact that the current supply is of very poor quality does accentuate the flicker. For the article under debate we offer no apology, except, possibly, that as "it is hard to find anything in the whole article to which exception could not be taken," we should have omitted the sentence saying there are many good operators in Ithaca. I again repeat, an operator cannot deliver the goods unless he has the best equipment; but having that, there is no excuse for his failure to do so. Those who are putting on good projection need fear no criticism; those who are not and whom the shoe pinches have my permission to wear it. Three houses only out of Ithaca's five are represented by the signers. Are any of them guilty?

Rubell Instals Projector

MR. RUBELL, of Independent Movie Supply Co., 729 Seventh avenue, has just installed a complete projection outfit consisting of a Little Giant home projector, screen, etc., in the summer residence of Michael Dreisen, of Dreisen & Company, Fifth avenue and Forty-sixth street, New York.



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CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.



MUSIC AND THE PICTURE

Popular Music for Pictures

BY GEORGE H. MAPES

THERE are still left a few places in the motion picture world where the ragtime or popular song music reigns supreme. These are mostly in the larger cities and the argument advanced is that the audience demands it. Is this really true? If the musicians who think it is would try to experiment a little by playing the picture, perhaps they would soon find out that the majority of the audiences does not want the so-called popular music.

What most people desire is to have a musical accompaniment to the picture. This cannot be done with popular music, and there can be no argument on that score. The places where ragtime music can be used to advantage are comparatively limited, and I am emphatically against the use of the popular song unless there is a direct cue for it. Why I shall state further in this letter.

The musician who strives to make the music fit the picture is going to make the greatest success. If the picture calls for popular music it should be used, but not otherwise. To illustrate: It would be just as ridiculous to play Bach or Beethoven in cabaret and saloon scenes as it would be to play Irving Berlin for a church or death-bed scene. The average audience is intelligent enough to know if the music and the picture fit each other. Play the picture to your best ability and you will suit most of the audience.

The so-called demand for popular music is not as great as it seems to appear. The part of the audience which desires popular songs played is mostly the young folks and then they want tunes played that they know. If the song is new, they do not recognize it; you might as well be playing something else. When directly asked most of these people will admit popular songs do not fit the picture, but that they like to hear them.

You cannot play the picture and use these popular songs. The minute popular tunes are started those in the audience who recognize them immediately associate them with the words of the particular song, and unless it is a direct cue how can the words harmonize with the picture on the screen. Popular songs for use in playing motion pictures are useless, and if you must use light music play instrumental tunes which have no words. Better still, use music with character to it unless the screen scene positively forbids it.

Music for Indian Pictures

Years ago when film manufacturing was in its infancy, Indian pictures were an every-day feature, but today the short subject, the one and two-reel picture, is not the main part of the performance; it is booked in most cases to simply fill the program.

A topical review, a five-reel feature, a short one or two-reel subject and a comedy is the most popular theatre program today. The five-reel picture is always the feature of the day and the theatre management as well as the musicians always concentrate their best efforts on that subject. Indian features, five or six-reel pictures of Indian character, are a rarity in these days, but when one is made, when it reaches your theatre, then don't forget—it is the most important part of the program; it is the feature of the day and the first thing you will be looking for is Indian music. You cannot fake the American in this field; every American knows the sound of Indian music. You cannot possibly fake your way through a five-reel or full-hour performance, and it is to your advantage to note or obtain the following Indian compositions:

1. *Four Indian Love Lyrics*, by Amy Woodforde, Finden. No. 1, "The Temple Bells" (4/4 Allegretto); No. 2, "Less Than the Dust" 3/4 Agitato); No. 3 "Kashmiri Song" (4/4 Moderato); No. 4, "Till I Wake" (4/4 Lento).

2. *Indian Dance*, by Kiesewetter. Very effective and characteristic.

3. *Indian War Song*, by George Smith. A 3/4 Andante, expressive of exceptional tonal beauty.

4. *Indian War Dance*, by George Smith. The title of this composition sufficiently explains its purpose.

5. *Indian War Dance*, by Bellstedt. Positively the most popular Indian composition written; it is a 2/4 Allegretto with real effects of an Indian war dance.

6. *Ramona Intermezzo*, by Lee Johnson. A 2/4 Allegretto Movement; most appropriate for exterior scenes.

7. *Indian Love Theme*, by M. Winkler. A 3/4 Andante Cantabile of a sustained and very expressive character.

8. *Indian Serenade*, by L. King. A 4/4 Movement of exceptional tonal beauty; a composition most appropriate for love themes or scenes.

9. *Flaming Arrow*, by F. H. Losey. A characteristic Indian dance in a class by itself.

10. *Suite Aboriginal*, by Dennison Wheelock. No. 1, "Morning on the Plains" (6/8 Allegro Pastorale); No. 2, "The Lovers Son" (4/4 Legato Moderato); No. 3, "The Dance of the Red Man" (4/4 Vivace Movement).

11. *Indian Dance*, by Lewis Browne. A very catchy 2/4 Allegro Movement.

12. *Indian Summer Suite*, by M. L. Lake. No. 1, "Dawn" (4/4 Andante); No. 2, "Dance of the Pumpkins" (2/4 Allegretto Grazioso); No. 3, "Love Song" (6/8 Andante con moto); No. 4, "At Twilight" (4/4 Andante). This suite represents one of the finest musical thoughts conceived in years, and is absolutely indispensable for the conscientious musician.

13. *Desert Suite*, by Homer Grunn. A suite of five tone pictures which every musician should possess. No. 1, "At Sunrise" (4/4 Tranquillo); No. 2, "Choya Dance" (2/4 Movement); No. 3, "On the Mesa" (2/4 Slowly); No. 4, "Mirage" (3/4 Scherzando); No. 5, "Oasis" (3/4 Allegro commodo).

14. *Tomahawk Dance*, by A. Herman. An Indian characteristic composition of unusual merit.

15. *An Indian Melody*, by Bucalesy. A 2/4 composition in G minor; very expressive and melodious.

16. *Scalp Dance and Love Song*, by M. L. Lake. Two highly effective compositions by a famous composer.

The above mentioned compositions can be bought wherever music is sold.

"FIRES OF REBELLION"

(Bluebird Production)

(Reviewed on page 281)

Theme: *Serenade* (6/8 Andantino) by R. Czerwonky

- 1—After Sunset (4/4 Dramatic Moderato by Pryor until—T: "What had Dan ever done.")
- 2—Continue to action (watch for steam whistle) until—T: "Cora Hayes apt to play."
- 3—"Silver Bell" (4/4 Gavotte) by Isenman until—S: "Helen had kept, etc."
- 4—Dramatic Tension No. 1 by Ascher until—S: "The fight."
- 5—Agitato to action until—T: "Show us the way."
- 6—Finale from "Ariele" (Allegro) by Bach until—S: Beginning of reel 2.
- 7—"Erl King" (Dramatic Agitato) by Schubert until—T: "Helen was accepted."
- 8—"Dreams of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "It was the adjustment."
- 9—Theme until—T: "Garwey possessed a sudden wealth."
- 10—"Sweet Summer Rose" (3/4 Andante) by Armand until—T: "Another mouth to feed."
- 11—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Letter."
- 12—Dramatic Adagio by Kretschmer until—T: "Blake had prepared a surprise."
- 13—Theme until—S: "Drunken father opens door."
- 14—"Cavantine" Dramatic Andante by Bohm until—T: "Don't stop to cash the check."
- 15—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Cora's employer gave Madge, etc."
- 16—"Valse Lente" by Schuette until—T: "Cora had heard only."
- 17—"Longing" Dramatic Andante by Bendix until—T: "Madge was dazzled."
- 18—Popular One Step until—T: "Madge's soul grew sick."
- 19—Piano improvise to action until—T: "Untrained in any craft."
- 20—Theme until—T: "The poster is finished."
- 21—"Dawn of Hope" until—T: "With each flight of stairs."
- 22—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "Don't remember do you?"
- 23—"Erl King" (Dramatic Agitato) by Schubert until—S: "The fight."
- 24—Agitato to action until—S: "After the fight."
- 25—Theme until * * * * * END.

A Bibliography on Color Photography

(Continued from page 454)

We will pass over the chapters upon orthochromatic photography as they are outside the scope of the present review, but three-color photography is comprehensively considered in the last chapter of this work. For a clear and accurate statement of the scientific basis of three-color photography it would be hard to surpass Mees' explanation in Chapter 8 of his treatise.

Our remarks upon this book may seem in the nature of extravagant praise, but will be found to be fully justified upon a thorough perusal of the work in question.

11. "An Atlas of Absorption Spectra"
by C. E. Kenneth Mees, D.Sc.
Publisher—Longmans, Green, & Co., London, 1909.
Price \$2.00.

This work contains half-tone reproductions of the photographed spectra of a large number of organic dyestuffs, such as are employed in the preparation of photographic color-filters. Inasmuch as the "Atlas" was prepared in the Research Laboratory of a practical photographic manufacturer, it follows that the dyes chosen for analysis are such as find employment in practical work.

The spectrograms were taken through a so-called "neutral-tint" black glass wedge and show the absorptions of the various dye solutions in the form of a curve which may be said to somewhat resemble the true spectrophotometric absorption curve.

In the hands of a spectroscopist, or an experienced physicist, this "Atlas of Absorption Spectra" will prove useful to some extent, for by referring to its spectrograms an experienced worker can select a dye, for some specific purpose, without having to prepare and examine a whole lot of dye solutions. In the case of experienced workers, therefore, this book will prove helpful, but the average student or worker upon color photography will not be able to derive more than a very elementary knowledge of dyestuffs from it.

(To be continued)

"ONE LAW FOR BOTH"

(Ivan Production)

(Reviewed on page 3163)

Theme: Cavatine (3/4 Dramatic Moderato) by Bohm

- 1—"Melody" (Andante) by Friml until—T: "His Excellence Sergius, etc."
- 2—Continue to action until—T: "Elga's brother who's, etc."
- 3—Piano Solo to action (very short scene) until—S: "Flasback to former scene."
- 4—"Prelude" (Dramatic Lento) by Rachmaninoff until—T: "Inform our Comrades, etc."
- 5—"Courtesy" (3/4 Andante) Intermezzo by Wiegand until—T: "The Revolutionary Meeting."
- 6—"Ein Maerchen" (Dramatic Andante) Fantasia by Bach until—S: "Interior of Governor's office."
- 7—"Dramatic Maestoso" by Ascher until—T: "Magda's Reception."
- 8—"Russian Nights Waltz" by Katz until—S: "Soldiers on horses."
- 9—Continue ff until—S: "Girl dancing."
- 10—Continue Waltz Allegro Tempo until—S: "Cossacks galloping on horses."
- 11—"Allegro" by Bach until—S: "After riot."
- 12—"Nocturno" in G minor (2/4 Moderato) by Krzyzanowski until—T: "Elga, too, is a spy."
- 13—"Erotik" (4/8 Lento) by Grieg until—T: "Please spare my brother."
- 14—Continue ff until—T: "Tell me what made you a revolutionist."
- 15—Silence until—S: "Girl dancing."
- 16—"Clytic Dance" by Pabst Tympany Rolls during riot scene until—T: "When they robbed me of my father."
- 17—Theme with ad. lib. Tympany Rolls until—T: "At the break of day."
- 18—"Chanson Russe" (4/4 Expressivo) by Smith until—T: "Tear off your mask."
- 19—"For Thee" (Dramatic Andante) by Kate Vannah until—T: "I must kill the man, etc."
- 20—"Erl King" (Dramatic Agitato) by Schubert (watch sbot) until—T: "Killed the man."
- 21—Continue or repeat to action until—T: "Slazek is dead."
- 22—"Passacalle" (3/3 Allegro Moderato) Intermezzo by Gregh until—T: "Letter Because of his love, etc."
- 23—Theme until—T: "Slow moved the days, etc."
- 24—"Orchestra Rest piano or organ improvise to action until—T: "Let me go with you."
- 25—"America! My Country 'Tis of Thee"—first 8 bars only followed by
- 26—"Piano or Organ to action until—T: "In America."
- 27—"Sweet Summer Rose" (a flower song) (3/4 Andante) by Armand until—T: "Donald Winters a New York Gambler."
- 28—"Ballerina's Vision" (Valse Lente) by Brahau until—T: "The count and countess celebrated, etc."
- 29—Continue ff until—T: "Your husband owes a duty, etc."
- 30—Theme until—T: "After many months in America."
- 31—"La Soubrette. Entr Acte" (4/4 Moderato) by Boex until—T: "In writing on book 'To the Woman I love.'"
- 32—Theme until—T: "The return from the honeymoon."
- 33—Select fine Waltz until—T: "My tortured conscience, etc."
- 34—Theme until—T: "Time marks the passing, etc."

- 35—"Quietude" (4/4 Moderato espressivo) by Gregb until—T: "I was the happiest girl, etc."
- 36—"Among the Roses" Idyl (4/4 Andante) by Lake until—T: "The darkening world, etc."
- 37—"Orchestra Rest-Piano or Organ improvise to action until—T: "Three days have welcomed, etc."
- 38—"Cupidetta" (2/4 Moderato) Intermezzo by Tobani until—T: "Your brother! why is he living, etc."
- 39—Theme with ad. lib. Tympany Rolls until—T: "Don't go! I was wrong."
- 40—Continue or repeat ff until * * * * * END.

"THE PRICE OF PRIDE"

(World Film Corp.)

(Reviewed on page 115)

Theme: Romance (4/4 Andante con moto) by Gruenfeld

- 1—Piano Solo improvise to action until—T: "I smell fudge."
- 2—"Miracle of Love" (6/8 Moderato) by McKee until—T: "Judge Endicott."
- 3—Continue to action until—T: "The junior master, etc."
- 4—"Al Fresco" (2/4 Allegro Giocoso) by Herbert until—S: "Man looks at picture."
- 5—Theme until—T: "The rose says, etc."
- 6—"Venetia" (6/8 Dramatic Moderato) by Tobani until—T: "Very well, Madge."
- 7—"L'Adieu" (12/8 Andante) by Karganoff until—"Sbe wounded my pride."
- 8—"Canzonetta" (2/4 Allegretto) by Herbert until—T: "Nan having heard, etc."
- 9—Theme until—T: "Baby William Arnold."
- 10—"Maesmawr (Valse Lente) by Curti until—S: "Nan at piano."
- 11—Piano improvise to action until—S: "Nan stops playing."
- 12—Silence until—T: "As the days passed."
- 13—Theme until—T: "Evening shadows."
- 14—"Minuet" (3/3 Allegretto) by Paderewski until—T: "Twenty years pass."
- 15—"Intermezzo" from Goyescas (3/4 Allegretto mosso) by Granados until—T: "While his half brother, etc."
- 16—Piano improvise to action until—S: "William looks at cards."
- 17—"Heavy Dramatic" by Oebmler until—T: "Exterior scene."
- 18—"Amerinda" (2/4 Intermezzo) by Lee Orea Smith (watch for train effects, etc.) until—T: "After drifting about, etc."
- 19—"Prelude Du Deluge" (4/4 Andante Sostenuito) by Saint Saens until—S: "Nan at piano."
- 20—Piano improvise to action until—S: "Man stops playing."
- 21—Silence until—T: "I have not seen you here."
- 22—Theme until—T: "I'm sorry you lost, etc."
- 23—Continue pp until—S: "William leaves Nan."
- 24—"Prelude" (2/4 Allegro) by Jaernefelt until—T: "Two weeks later."
- 25—Good Hurry to action start pp then to action with train effects until—S: "Train is stopped."
- 26—"Dramatic Tension No. 1" by Ascher until—T: "You remember that young dandy."
- 27—"By the River" (12/8 Andante Sostenuite) by Morse until—T: "I arrest you, etc."
- 28—Hurry to action until—T: "I just saw the sberiff."
- 29—Continue pp until—T: "A week later."
- 30—Theme until—T: "I thought I heard, etc."
- 31—Hurry to action (watch sbots) until—T: "He is my son."
- 32—"Dramatic Andante" by Ascher until—T: "He is your own son."
- 33—"After Sunset" (Dramatic 4/4 Moderato) by Pryor until—T: "Forgive me, my boy!"
- 34—"Boreas" a northern Idylle (3/4 Andante con Moto) by Trinkaus until * * * * * END.

"THE TRAIL OF THE SHADOW"

(Metro Pictures Corp.)

Theme: Awakening of Spring (4/4 Dramatic Andante) by Bach

- 1—"Romance" (4/4 Andante con moto) by Rubinstein until—S: "Galoping horses."
- 2—Galop to action (watch sbots) until—T: "Where a tiny thread, etc."
- 3—"Simple Aveu" (Andantino) by Tbone until—T: "The idle rich."
- 4—"Ballerina's Vision" (Valse Lente) by Bendix until—T: "Calm yourself, Bernice."
- 5—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "The Indian Squaw's bands."
- 6—Theme until—T: "Remember! tthis is our secret."
- 7—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "If you are badly hurt, etc."
- 8—"Cavatine" (Dramatic Andante) by Bobm until—T: "You're more beautiful than ever."
- 9—"Dramatic Tension No. 1" by Ascher until—T: "And now things are different."
- 10—Long Agitato to action until—S: "Girl on floor."
- 11—Continue pp until—S: "Outlaw writing letter."
- 12—"Legende" (Melody) by Friml until—T: "The dawn of a second day."
- 13—"Dramatic Tension" by Winkler until—T: "Then followed days, etc."
- 14—"Serenade" (2/4 Andantino) by Herbert until—T: "Last night was the first time."
- 15—"Les Sylphes" (Valse Lente) by Bachmann until—T: "Dancing scene."
- 16—"Popular One Step" until—T: "Find Mr. Leslie."
- 17—Continue pp until—T: "You thief! you have sold me out."
- 18—"Dramatic Tension No. 1" by Reissiger until—T: "After my father's death."
- 19—Organ improvise to action until—T: "And then Harry came back."
- 20—"Love Song" (Andante) by Henselt until—S: "Harry calling the Padre."
- 21—Theme until—T: "To the Shepherd, etc."
- 22—"Fifth Nocturno" (6/8 Dramatic Allegretto) by Leybach until—T: "On the edge of the desert."
- 23—"Dramatic Tension No. 11" by Reissiger until—T: "Family pride receives a shock."
- 24—"Amerinda" (Intermezzo) by Lee Orea Smith until—T: "Then followed days."
- 25—"Whispering Flowers" (Characteristic) by Blon until—T: "Travelers from the East."

- 26—"Canzonetta" (2/4 Allegretto) by Herbert until—T: "Henry, Clara has told me, etc."
- 27—"There until—T: "On the morrow."
- 28—"Serenade D'Amour" (4/8 Moderato) by Blon until—S: "Outlaw near table."
- 29—"Manzano" (Mexican Characteristic) by Brooks until—S: "Girl on bridge."
- 30—"Miracle of Love" (6/8 Moderato) by McKee until—S: "Girl enters hotel."
- 31—"Theme until—T: "The message from the shadow."
- 32—"Lamento" (Dramatic Melody) by Gabriel Marie until—T: "News of Pedro's visit."
- 33—"Yelva" (Dramatic Overture) by Reissiger until T: "Come, I'll take you back."
- 34—"Heavy Agitato to action until—S: "Chasing after outlaw."
- 35—"Lion Chase" (Grand Galop) by Koelling until—T: "Did you write this?"
- 36—"Continue pp until—T: "Barriers swept away."
- 37—"Theme until—T: "Beyond the trail of shadows."
- 38—"Organ improvise to action until— * * * * * END.

"THE PLOW WOMAN"

(Butterfly-Universal)

(Reviewed on page 280)

Specially selected and compiled by M. Winkler.
This picture does not suggest any music theme

- 1—"By the River," Romance (12/8 Andante Sostenuto)—by Morse until—"The Wilderness had thought Mary."
- 2—"Heart Wounds" (Dramatic Allegretto) by Grieg until—T: "She was ready to suffer."
- 3—"Dramatic Tension" by Funck until—T: "The fort was a part."
- 4—"Simple Aven" (4/4 Moderato) by Thome until—T: "Cloud Scene."
- 5—"Silence—Watch Bugle Call and "Cannon shot" followed by
- 6—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Father was right."
- 7—"Indian War Dance" by Geo. Smith until—T: "No Wonder this boy's father, etc."
- 8—"Scalp Dance" (Indian Characteristic) by Lake until—S: "Interior of room."
- 9—"Dramatic Tension No. 1" by Reissiger until—T: "I'll be your brother."
- 10—"Lamento" (4/4 Dramatic Andante) by Gabriel Marie until—T: "If you'll hit me, etc."
- 11—"Dramatic Tension" by Winkler until—T: "That Night Mary."
- 12—"Serenade" (4/4 Moderato) by Widor until—T: "At the Soldiers' Rest."
- 13—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—T: Storm Scene.
- 14—"Erl King" (Dramatic Agitato) by Schubert until—T: "You'll be all right now."
- 15—"Maximilian" (Dramatic Overture) by Ascher until—T: "There was a school at Bismarck."
- 16—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until—T: "She knew that he would fulfill."
- 17—"La Grace" (4/4 Moderato) by Bohm until—S: "Interior."
- 18—"Piano Solo—improvise to action until—S: "The fight."
- 19—"Good Hurry—to action (watch Bugle Call) until—S: "After the fight."
- 20—"Indian Love Theme" by Winkler until—T: "I've got to go to Bismarck."
- 21—"Olympia" (Dramatic Overture) by Ascher until—T: "All the Way Home."
- 22—"Fifth Nocturno" (6/8 Allegretto) until—S: "Indians in view."
- 23—"Allegro Hurry"—by Becker until—S: "Burning fort."
- 24—"Lion Chase" (Grand Galop) by Koelling until—T: "Peace came with healing wing."
- 25—"Under the Harvest Moon," Reverie by Ball—until— * * * * * END.

Baxter Street Methods

ONE of the most amusing incidents which occurred at a recent meeting of the executive board of Local 306 was when a manager (?) from the lower East Side appeared and demanded an explanation why he should pay the salary of his operator when the operator was not performing any labor.

The facts of the case are as follows: A union operator had been in the employ of this so-called manager for many months, when, owing to a violation of the city regulations, the house was ordered closed by the officials of the department whose rules had been violated. This occurred during the latter part of the week, I think Friday, and the manager could not understand why he should pay the operator his salary for the remaining two days, when the house was not open for business. The laugh is contained in the ensuing conversation between the manager and the president of the Operators' Union:

The manager: "I want to find out why I should pay an operator for two days' pay when he didn't work."

The president: "What do you mean, pay the operator when he doesn't work? Give me the facts, and if there is any ground for your appeal it will be taken care of."

The manager: "Well, my house was closed for two days and the operator claims that he should get paid for a full week."

The president: "Was the house closed owing to any violation on the part of the operator?"

The manager: "No. I had a good operator. The violation was for standing, and when the house was closed the operator told me that he was sorry for me, and wouldn't charge me anything for the two days left in the week."

The president: "You understand, of course, that operators are employed by the week, not by the day or hour. You admit you have a good operator, and yet you would haggle over the few cents involved. The operator might have said that he would make no charge for the remaining two days, which he could have done, that being a matter entirely up to him, and if he was willing to make you a present of two days' salary we could do nothing. But the fact of the matter is that he has entered a claim to this local for two days' salary, and we intend to collect it. The only redress you might have had would have been were the violation caused by any act of the operator, and as you say it was through no fault of the operator that the house was closed, it is only justice that he should receive his entire week's salary. You don't pay your rent by the day or week, and that is paid in advance, and yet should a fire occur, destroying your home, what redress would you have from your landlord? Would he return you any money for time unexpired? Yes, he would, as much as we intend to let you get away with something because you think the operator is without protection."

The manager: "Well, I'll pay it, but it ain't right."

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MUSIC AND THE PICTURE

Some Remarks on Conducting—for the Orchestra Leader

THE conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to "play on the orchestra"; indeed, the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Richard Wagner divided the duties of an orchestra conductor under two heads: (a) that of giving the true tempo to the orchestra; (b) that of finding where the melody lies. The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless without an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

Gestures

THE technical equipment and duties of the conductor may be summarized as follows:

What a good touch is to a pianist, that expressive and alert gesture is to a conductor. Given the right rhythm and feeling in the conductor's mind, he must be able to translate it quickly and exactly into gesture. The quicker the response of hand to brain the better thereby will be a man's qualification as a conductor.

It is hardly necessary here to insist on the tremendous effect that expressive and appropriate gestures can have on orchestra playing, not only from a more ideal point of view, but also in such comparatively mechanical matters as keeping a steady rhythm—starting and finishing accurately. But to make such gestures expressive it is necessary for the conductor, like the instrumentalist, to attain certain qualities of arm and wrist. The wrist must be loose and supple, the baton should be held lightly, somewhat after the manner of a violin bow. The normal position of the baton should not be too low, otherwise it will not be seen, and not too high, otherwise it will be impossible to make that slight preliminary upward motion which is so necessary to secure a good attack on a down beat. As a general rule, no more strokes should be used than are absolutely necessary to mark the time; for instance, no bar should be beaten in three strokes that can be beaten in one; no bar should be beaten in four strokes that can be beaten in two. And it is one of the signs of a great conductor that he is able to conduct a piece, for example, in slow 12-8 time, using four strokes only to the bar, without hurrying the tempo. It may also be said that where there is no movement in the music there should be no movement of the baton. Thus a bar containing nothing but a fermenta should never be beaten out, but the beats counted mentally. In the same way, when the orchestra holds on a chord during a recitative, the bars should not be beaten out, and even when beats are necessary they should be only just indicated, otherwise the orchestra will be unnecessarily hurried and excited. Again, when beating the stroke should be made quickly and firmly, and the stick should then be held firm and motionless; it should not be gradually moved across the space to be traversed.

Start and Finish of a Number

BEFORE attempting to conduct a piece of music the conductor must, of course, have settled what tempi he is going to adopt. He must know by personal experience or tradition what is the usual tempo, and if he chooses to depart from such tradition he must be prepared to justify his innovation by results. Having settled the tempi, he must have the opening tempo firmly fixed in his mind before he starts the piece, and he must settle each change

of tempo to himself a few bars before it actually takes place. If there is any uncertainty on the part of the conductor there will be more on the part of the players. The actual starting of a piece is brought about by a preliminary up-beat in the exact time of the movement; a good start largely depends on the firmness of the preliminary beat. The ending of a piece, the "cutting off" of the final pause, is as important to a good rendering as a firm start. A pause is held by keeping the baton paused in the air; it is cut off by a slight sideways motion to the right.

Rubato Conducting

A CONDUCTOR must have the tempo clearly in his head, and must be able to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo. "Tempo rubato" is as necessary in orchestral music as in any other. This is a comparatively new idea. Mendelssohn, we are told by W. S. Rockstro, "held tempo rubato in abhorrence." It was Wagner who, by his practice and his theory contended that "modifications of tempo" are necessary to a living rendering of orchestral music.

Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubato should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals. In England we cannot expect to approach this ideal, however intelligent our players and however imaginative our conductors, until we arrive at a system of permanent orchestras and much greater opportunity for rehearsals.

"WITHIN THE LAW"

(Vitagraph Blue Ribbon Feature)

(Reviewed on page 3159)

Theme: "Legende" (9/8 Moderato) by Friml

- **1—Simple Aveu (4/4 Moderato) by Thome until S: "First scene of picture."
- 2—Whims (3/4 Allegro Giocoso) by Schumann until T: "A fresh badge of goods," etc.
- **3—Canzonetta (6/8 Andante Tranquillo) by Schuett until T: "Awaiting trial."
- **4—Elegy (Dramatic Andante) by Massenet until T: "Two years go by which," etc.
- **5—Melody (4/4 Andante) by Huerter until S: "Guard talking to Mary."
- 6—Finlandia by Sibelius. (Note: Play first movement only Andante Sostenuto, and repeat if necessary) until T: "At the end of the term."
- **7—Serenade (6/8 Andantino) by Czerwonki until T: "Joe Carson—Harry T. Morey."
- 8—Continue to action until T: "In New York, the headquarters."
- **9—Old Timers' Waltz by Lake (Note: Play from beginning) until T: "Who is your old friend?" etc.
- **10—Barcarole (6/8 Moderato) by Rivella until T: "Exterior scene both girls coming along."
- **11—Pastel Menuet (3/4 Allegro giocoso) by Paradis until S: "Mary alone in room."
- **12—Adagio Pathetique by Beni. Godard until T: "The long arm of the law."
- 13—Continue ff until T: "Blacklisted by the police."
- 14—Continue pp until—T: "Hello little one—what's your hurry."
- **15—Heavy Dramatic by Oehmler until S: "Mary jumping into water."
- 16—Pearl Fisher Selection by Bizet. (Note: Play first movement only "Allegro non Troppo"—repeat if necessary) until S: "Mary on pier."
- 17—Continue with second movement "Andante non Troppo" to third "Allegretto Movement" only (repeat second movement if necessary) until T: "Dick Gilder returns from abroad."
- 18—Continue with "Third Movement Allegretto" until T: "As the days pass."
- 19—Organ to action until T: "The scheme."
- 20—Rococo Serenade (2/4 Allegretto) by Meyer Helmund until T: "A few days later."
- **21—Serenade (2/4 Allegro Grazioso) by Cesek until T: "With the proceeds acquired."
- **22—Ala Ballerina (Valse Lente) by Braham until S: "Mary reading paper."
- 23—Theme until T: "How is your heart, Joe?"
- 24—Continue to action until T: "The first step."
- **25—Prelude to act IV Kuniöld (4/4 Andante serioso) by Kistler until T: "The days pass and bring," etc.

- **26—Heart Secrets (Melodious Serenade) by Diamond until T: "Harries who specializes," etc.
- 27—Continue to action until T: "General Hastings," etc.
- 28—Dialogue (Flute and Clarinet Duet) by Hamm until T: "Do you realize it's blackmail?"
- 29—Organ to action until T: "A new frequent caller."
- 30—Theme until T: "I've got it Mary."
- **31—Douces Promesses (Tempo di Mazurka) by Laurendeau until T: "Another day and a visitor."
- **32—Second Movement "Animato" from "Love's Sunshine" Idyl by Wolf until T: "Of all the assorted nuts," etc.
- 33—Theme until T: "Inspector Burke, Chief of Police."
- **34—Prelude (4/4 Sostenu) by Chopin Op. 28 No. 15 until T: "This Mary Turner is a clever girl," etc.
- 35—Theme until T: "You! you are Mary Turner."
- **26—Nocturne Op. 15 No. 2 (2/4 Larghetto) by Chopin to action pp or ff until T: "He went out, Sir."
- **37—Serenade (4/4 Dramatic Moderator) by Widor until T: "Dad we want your blessing."
- 38—Continue ff until T: "She is a crook."
- 39—Continue fff Tempo Allegro with ad. lib. Tympany Rolls until End of Act. 1.

Act II.

- **40—Under the Leaves (Poco Agitato) by Thome until T: "A Mr. Criggs to see you."
- **41—Adieu (4/4 Moderato) by Karganoff until S: "Interior of cafe."
- 42—Piano improvise to action until S: "Flashback to police inspector's office."
- 43—Repeat "Under the Leaves" same as cue No. 40 until T: "With the coming of night."
- 44—Theme ff during disputes until T: "Don't worry, he won't find her there."
- 45—Organ improvise to action until T: "An hour later."
- 46—Produce Effect Strike Eleven O'clock imitation of tower bell while organ is improvising pp until T: "Outside the law," etc.
- **47—Heure Mystique (Mysterioso) by Sudessi until S: "Interior of cafe."
- 48—Continue to action until T: "Joe Garson, Chicago Red," etc.
- **49—Forsaken (Dramatic Paraphrase) by Kretschmer until T: "It's too late to turn back."
- 50—Agitato to action until T: "God! God! You!"
- 51—Theme ff until T: "Joe turn on that light."
- **52—Erl King (Dramatic Agitato) by Liszt; start pp then to action until T: "For God's sake pretend," etc.
- 53—Finlandia by Sibelius (same as cue No. 6) until T: "Cassidy! Cassidy!"
- 54—Continue ff until S: "Gilder shows his gun."
- **55—Largo from "New World Symphony" by Dvorak until T: "The round up."
- 56—Long hurry to action until S: "Gilder's father enters police inspector's office."
- **57—Adagio Cantabile from B minor Sonata by R. Strauss until T: "I'll phone later."
- 58—Hurry to action, start pp then to action until S: "Flashback to inspector's office."
- 59—Organ improvise to action until T: "I demand my instant release."
- **60—Fascination (Characteristic) by Tobani until T: "Does Garson know we have," etc.
- **61—Intermezzo by Whelpley until T: "What's the matter with you?"
- **62—Egmont Overture by Beethoven (Note: Start with second movement "Allegro") until T: "That's a lie."
- 63—Continue ff until T: "If I come through," etc.
- 64—Continue to action until T: "You must stand by Dick."
- 65—Theme until * * * * * END.

"HIGH SPEED"

(Butterfly Production)

(Reviewed on page 626)

Serenade (6/8 Andantino) by Czerwonky is the Theme

- 1—Courtsey Intermezzo (3/4 Andante) by Wiegand until—T: "Susan Arrives."
- 2—Vision, Characteristic (6/8 Andante) by Blon until—T: "Even speeds lunch hour," etc.
- 3—Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T: "McGovern had a bunch of bonds."
- 4—Romance (6/8 Allegretto) by Rubens until—T: "One of the Robbers so led," etc.
- 5—Mysterioso Agitato—By Becker until—T: "There is a terrible burglar in the house."
- 6—Hurry to action until—S: "After the fight."
- 7—Theme until—T: "Business before pleasure."
- 8—Serenade (6/8 Allegretto) by Rubenstein until—T: "Don't you notice," etc.
- 9—Lunita (Intermezzo) by Loraine until—T: "Have you any objection," etc.
- 10—Theme until T: "Speed was sure," etc.
- 11—Sunshine and Shadows (4/4 Allegretto) by Sudds until—T: "Father couldn't see," etc.
- 12—Continue to action until—T: "Mother held the reception."
- 13—Reception and Banquet Scene by Braham until—S: "Susan in automobile."
- 14—Good Galop—to action until—T: "And is successful."
- 15—Mon Plaisir (Valse) by Lee S. Roberts until—T: "Never fear Count."
- 16—Theme until—T: "You go watch his royal highness."
- 17—Ecstasy (Dramatic Allegro) by Zamecnik until—T: "But in spite of her crafty plan."
- 18—Passacalle Intermezzo (3/4 Allegro Moderato) by Greig until—T: "It took mother quite a while."
- 19—Return to me soon (Allegro) by Greig until—T: "Mother's going to make me marry," etc.
- 20—Long Galop—to action until—S: "Interior of room."
- 21—Intermezzo (2/4 Presto) by Aarenski until—S: "Door opens."
- 22—Tbeme until * * * * * END.

"HATER OF MEN"

(Triangle Film Corp.)

(Reviewed on page 3951)

Theme: "Sweet Jasmine" (Allegretto) by Bendix

- 1—Roccoco (Intermezzo Serenade) by Meyer Helmund until—T: "Certainly I know Ashie."
- 2—Conzonetta (2/4 Allegretto) by Herbert until—T: "Janice Salsburg."
- 5—Valse Poupee by Poldini until—T: "A few evenings later."
- 4—Continue to action until—T: "Then the gum chewing chorus"
- 5—Valse Poupee by Poldini until—T: "A few evenings later."
- 6—Theme until—T: "Janice's good friend," etc.
- 7—Caprice (4/4 Allegro ma non troppo) by Jackson until—T: "I have about decided," etc.
- 8—Continue to action until—T: "The one sure way to lose."
- 9—Gavotte Moderne by Severn until—T: "The missus is out of town."
- 10—Piano or Organ Improvise to action until—S: "Victrola playing."
- 11—Popular Waltz (On Victrola) until—T: "Take back your symbol of ownership."
- 12—Continue (same as cue No. 11) Note: During close up of dancing scenes—victrola ff—during other scenes Vistrola pp (closed doors) until—S: "At the end of the dance."
- 13—Theme until—T: "The new era," etc.
- 14—Miss Chrysanthemum (Japanese Intermezzo) by Loraine until—T: "Thoughts of previous engagement."
- 15—Japanese Lantern Dance (2/4 Allegro) by Bratton until—T: "A real woman is wasted."
- 16—Continue to action until—T: "Then—Toyland," etc.
- 17—Popular Airs to action—Note: To be performed on piano and Ukulele until—T: "Well, how goes the toy shop."
- 18—Theme until—T: "Oh, Hell! Janice," etc.
- 19—Miracle of Love (6/8 Moderato) by McKee until—T: "I don't want your face."
- 20—Continue to action until—T: "Janice, I want to thank you."
- 21—Coquette (3/4 Allegro tempo rubato) by Aarenski until—T: "I mean you have attained," etc.
- 22—Yesteryear thoughts (4/4 Molto Lento) by Herbert until—T: "The Yachting Party."
- 23—Bal de Noces (3/4 Allegro sostenuto—Movement) by Burgmeim until—T: "You have interested," etc.
- 24—Continue or repeat pp until—T: "Unconsciously applying the arts."
- 25—Theme until—T: "Philip Hartley, if you," etc.
- 26—Albumleaf (4/4 Moderato) by Kretschmer until—S: "Billy reads letter."
- 27—Serenade D'Amour (4/8 Moderato) by Blon (watch effects dogs barking, etc.) until—T: "A hungry man waits," etc.
- 28—Babillage (4/4 allegro) by Gillet until—T: "Watchful waiting."
- 29—Springtime (3/4 Valse Lente) by Drumm until—T: "Look at me carefully," etc.
- 30—Continue to action until—T: "How do you do?"
- 31—Theme until * * * * * END.

"THE SIREN"

(Fox Production)

(Reviewed on page 280)

Theme: "Adoration" (4/4 Andante) by Borowski

- 1—Short Galop to action until—T: "Her husband whose devotion," etc.
- 2—Continue pp until—S: "Vivian enters room."
- 3—Gavotte Moderne by Severn until—T: "Storm scene."
- 4—Flying Dutchman Overture (Dramatic Overture for storm scenes) by Wagner until—S: "Police arrives."
- 5—Continue pp until T: "Five years later."
- 6—Boreas a Northern Idyl (Characteristic) by Trinkaus until—T: "Without a helping hand," etc.
- 7—Piano solo improvise to action until—T: "In a nearby city."
- 8—Berceuse (4/4 Moderato) by Grieg until—T: "Bert arrives in Nugget."
- 9—Capricious Annette (4/4 Allegretto Moderato) by Borch until T: "Too well Claire has woven her spell."
- 10—Theme until T: "Next morning Claire's game begins."
- 11—Elegy (Moderato) by Czibulka until T: "In San Francisco?"
- 12—Continue to action until—T: "On the eve of his prospecting trip."
- 13—Organ improvise to action (short scene) until T: "With the Langdon's safely," etc.
- 14—Serenade Mignonne (Allegretto) by Gruenfeld until T: "While the real Rose Langdon."
- 15—Continue to action until T: "During the years the husband,"
- 16—Select good march pp until—S: "Prisoners commence to march."
- 17—Continue to Tempo of Screen until—S: "One prisoner escapes."
- 18—Long Galop to action until—T: "Between spending the money,"
- 19—Chinese Serenade by Puerner until T: "Come quick take me home."
- 20—Theme with ad. lib. Tympany Rolls until T: "Who was that Man?"
- 21—Continue to action until—T: "And so the ill assorted trio," etc.
- 22—Gleaming Star (Intermezzo) by Hager until—T: "At the hour appointed."
- 23—Longing (Dramatic Andante) by Bendix until S: "Door opens and detectives enter."
- 24—Continue ff with ad. lib. tympany rolls until T: "The medicine quick, in the top drawer."
- 25—Hurry to action until T: "The torture of a guilty conscience."
- 26—Prelude (Dramatic Adagio) by Rachmaninoff until T: "Up in Nugget, California."
- 27—In the Garden (Andante Moderato) by Goldmark until T: "Help."
- 28—Short Hurry to action until T: "No, thank you, I live only."
- 29—Continue or repeat In the Garden until T: "Day Dreams."
- 30—Dreams (Lento) by Wagner until T: "Brooding over his shame."
- 31—Repeat Flying Dutchman Overture by Wagner (same as cue No. 1), begin pp then to action until T: "I've made her pay."
- 32—Continue ff watch explosions until T: "After the storm."
- 33—In Lover's Lane (Characteristic Intermezzo) until * * * * * END.

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The second system continues the piece and includes a first ending bracket. The right-hand staff has a dynamic marking of *f* and a triplet of eighth notes. The left-hand staff has a dynamic marking of *p*. The first ending is marked with a '1.' and the second ending with a '2.'. The system concludes with a repeat sign.

The third system features a dynamic marking of *p* in the right-hand staff and *mf* in the left-hand staff. The right-hand staff has a melodic line with slurs and accents, while the left-hand staff has a steady accompaniment.

The fourth system includes a *cresc.* instruction in the right-hand staff and a dynamic marking of *f* in the left-hand staff. The right-hand staff has a melodic line with slurs and accents, while the left-hand staff has a steady accompaniment.

The fifth system features a dynamic marking of *p* in the right-hand staff. The right-hand staff has a melodic line with slurs and accents, while the left-hand staff has a steady accompaniment.

The sixth system includes first and second endings. The right-hand staff has a dynamic marking of *f* and a first ending marked with a '1.'. The left-hand staff has a dynamic marking of *p*. The first ending is marked with a '1.' and the second ending with a '2.'. The system concludes with a repeat sign.

"THE CAR OF CHANCE"

(Bluebird Production)

(Reviewed on page 435)

Theme: "Intermezzo" (3/4 Allegretto) by Pierne-Theme

- 1—Heart's Message, Caprice (Tempo di Gavotte) by Santelman until—T: "William Mott Smith, capitalist."
- 2—Budding Roses (Valse Caprice) by Kretschmer until—S: "Guests arrive."
- 3—Gavotte Moderne by Edmund Severn until—T: "I'm going to ask your father."
- 4—Continue to action until—T: "James Bennett, president."
- 5—Theme until—T: "He had the car."
- 6—Idle Hourse, Caprice (2/4 Allegretto Moderato) by Kretschmer until—T: "Ruth treated Mr. Mott Smith."
- 7—Amo (3/4 Andante) by Robyn until—S: "Telephoning."
- 8—Serenade (2/4 Andantino by Herbert) until—T: "Little Wanda's father," etc.
- 9—Continue to action until—T: "The Masquerade."
- 10—Pierrot and Pierrette (Intermezzo) by Lehar until—T: "Hello, Willie."
- 11—Dramatic Tension by Winkler until—T: "The next morning."
- 12—Lamento (4/4 Andante) by Gabriel Maire until—T: "Say if Jitney fellows," etc.
- 13—Romeo and Juliette (4/4 Mignonette Moderato) by Tobani until—T: "Mott Smith held a mortgage."
- 14—Little Puritan Gavotte (4/4 Moderato) by Morse until—T: "A momentous evening."
- 15—Berceuse (6/6 Andante Tranquillo) by Delacour until—T: "I shall need you again."
- 16—Dramatic Tension No. 1 by Reissiger until—S: "Telephoning."
- 17—Allegro by Bach until—T: "The key is on the desk."
- 18—Romance (3/4 Andantino) by Hegner until—T: "Next morning."
- 19—Serenade (4/4 Moderato) by Drigo until—S: "Beginning of Part V."
- 20—Tender and True Characteristic (4/4 Allegretto) by Tobani until—T: "Three days later."
- 21—Love Song (6/6 Andante) by Puerner until—T: "Young man what terms," etc.
- 22—Elegy (6/8 Moderato) by Czibulka until—T: "The final reckoning."
- 23—Theme until— * * * * * END.

"WILD AND WOOLLY"

(Artcraft Production)

(Reviewed on page 3618)

Specially selected and compiled by M. Winkler.

Love Theme: "Causerie" (4/4 Andante) by MacMillen

- 1—Western Moderato by Bach until T: "But now."
- 2—Short Galop to action (Watch for effects such as railroads, shots, etc.) until T: "The thrilling scenes of those heroic," etc.
- 3—Continue pp until T: "Has this march of progress," etc.
- 4—Western Allegro by Winkler (repeat if necessary) until T: "Flowers for your sister Sir!"
- 5—Illusion Intermezzo (2/4 Moderato) by Bustanoby until T: "Jeff's daily grind begins."
- 6—Continue to action until T: "Only on Sunday in Jeff's imagination," etc.
- 7—Short Galop to action until T: "Even in New York."
- 8—Continue pp until T: "While Jeff is revelling in his," etc.
- 9—The Eagle from Land of Birds (4/4 Western Marziale) by Klein until T: "It happens that Bitter Greek."
- 10—Whispering Willows, Intermezzo (2/4 Moderato Grazioso) by Herbert until T: "From Arizona."
- 11—The Lark's Morning Song (6/8 Characteristic Allegretto) by Koelling until T: "The committee returns to Bitter Greek."
- 12—Forest Whispers (4/4 Moderato Gavotte) by Losey until T: "Some job for a New York tailor."
- 13—Continue to action until T: "Planning a reception for Jeff."
- 14—Continue pp until T: "Off for the Wild and Woolly."
- 15—Little Mischief (Allegretto Caprice) by Armand until T: "Preparations."
- 16—Short Orchestra Rest Organ or Piano Improvise to action until T: "And so when our doughty young hero."
- 17—Summer (6/8 Allegro) by Chaminade (watch for railroad effects) until T: "One of wild Bill's men."
- 18—Hurry to action (watch shots) until T: "We must go and fill his gun," etc.
- 19—Continue pp until T: "I may be rough and Western."
- 20—Love Theme. (Note: Begin with second movement, "Con Anima") until S: "The fight near beer saloon."
- 21—Noisy Bill (a heavy Trombone Rag) by Losey until T: "All the discomforts of home."
- 22—In Meadow Land Idylle (6/8 Allegretto con Moto) until T: "Getting down to business."
- 23—Continue to action until S: "Jeff near bar."
- 24—Sliding Jim (as Trombone Rag) by Losey until S: "Telephone."
- 25—Continue ff until—T: "Nell is going out walking with the nut."
- 26—Love Theme. (Note: Begin with second movement "Con Anima") until—T: "Preparing for the grand soiree."
- 27—Silence until—S: "Stage coach arrives."
- 28—Silence with ad. lib. effects of shooting, horse hoofs, etc., until—S: "Dancing."
- 29—That Flying Rag by Pryor (watch shots) until—S: "Interior of bar room."
- 30—Continue pp until—T: "Dancing scene."
- 31—Continue ff until—T: "I've just heard that wild Bill," etc.
- 32—Cyclone in Darktown (a classic Rag) by Barnard. (Note: Begin pp then to action) until—S: "Girl is pulled out of dance hall."
- 33—Long heavy hurry to action (watch shots) until—T: "Real bullets."
- 34—The Lion Chase (a grand Galop) by Koelling until—T: "I go to reservation," etc.
- 35—Indian War Dance by Smith. (Note: With ad. lib. Tom Toms) until—T: "Railroad scene."
- 36—Silence until—S: "Interior of express car shot is fired."
- 37—Produce effect (shot) followed by
- 38—With Whip and Spur (2/4 Allegro con Spirito) by Isenman (with ad. lib. Tympany Rolls) until—T: "Hip White Squaw."

39—Zephyr—a Western Episode (2/4 Allegro Furioso) by Trinkaus. (Note: With ad. lib. ff Tom Toms) until—S: "Jeff rescues girl from Indians."

40—Herodiade Fantasia (first Maestoso Movement only) by Massenot until—T: "Go down to the parlor."

41—Long Hurry to action until—T: "The round up."

42—Another long hurry or heavy galop until—T: "The conquering hero."

43—Coronation March (Maestoso) by E. Eilenberg until—S: "Railroad in view."

44—Continue ff Tempo Allegro with ad. lib. railroad effects until—T: "But wait a minute."

45—Love Theme (Note: Begin with second movement "Con Anima") until * * * * * END.

Practical Orchestra Combinations

THE addition of a Harmonium and the Solo and Obligato Violin Part to modern Orchestrations, especially those arranged by Charles J. Roberts and Otto Langey, presents an innovation which should be of vital interest to every orchestra leader.

Use the Solo and Obligato Violin Part in the absence of either cello, flute or clarinet in small orchestras having two first violinists.

In combination with more than two first violinists (in the absence of either cello, flute or clarinet) the first two players should use the Solo or Obligato Part, playing all cued notes as indicated; the other first violinists should use the regular first violin part, leaving out all cued notes.

In combination with only one first violinist use the regular violin part.

The following tables show clearly when to use the Solo and Obligato Violin and Harmonium Parts, also how the orchestra of from two to twelve players should be constituted to attain the best results:

TABLE I

Two to Twelve Players with Piano

Two Players—Piano and First Violin.

Three Players—Piano, First Violin and Cello.

Four Players—Piano, Solo and Obligato Violin and Cello.

Five Players—Add Bass to combination of four players.

Six Players—Add Bass and Clarinet to combination of four players.

Seven Players—Piano, two First Violins, Cello, Bass, Clarinet and Flute.

Eight Players—Piano, three First Violins (or two First Violins and one Second Violin), Cello, Bass, Clarinet and Flute.

Nine Players—Add Cornet to combination of eight players.

Ten Players—Add Cornet and Drums to combination of eight players.

Eleven Players—Add Cornet, Drums and Viola to combination of eight players.

Twelve Players—Add Cornet, Drums, Viola and Trombone to combination of eight players.

TABLE II

Two to Twelve Players with Piano and Harmonium

Two Players—Piano and First Violin.

Three Players—Piano, First Violin and Cello.

Four Players—Piano, Solo and Obligato Violin and Cello.

Five Players—Add Bass to combination of four players.

Six Players—Add Bass and Harmonium to combination of four players.

Seven Players—Add Bass, Harmonium and Clarinet to combination of four players.

Eight Players—Piano, two First Violins, Cello, Bass, Harmonium, Clarinet and Flute.

Nine Players—Add another First Violin or a Second Violin to combination of eight players.

Ten Players—Add Cornet to combination of nine players.

Eleven Players—Add Cornet and Drums to combination of nine players.

Twelve Players—Add Cornet, Drums and Viola to combination of nine players.

TABLE III

Four to Twelve Players without Piano and Harmonium

Four Players—First and Second Violin, Viola and Bass.

Five Players—First and Second Violin, Viola, Bass and Cello.

Six Players—Solo and Obligato Violin, Second Violin, Viola, Bass and Cello.

Seven Players—Add Clarinet to combination of six players.

Eight Players—Two First Violins, Second Violin, Viola, Cello, Bass, Clarinet and Flute.

Nine Players—Add Cornet to combination of eight players.

Ten Players—Add Cornet and Drums to combination of eight players.

Eleven Players—Add Cornet, Drums and Trombone to combination of eight players.

Twelve Players—Add Cornet, Drums, Trombone and Second Cornet to combination of eight players.

* For Two Violins and Piano use Solo and Obligato Violin and Piano.

Musical Review of compositions most appropriate for Motion Pictures:

1. *Valse Inspiration*, by Lenzberg. A melodious composition of exceptional tonal beauty. (Edition, Jerome H. Remick).

2. *It's Time for Every Boy to Be a Soldier*, by Harry Tierney. A new patriotic song success. (Edition, Jerome H. Remick).

3. *Hong Kong*, a new Jazz one step, a composition most appropriate for comedies. (Edition, Leo Feist).

4. *Moonlight Love*, a beautiful intermezzo most appropriate for garden and bright scenes. (Edition, Forster Music Co., Chicago, Ill.).

5. *Impressions of the Orient*, by Otto Langey. Three captivating numbers which will appeal to every orchestra leader. No. 1, "Among the Arabs"; No. 2, "A Chinese Tea-room"; No. 3, "Persian March." (G. Schirmer edition).

6. *Let's All Be American Now*, a patriotic and inspiring tune. (Edition, Waterson, Berlin and Snyder).

7. *Just a Gem*, intermezzo, Amoroso, by Tobani. Latest success by this famous writer and considered by many leaders to be even better than his celebrated "Hearts and Flowers." (Carl Fischer edition).

8. *When Shadows Fall*, a beautiful and melodious Reverie, adapted from the concert ballad by Frost and Keithley. (McKinley edition).

9. *Grand Fantasia*, on Dixie, arranged by Otto Langey. A number which every orchestra leader should possess. (Ditson edition).

10. *Festival March*, by G. Borch. A festival march of exceptional value to any man playing for pictures. (G. Schirmer edition).

11. *Amerinda Intermezzo*, a unique novelty number of unusual merit. (Leo Feist edition).

12. *Atonement*, by J. S. Zamecnik. A rich, deep melodious tone poem that can be effectively worked out. (Sam Fox edition).

13. *The Dansant Tone Poem*, by Al Moquin. A catchy semi-popular number which will fit in well with any program. (Carl Fischer edition).

14. *Indiana*, a new Fox Trot, by James F. Hanley. (Edition Shapiro Bernstein & Co.).

15. *Egyptia*, by J. S. Zamecnik, an Oriental theme cleverly handled. (Sam Fox edition).

16. *Andante Pathetique*, by Berge. A very effective and melodious number. (S. M. Berg).

17. *Springtime*, by G. Drumm. A very effective composition. Published by G. Schirmer.

18. *Indian Love Theme*, by Winkler. A musical gem and a very valuable addition to every music library. (Carl Fischer edition).

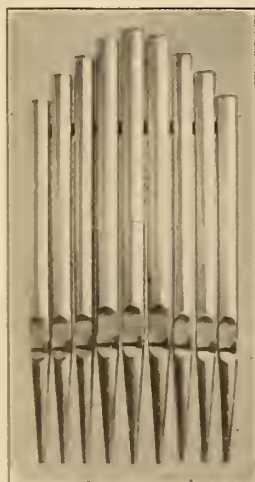
Schirmer Makes a Statement

IN answer to many inquiries regarding their attitude with reference to the demands of the "American Society of Composers, Authors and Publishers," the House of G. Schirmer (Inc.), the well-known music publishers, have declared themselves as follows:

"The decision of Justice Hand of the Supreme Court upholds the right of exacting a fee for public performances, for profit, of any copyright music. It affects, however, only the compositions issued by the publishers who are members of the American Society of Composers, Authors and Publishers. While this decision establishes an indisputable claim on the part of the said society, this need not necessarily be interpreted as a coercion to pay their demands, for it is easy enough to evade them, merely by not playing the music which is subject to the ban. Several prominent publishers of New York besides ourselves have not joined the society, and they do not intend to do so. The publications of any of these houses, with but a few exceptions, are free to be performed without the payment of a fee, and any one of their catalogues is large enough to supply even the most progressive orchestra leaders with sufficient material for all purposes. Thus it is easily possible to dispense with the playing of music which is prohibited. In addition to the publications of the said houses there is a vast mass of foreign publications and others which do not enjoy copyright protection, and which are, therefore, automatically free.

"Our own immense catalogue of publications, which eminently abounds in music specifically suitable for motion pictures, is known to all progressive orchestra leaders. The liberal use of our music, supplemented by the publications of the other houses referred to, will safely see any one through all difficulties. The few exceptions in our catalogue will be gladly pointed out. Furthermore, we are at the service of the musical public at all times to assist them with counsel and advice. All we ask is not to hesitate to come to us or to send to us for information.

"In addition to the demands of the 'American Society of Composers, Authors and Publishers,' there are others from a French society of a similar name.



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MUSIC AND THE PICTURE

Patriotic Music and Music of Our Allies

TO comply with the wishes of some of our readers, we are herewith publishing a comprehensive list of American music and music of our Allies. Names of the publishers where to obtain this music, as also prices for the various orchestra combinations, will be furnished upon request.

AMERICAN MUSIC

1. Columbia Fantasia, by T. H. Rollinson.
2. Fantasia on Dixie, by Otto Langey.
3. Grand American Fantasia, by Theo. Bendix. An exceptionally fine arrangement of American melodies.
4. Fifteen National and Patriotic Melodies, arranged by R. Grewald.
5. American Fantasia, arranged by V. Herbert. No doubt one of the finest and most popular arrangements of American melodies in form of a fantasia.
6. Memories of the War (1861-1863). Medley of American war songs, containing the following songs: Tramp, Tramp, Tramp, the Boys Are Marching; John Brown's Body; Carry Me Back to Old Virginia; When Johnnie Comes Marching Home; Our Flag Is There; Marching Through Georgia; The Battle Cry of Freedom; Massa's in the Cold Ground; Arkansas Traveler; The Reveille.
7. Columbus. A grand descriptive fantasia synopsis: Grand Opening Fanfare announcing the Majesties of Spain; Torchlight Dance; The Sorrows of the Departure; Fealty to the Flag; Parting Salute, the Anchors Weighed; On the Vast Waters; Merriment of the Sailors; Great Storm Scene; The Storm Gradually Abates; Prayer; Quietness; Dullness; Melancholy; Mutiny of the Crew; The Voice of Columbus Quells the Disturbance; Land Ho! Birds Greet the Ship; Excitement on Board; Salute of the Great Guns; Aborigines Heard in the Distance; Hail Columbia. Arranged by A. Herman.
8. Battle of San Juan Hill. A descriptive and patriotic military fantasia, by A. C. Sweet.
- 9.—Hurrah for Old Glory. A national medley march containing the following patriotic airs: Glory, Glory Hallelujah; Old Folks at Home; Hail Columbia; The Girl I Left Behind Me; Star Spangled Banner.

Appropriate Patriotic Themes for These Stirring Times

The Star spangled Banner.

Con spirito.

Musical score for 'The Star Spangled Banner' in 3/4 time, marked 'Con spirito'. It features a piano introduction and a main melody with accompaniment.

America.

(My country 'tis of thee)

Mod^{to}

Musical score for 'America' in 3/4 time, marked 'Mod^{to}'. It features a piano introduction and a main melody with accompaniment.

FRENCH MUSIC

1. La Belle France. An overture containing the following songs: Au clair de la lune; Cadet Rouselle; T'en souviens-tu? Le chant du départ; J'ai du bon tabac; Le Roi Dagobert; La mère Michel; Fanfan la Tulipe; La bonne aventure; La Marseillaise. By L. P. Laurendeau.
2. La Belle France. A waltz on the following popular French airs: Ah, c'eadet; La Marseillaise; Partant pour la Syrie; Le petit tambour; La bonne aventure. By Th. M. Tobani.
3. French National Défilé (Le Régiment du Sambre et Meuse). March. By A. Turlet.
4. Père de la Victoire and Marche Lorraine. By Ganne. Two patriotic marches most appropriate for new reels and patriotic films.

ENGLISH MUSIC

1. Sounds from England. A selection on English melodies containing Heart of Oak; Cherry Ripe; The Banks of Allan Water; The Dashing White Sergeant; The Bay of Biscay; Sir Roger de Coverly; Sally in Our Alley; Come, Lasses and Lads; The British Grenadiers; The Soldiers' Joy; Rule Britannia; God Save the King. By O. Langey.
2. Twelve English Songs. (1) British Grenadiers; (2) Sally in Our Alley; (3) The Anchors Weighed; (4) My Pretty Jane, or When the Bloom Is on the Rye; (5) Twickenham Ferry; (6) The Midshipmite; (7) Black Eyed Susan; (8) The Bay of Biscay; (9) The Vicar of Bray; (10) Good-bye, Sweetheart, Good-bye; (11) Ever of Thee; (12) The Roast Beef of Old England. Arranged by L. O. de Witt as solos for cornet and trombone.

IRISH MUSIC

1. Dreams of Erin. An overture containing the following Irish songs: Spring of Shillelagh; The Minstrel Boy; Irish Washerwoman; Paddy Whack; The Cruiskeen Lawn; Oft in the Stilly Night; Brian Borochme's March; The Low-Backed Car; The Blackbird; Savourneen Deelish; Paddy O'Rafferty; Paddy Carey; Peter Street.
2. Twelve Irish Songs. (1) The Minstrel Boy; (2) Savourneen Deelish; (3) Killarney; (4) Come Back to Erin; (5) Believe Me, if All Those Endearing Young Charms; (6) The Meet-

Dixie's Land.

All^o

Musical score for 'Dixie's Land' in 2/4 time, marked 'All^o'. It features a piano introduction and a main melody with accompaniment.

Yankee Doodle.

All^o

Musical score for 'Yankee Doodle' in 2/4 time, marked 'All^o'. It features a piano introduction and a main melody with accompaniment.

ing of the Waters; (7) The Last Rose of Summer; (8) The Pretty Girl Milking Her Cow; (9) The Dear Little Shamrock; (10) Wearing of the Green; (11) The Harp That Once Thro' Tara's Halls; (12) The Cruiskeen Lawn. Arranged as solos for cornet and trombone.

ITALIAN MUSIC

1. From Italy. A selection of Italian folk songs by Otto Lange containing the following airs: Antonia; La Scillitana; Santa Lucia; O Marenariello; Hou la la; O Solo Mio, and several others.

2. Italian Royal March and the famous Garibaldi March, two of the most inspiring marches ever composed.

3. Fantasia Napolitana, containing the following songs: Nenna Mia, 'O Passariello! O Papa raccianno Marinella; Santa Lucia; A Palomella Mariannina stamalata Dimme na vota si; Funiculi Funicula; Ciccuzza; Santa Lucia. By E. Baccalari.

For Russian, Roumanian, Japanese, Belgian and Servian music see the collections of patriotic songs published by G. Schirmer; also The Mammoth Collection, published by Carl Fischer.

G. Schirmer is also publishing a collection of songs entitled "The National Songs of the Allies," bound in a durable paper, with an attractive title page, and obtainable through all music dealers for 25c.

"THE LITTLE AMERICAN"

(Arctcraft Production)

(Reviewed on page 432)

Theme: Melody in Gb (Dramatic) by Cadman

- 1—"Intermezzo Francaise" (3/4 Andantino) by Hammer until—T: "Mary Pickford as Angela More."
- 2—"Star Spangled Banner" until—T: "A letter to America."
- 3—Organ or piano improvise to action (very short scene) until—T: "The Fourth of July, 1914."
- 4—"Red, White and Blue" (Patriotic Song) (very short scene) until—T: "Count Jules de Destin."
- 5—Organ or Piano improvise to action (very short scene) until—T: "Turn it 'round, etc."
- 6—"Marseillaise" pp until—S: "Child with drum."
- 7—"Leaflet 'Salon Piece' (4/4 Moderato) by Gruenfeld until—T: "I'll show you the German goose step."
- 8—"Lakesonian March" by Lake very slow and pp to action of screen until—S: "Angela is throwing two small pillows at the boy."
- 9—Theme until—S: "To men near lantern."
- 10—"Dramatic Maestoso" No. 3 by Ascher until—T: "The news that shook the world."
- 11—"Herodiade Fantasia" by Massenet. Note: *Play first movement only* until—T: "After three months of silence."
- 12—Theme until—T: "Over seas."
- 13—"Sieste" (4/4 Lento) by Laurens until—S: "Karl is receiving Angela's letter."
- 14—Theme until—S: "Interior of German telegraph office."
- 15—"Fourteen Fathoms Deep" (Dramatic Mysterioso) by Lake. Note: *Orchestra to stop during short dancing scenes, piano to improvise to action* until—S: "Torpedo is fired."
- 16—Silence, just produce effect of a torpedo shooting through water until—S: "Explosion."
- 17—Produce effect followed by
- 18—"Freischuetz Overture" by Weber. Note: *Begin with second movement 'Molto Vivace' until—T: "The great news."*
- 19—"Credo from St. Cecile Mass" (Moderato Molto Maestoso) by Gounod until—T: "On the face of the waters."
- 20—Repeat third movement of fourteen fathoms deep (same as cue No. 15) until—T: "After weeks of ceaseless hammering."
- 21—"Battle Hurry to Action" until—T: "Cheating death with stubborn, etc."
- 22—"Short Orchestra, Rest Piano or Organ improvise to action until—T: "Battle scene."
- 23—"Battle Hurry to action until—T: "Our ambulance has broken down."
- 24—"Ave Maria" (Dramatic Melody) Meditation by J. Ascher until—T: "The Germans occupy the town."
- 25—"Athalia Overture" by Mendelssohn. Note: *Play first movement only Maestoso* until—T: "Since you are determined, etc."
- 26—"March Loraine" by Ganne, slow and pp until—T: "They wouldn't dare touch me, etc."
- 27—"Star Spangled Banner" first eight bars only followed by
- 28—"Heart Wounds" (Dramatic Melody) by Grieg until—T: "Throw in some bomb."
- 29—Silence, watching for shots and explosion until—S: "Dead butler on floor."
- 30—"Elijah Fantasia" by Mendelssohn. Note: *Play Allegro con fuoco movement only* until—T: "Where are those pretty girls."

- 31—"Pbedre Overture" by Massenet. Note: *Begin with second movement Allegro Appassionato* until—S: "Angela recognizes Karl."
- 32—Theme ff with ad. lib. Tympany Rolls until—T: "Somewhere in this house, etc."
- 33—"Egmont Overture" by Beethoven. Note: *Play Finale only Allegro con Crio movement* until—T: "Dry them at the fire."
- 34—"Broken Melody" (Dramatic) by Van Biene until—T: "Kultur—the Prussian system."
- 35—"Prelude du Deluge" (Dramatic Adagio) by Saint-Saens (watch shots) until—T: "The echo of Angela's message."
- 36—"Battle Hurry to action until—T: "You are shootings too high."
- 37—Silence until—T: "Go hy the window."
- 38—"Agitato to action until—T: "I commend you, lieutenant."
- 39—"Gates of Heaven Fantasia" by De Ville. Note: *Play first Maestoso Movement* until—T: "Shoot the woman as a spy."
- 40—Organ improvise to action until—S: "Big explosion in front of soldiers."
- 41—Produce effect followed by
- 42—"The Last Presto Movement" of the Gates of Heaven Fantasia (same as Cue No. 39) until—T: "The valley of shadow death."
- 43—"Heavy Battle Hurry" until—T: "The dawn patrol."
- 44—"Pere de la Victorie" French march by Ganne pp until—S: "Marching soldiers."
- 45—Continue to action of screen until—T: "Won't you save him for me."
- 46—Theme until—T: "War prisoners."
- 47—"Musidora" (3/4 Allegretto Moderato) by Leigh until—S: "Close up of Statue of Liberty."
- 48—"America" (National Melody) until * * * * * END.

"THE GREATER LAW"

(Bluebird Photoplay)

(Reviewed on page 625)

Theme: Serenade by Widor (Dramatic Moderato) by Pryor

- 1—"Snow Queen Novellette" (6/8 Allegretto) by Salzer until—T: "Down in the States."
- 2—Theme until—S: "Exterior scene."
- 3—Repeat "Snow Queen" until—T: "Late that day."
- 4—"Agitato to action until—T: "Jimmy's reformation."
- 5—"Alhumleat" (4/4 Moderato) by Kretschmer until—T: "A few days later."
- 6—Theme until—T: "The strike on yellowhead."
- 7—Piano Solo—improvise to action until—T: "It was here that Jimmy arrived."
- 8—"Noisy Bill" (a trombone rag) by Losey until—S: "On farm." farm."
- 9—Organ or piano improvise to action (short scene) until—T: "Jimmy's surroundings, etc."
- 10—"Les Sylpbes" (Valse Lente) by Bachman until—T: "For the first time, etc."
- 11—"L'Adieu" (Dramatic Andante) by Favarger until—T: "On yellowhead."
- 12—"Tendresse" (Melody Expressivo) by Ravina until—S: "Interior of saloon."
- 13—Piano Solo improvise to action until—T: "It was midnight."
- 14—"Popuplar Trot" until—T: "Oh—noting I saw, etc."
- 15—"Long Agitato action until—T: "And that goes for you."
- 16—"Dramatic Tension No. 11" by Ressiger until—T: "It was early summer."
- 17—"Pathetic Andante" by Margis Berger until—T: "On yellowhead the partners."
- 18—"Meeting" (Dramatic Melody) by Bendix until—T: "That winter."
- 19—"Canzonette" (Moderato) by Schuette until—T: "Beginning of part IV."
- 20—"Intermezzo (3/4 Allegretto) by Pierne until—T: "A few evenings later."
- 21—"Sweet Summer Rose" (Melodious Andante) by Armand until—T: "In the days that followed."
- 22—"Little Puritan Gavotte" by Morse until—T: "Then suddenly."
- 23—Piano solo improvise to action until—S: "Exterior scene."
- 24—Theme until—T: "I'm mushing for yellowhead."
- 25—"Vision" (Cbaracteristic) by Blon until—T: "Laherge found out, etc."
- 26—"Yelva" (Dramatic Overture by Reissiger (watch shots) until—T: "Tell me where she is."
- 27—Continue ff until—T: "The next morning."
- 28—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "I'm here to kill you."
- 29—"Dramatic Andante" by Ascher until—T: "The Northern lights, etc."
- 30—Theme until * * * * * END.

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MUSIC AND THE PICTURE

Music Review of the Latest Publications Most Suited for Picture Playing

1. "Sweet Cookie Mine," a sensational Western Hit by Clarence M. Jones (McKinley Edition).
2. "Home, Sweet Home the World Over," by J. Bodewalt Lamp (Jerome H. Remick Edition)—Describing the manner in which "Home, Sweet Home" is played in different countries.
3. "Charming," Waltz by Archibald Joyce—the composer of the famous waltz hit "Dreaming." (Leo Feist Edition).
4. "That Creepy, Weepy Feeling," a one-step—printed together with the fox trot, "In Cabaret Land"—both numbers are musical hits from the musical comedy, "His Little Widows." (J. W. Stern Edition).
5. *The Battle Song of Liberty*, George K. Cobb's adaptation of the famous march, "Our Director," first sung at the big patriotic meeting of the Boston Rotary Club in honor of the G. A. R. and Brigadier General C. R. Edwards, and a riot throughout the entire evening. Arranged for orchestra and band by R. E. Hildreth. Intro., God Save the King, Marseilles, Garry Owen, Auld Lang Syne, Columbia, the Gem of the Ocean, When Johnny Comes Marching Home. (Walter Jacobs' Edition).
6. A Book, "Bugle Signals and Calls," by Lieut. Daniel J. Canty. Adopted by the War Dept. The contents include Calls, Drill Signals, Special Calls, Boat Calls and Bugle Marches for one, two and three bugles, the Calls for the Infantry, Cavalry, Battery, Navy and Revenue Cutter Service. (Oliver Ditson's Edition).
7. "Over There," one-step by Geo. M. Cohan, a new patriotic song hit, published by W. Jerome Publishing Corp.
8. "Lanette Waltz," introducing "Laverne" waltz by H. Benne Henton. A remarkable, beautiful waltz, equally effective for concert or dance.
9. "Military Tactics," by George Rosey. A Historical Musical Event, a happy conception that arouses the patriotism of red-blooded Americans. Just the kind of a march you want today. (Edition, George Rosey, 26 E. 21st St., N. Y. City).
10. "A Tear, A Kiss, A Smile"—a very melodious ballad published by Karczag Pub. Co., New York.

The Value of Using a Theme During a Picture

DEAR SIR:—In your issue of March 3rd last I notice a letter from a brother organist in Canada, and while not wishing to cause any controversy over the matter I would like to take issue with "Mr." Payne over the matter of using a Theme during a picture.

I always have made it a rule to use a Theme for my features and can truthfully say that my audiences like it and look for it, in fact they have even given suggestions for Themes, and also inquire the names and publishers of the ones I use from time to time.

Happily I have a manager who loves music and knows good from bad, and whose suggestions, though sparingly given, nevertheless when given are extremely helpful and the result of inspirations when viewing the picture—a condition which many musicians would sacrifice a little of their salary to work under.

I have never had occasion to pick a Theme of undue length and think I am right in saying that it is contrary to all ideas of a Theme to do so.

To my mind a Theme is a connecting link to a number of musical compositions of varied character and tempo; and its usefulness is beyond praise.

I am thoroughly in accord with Mr. Payne's idea of using Musical Comedy Selections, old songs when called for in the picture, and modern songs (up-to-date) for love scenes and so forth.

One thing I have found in my experience and that is, when the conclusion of a picture does not demand the Theme, to play some tuneful piece which will appeal to your audience and send them away whistling or humming it—if possible select a popular song. Improvisation as a rule I strongly condemn, and only do so where

necessary, such as Hurries, Agitatos, etc. One other point in Mr. Payne's letter I would like to touch upon and that is the matter of "Applause" by an audience.

I have been playing for pictures for a number of years now in this province, and I cannot remember but a very few instances where there was any applause and I have come to the conclusion that any organist who takes up his duties at a new post and expects to find out the sentiment of his audience by the measure of applause is doomed to disappointment—at least that is my experience. I am speaking of during intermissions. It seems out of place for applause in a Picture House where the general tone and atmosphere is essentially quiet and subdued and restful. One looks for it in a Vaudeville or Stock House but not at the Movies.

In conclusion, Mr. Editor, I would like to ask if you would publish in each issue the names of the publishers of the various pieces you suggest on your cue sheets. It would be a great help—or you might put the publisher's name in brackets against each piece suggested.

Wishing you every success,

PERCY S. BURRSTON,
Dominion Theatre Co.,
Vancouver, B. C., Canada.

In reference to Mr. Burraston's request—to mention the names of Publishers in our Cue Sheets—I wish to say the following: Our Cue Sheets are not designed as an advertising medium for any publisher—we therefore also always mention the character of every composition, so musicians may substitute with a composition of a similar kind if they do not possess the composition mentioned. If anyone desires to purchase any of the numbers—and can not obtain same from his local music dealer—then we refer him to one of the large Mail Order Houses, such as G. Schirmer, Carl Fischer, etc., located in New York, Boston and Chicago.—THE EDITOR.

United Theatre Equipment Issues Bulletin

THE Convention Number of the United Bulletin, issued by the United Theatre Equipment Co., presents information of particular interest to exhibitors. The editorial by Joseph F. Coufal is timely, as is the article on the Power's distribution arrangement. The article on projection, with the incandescent Edison Mazda lamp, by Mr. J. H. Hallberg, is interesting.

The United Bulletin is the official organ of the United Theatre Equipment Corp., of 1604 Broadway, New York, and will be mailed free.

[Additional Music Charts will be found on page 1046]

"THE DOUBLE STANDARD"

(Butterfly Picture)

Theme: Fantasia (Dramatic) by Bach

- 1—"Dialogue" (Moderato) by Meyer Helmund until—T: "The bureau of criminal research."
- 2—"Melody" (4/4 Moderato) by Kretschmer until—T: "You knew my mother."
- 3—Theme until—T: "Not long after I found my sister."
- 4—"Sieste" (Dramatic Lento) by Laurens until—T: "The country was no place, etc."
- 5—"Sweet Ponderings" (Melodious Moderato) by Langey until—T: "Cury Sargent, another social slacker."
- 6—Popular One Step, start pp then to action until—T: "The agent of the anti-vice squad."
- 7—"Adoration" (Andante) by Borowski until—T: "The First Case."
- 8—"Atonement" (Andante) by Zanecnick until—T: "Cut out your sniveling."
- 9—"Finlandia" (Dramatic Fantasia) by Sibelius until—T: "Why are these men here?"
- 10—"Prelude" (Dramatic Lento) by Rachmanioff until—T: "After a short recess."
- 11—"Elegie" (Moderato) by Czibulka until—T: "This is Ferguson, etc."
- 12—Theme until—T: "The afternoon papers told the story."
- 13—"Egmont" (Dramatic Overture) by Beethoven until—T: "Alvira concluded that, etc."
- 14—"Tendresse" (Melody espressiro) by Ravina (watch for railroad effects) until—T: "Fairbanks has never realized."
- 15—Theme until * * * * * END.

"TWO LITTLE IMPS"

(Fox Production)

Theme: "Baby Sweetheart" (6/8 Allegretto) by Corri

- 1—Theme until—T: "Nelson Murray whose grief, etc."
- 2—"Dawn" (4/4 Moderato non troppo) Idylle by Matt until—T: "Mama is so sorry."
- 3—"Fleur de Lis" (4/4 Moderato) by Dilleu until—T: "There's a wagon lets hop a ride."
- 4—"Serenade" (2/4 Allegro Giocoso) by Cesek until—T: "This is my daughter Betty."
- 5—"Lanette Valse" by Benton until—T: "Uncle I want my supper."
- 6—Theme until—T: "Sit here and be quiet."
- 7—Continue pp until—T: "Monk I don't like this."
- 8—Very short Mysterioso until—S: "Children in bed."
- 9—"Tendre Aveu" (2/4 Andantino con moto) Romance by Schuett until—T: "Lay low till I come back."
- 10—Continue to action until—T: "On book—The End of a Perfect Day."
- 11—"End of a Perfect Day" (Popular Song Hit) (short scene) until—T: "Uncle Billy begins another lesson."
- 12—"Gondoliera" (6/8 Andante) by Moszkowsky until—T: "Hav'n't you any papa?"
- 13—"Dialogue" (Andante) by Meyer Helmund until—S: "Police-man running after child."
- 14—"First Movement" (Tremolo) only from Whispering Flowers by Blon until—T: "Oh look at the tar baby."
- 15—"Southern Reverie" (Characteristic) by Bendix until—S: "Betty washing the kids."
- 16—Theme until—T: "Haven't you any more children."
- 17—"Dream at Twilight" (Dramatic Melody) by Wirz until—T: "Now's my face clean?"
- 18—"Triumph of Love" (Gavotte) by Holst until—T: "Betty I've been thinking of Bob."
- 19—Continue pp until—S: "Flashback to kids."
- 20—Continue fff until—S: "Both kids on roof."
- 21—Short Dramatic Hurry to action until—S: "Telegram."
- 22—Organ improvise to action until—T: "Sounds like a Hoochma Cooch."
- 23—Select very good and long Hawaiian popular Hula Dance to action until—S: "Little girl sliding down on floor map."
- 24—Silence just produce effect (Tympany Roll) until—T: "Uncle you wouldn't spank me."
- 25—Organ to action (very short scene) until—T: "The third round begins."
- 26—Theme until—S: "Deer running after kids."
- 27—Short hurry to action until—T: "Oh Bob I'm so glad, etc."
- 28—"Pirouette" (2/4 Allegretto Moderato) by Finck until—T: "Monk I'm not going to do it."
- 29—"Mysterioso, Agitato" by Becker until—T: "Katherine is allowed to stay up."
- 30—"Adagio Lamentoso" from "Pathetic Symphony" by Tschai-kowsky until—T: "How can I trust you."
- 31—"Andante Mysterios" by Lake (or any other Mysterioso) until—T: "You don't expect me to rob my father."

- 32—Prelude from "The first Carmen Suite" (Heavy Mysterioso) by Bizet until T: "Wait here, dear—I have a present, etc."
- 33—"Ein Maerchen" (Maestoso Mysterioso) Fantasia by Bach until—S: "The fight."
- 34—Agitato to action until—T: "Say he is one of us."
- 35—Continue pp until—T: "Betty can you forgive me."
- 36—Theme until * * * * * End.

"MADAME SHERRY"

- 1—The Love Dance, introducing "Every Little Movement" until—T: "Convent walls can keep girl, etc."
- 2—"Every Little Movement" in Barn Dance form. *Note: Imitate grind organ and employ only violin, flute and clarinet until—S: "Interior of convent."*
- 3—"The Birth of Passion" (from Waltz) until—T: "Pepita with the accent on the Pep."
- 4—Waltz—from beginning with introduction until—T: "Although our engagement was phony."
- 5—"Illusion" (Intermezzo) by Bustanoby until—S: "On yacht."
- 6—"A la Balerina" (Valse Lente) by Bendix until—T: "Officer Flannigan is out on his beat."
- 7—Madame Sherry Selection until—T: "Listen, Dear, I've got a scheme."
- 8—"Sweet Jasmine" (Allegretto) by Bendix until—T: "Phillippe, I'll pay you two dollars a day, etc."
- 9—Waltz from Figure No. 3 until—T: Suffering scales—Uncle paid, etc."
- 10—"Every Little Movement" (Barn Dance) until—S: "Near Phonograph."
- 11—"Every Little Movement" to be played on a phonograph until—T: "I must admit that one, etc."
- 12—"Les Sylphes" (Valse) by Bachman until—S: "Young man near piano."
- 13—Silence until—S: "Janitor enters."
- 14—Madame Sherry March until—T: "No, no, these are not my children."
- 15—Waltz from beginning with introduction until—S: "Pepita appears with a knife."
- 16—"Dramatic Tension No. 1" by Ascher until—T: "I'll meet you at the yacht."
- 17—"Heloise" (Intermezzo) by Langey until—T: "Look who's here—on our yacht—a piano."
- 18—Continue ppp until—S: "Man falls with both hands on piano."
- 18½—Piano Player, produce effect, followed by—
- 19—"In Lovers Lane" (Allegretto) by Pryor until—S: "Turning player piano around."
- 20—Silence until piano begins to play—Piano player to play "Every Little Movement" until—T: "The piano on screen stops then silence" until—T: "It's night and Flannigan is on the job."
- 21—"Madame Sherry Waltz." *Note: Begin with Orchestra until "Girl at Piano"—stop orchestra and continue as "Piano Solo" until the Girl on screen stops playing—after this scene catch up with the orchestra again and play until—T: "Everybody is doing it."*
- 22—Every Little Movement. *Note: Play with orchestra until "Girl at Piano"—stop your orchestra and continue as a "Piano Solo" until * * * * * END.*

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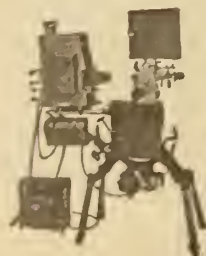
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"THE RESCUE"

(Bluebird Photo-Play)

(Reviewed on page 867)

Theme: "Dreams of Love" (6/4 Poco Allegro) by Liszt

- 1—"Romance" (4/8 Andante con moto) by Gruenfeld until—T: "The curtain fell, etc."
 - 2—"Good March to action until—T: "In striving to effect."
 - 3—"Romance" (6/8 Allegretto) by Rubens until—T: "Nell's telegram revives."
 - 4—"Serenade" (Allegretto Moderato) by Kautzenbauch until—T: "Creston."
 - 5—Theme until—T: "I also found him, etc."
 - 6—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "I know Betty told you."
 - 7—"Cavatine" (Dramatic Melody) by Bobm until—S: "In reception hall."
 - 8—Theme until—S: "Banquet scene."
 - 9—"Valse Lente" by Van Biene until—T: "It doesn't seem to me."
 - 10—Popular dance music.
- Note—This dance music must be performed by a phonograph, until—T: "Why have you come here?"
- 11—Theme until—T: "All thoughts of malice."
 - 12—"Whispering Flowers" (Characteristic) by Blon until—T: "Driven to desperation."
 - 13—"Serenade" (Allegretto graziosa) by Ern until—T: "Could any fight between us."
 - 14—"Dramatic Adagio" by Kretschmer until—T: "At last the crucial moment."
 - 15—Theme until—T: "After you left me."
 - 16—"Characteristic" by Lovenberg until—T: "Before I knew it, etc."
 - 17—"Dawn of Hope" (4/4 Andante) by Casella until—T: "The web of deception."
 - 18—"Fanchette" (Entr'acte Mazurka) by Bendix until—S: "Let-ter."
 - 19—"Serenade" (4/4 Moderato) by Drigo until—T: "Please get in there?"
 - 20—Theme until * * * * * END.

"THE WOMAN IN WHITE"

(Pathe Gold Rooster Play)

(Reviewed on page 115)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

- 1—"Heart to Heart" (Melody) by Trinkaus until—T: "Now with this proof of my mothers marriage, etc."
- 2—"Dramatic Tension No. 1" by Ascher until—T: "Five years later."
- 3—"Melody" (4/4 Moderato) by Kretschmer until—T: "It's such a glorious morning, etc."
- 4—Theme until—T: "Weeks pass."
- 5—"Forest Whispers" (4/4 Moderato) by Losey until—T: "If you really love Walter."
- 6—Theme until—T: "Follow that man and report to me."
- 7—"Romance" (Melodious Moderato) by Rubens until T: "You must have your supper Mr. Walter."
- 8—"Sweet Ponderings" (Melody expressivo) by Langey until—T: "It was a woman in white."
- 9—Theme until—T: "Not a word from Walter since he went away."
- 10—Piano improvise to action (Short orchestra) rest until—S: "Girls marching with flowers" (in church).
- 11—"Lohengrin Wedding March" (Here comes the bride) until—T: "After a trip abroad the couple returns."
- 12—"Couquette" (3/4 Valse Lento) by Mathews until—T: "I am miserably unhappy."
- 13—Continue to action until—T: "Your husband is a scoundrel."
- 14—Theme until—T: "Marian's suspicions having been aroused."
- 15—"Serenade" (4/4 Moderato) Drigo—(Tympany Rolls during lightning scenes) until—T: "We're going to have a splendid storm."
- 16—"Furioso No. 10" by Becker to action until—T: "Morning."
- 17—"Summer Nights Idyl" (3/ and expressivo) by Roberts until—T: "Fate has played into our hands."
- 18—Short Orchestra Rest Piano improvise to action until—S: "Fosco with girl in arms."
- 19—"Allegro" by Bach until—T: "In the morning Lady Glyde is found dead."
- 20—Theme until—T: "Yes, Ann Catherick is here again."
- 21—"Parting" (Dramatic Melody) by Bendix until—T: "The escape."
- 22—Silence just ad lib. Tympany Rolls until—S: "Interior of room."
- 23—"Tender and True" (Melody) by Tobani until—S: "Cemetery in view."
- 24—"Melody of Peace" (Sacred melody) by Martin until—T: "Walter frequents the Italian Quarter."
- 25—Piano improvise to action until—T: "At the opera that night."
- 26—Intermezzo from "Cavalleria Rusticana" or any other known grand opera extract until—T: "After the final curtain."
- 27—Continue ff or play short march until—T: "Pietro Fanelli I know you."
- 28—Dramatic Tension No. 1 by Reissiger until—T: "The following morning."
- 29—"One Fleeting Hour" (4/4 Moderato expressivo) by Dorothy Lee until—T: "Our troubles started the day, etc."
- 30—Long Hurry pp until—T: "Fire scene."
- 31—Continue ff until—S: "Interior of room (Fire is all over)."
- 32—Theme until * * * * * END.

"A WIFE ON TRIAL"

(Butterfly Production)

Theme: Extase (6/8 Andante Moderato) by Ganne

- 1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Sunday morning breakfast."
- 2—"Petals" (Intermezzo) by Loraine until—T: "In the De Gunther home."
- 3—Continue to action until—T: "Are you never unhappy?"
- 4—"Quietude" (4/4 Andante) by Gregh until—T: "Ready for another day."
- 5—Continue pp until—T: "June was here only."
- 6—"Galop to action until—S: "Automobile accident."
- 7—"Watch explosion followed by"
- 8—"Felize Canzonetta" (3/4 Andantino) by Langey until—T: "The weeks went by."
- 9—"Melody" (Andante) by Trinkaus until—S: "Old lady at piano."
- 10—"Piano improvise to action until—S: "Old lady stops playing."
- 11—Theme until—T: "Arguments piled up."
- 12—"Reconciliation" (3/4 Andante) by Bendix until—T: "The arrangement was business like."
- 13—"Pathetic Andante" by Margis Berger until—T: "It was all hers."
- 14—Theme until—S: "Boy in garden."
- 15—"Adoration" (Moderato) by Barnard until—T: "I left a bite to eat, etc."
- 16—"Garden of Love" (Caprice) by Ascher until—T: "The months passed."
- 17—Continue to action until—T: "For weeks Phyllis was busy."
- 18—"Intermezzo" (Allegretto) by Pierre until—T: "So June found Phyllis."
- 19—"Beautiful Garden of Roses" (Popular Song) until—S: "Interior of dining-room."
- 20—"Love Song" (Moderato) by Puerer until—T: "The doctor is here."
- 21—"Lunita Intermezzo" by Loraine until—T: "Our marriage was a mistake."
- 22—Theme until—S: "Burglar in view."
- 23—"Mysterioso to action until—S: "Shot is fired."
- 24—"Hurry to action until—T: "Allan you are standing."
- 25—Theme until * * * * * END.

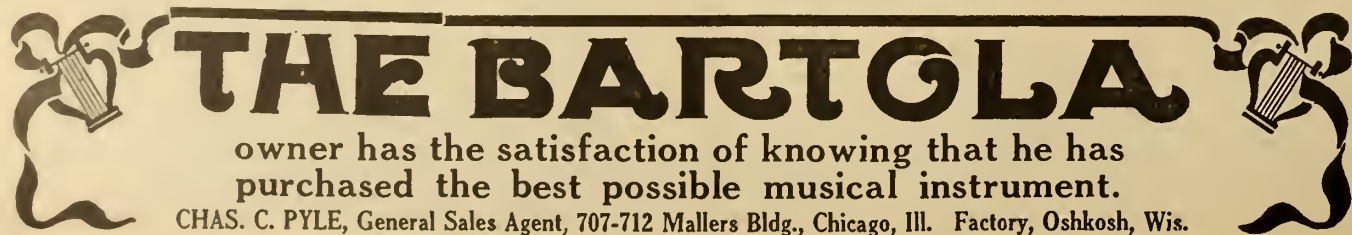
"PATSY"

(Fox Production)

(Reviewed on page 434)

Theme: "Dolce for Niente" Serenade (Moderato) by Hosmer

- 1—Theme until—T: "In the happy land."
- 2—"Entr' Acte Valse" by Helmesberger until—T: "Dick Hewitt's life was shaped, etc."
- 3—"Home from the Club" (Characteristic on drinking songs) by Laurendeau. *Important Note: Begin this number with the first scene after the title and play until—T: "I think so, Sir—I made the mistake, etc."*
- 4—Continue pp until—T: "Even in the mountain wilds."
- 5—"Canzonetta" (Allegretto) by Herbert until—T: "Awakened to the fact, etc."
- 6—"A Deep Sea Romance" (Andante) by Lake until—T: "I don't want to go to the city."
- 7—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "It's for your own good."
- 8—Continue pp until—T: "In the city."
- 9—"Popular Trot until—T: "He is insanely jealous."
- 10—"The Trout" (Characteristic) by Eilenberg until—T: "And it was the next morning."
- 11—"Good Bye, Good Luck, God Bless You" (Popular Song) until—S: "Fade out of wagon on road."
- 12—"Stein Song" from the Prince of Pilsen until—T: "Here is one for your late father."
- 13—"In the Gloaming" (Paraphrase) by Barnard until—S: "Hewitt making believe that he left the house."
- 14—"Animato Movement" from "L'Adieu" by Favarger until—T: "Through the gates of opportunity."
- 15—"Organ improvise to action until—T: "I'm him—I mean I'm her!"
- 16—Theme until—T: "A question in ethics naturally arises."
- 17—"Sweet Dreams of Home" (6/8 Allegretto) by Engelman until—T: T. on book—"Hints on courtship and marriage."
- 18—Theme pp until—T: "The slump in the stock market."
- 19—"By the River," Romance (12/8 Andante Sostenute) by Morse—T: "Come on! Fork over."
- 20—Continue ff until—T: "Dick's Sister in another city."
- 21—"Whispering of Love" (3/4 Allegretto) by Blon until—T: "When a maid makes up her mind."
- 22—Short Galop to action until—S: "Patsy faints."
- 23—Theme until—T: "Three A. M."
- 24—"Heloise" (Intermezzo) by Langey until—T: "The following afternoon."
- 25—Select good violin solo with piano accompaniment until—T: "And they came in about three o'clock."
- 26—"Illusion" (Dramatic Intermezzo) by Bustanoby until—T: "I have a little announcement to make."
- 27—"Love Theme" (Dramatic Andante) by Herzberg ff until—T: "I cannot find Patsy anywhere."
- 28—Theme until * * * * * END.



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MUSIC AND THE PICTURE

United States Army and Trumpet Signals

WAR pictures are at present an every-day feature. News from the different battle fronts of our Allies—Scenes from American training camps—Scheme battles—Advances—Retreats—and many other things related with war are thrown on every screen—of every motion picture theatre in nearly the entire world. Trumpet calls and all kinds of army signals are therefore a serious problem for the motion picture musician of to-day.

Several days ago I witnessed a performance of a certain war picture, a bugler appeared very prominently in a so-called close-up—blowing "as everybody could notice according to the foregoing scenes," "To Arms." The musician or rather the trumpet player was clever enough to judge what this bugle call was about, but was not able to do it. Why? First of all, he never served in any army, and secondly probably never thought of studying this subject (a book containing all army calls can be obtained for 25 cents in every music store).

"THE FLAME OF THE YUKON"

(Triangle Production)

(Reviewed on page 434)

Theme: "The Parting Serenade" (6/8 Andantino) by Smith

- 1—"Characteristic" by Lovenberg (Watch for Rough Seashore effects) until—S: "The Fight."
- 2—Agitato to action until—T: "The Midas Cafe—one of the too many."
- 3—Piano improvise to action on Popular Rags, etc., until—T: "The Flame of the Yukon."
- 4—Theme (short scene) until—T: "Cabaret Scene."
- 5—Good Rag. Note: *On violin and piano only* until—S: "Girl on piano."
- 6—Another Popular Song hit (violin and piano only) until—T: "Just a Gold seeker from New, etc."
- 7—"Eva Prelude" (Dramatic 4/4 Lento) by Massenet until—S: "Young man near piano starts to sing."
- 8—"Home Sweet Home Song." Note: *As a violin solo with organ or piano acc.* until—S: "Man finishes his song."
- 9—Silence just Tympany Rolls during short fight until—S: "Musicians commence to play."
- 10—Popular Big Rag—ff with violin, piano and drum only until—T: "That rummy Song brought out, etc."
- 11—Continue pp until—S: "Dancing Scene."
- 12—Continue ff until—T: "Nevermind the coin."
- 13—Piano improvise pp until—S: "Girl is pointing at musicians to play."
- 14—Good Popular Trot with violin, piano and drums only until—T: "Wine's gone up 'now!'"
- 15—Theme until—T: "This Yukon country owes me a fortune."
- 16—Popular one step pp on violin and piano only—ff with Drum during dancing scenes only until—T: "During the Weeks, etc."
- 17—"Iris," Serenata by Mascagni until—T: "There's Gold in Ophir Valley."
- 18—Hurry begin pp then to action until—T: "With dogs selling at two thousand a team."
- 19—"Yelva Overture" by Reissiger until—T: "On the Gold trail."
- 20—"Longing" by Bendix (short scene) until—T: "The passing of the Yukon Flame."
- 21—"Air from Rinaldo" by Haendel. Note: *To be played as a cello solo with piano acc. (recap if necessary)* until—T: "It never did go but its gone now."
- 22—Piano or organ improvise to action until—T: "You lie—you sneaking thief."
- 23—"Knight Templar Overture" (Allegro ff) by Koppitz until—T: "After the long Arctic Winter."
- 24—"Told at Twilight" (Dramatic) by Hueter until—S: "A couple is dancing."
- 25—Good rag—pp—with violin, piano and drums only until—S: "Flame of the Yukon on chair."
- 26—Continue ff until—S: "Girl near window."
- 27—Theme until—T: "Hurray the Summer's Come."
- 28—"Violetto" (concert Piece Agitato) by Herman until—T: "Mrs. George Fowler and her son."
- 29—"Longing for Love" by Strauss (Small orchestra only) until—T: "Have you ever heard of a man, etc."
- 30—Theme until—S: "Interior of barroom."
- 31—Popular Rag—with violin, piano and drums only begin pp then to action until—T: "Your husband ought to be on his way, etc."
- 32—Continue ppp until—T: "Dolly over there was with the flame."
- 33—Organ improvise to action until—T: "Hours afterward."
- 34—"Meditation" by Pilsner. Note: *As a cello solo with piano acc.* until—T: "I'm not a squaler, etc."
- 35—Agitato—watch shot—begin pp then to action until—T: "You're next if you make a move."
- 36—Silence until—T: "Help me take him to the Golden Gate Hotel."
- 37—Theme until—T: "Again the Flame."
- 38—Rag fff with violin, piano and drum until—S: "Flame is being carried around on the hands of the people."
- 39—Continue ff with full orchestra until—T: "Funny how you fell for that Guy."

- 40—"Heart Whispers" (3/4 Andante) by Delacour until—T: "Lift the limit I'm going to plunge."
- 41—"Organ improvise pp until—T: "When black Jack wakes up."
- 42—"Long Agitato pp until—S: "The fight."
- 43—"Continue ff until—S: "After the fight."
- 44—"Organ improvise pp until—T: "At the Golden Gate Hotel."
- 45—Theme until—T: "Home, Sweet Home, Sweet Home."
- 46—"Home, Sweet Home," Song with entire orchestra ff during seashore scenes then to action until * * * * * END.

"THE SLACKER"

(Metro Special Release)

(Reviewed on page 1020)

Love Theme: "Heart Wounds" (Allegretto Espressivo) by Grieg

Patriotic Theme: Fantasia on "Hail Columbia" arr. by Tobani

Note.—Play this Theme only until Variation No. 1

- 1—Patriotic Theme until—T: "The Slacker, John Harding."
- 2—"Bitter Sweets" (Moderato Intermezzo) by Engelman until—T: "Society and Summer Girls."
- 3—"A La Ballarina" (Valse Lento) by Bendix until—S: "Pointing at War Ship."
- 4—"Red, White and Blue" (Patriotic Air) until—S: "Young man near big umbrella."
- 5—Organ or piano improvise to action (short scene) until—S: "Drowning man crying for help."
- 6—Hurry to action until—S: "Young man being carried out of water."
- 7—Continue ppp until—T: "at the Reception."
- 8—"Mia Cara" (Valse Lente) by Hammerstein until—T: "I hate to see you waste your time."
- 9—Love Theme until—T: "On Newspaper—U. S. declares war on Germany."
- 10—Patriotic Theme until—T: "My dear old Southern Father."
- 11—"Marching through Georgia" (Patriotic Air) until—T: "And in memory of him."
- 12—"Battle Hymn of Republic" (Patriotic Air) until—T: "But God willing I'm going to fight."
- 13—Trumpet Call "To Arms" then silence until—S: "Change of scene."
- 14—"Last Spring" (4/4 Andante) by Grieg until—T: "And a few days later."
- 15—"Tunsia Intermezzo" (2/4 Allegretto) by Laurendeau until—T: "Margaret's house soon became, etc."
- 16—"Romance sans Paroles" (andante con moto) by Goens until—T: "George Wallace proves, etc."
- 17—Continue ff until—T: "It was inevitable."
- 18—Patriotic Theme until—S: "Francis Scott Key—in his room."
- 19—"The Star Spangled Banner" until—S: "Flashback to street meeting."
- 20—Patriotic Theme until—S: "Spirit of '76 in view."
- 21—"Yankee Doodle" (Patriotic Air) until—T: "I heard what you said."
- 22—Organ improvise to action until—T: "John Harding was one of the first."
- 23—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Though we blind ourselves."
- 24—Continue to action until—T: "What's the matter—don't you like it?"
- 25—Patriotic Theme until—S: "Interior of reception room—girl at piano."
- 26—Piano improvise to action until—T: "But in another home not far away."
- 27—"Love Song" (Dramatic Melody) by Flegier until—T: "I heard what you said."
- 28—Love Theme until—T: "And then a few evenings later."
- 29—"Lannette Waltz" by Henton until—T: "Margaret what's the matter."
- 30—Love Theme until—T: "Morning found Margaret."
- 31—Short Orchestra Rest—organ or piano improvise to action until—T: "There is too much of this flag waving."
- 32—Agitato to action until—T: "Now salute the flag."
- 33—Trumpet Call "To Arms" then Silence until—T: "These little Sweethearts."
- 34—"Melody" (4/4 Moderato) by Kretschmer until—T: "I'm going to try to make good."
- 35—Patriotic Theme until—T: "We are only paying our debt."
- 36—"Stars and Stripes Forever," March by Sousa until—T: "After several days Bob calls."
- 37—Patriotic Theme until—T: "I'm the proudest Old Man."
- 38—"Sons of Uncle Sam March" by McCoy until—T: "A Little Girl from Brussels."
- 39—Belgian National Hymn "La Brabanconne" until—S: "Margaret near table."
- 40—Love Theme until—S: "Soldiers marching."
- 41—"Hurray for Old Glory," March by Ascher until—T: "Too many a good and noble woman."
- 42—"Lamento" (Pathetic Cello Solo) by Gabriel-Marie until—S: "Soldiers marching."
- 43—Continue—with ad lib. small drums until—T: "My Country 'tis of Thee."
- 44—"American" (Patriotic Air) until—S: "Soldiers Marching."
- 45—"American Patrol" by Meacham until T: "Conveyed of such as these."
- 46—"Red, White and Blue" until—S: "Joffre in View."
- 47—"La Marseillaise" (French) (Very short scene) until—S: "Pershing in view."
- 48—"American" (Patriotic Air) until * * * * * END.

"THE LONE WOLF"

(Selznick Pictures)
(Reviewed on page 282)

Lone Wolf Theme: Fourteen Fathoms Deep (Dramatic Mysterioso) by M. L. Lake
Love Theme: Albumleaf (4/4 Dramatic Andante) by Kretschmer

- 1—"Ala Bien Aimee" (Valse Lente) by Leybach until—T: "A few moments of stolen freedom."
- 2—Continue pp until—T: "Bourke an international criminal."
- 3—"Prelude to Act V, King Manfred" (4/4 Lento) by Reinecke until—S: "Boy near table."
- 4—"Dramatic Andante" by Berge until—T: "The grateful Bourke."
- 5—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "From now on you're one of the gang."
- 6—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "To avenge himself on Bourke."
- 7—"Yelva" (Dramatic Overture) by Reissiger until—T: Please don't go away, Uncle Billy."
- 8—"Lamento" (Pathetic cello solo) by Gabriel Marie until—T: "At Troyon—fifteen years later."
- 9—"Cavatine" (Dramatic Moderato) by Bohm until—T: "Monsieur Ombre, Minister of the Navy."
- 10—"March Loraine" by Ganne until—T: "German agents secretly, etc."
- 11—Continue "Cavatine" by Bohm until—T: "The Lone Wolf the pack's only rival."
- 12—Lone Wolf Theme until—T: "The original drawings are destroyed."
- 13—"At Sunset" (Moderato) by Brewer until S: "The fight."
- 14—Good Agitato to action until—T: "I have them—I dare not leave."
- 15—"Mysterioso Agitato" by Becker until—T: "Remember me, Grosse."
- 16—Lone Wolf Theme until—T: "Rhody, the detective."
- 17—Organ improvise to action until—T: "The mysterious pack."
- 18—"Ein Maerchen Fantasia" (Mysterioso Maestoso) by Bach until—T: "Thank you, doctor."
- 19—Continue to action until—T: "The hand of the pack."
- 20—"Andante Mysterioso" by Lake until—T: "The dining room at Tyron."
- 21—"Lanette" (Valse Lente) by Benton until—T: "The Lone Wolf suspecting."
- 22—"Allegro Movement" from "Finlandia" by Sibelius until—T: "It's such a pleasure to meet, etc."
- 23—Love Theme until—S: "Meeting room of the pack."
- 24—"Menuet des Follets" (3/4 Moderato) by Berlioz until—T: "Looks like a minstrel show."
- 25—Lone Wolf Theme until—T: "They're surrounding the house."
- 26—Prelude from the "First Carmen Suite" (Dramatic Mysterioso) by Bizet until—T: "Fight in dark room."
- 27—Agitato to action until—T: "Lie still and give your own dope, etc."
- 28—"Pizzicato No. 15" by Lake until—S: "Old man fighting with girl."
- 29—Agitato to action until—S: "After the fight."
- 30—"Essence Grotesque" (Mysterioso) by Lake until—T: "I, too, am in great danger."
- 31—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "Burning hotel."
- 32—"Allegro" by Bach until—S: "Interior of room, Lone Wolf with girl."
- 33—Organ or piano improvise to action until—T: "A man who never before."
- 34—Love Theme until—S: "Man on roof shoots."
- 35—"Dramatic Tension No. 1" by Ascher until—T: "Leynard in his effort, etc."
- 36—Lone Wolf Theme until—T: "An early morning call."
- 37—"Sweet Jasmine" (Allegretto) by Bendix until—T: "Because I loved him."
- 38—Love Theme until—T: "Lucy, although in danger."
- 39—Animato Movement from "L'Adieu" by Favarger until—T: "The Lone Wolf resolves, etc."
- 40—Lone Wolf Theme until—T: "Don't ask me to explain."
- 41—Select short "Dramatic Allegro" until—S: "The fight."
- 42—Long Hurry to action until—S: "Lone Wolf escapes in auto."
- 43—"Lion Chase" (Grand Galop) by Koelling until—S: "Automobile on top of bridge."
- 44—Silence. Note—Watch crash of auto falling into water until—S: "Auto in water."
- 45—Repeat the "Lion Chase" until—T: "The fields of Dover."
- 46—Love Theme until * * * * * END.

"THE HAUNTED PAJAMAS"

(Yorke Metro)
(Reviewed on page 4113)

WATCH FOR EFFECTS as this is a Comedy Drama
Chinese Theme: Chinese Characteristic by Winkler
Love Theme: Dragon Fly, Mazurka by Strauss

Note: Play both themes slower as marked.

- 1—"Golden Blonde" (2/4 Characteristic) by Eilenberg until—T: "As Hudson has decided to wear, etc."
- 2—Continue to action until—T: "Night—enters the Surprise No. 1."
- 3—"Creepy Creeps" by Taylor (Watch night bell ring) until—T: "Magic and magic only could make, etc."
- 4—Chinese Theme until—S: "Jenkins is jumping at Hudson."
- 5—Crash—followed by long Hurry or Agitato to action until—S: "After the fight."
- 6—"Longing" (2/4 Andantino) by Florida until—T: "In the bright A. M."
- 7—Continue to action until—T: "Hudson wanted more details."
- 8—Chinese Theme until—T: "The home of the Billings family."
- 9—"Douces Promesses" (Caprice Elegant) by Laurendeau until—T: "While the master is away."
- 10—Chinese Theme until—T: "Jack Billings' brother." Note: Watch door bell ring.
- 11—"Heloise" (Intermezzo) by Langey until—T: "The hour is midnight."
- 12—Love Theme (repeat if necessary) until—T: "I was chased out of college."

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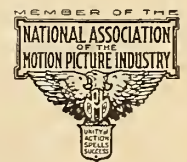
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- 13—"Night Song" (Reverie) by Stults until—T: "Eight o'clock in the morning."
 14—Short Orchestra rest—Organ or piano improvise to action until—T: "Sometime later."
 15—Love Theme until—T: "Surprise No. 3, Mr. Billings wears 'em."
 16—"Poor Relations" (Characteristic oddity—Mysterious) by Bendix until—T: "Now how could Billings, etc."
 17—Continue ff until S: "The police arrive."
 18—Agiato—begin pp then to action until—T: "Never saw you before in my life."
 19—Continue ppp until—T: "Again comes A. M."
 20—"Graziosa" (4/4 Moderato Mignonette) by Eilenberg until—T: "A kindly father seeks to rescue, etc."
 21—Continue to action—T: "Dad! Dear, old dad!"
 22—"Noisy Bill" (Rag) by Losey to be played Tempo Allegro until—T: "Hudson arrives at the Billings home."
 23—Short Scene—Organ improvise until—T: "Black pajamas."
 24—Love Theme until—T: "In the stolen clothes he is mistaken."
 25—Short Scene—Organ improvise until—T: "She could forgive a Harvard man."
 26—"Birds of Spring," Mazurka by Williams until—T: "Fat Jack enters Hudson's home, and attacks Jenkins."
 27—Hurry to action until—T: "An hour on the links."
 28—Repeat "Birds of Spring," Mazurka until—T: "The prodigal returns."
 29—"Electric Galop," by Wohanka until—T: "Important words with father."
 30—Love Theme until—T: "Colonel Kirkland, who bears a resemblance, etc."
 31—Continue pp until—S: "Billings recognizes the Colonel as the Foxy Grandpa."
 32—Hurry, begin pp, then to action until—T: "Father!"
 33—Continue pp and very slow until—T: "The mystery begins to clear."
 34—Chinese Theme until—T: "Was it any wonder? etc."
 35—Love Theme until—S: "Fat Jack falls on top of table."
 36—Crash, then continue Love Theme to action until—S: "Change of dining room scene."
 37—"In the Gloaming," Paraphrase by Barnard until—* * * * *
 END.

"TO HONOR AND OBEY"

(Fox Production)

Theme: Heart Wounds (4/4 Allegretto Expressivo)

- 1—"Love Dance from Madame Sherry" by Hoschna until—T: "In Lorrie's train is Richard, etc."
 2—"Nocturne in G Minor" by Krzyzanowsky until—T: "Hellam's friends are not above using him."
 3—Continue to action until—S: "Interior of cafe."
 4—"Popular Waltz" until—T: "It's quite exciting."
 5—Theme until—T: "Their golden day."
 6—"Budding Roses" (Valse Caprice) by Kretschmer until (watch railroad effect)—T: "The end of the Golden Day."
 7—Continue to action until—T: "The joy of a new home."
 8—"Garden of Love," Caprice by Ascher until—T: "Rose Delvane, who needs no, etc."
 9—"Flirting Whistler," One Step by Lake. *Note—Use Trio only* until—T: "The dinner for Lorrie's old friend."
 10—Organ or piano improvise to action until—T: "Wednesday the evening, etc."
 11—Repeat Trio of "Flirting Whistler" until—S: "Dancing."
 12—"Flirting Whistler" from beginning pp during scenes not dancing until—T: "Hallem fools himself with, etc."
 13—"Sweet Revery" (3/4 Moderato) by Tschaiakowsky until—T: "And then the long dreaded blow."
 14—Theme until—T: "A chance to win back."
 15—"Dramatic Tension No. 2" by Reissiger until—T: "Remorse from, etc."
 16—"The Swan" (3/4 Adagio) by Saint Saens until—T: "The depths and heights of woman's love."
 17—Theme until—T: "What was his price?"
 18—Continue ff until—T: "Patton keeps his word."
 19—Short Orchestra rest—Organ or piano improvise to action until—T: "There comes a day."
 20—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "In the Valley of the Shadow."
 21—"Lamento" (Dramatic Melody) by Gabriel Marie until—T: "Hurry up, the hunch is here."
 22—Continue to action until—T: "Sure, Rosie dear, etc."
 23—Silence—Tympany roll during fall until—T: "Oh, hell! take her upstairs."
 24—Piano improvise on Popular Rags, etc., until—T: "Months pass comforted by, etc."
 25—"Bright Star of Hope" (Dramatic Lento) by Robaudi until—T: "Interior of Cafe."
 26—Piano improvise to action (short scene) until—T: "Do you know how Hallem got rich?"
 27—Agiato to action until—T: "The morning papers, etc."
 28—Theme ff until—T: "The decree of man's law."
 29—Continue to action until—T: "While men fight for wealth."
 30—"Popular Waltz" until—T: "While Hallem devotes himself, etc."
 31—Hurry to action until—T: "A woman fights for her flesh."
 32—"Last Spring" (Dramatic) by Grieg until—T: "If I should go, etc."
 33—Continue pp. *Note—Watch carefully for two shots—this effect is very important—until—S: "Interior of room—baby on table."*
 34—Theme until * * * * *
 END.

"FOLLOW THE GIRL"

(Butterfly Production)

Theme: Fifth Nocturno (6/8 Allegretto) by Leybach

- 1—"Modern Svea" (Selection of Swedish Songs) until—T: "The beckoning finger of opportunity."
 2—"America" (Patriotic Song) until—S: "On Ranch."
 3—"Western Allegro"—by Winkler until—T: "Lopez having been fired, etc."
 4—Hurry to action until—T: "Future Americans."
 5—"Swedish Country Dance" by Soederman until—T: "Felix Martinez—imported into America."
 6—"Dramatic Tension No. 15" by Reissiger until—S: "On board of ship."
 7—"Serenade" (6/8 Allegretto) by Rubinstein until—S: "Old lady at piano."
 8—Piano—improvise to action until—T: "Flashback to ship."
 9—"America" (Patriotic Air) until—T: "Dona is taken into custody."
 10—"Petal Intermezzo" (4/4 Moderato) by Raymond until—S: "On Ranch."
 11—"Western Moderato" by Bach until—T: "As their train penetrates."
 12—"Vision" (6/8 Characteristic Andante) by Blon until—T: "I get my rabbit some grass."
 13—"Sparkling Eyes" (Allegretto-Intermezzo) by Puerner until—T: "How would you like to work for us."
 14—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "Then for a month peace, etc."
 15—Theme until—T: "Head is the Swede."
 16—"Serio Comique" (a trombone rag) by Sorenson until—T: "We'll give you another chance."
 17—"Gavotte" by Gossec until—T: "After a long search, etc."
 18—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "It's a long ride to the ranch."
 19—"Yelva" (Dramatic Overture) by Reissiger until—T: "The boys were joking."
 20—"Idle Hours" (Allegretto) by Kretschmer until—T: "Senor, you need a little help."
 21—"Dramatic Tension No. 1" by Ascher until—T: "I reckoned she was in love with me."
 22—Theme until—T: "The cattle rustlers get into action."
 23—"The Chase" (Grand Galop) by Koelling until—T: "I take these men—we make a little raid, etc."
 24—Long hurry—to action (watch shots) until—T: "You have performed a great service, etc."
 25—Theme until * * * * *
 END.

"MISS ROBINSON CRUSOE"

(Metro Pictures Corp.)

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

- 1—"Heart Whispers" (3/4 Andante expressivo) by Delacour until—T: "Charles van Golden, hanker."
 2—"Whispering Flowers" (Characteristic) by Blon until—T: "Two Mysterious Foreigners."
 3—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Aunt Agatha's carefully staged reception."
 4—"Lanette" (Valse) by Henton until—T: "Mr. Van Golden has something very important."
 5—Theme until—S: "Dancing."
 6—"Popular One-Step" until—T: "Midst the sparkle of wine."
 7—"Macsmawr" (Valse Lente) by Curti until—T: "Trust the old birds."
 8—"Birds of Spring" (Mazurka) by Williams until—T: "The following afternoon."
 9—Theme until—T: "The first of the, etc."
 10—"Illusion" Intermezzo (2/4 Moderato) by Bustanoby until—T: "The last day of the first week."
 11—"Silver Brook" (Waltz) by Braham until—T: "Some more of the same day."
 12—Theme until—T: "It's too cold."
 13—"Sparklets" (Allegro-Intermezzo) by Puerner until—T: "Monday's day gloom begins."
 14—Continue to action until—T: "Birdy finds a way."
 15—Continue pp until—S: "Interior of room, girl enters dressed in Colonial."
 16—"Menuet" by Boccherini until—S: "Masquerade ball."
 17—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Birdy runs away with the girl."
 18—Hurry to action until—T: "Dawn."
 19—"La Rose," Intermezzo (3/4 Moderato) by Ascher until—T: "The searching party."
 20—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—S: "Speeding launch."
 21—"First Concert Waltz" by Durand until—T: "We must get the girl out of the way."
 22—"Poor Relations" (Marcia Misterioso) by Bendix until—T: "Birdy hails Mr. Miles."
 23—"Lion Chase" (Grand Galop) by Koelling until—S: "Boats stop."
 24—"Forest Whispers" (4/4 Moderato) by Losey until—T: "Guests of Uncle Sam."
 25—"Golden Blonde" (2/4 Characteristic) by Eilenberg until—T: "Birdy, always treat me rough."
 26—Theme until * * * * *
 END.



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MUSIC AND THE PICTURE

Long or Short Model Cornets?

By Edwin Franko Goldman. Reprinted by courtesy of *Metronome*

STYLE seems to play a prominent part in almost everything nowadays, and just as fashions change in dress, they seem to change in cornets, too, although, of course, not as frequently as in the former. It seems strange to relate that in the making of string instruments, it is the ambition of the manufacturers to adhere as closely as possible to the models of the old masters who lived hundreds of years ago. Every possible attempt is made to secure the same precise measurements, the same lines, the same color. In fact, every detail is as closely reproduced as human ingenuity can devise. This, of course, proves conclusively that until now no new model or design has been invented which is superior to the older ones.

The question therefore arises, "Why are there so many different models of cornets, and are the new ones really better than the old? Until ten or twelve years ago, only the short model cornet was known, and while each manufacturer made an instrument that was somewhat different in design, they were all about the same in size. The difference in the models was only slight, too, in most instances. During the last years, so many new and aspiring manufacturers have entered the field all over the country, and the competition among them has become so keen that each is trying his utmost to outdo the others. This is in truth the reason for so many new and varied models.

Some years ago one firm produced what was known as a long model cornet. Immediately thereafter, another firm made one that was still longer, and a third firm lost no time in making one of even greater length. To whom did these new instruments appeal? Not to the professional player, but to the amateur. It took a long time indeed before the professional would even try one of these new cornets. Most firms soon discontinued the shorter models entirely, and now after years of rivalry and sharp competition, some firms are beginning to advocate short model cornets again. What does this mean? It means that a good many manufacturers had gone beyond the limits. They began to make their cornets so long that they were really not cornets any more. In some instances, makers turned out instruments that were as long or longer than trumpets. Naturally, such instruments were not and could not be satisfactory. They were deficient in tone, and lacked the desired smoothness and flexibility.

It is, of course, true that in many instances the longer cornets are more handsome in model than the shorter ones, and are also superior in tonal quality, ease of blowing and intonation, but it would be folly to say that all short model cornets are better than all long ones, or that all long model cornets are superior to short ones. This depends entirely upon the care and precision with which each instrument is made. Personally, I have used a short model cornet for twenty-six years, which has given me satisfaction in every possible detail. I still use it, but my long model cornet also meets all my requirements. It is only $15\frac{3}{8}$ inches long (low pitch). No cornet should be much longer than this if the best results are desired. After all it is greatly a matter of personal taste.

When all is said and done, the designs, models, etc., may differ considerably, but few people realize that if all low pitch cornets were to be measured, it would be found that they all contained or should contain an equal amount of tubing. For instance, if the main tubing (exclusive of the three valve slides) were straightened out, it would be found to be about $53\frac{1}{4}$ inches long. This applies to all low pitch Bb cornets, no matter whether they be of long or short model. The spread of the bell might make a slight difference, but this would not be very noticeable. In order to attain the proper pitch, the above-mentioned length of tubing is imperative. The Bb trumpet and the Bb fluegelhorn contain the same amount of tubing as the Bb cornet. The tubing of the trumpet is differently distributed, and the bore is somewhat different, which results in another quality of tone. The compass and register of these three instruments are the same, and they differ only in tonal quality, due to the difference in bore and tubing. The cornet is conical and narrow in diameter.

tubing, cylindrical in two-thirds, and conical in one-third of its length. The fluegelhorn is of conical bore. Conical means having the form of a cone, round and tapering. Cylindrical means that the tubing is of equal dimensions and does not taper. If the tubing of high pitch Bb cornets, Bb trumpets or Bb fluegelhorns were straightened out (exclusive of the three valve slides) it would measure 51 inches.

Trumpet tubing is, as a rule, about an inch shorter than the measurements given above, because of the longer mouthpiece which is used. The mouthpiece, however, gives the necessary additional inch which is required.

Now we come to the important point—the one which seems to puzzle most people. How is it that one cornet can be long and the other short, and still both have the exact same amount of tubing? This is very simple. If you will observe carefully, you will readily notice that on all short model cornets the turns or bends in the tubing are longer and wider, and more round. On all long model cornets these turns and bends are more narrow. It is easy to see then, that larger and wider bends will make the instrument more compact and short, while the narrow bends will give greater length. That is the whole secret in a nutshell.

My personal opinion in the matter is that many short model cornets are superior to those of longer models, and many long ones are better than short ones. Both have their good points, and the performer himself must be the judge. Some will find the one more to their liking than the other. The "over-long" cornet is not the instrument that will give the best results. Many players seek the longest instrument that it is possible to get, thinking they can use it as a cornet or trumpet. This is a serious mistake. As mentioned above, there is a considerable difference between a cornet and a trumpet, particularly in the construction and the tubing. The taper of the bore has much to do with the tonal quality.

"THE SAWDUST RING"

(A Triangle Production)

(Reviewed on page 627)

Theme: "Heart Wounds" (Dramatic Melody) by Grieg

- 1—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Girl alone near wall."
- 2—"Longing" (Dramatic Andante) by Bendix until—T: "His father an argument for prohibition."
- 3—Continue to action until—T: "We know you was too busy."
- 4—"Intermezzo" from "Goyescas" (6/8 Andante Sostenuto) by Ferrari until—T: "The day of days."
- 5—Select good circus march until—T: "The Celestial music of the circus."
- 6—"Hot Time in Old Town" (Old Popular Song). *Note—Must be produced as an organ solo ff (watch screen)* until—S: "Boys getting tickets."
- 7—Repeat "Circus March" until—T: "Bringing back bitter memories."
- 8—Theme until—T: "Yes, them's fine horses."
- 9—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "The haunting conviction of the years."
- 10—Continue pp until—S: "Girl in her room with doll."
- 11—"Les Sylphes" (Impromptu Valse) by Bachmann until—T: "Her greatest fear that the germ bred."
- 12—Theme until—T: "Ladies and gentlemen, this way."
- 13—"Angel Serenade" by Braga until—T: "But I'll hate you all my life."
- 14—Organ improvise to action until—T: "Then days of ever darkening shadows."
- 15—"Dawn of Hope" (Dramatic Andante) by Casella (with ad. lib. Tympany Rolls) until—T: "All the time she's been callin' for daddy."
- 16—Theme until—T: "The venture into the great unknown."
- 17—"Serenade" (3/4 Moderato) by Karganoff until—T: "After many trying experiences."
- 18—"Lanetta" (Valse) by Henton until—T: "After a night as the royal guests."
- 19—"The Three Graces," Intermezzo (3/4 Allegro Vivace) by A. Herman until—T: "At Richdale with the natives."
- 20—"Circus March" ff until—T: "What's the big idea—kids."
- 21—Continue pp until—T: "The man who has never given up hope."
- 22—Theme until—T: "The afternoon performance."
- 23—"Circus March" to action until—T: "You are about to see, etc."
- 24—Continue or repeat to action until—S: "Girl hanging on cord."
- 25—Select good Galop until—S: "Girl falling down."
- 26—Organ improvise to action until—T: "Mister Simonds, ain't you my daddy?"
- 27—Theme until—T: "Heeding her call."
- 28—Continue ff until—T: "I have been trying to find you, etc."
- 29—"Vision" (6/8 Andante Characteristic) by Blon until

* * * * * END.

"PARENTAGE"

(Frank J. Seng Production)

(Reviewed on page 3945)

Theme: Serenade (4/4 Dramatic Moderato) by Widor

- 1—Theme until—T: "This is a plain story."
- 2—"Adagio Expressivo" from "Symphony in C Major" by Schumann until—T: "John, don't you want a baby?"
- 3—Continue pp until—T: "Robert Smith, etc."
- 4—"Nocturno in F" (Melodious Allegretto) by Krzyzanowsky until—T: "Few people do business well."
- 5—"Cavatine" (Dramatic Moderato) by Bohm until—T: "A mother is as different from anything, etc."
- 6—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Telephoning."
- 7—Popular Song until—S: "Man near his wife's bed."
- 8—"Lamento" (Pathetic Cello Solo) by Gabriel-Marie until—T: "In the passing years Brown decided, etc."
- 9—Organ or piano improvise to action (short scene) until—T: "The seeds of character are planted."
- 10—"La Grace" (Piece de Salon—Melodious Intermezzo) by Bohm until—S: "Mr. and Mrs. Brown at table."
- 11—"Melody" (4/4 Andante Cantabile) by Hueter until—S: "Schoolroom."
- 12—"School Days" (Old Popular Song) (to be played twice).
- 13—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "John Brown's estimates, etc."
- 14—Continue to action until—T: "Like father, like son."
- 15—"Garden of Love" (Melodious Caprice) by Ascher until—T: "The inspection."
- 16—Continue to action until—S: "Boy shoots at teacher with rubberband."
- 17—"School Days" (Old Popular Song) until—S: "Accident at building."
- 18—Tympany Roll—ff followed by
- 19—"Dramatic Tension No. 1" by Reissiger until—S: Flashback to schoolroom."
- 20—Repeat "School Days" until—T: "When the things a boy should know," etc.
- 21—"Poor Relations" (Mysterioso Moderato) by Bendix until—S: "Two boys fighting."
- 22—Agitato to action until—S: "After the fight."
- 23—Continue pp until—T: "Give a little love to a child, etc."
- 24—"Romance" (6/8 Allegretto Expressivo) by Nevin until—S: "Samuel Melton had become, etc."
- 25—Piano improvise to action until—T: "Young Smith is coming to town."
- 26—Theme until—T: "Childhood is like a mirror."
- 27—"Dialogue" (Andante) by Meyer Helmund until—T: "The board of trade of Oventon."
- 28—Short Orchestra Rest—Organ or piano improvise to action until—T: "Mrs. Melton regarded Horace Brown, etc."
- 29—Theme until—T: "They called Frank Hasting lucky."
- 30—"Ein Maerchen" (Dramatic Melodious Fantasia) by Bach until—T: "Robert knew he had big news."
- 31—"Adoration" (4/4 Andante) by Borowski until—T: "With a dwarfed soul which had, etc."
- 32—"Meditation" (Dramatic Cello Solo) by Pilzer until—S: "Interior of cafe."
- 33—Piano improvise to action until—S: "Telephoning."
- 34—Repeat Cue No. 32 "Meditation" by Pilzer until—T: "Welcome Oventon."
- 35—"Good March" (Watch steam whistle) until—T: "Shocked by the knowledge, etc."
- 36—"Nocturne Op. 15 No. 2" (2/4 Larghetto) by Chopin until—T: "I'm ready for that job."
- 37—"Electra" (Intermezzo-Caprice) by Levy until—T: "Half the gossip of society, etc."
- 38—Repeat Cue No. 36 "Nocturno Op. 15 No. 2" by Chopin until—T: "Stunned by her husband's reports, etc."
- 39—Theme until—T: "Robert anticipated trouble."
- 40—"Romance" (6/8 Allegretto Expressivo) by Rubens until—T: "Would you welcome one like this."
- 41—"Lanette" (Valse) by Henton until * * * * * END.

"THE INNOCENT SINNER"

(Fox Production)

Theme: Extase d'Amour (Dramatic Melody) by Roze

- 1—"Capricious Anette" by Borch until—T: "Neighbor Hawkes finds something."
- 2—"Just a Gem" (Moderato Intermezzo) by Tobani until—T: "At Hotel Shoreham."
- 3—"Valse Poudree" (Intermezzo Valse Lente) by Poppy (repeat if necessary) until—T: "And of these happy days, etc."
- 4—"Nocturno in F" by Krzyzanowski until—T: "I'll tell my cousin to-night."
- 5—Theme (short scene) until—T: "Bull Clark commits a first offence."
- 6—Short Hurry to action until—S: "Interior of room—young man with girl."
- 7—Continue or repeat Theme until—T: "The Dazzling Dream of her life."
- 8—"Daisies" by Bendix until—T: "I'm sorry Mary Ellen, etc."
- 9—Organ improvise to action (very short scene) until—T: "Here at Cafe de Paris."
- 10—Agitato begin pp then to action until—S: "Fade out to exterior scene."

- 11—Popular Trot to action until—T: "So he brought you here to the big town."
- 12—Continue ppp until—S: "Girl enters her own room."
- 13—Organ improvise to action (very short scene) until—S: "The fight."
- 14—Agitato action until—S: "After the fight when young man is jumping out of the window."
- 15—Theme until—T: "If he don't marry you, I'll kill him."
- 16—"Allegro Agitato" by Beeker begin pp then to action until—T: "Doctor Graham about to leave France."
- 17—"Awakening of Spring" (Dramatic Andante) by Bach until—T: "The only door open."
- 18—Piano improvise on rag pp until—S: "Interior of railroad train."
- 19—Short hurry tympany ff during scene when young man is jumping out through window until—T: "No room for one whose heart, etc."
- 20—"Berceuse" by Karganoff until—T: "The other woman's careful methodical habits."
- 21—"Second Movement (3/4 Allegro) from Beethoven's Egmont Overture until—T: "Doctor Graham now back from Europe."
- 22—"Fifth Nocturne" by Leybach until—T: "The hang out of the waked musketeers."
- 23—"Aragonaise" from "Le Cid" (6/8 Allegro) by Massenet until—T: "In her curious companionship."
- 24—Short agitato pp then to action until—S: "After the fight."
- 25—Theme until—T: "With her usual strong sense of duty."
- 26—"Meeting" (Andante) by Bendix until—T: "Well, and on the road to happiness."
- 27—"On Wings of Love" by Bendix to action pp or ff until—T: "In this true is Mary Ellen, etc."
- 28—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Roy Edwards was Doctor Graham's cousin."
- 29—Theme until—S: "Men carrying out girl in arms."
- 30—"Olympia Overture" by Ascher until—S: "Girl alone in her room."
- 31—Long, heavy, hurry to action until—S: "Doctor enters room and sees girl."
- 32—Silence, just watch bugle calls (Assembly) twice until—S: "Sailors marching."
- 33—Short hurry until—S: "Close up of sailor with girl."
- 34—Theme until—T: "While for fame and honor."
- 35—Silence during the Title—Bugle Call ad. lib. for warship scene, then silence until—S: "Fade out of navy."
- 36—"In a Garden of Melody" (Melodious Allegretto) by Sudds until * * * * * END.

"THE MIDNIGHT MAN"

(Butterfly Production)

Theme: "Yester Love" (Intermezzo Andantino) by Borch

- 1—"Serenade" (Allegretto) by Kautzenbach until—T: "Hello, how is the inventor boy to-night?"
- 2—"Petite Serenade" (Allegretto) by Horton until—T: "Irene's father also manufactures safes."
- 3—"Sunshine and Shadows" (4/4 Allegretto non tropo) by Sudds until—T: "Dad, the blueprints are complete."
- 4—"Pasteur Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Mr. Bob sure has invented, etc."
- 5—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The cellar somewhere in the east side."
- 6—"Adoration" (4/4 Andante Moderato) by Barnard until—S: "Woman leaves her house."
- 7—Piano improvise to action until—T: "If you won't go straight for me, etc."
- 8—Theme until—T: "I've got a big job to-night."
- 9—Piano improvise to action until—T: "Pete Enright's search for information."
- 10—"Admiration" (Moderato Grazioso) by Jackson until—S: "Policeman near door watching man at safe."
- 11—"Mysterioso Agitato" by Becker until—T: "I know this man, you've made a mistake."
- 12—"Tendresse" Melody Expressive (2/4 Andantino) by Ravina until—S: "Burglar near window."
- 13—Mysterioso to action until—S: "The fight."
- 14—Hurry to action until—S: "The cunning fingers of the Eel."
- 15—"Romance" (Andante Sostenuto) by Karganoff until—T: "I'm going to find that chap, etc."
- 16—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Is Mr. Reeham home."
- 17—Theme until—T: "Solitaire Joe sees a chance."
- 18—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "The cellar gang, etc."
- 19—Piano improvise to action until—T: "I'm going down the cellar."
- 20—"Quietude" (4/4 Moderato) by Gregh until—T: "Captain, we got the goods on the cellar gang."
- 21—Theme until—T: "Burglar scene."
- 22—Long Mysterioso to action until—S: "Telephoning."
- 23—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Interior of cellar."
- 24—Piano improvise to action until—S: "Police raiding the cellar gang."
- 25—Heavy Agitato to action until—S: "After the fight."
- 26—"Lunita" Intermezzo (2/4 Moderato) by Loraine until—S: "Telephoning."
- 27—"Dramatic Tension No. 15" by Reissiger until—T: "You see, ladies and gentlemen."
- 28—Theme until * * * * * END.



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"THE DEEMSTER"

(Arrow Film Corporation)

(Reviewed on page 1250)

Theme: Intermezzo No. 2 from "Sigurd Jersalfar" (4/4 Dramatic) by Grieg

- 1—"Blue Bells of Scotland," Paraphrase by Langey until—T: "The action of the Deemster, etc."
- 2—"Whispering Flowers" (Characteristic) by Blon until—T: "Sidney Bracy, a Bishop."
- 3—Continue to action until—T: "An obedient son strives against his inclination."
- 4—"Nocturne" (3/4 Andante con moto) by Karganoff until—S: "Near seashore."
- 5—"Scotch Poem" (6/8 Allegro tempestoso) by MacDowell until—S: "Girl running around on field."
- 6—"Blue Bells of Scotland," Waltz by Tobani. Note: Without introduction until—T: "Away for the first catch of the season."
- 7—Continue to action until—T: "After the fishermen sail."
- 8—Theme until—T: "Fortune smiles on Dan."
- 9—Repeat "Blue Bells of Scotland" Waltz ff until—T: "The money from Dan's fishing goes."
- 10—"Bonnie Dundee" (Festivische Caprice) by Margis Berger until—T: "Mona's heart follows her hero."
- 11—"Erotik" (Dramatic) by Grieg until—T: "At the end of the fishing season."
- 12—Continue to action until—T: "To pay for your carousing, etc."
- 13—Silence until—S: "Dan hits his friend."
- 14—Tympany Roll—Followed by
- 15—Theme until—T: "Few revelations high and strong."
- 16—Short Orchestra Rest—organ improvise to action until—T: "A strange dream disturbs Dan's slumber."
- 17—"Love Song" (Dramatic) by Flegier until—S: "Mona sees her brother on the horse—gets frightened."
- 18—Theme until—S: "Mona's brother going to Dan to avenge his sister's honor."
- 19—Silence until—T: "You have dishonored my sister."
- 20—Long heavy Agitato until—S: "Mona's brother rolling down the big rocks."
- 21—Sudden stop—with the orchestra—Followed by
- 22—Tympany Rolls to action during big fall and keeping up Tympany Rolls until—S: "Body lands near the seashore then."
- 23—Silence until—S: "Dan rushes down to see the body."
- 24—Short Hurry to action until—S: "Dan leaning over dead body."
- 25—"Elegie" (Cello Solo) by Massenet until—T: "Hasn't Ewan come back?"
- 26—"Prelude" (Heavy Dramatic) by Rachmaninoff with ad. lib. Tympany Rolls and rough sea effects until—S: "Dan climbing upon wall to Mona's room."
- 27—"Dreams of Devotion" (Dramatic) by Langey until—T: "Search everywhere for both."
- 28—"Allegro Con Grazia" (Second Movement) from "The Pathetic Symphony" by Tschaiakowsky until—T: "The lady would not be buried."
- 29—Very short Orchestra Rest—organ improvise until—T: "In his wild flight."
- 30—Silence until—S: "Dan falling down the rocks."
- 31—Tympany Rolls only until—T: "As daylight appears."
- 32—"Erl King" by Schubert until—S: "Dan in prison."
- 33—"Reve Angélique" by Rubinstein with ad. lib. Tympany Rolls during Mob Scenes until—T: "Towards Tyrwall Hill."
- 34—"Solemn March" (Sacred) by Haendel until—T: "Guilty or Not Guilty?"
- 35—Theme until—T: "Out into the silence went the stricken man."
- 36—Orchestra Rest (short) organ improvise with Tympany Rolls during Lightning Scenes until—T: "A little spark neglected, etc."
- 37—Opening of the Flying Dutchman Overture. Note: Not Too Loud until—T: "With a companion to share his solitude."
- 38—Organ to action until—T: "Father Daley alone survives."
- 39—Open with Tympany Rolls ff then pp until—S: "Interior of cabin."
- 40—Silence just with ad. lib. pp Tympany Rolls during Lightning Scenes until—T: "For the first time in seven years."
- 41—"Berceuse" (Dramatic Andante) by Karganoff until—T: "The anxious days drag, etc."
- 42—Organ to action until—T: "He is here. The Priest is here."
- 43—"Marche Pontificale" by Gounod until—T: "Back to your homes I will come."
- 44—"Lord God of Abraham" from "Elijah" by Mendelssohn. Note: Printed together with cue No. 45 until—T: "Go get the Priest, my life is worth more, etc."
- 45—Theme until—T: "The Bishop and Deemster keep silent."
- 46—"Voice of Chimes" (Melodious Andante) by Luigini until—S: "Mona enters Dan's cabin."
- 47—Largo by Haendel until—S: " * * * * * END.

"RICHARD THE BRAZEN"

(A Vitagraph Blue Ribbon Feature)

(Reviewed on page 865)

Theme: "The Roses Honeycomb," Reverie (3/4 Andante) by Bratton

- 1—"Ein Maerchen" (Fantasia) by Bach until—T: "In America, Jacob, etc."
 - 2—"Rosemary," Reverie (3/4 And. Mod.) by Barton until—T: "A handsome knight and Imogene."
 - 3—"Menuet" by Bolzoni until—T: "Lord Croyland finds himself, etc."
 - 4—Continue to action until—T: "Lord Croyland in America."
 - 5—Select Galop, begin pp then to action until—S: "The accident."
 - 6—Produce effect big crash, followed by
 - 7—Same Galop pp and slow until—T: "My name is Richard Williams."
 - 8—Organ to action (short scene) until—T: "In the Renwyk home."
 - 9—"Felize" (Moderato-Canzonetta) by Langey until—T: "A warm welcome."
 - 10—Theme until—T: "Within three days Williams, etc."
 - 11—"Dawn of Morn" (Morceau-Moderato) by Abel until—T: "And I'm afraid you're about to lose, etc."
 - 12—Very short Galop begin pp then to action until—S: "Lord gets off the horse."
 - 13—"Cupidetta" (Moderato-Intermezzo) by Tobani until—T: "It was his only way, etc."
 - 14—Theme until—T: "Week end Saturday."
 - 15—"Poor Relations" (4/4 Marcia Misterioso) by Bendix until—S: "The Lord meets Harriet in front of the house."
 - 16—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Jack Fitzgeorge, a gentleman of leisure."
 - 17—Orchestra Rest Organ improvise to action until S: "Interior of train."
 - 18—"Allegro" by Bach until—S: "On stage."
 - 19—Organ to action until—S: "Exterior scene near train."
 - 20—"Andante Misterioso" by Becker until—S: "Flashback to stage."
 - 21—Organ to action until—T: "A jealous friend in the audience."
 - 22—"Macsmaur" (Valse Lente) by Curti until—S: "Burglars in bushes near house;"
 - 23—"Fizsist" (Mysterioso) No. 14 by Lake until—S: "Flashback to reception room."
 - 24—"Suefzer Waltz" by Ivanovici until—T: "Miss Harriet, I must tell you"
 - 25—"Tendresse" (Melody Expressivo) by Ravina until—T: "Three years ago at the seminary."
 - 26—"Furtyte" (Fathoms Deep) (Mysterioso) by Lake until—T: "Give me the letter."
 - 27—Hurry to action until—T: "Oh, please, not the police, etc."
 - 28—Continue to action pp or ff until—S: "After the fight, both men talking."
 - 29—Short Orchestra Rest Organ improvise to action until—T: "You will remain right here."
 - 30—Hurry to action until—T: "It was my fault."
 - 31—"L'Adieu" (Dramatic) by Favarger until—T: "Tell them, Harriet, they were my letters."
 - 32—Theme until * * * * * END.
- ### "THE LITTLE TERROR"
- (Bluebird Production)
(Reviewed on page 1023)
- Theme: Dolorosa, Poeme d'Amour (4/4 Moderato) by Tobani
- 1—Theme until—T: "Years afterward."
 - 2—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—T: "Too proud to compromise."
 - 3—Theme until—T: "Fungus the circus hoo."
 - 4—"Tulips" (A Moderato Grazioso) by Miles until—S: "Flashback to former scene."
 - 5—Continue pp until T: "Showtime."
 - 6—"The Booster" (A trombone rag) by Lake until—T: "The Star Turn."
 - 7—"Club Galop" by Laureandou until—T: "Promise dad you'll look out."
 - 8—"Cupid's Caress" (Valse Lente) by Roberts until—S: "At dinner table."
 - 9—"Moment Musical" (Moderato) by Schubert until—T: "Archibald in whose favor."
 - 10—"Petite Serenade" (Allegretto) by Horton until—T: "In another town, etc."
 - 11—"Inspiration" (Andante Sostenuto) by Edwards until—T: "I can't go to sleep."
 - 12—Theme until—S: "Violent sliding down steps."
 - 13—Silence. Note—Produce effect with ad. lib. Tympany rolls until—T: "There is much better tray."
 - 14—"Canzonetta" (Allegro Moderato) by Godard until—T: "12:30 P. M."
 - 15—Mysterioso to action until—T: "Indoor sports."
 - 16—Hurry to action until—T: "Take him away."
 - 17—Theme until—T: "First aid."
 - 18—"Kiss Me Quick" (A Musical Noveltie) by Isenman until—T: "On the table."
 - 19—"Poudre" (Valse Intermezzo) by Poppy until—S: "Young man with newspaper."
 - 20—Organ to action improvise to action until—T: "Many things happen in two years."
 - 21—"Captain Cupid" (Allegretto Grazioso) by Bratton until—T: "Frightful Moment."
 - 22—"The Little Puritan" (Moderato Gavotte) by Morse until—T: "Stop them."
 - 23—Galop to action until—T: "I am a married woman."
 - 24—Theme until * * * * * END.

"THE LAIR OF THE WOLF"

(A Butterfly Production)

Theme: "Night and Love" (3/4 Andante Amoro) by Holmer

- 1—"Woodland Whispers" (Characteristic) by Czibulka until—S: "Interior of office."
- 2—"Heart to Heart Melody" (Andante) by Trinkaus until—T: "Send in the new stenographer."
- 3—Theme until—T: "Old Man Taylor he was Steve's father."
- 4—"First Arabesque" (4/4 Andante con moto) by Debussy until—T: "The prizes of Oliver Cathcart."
- 5—"Serenade" (6/8 Allegretto) by Rubinstein until—T: "I have promised to marry, etc."
- 6—"Dramatic Tension No. 1" by Ascher until—T: "The first necessity for a girl."
- 7—"Dramatic Tension" by Winkler until—T: "Within a month Chester found, etc."
- 8—"Revery" (Andantino) by Debussy until—T: "A day of curiosity."
- 9—Continue to action "Lively Tempo" until—T: "After the novelty wore off."
- 10—Continue to action until—T: "Margaret learned that her husband, etc."
- 11—Theme until—T: "Sweethearts."
- 12—"Garden of Love" (Melodious Caprice) by Ascher until—T: "A Message with the Morning."
- 13—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "The night of June sixteenth."
- 14—"L'Adieu" (Dramatic Moderato) by Favarger until—T: "Wait till I do get in."
- 15—"Ein Maerchen" (Melodious Fantasia) by Bach until—S: Scene on clock "10 p. m."
- 16—Silence. Note: Watch hammer and strike ten on big gong or bell then Silence until—Cloud Scene.
- 17—"Storm Furioso" with ad. lib. Tympany Rolls until—T: "After the storm passed."
- 18—Theme until—T: "A morning sunbeam."
- 19—"Hecstas Message Caprice" (Tempo di Gavotte) by Santelman until—T: "You must get away at once."
- 20—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "The first day of the trial."
- 21—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "At Newport News."
- 22—Continue if until—T: "How could I see him in the dark."
- 23—Repeat "Storm Furioso" until—S: "Flashback" to Court Room Scene.
- 24—"Prelude Op 28 No. 15" (4/4 Sostenuto) by Chopin until—T: "I killed Oliver."
- 25—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Before summer was over."
- 26—"Idle Hours Caprice" (2/4 Allegretto Moderato) by Kretschmer until— * * * * * END.

"THE CLEAN UP"

(Reviewed on page —)

Theme: "Nodding Tulips" (Allegretto Idyl) by Trinkaus

- 1—"Fleur De Lis" (Characteristic Moderato) by Dilca until—T: "At the old home town."
- 2—"Mignonne" (Moderato) by Friml. Note—Watch for railroad effects until—T: "Hazel's mother—Mary Talbot."
- 3—"Gavotte Moderne" (Gavotte) by Severn until—T: "Vera Vincent, etc."
- 4—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "Business is business."
- 5—Theme. Note— Watch telephone bell until—T: "Gee, I'll bet you, etc."
- 6—"Sweet Dreams of Home" (Allegretto Grazioso) by Engelman until—T: "Mr. Richard, I'm from the Herald."
- 7—"Isle D'Amour" (Valse Moderato) by Edwards until—T: "You've got to trust me."
- 8—Theme until—T: "Youth comes upon old scenes."
- 9—Continue to action until—T: "Meanwhile other and, etc."
- 10—"Chanson Joyeuse" (Allegro) by Ravina until—T: "The hour of six approaches."
- 11—"Bitter Sweets" (Moderato Intermezzo) by Engelman until—T: "Morning finds the advance, etc."
- 12—"Cansella" (Allegretto Moderato) by Godard until—T: "Not very much later."
- 13—"Passacalle" (Allegro Intermezzo) by Gregh until—T: "I have challenged you father."
- 14—"Olympo" (Dramatic Overture) by Ascher. Note—Watch big bass drum until T: "Old Richards chasing after girl."
- 15—Galop to action until—T: "You have everything packaged."
- 16—"Intermezzo" (Allegretto) by Piccini until—S: "Interior of bank."
- 17—"Misterioso" to action until—T: "To whom it may concern."
- 18—Continue pp until—S: "Mass meeting."
- 19—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Girl in bed."
- 20—Theme until * * * * * END.

"WIFE NUMBER TWO"

(Fox Production)

Theme: "Broken Melody" (Dramatic) by A. Van Biene

- 1—Second Movement "Andantino in Modo di Canzona" from symphony No. 4 in F minor by Tschaiskowsky until—T: "She's too tony for us."
- 2—Theme until—T: "At Doctor Benton's house."
- 3—"Pas d'Action" from "Scenes de Ballet" (4/4 Adagio) by Glazounow until—T: "And so to this house, etc."
- 4—Second Number from "Scenes de Ballet" (Waltz) by Glazounow until—T: "Who's things are those?"
- 5—Theme until—S: "Doctor with Emma leave in carriage."
- 6—"Whims" (3/4 Allegro giocoso) by Schumann until—T: "Just like a chapter in a novel."
- 7—"Lanette" Valse, by Henton until—T: "In the wee small hours."
- 8—"Pearl Fishers" Selection by Bizet. Note: Begin with "Second Movement" "Andante non troppo" until—T: "So this day is the beginning, etc."
- 9—Organ improvise to action (short scene) until—T: "And so they have settled, etc."
- 10—Theme until—T: "So she seizes the doubtful pleasure, etc."
- 11—"In Lovers' Lane" (Melodious Allegretto) by Pryor until—T: "How well they look together."
- 12—Organ—begin pp to improvise to action (watch screen very carefully) until—S: "Civil War Veteran telling stories to boy."
- 13—Organ improvise on "Marching through Georgia" or any other Civil War song until—T: "The height of a social evening."
- 14—"Clair de Lune" (Moderato) by Thome until—T: "Deeper into the mire of debt."
- 15—"Dreams of Love" by Liszt until—T: "Don't you like it, dear?"
- 16—Theme until—T: "In a whirl of rebellion."
- 17—Continue if until—T: "Weeks later the broken spirit."
- 18—Organ improvise to action until—T: "But the price of the past must be paid."
- 19—"Ave Maria" (Dramatic) by J. Ascher until—T: "I often wondered why, Madame, etc."
- 20—Theme until—T: "He will sell us out."
- 21—Piano improvise to action until—T: "Don't talk like a fool."
- 22—Andante from "The Violin Concert" by Mendelssohn until—T: "Suppose my husband loses, etc."
- 23—Silence—just Tympany Rolls—during scenes when Emma jumps into the water, until—T: "And then also too late."
- 24—"Reverie" (3/4 Adagio) by Corelli until * * * * * END.

"THE SHOW DOWN"

(Bluebird Photo-Plays)

Theme: "Camelia" (Dramatic Melody) by Yon

- 1—"Dramatic Tension No. 14" by Reissiger until—T: "The world looked upon Oliver."
- 2—Galop—3/4. Note: Begin pp then to action until—T: "And more so probably, etc."
- 3—"Con Amore" (2/4 Melody) by Beaumont until—T: "I feel more at home."
- 4—Continue to action until—T: "On Newspaper Benson accused."
- 5—"Faith and Hope Idyl" (4/4 Allegretto) by Gruenwald until—T: "The Orland was in the Pacific."
- 6—"Les Sylphes" (Valse Lente) by Bachman until—T: "It was evening."
- 7—"Lanette Valse" by Henton until—T: "To Good Old U. S. A."
- 8—"Hurry to action" until—T: "It was midnight."
- 9—"Rustles of Spring" (Dramatic Moderato) by Sinding until—T: "Night has fallen."
- 10—"Love Song" (Moderato) by Henselt until—T: "Oh, the most selfish man."
- 11—"Paroles D'Amor" (Melody) by Tobani until—T: "We are fortunate, etc."
- 12—"Woodland Whispers" (Characteristic) by Czibulka until—T: "Save that for your next."
- 13—Theme until—T: "Next day the sailors."
- 14—"Forest Whispers" (Gavotte) by Losey until—T: "Three hours later."
- 15—"Evening Breeze Idyl" (Allegretto) by Langey until—T: "Some cannibal has stolen."
- 16—"Barcarolle" (Characteristic) by Contorno until—T: "It was evening."
- 17—"Dramatic Misterioso" by Bach until—T: "We're all good Americans."
- 18—Organ or piano improvise to action until—S: "Girl jumps into water."
- 19—Characteristic by Lovenberg until—S: "Wireless Station."
- 20—"Under the Leaves" (4/4 Poco Agitato) by Thome until—T: "I told them in Manila."
- 21—Theme until—S: "The fight."
- 22—"Hurry to action" until—T: "It was morning."
- 23—Continue pp until—S: "Sea Battle."
- 24—"Battle Hurry until—T: "Now I can proceed."
- 25—Theme until * * * * * END.

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"MOTHER INSTINCT"

(A Triangle Production)

(Reviewed on page 866)

Theme: "Dawn of Hope" (Dramatic Andante) by Casella

- 1—Silence until—T: "On the coast of Brittany."
 - 2—"Characteristic" (for Waterfalls) by Lovenberg until—T: "While a wife and mother, etc." (effects of rough seashore).
 - 3—"Storm Furioso" (very long) begin pp then to action until—S: "Mother and children praying."
 - 4—Organ improvise to action until—T: "Morning."
 - 5—Theme until—T: "The sea's grim answer."
 - 6—Continue (with effects of rough sea waves) until—T: "Eleanor, you must hate the sea."
 - 7—"Meditation" (dramatic 'Cello Solo) by Pilzer until—T: "Years later in Paris."
 - 8—"A la Bien Aimee" (Valse Lente) by Schuett until—T: "The Leader of the fleet afraid to take a drink."
 - 9—Agitato to action until—T: "If you ever speak of my mother's name again."
 - 10—Continue pp until—S: "Interior of Painting Studio."
 - 11—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Pierre Bondel, one of Marie's suitors."
 - 12—"Meeting" (Dramatic Melody) by Bendix until—T: "Marie arrives in Paris."
 - 13—"Lanette" (Valse) by Henton until—T: "But I'm thinking of mother."
 - 14—"Srenade" (Dramatic Moderato) by Widor until—T: "Month later."
 - 15—Continue ff until—T: "The mother comes."
 - 16—Theme until—T: "Ever haunted by the shadow, etc."
 - 17—Short Orchestra Rest organ improvise to action until—T: "It's Roul Bergere with one of my boats."
 - 18—"Prelude" (Dramatic) by Rachmaninoff until—T: "Mother, the poor little helpless life, etc."
 - 19—"Salute D'Amour" (Melody) by Elgar until—T: "With the morning word of the murder, etc."
 - 20—Repeat "Prelude" by Rachmaninoff until—T: "Bring the Mother, Pierre."
 - 21—Continue pp p until—T: "The Night of the Artists Fete."
 - 22—"La Perle de Madrid" (Waltz) by Lamotte until—T: "Raul Bergere wasn't shot."
 - 23—Continue to action until—S: "Mother near baby in bed."
 - 24—Continue pp and very slow until—T: "A man freed from by the tongues, etc."
 - 25—Short Orchestra Rest, Organ improvise to action until—T: "Pierre don't say it."
 - 26—"Cavatine" (3/4 Dramatic Moderato) by Bohm until—T: "I stole my brother's gun."
 - 27—Continue ff (rough sea effects) until—S: "Flashback to Court Scene."
 - 28—Continue to action until—"When gladness struggled hopefully, etc."
 - 29—"Yestar Love" (Intermezzo Andantino) by Borch until—*
- * * * * * Yestar Love * * * * * END

Bugle Calls

To the Color.
Cavalry.—To the Standard.

Quick time.

End.

D.C.

Power's Machine in Philadelphia Navy Yard

CHAPLAIN DICKENS, U. S. N., after practical tests has placed an order with the Philadelphia branch of the United Theatre Equipment Corporation, for five Power's 6-B machines for delivery to the United States Navy Yard, at Philadelphia. Branch Manager Calchuff is elated over this sale, because the Power's machine was selected only after thorough investigation of all makes of projectors. Then to make this happiness complete, Calchuff sold another Power's machine to United States Paymaster W. R. Van Buren, at Norfolk, Va. Power's machine is evidently a great favorite on shipboard.

Attention.

Slow.

Assembly.

Moderato.

Adjutant's Call.

Quick.

Recall.

Moderato.

Reveille.

Quick.

End.

Moderato.

Retreat.

Forward.

Halt.

Slow.

(More bugle calls will be found on page 1516)

"Jackies" Stand by Motiographs

JOE BREWER, a well-known operator of Dallas, Texas, lately visited the Motiograph factory to see how the machine is made. Having operated a Motiograph for some time he was much interested and well pleased with what he saw. Mr. Brewer having joined the Navy is now stationed at the Great Lakes Naval Training Station where he has the pleasure of operating Motiograph machines. He states that the Jackies are greatly pleased over the projection from the machines, but says he has no reason to give for this except that they are Motiographs.

MUSIC AND THE PICTURE

Improvising in Picture Music

Improvising and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental synchronization." This phrase is quite a mouthful, yet its meaning is clear. In two words it expresses the instant response, on the part of musician and music, to the "temperamental"—that is to say, the emotional—situation the picture portrays. It creates that bond of sympathy and interest between audience and "show" which is the prime factor in the former's enjoyment of the latter.

Merely "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color," are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute co-operation with the film operator at all times must underlie any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus color, contrast and continuity of idea are secured, and the orchestra swung smoothly and naturally through all changes of scene and action.

"STRAIGHT SHOOTING"

(Butterfly Production)
(Reviewed on page 1668)

Theme: Romance (Andante Sostenuto) by Karganoff

- 1—"Woodland Whispers" (Characteristic) by Czibulka until-T: "Joan the homesteader's daughter."
- 2—"Canzonetta" (Allegretto Moderato) by Godard until-T: "Dany Morgan, a pancher."
- 3—Theme until-T: "You boys wait for orders."
- 4—"Western Moderato" by Bach until-T: "They say he's hanging around, etc."
- 5—Repeat Theme until-T: "The Buckhorn bar."
- 6—Piano solo improvise to action until-T: "Not far from town, etc."
- 7—"The Eagle" (a western episode) by Bendix until-T: "Cheyenne Harry arrives at Diabolo."
- 8—"Storm Furioso" until-S: "Interior of barroom."
- 9—"Forest Whispers" (Morceau Characteristic) by Losey. Note—*Tympany rolls during exterior storm scenes until-T: "Even at drinking, etc."*
- 10—"Yeiva Dramatic" (Overture) by Reissiger until-S: "The fight."
- 11—Hurry to action until-T: "War on the settlers started."
- 12—"Serenade" (Dramatic Moderato) by Widor until-T: "One of Flint's killings."
- 13—Theme until-T: "The second day of hostilities."
- 14—Continue to action until-S: "Old man being carried into house."
- 15—"At Sunset" (4/4 Moderato) by Brewer, until-S: "Interior of barroom."
- 16—Continue to action until-T: "Tell Flint him and me, etc."
- 17—"Zephyr" (a western episode) by Trinkaus until-S: "Both men with rifles."
- 18—Silence until-S: "Shots are fired."
- 19—Produce effect until-S: "After shots."
- 20—"Dramatic Andante No. 5" by Ascher until-T: "That night the cattlemen."
- 21—"Western Allegro" by Winkler until-T: "Flint and his men are coming."
- 22—"The Lion Chase" (Grand Galop) by Koelling until-S: "Shots are fired."
- 23—Hurry to action until-S: "After the fight."
- 24—"Adoration" (4/4 Andante Moderato) by Barnard until-T: "On the first day of freedom."
- 25—Theme until * * * * * END.

"MR. OPP"

(Bluebird Photoplays)
(Reviewed on page 1490)

Theme: Awakening of Spring (Dramatic Andante) by Bach

- 1—"Valse Poudree" (Intermezzo Valse Lente) by Poppy until-T: "At Cove City."
- 2—"Capricious Nanette" (Allegretto) by Orth (watch for railroad effects) until-T: "It was evening."
- 3—"Extase D'Amour" (Dramatic Melody) by Roze until-T: "But I'm a man of business."
- 4—Theme until-T: "Within a week."
- 5—"Serenade" (4/4 Moderato) by Widor until-T: "Three hundred dollars."

- 6—"Musiadora" (3/4 Allegretto Moderato) by Leigh until-T: "Three days later."
- 7—"Valse Caprice" by Rubinstein until-T: "At the development company."
- 8—"Laflet Salon Piece" (4/4 Moderato) by Gruenfeld until-T: "I love to think of, etc."
- 9—Theme until-S: "Telegram."
- 10—"At Sunset" (4/4 Moderato Grazioso) by Brewer until-T: "It was Wednesday."
- 11—"New Era" (Concert Overture) by Heed until-T: "If we don't strike it, etc."
- 12—"Just a Gem" (Allegretto Intermezzo) by Tobani until-T: "If he were in my place."
- 13—Theme until-T: "The northbound local."
- 14—"Dramatic Andante No. 5 by Ascher until-T: "The days passed by."
- 15—"Legende" (9/8 Moderato) by Friml until-T: "It was early evening."
- 16—"Melody" (4/4 Moderato) by Kretschmer until-T: "We are being manipulated."
- 17—"Dramatic Tension No. 1" by Ascher until-S: "Girl near rowboat."
- 18—"Intermezzo" (2/4 Presto) by Arenski until-T: "Two days later."
- 19—Theme until-T: "Mr. Gusty later expressed, etc."
- 20—"Dolce Poeme D'Amour" (4/4 Allegro Moderato) by Tobani until-T: "Cove City was awakening."
- 21—"Doctor Cupid Intermezzo" (6/8 Andante) by Ferrari until-T: "It was Saturday."
- 22—Theme until * * * * * END.

"THE PUBLIC BE DAMNED"

(Public Rights Film Corporation)

(Reviewed on Page 278)

Note—This picture does not suggest any music theme.

- 1—"Springtime Overture" by Ziegler until-T: "Why should this be so."
- 2—"Fingals Cave Overture" by Mendelssohn until-T: "The public be damned, etc."
- 3—Continue pp until-T: "Robert Merritt, a student."
- 4—"Venetian Serenade" by Kretschmer. Note—*To be played as a mandolin duet or as a pizzicato violin duet until-T: "John Black, a prosperous, etc."*
- 5—"Fifth Nocturno" (6/8 Allegretto) by Leybach until-S: "Marion talking to Merritt."
- 6—Continue to action until-T: "Three years later."
- 7—"Romance" (4/4 Andante con moto) by Rubinstein to action pp or ff until-T: "John Black now President."
- 8—Organ or piano improvise to action until-T: "The public be damned."
- 9—"Forsaken Paraphrase" (3/4 Dramatic Andante) by Kretschmer until-T: "David Higgins, a rich farmer."
- 10—"Nocturno Tension" (3/4 Andantino) by Krzyzanowski until-T: "Marion reaches the city."
- 11—Continue to action until-T: "The effects of Black's policy."
- 12—Long Hurry to action pp or ff until-S: "Interior of room—woman in bed."
- 13—"Lamento" (Pathetic Cello Solo) by Gabriel Marie until-T: "So you are the man!"
- 14—"Fantasia" (3/4 Maestoso) by Bach until-T: "The first signs of awakening."
- 15—Organ improvise to action until-T: "Her husband's popularity, etc."
- 16—"New Era" (Dramatic Overture) by Heed until-T: "We'll see the retailers."
- 17—Continue pp until-S: "Merritt finishes his speech."
- 18—Continue ff until-S: "Interior of Black's home."
- 19—Continue pp until-T: "While Robert awakes the farmers."
- 20—"L'Adieu" (12/8 Andante) by Favarger until-T: "Black's company—the food must, etc."
- 21—"Prelude du Deluge" (4/4 Adagio) by Saint Saens until-T: "You've sold us out."
- 22—Continue ff until-S: "Distant view of Marion leaving her home."
- 23—Orchestra Rest—Organ or piano improvise to action until-S: "Robert coming along on road."
- 24—"Fantasia Tension" by Winkler until-T: "The beginning of the social welfare work."
- 25—"Lanette" (Melodious Waltz Movement) by Benton until-S: "Marion arrives amongst the poor."
- 26—"Erotic" (Dramatic Lento) by Grieg until-S: "Marion runs away with baby."
- 27—Continue ff until-S: "Marion near death woman."
- 28—Continue pp until-T: "Robert on his way to the old, etc."
- 29—Hurry to begin pp then to action until-T: "You're right, Mrs. Merritt."
- 30—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until-T: "A day later."
- 31—Continue to action until-T: "Marion's connections with the food control, etc."
- 32—Organ or piano improvise to action until-T: "From ward to ward, etc."
- 33—"Ecstasy" (Dramatic Allegro) by Zamecnik until-T: "Marion's speech for her treasured bill."
- 34—"After Sunset" (Dramatic Moderato) by Pryor until-T: "This is the original of the faked bill."
- 35—"Dramatic Andante" by Ascher until-S: "The fight."
- 36—Agitato to action until-T: "Wait, don't sign that bill."
- 37—"Dramatic Maestoso" by Ascher until-S: "Marion alone in room."
- 38—"Meeting" (4/4 Andante con moto) by Bendix until * * * * * END.

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When Pershing Leads The Boys Across The Water

SAMUEL BULLOCK

Ben marcato

VOICE

Old "Kai-ser Bill" he had a dream it sore-ly was a "sance-zer!" He
 This Yan-kee Na-tion's had enough of bluff from Bill the Kai-ser, But

VAMP

dreamt that he was bound to be a second Ju-lius Caesar,
 when we're done with Kai-ser Bill he'll be a whole lot wi-ser, The bat-tle cry of Pershing's boys from

wake up from his dream-ing, When Un-cle Sam hits him a slam he'll hear the Ea-gle screaming,
 Marie to Pen-ny-sil-van-ia, Will spur them on to do and dare, just one word Lu-si-tan-ia,

Copyright 1917 by Samuel Bullock, Cleveland, O.

CHORUS

When Pershing leads the boys a-cross the wa-ter, Beneath the star-ry flag, Red, White and

Blue, They'll fol-low him thro' shot and shell and slaugh-ter sang-ing

"sin-y thing that we can do for you!" A-mid the bat-tle's brunt you'll find them at the

front with "Buck Jack" in the van they'll nev-er fal-ter, What ev-er he may

plan they'll be with him to a man when Pershing leads the boys a-cross the wa-ter

When Pershing Leads 3

"HER FIGHTING CHANCE"

(A Four Square Production)

(Reviewed on page 3459)

Love Theme: "Lost Happiness" (Dramatic) by Eilenberg

Mysterious Theme: Misterioso Dramatico by Borch

- 1—Silence until—T: "In the land of the maple leaf."
- 2—"Dramatic Agitato No. 3." by Minot (watch shots) until—T: "Arctic City, a small settlement."
- 3—"Boreas" (a northern Idylle) by Trinhaus until—T: "John Thoreau's cabin in the heart of the pines."
- 4—Select any good solo for violin (not with orchestra) until—S: "John stops to play."
- 5—Organ improvise to action (short scene) until—T: "It was in the dance hall."
- 6—"Balladora" (Pirouette) by Tobani. *Note—Play it with violin and piano only* until—S: "Violin player and girl stop (playing and dancing)."
- 7—Piano improvise to action until—S: "The fight."
- 8—Heavy Agitato to action until—T: "I've got a timber claim, etc."
- 9—Organ improvise to action until—T: "Play and you shall see."
- 10—Select any good (2/4 Allegretto Dance) for violin only (short scene) until—T: "Our play hour is over."
- 11—Organ improvise to action (short scene) until—T: "With the dawn John starts, etc."
- 12—"The Eagle" (4/4 Western) by Klein until—T: "He is my husband."
- 13—Love Theme until—T: "Yesterday a man was found dead."
- 14—"Love Theme" (Dramatic) by Herzberg until—T: "And now I'm going to pay—John, etc."
- 15—Agitato to action until—T: "Later John went out, etc."
- 16—Organ improvise to action (very short) until—T: "I want you! You who belong, etc."
- 17—"Dramatic Tension No. 1." by Reissiger until—T: "The sign of the great wild medicine man."
- 18—Mysterious Theme until—T: "You will let my husband go?"
- 19—Love Theme until—T: "It is late and Mary will be worried."
- 20—"Dreams of Devotion" (4/4 Dramatic Lento) by Langley until—T: "Keep your word with me to-night."
- 21—Organ improvise to action (short scene) until—T: "You must be hungry, etc."
- 22—"Mysterious Theme" (watch shot) until—T: "Her only weapon."
- 23—"Elegie" (Pathetic Cello Solo) by Czibulka. *Note—Tympany Rolls when John creeps through window* until—T: "All through the night like a tragic game."
- 24—Long Hurry to action until—T: "John Thoreau! You are free."
- 25—Love Theme until * * * * * END.

"THE WRATH OF LOVE"

(Fox Production)

Theme: "After Sunset" (4/4 Dramatic Moderato by Pryor

- 1—Silence until—T: "Roma Winter who after a post graduate, etc."
- 2—"Femme Aime" (Valse Caprice) by Berger until—T: "The lumber king of blue rock."
- 3—"Tears" (4/4 Moderato) by Zamecnik until—T: "I'll make him sell—he and I were, etc."
- 4—"Affaire D'Amour" (Gavotte Elegant) by Puerner until—S: "Interior of room—man at table."
- 5—Repeat Cue No. 3 "Tears" until—S: "Flashback to golf players."
- 6—Repeat Cue No. 4 "Affaire D'Amour" until—T: "Let's go and complain, etc."
- 7—Organ or piano improvise to action (short scene) until—T: "The old love renewed."
- 8—Theme until—T: "Robert, we are going to be the happiest, etc."
- 9—"Big Mysterio" to action until—S: "Both men pulling their guns."
- 10—Silence until—S: "Shots are fired."
- 11—Produce effect followed by these shots.
- 12—"Short Agitato ff" until—S: "Young man near mirror—shaving himself."
- 13—"Romance" (4/4 Moderato) by Mericanto until—T: "At Grey Harbor, Long Island."
- 14—Continue to action until—T: "While the newly married, etc."
- 15—"Gavotte" by Mericanto until—S: "Blake near window calling Robert."
- 16—"The Green Poet" (6/8 And.) by Gottschalk until—T: "Jealousy the dying eye monster."
- 17—"Theme until—T: "We'll go to the house boat."
- 18—"Daphne Air de Ballet" (3/4 All. Mod.) by Puerner until—T: "Becorah! One of the fellows, etc."
- 19—"Return to me soon" (Allegro) by Gregg until—T: "I was just having a little smoke."
- 20—"Short Orchestra Rest Organ improvise to action until—T: "In the cold gray dawn."
- 21—"Theme until—T: "The gang gets reinforcements."
- 22—"Prelude" (Dramatic) by Rachmaninoff until—S: "The fight in the house boat."
- 23—"Long heavy hurry until—T: "We don't want you, Mr. Blake."
- 24—"Hurry to action until—T: "Why, this is the picture Ethel intended for you."
- 25—"Theme until * * * * * END.

"A STRANGE TRANSGRESSOR"

(A Triangle Production)

(Reviewed on page 117)

Theme: After Sunset (Dramatic 4/4 Moderato)

- 1—"Lanette" (Valse Lente) by Benton until—T: "The boys' school of a religious brotherhood."
- 2—"Love's Message" Idyl (4/4 Andantino) by Brooks until—T: "At the home of Hart Chester."
- 3—"On Wings of Love" (Moderato) by Bendix until—T: "Lola's one hour of happiness."
- 4—"In the Glade" Idyl (2/4 Allegretto) by Gurenwald until—S: "Woman leaves school in automobile."
- 5—"Theme until—T: "Midnight."
- 6—"Good Popular Rag until—T: "The holiday."
- 7—"Short Orchestra, Rest Organ improvise to action until—T: "Oh to be able to look the whole world in the face."
- 8—"Theme until—T: "The return from the honeymoon."
- 9—"Romance" (Melodious Moderato) by Rubens until—T: "A fortnight later."
- 10—Continue to action until—S: "Woman at piano."
- 11—Piano improvise to action (short scene) until—S: "Woman stops playing."
- 12—"Repeat Cue No. 9, "Romance" by Rubens until—S: "Boy telephoning to his mother."
- 13—Continue or repeat pp until—T: "At the close of the following day."
- 14—"Simple Aveu" (Melody) by Thome until—T: "The slave of his senses."
- 15—"My Heart at Thy Sweet Voice" from "Samson and Delilah" by Saint Saens. *Note—To be played as a cello solo with piano accompaniment* until—S: "Boy running out into the storm."
- 16—"Storm Furioso" to action pp, during interior scenes until—T: "This man is in no condition, etc."
- 17—Silence until—T: "Exterior storm scene."
- 18—Repeat "Storm Furioso" pp during interior scenes until—T: "You're my wife and I'm going, etc."
- 19—"Tympany Rolls" *Important Note—Just Tympany Rolls when automobile arrives in storm and keep on rolling pp* until—T: "Change of storm scene to interior scene."
- 20—"Theme ff (Tympany Rolls during storm scenes) until—S: Lola runs out of John Hampton's house right after she received the telephone message."
- 21—Silence until—S: "Young Hampton falls down the stairs."
- 22—"Tympany Roll ff to action followed by"
- 23—Silence until—T: "At the school."
- 24—"Among the Roses" Idyl (Dramatic Melody) by Lake until—T: "As the world woke in the gray dawn."
- 25—Organ improvise to action until—T: "Your son will live, Lola."
- 26—"Theme until * * * * * END.

"MOTHER O' MINE"

(Bluebird Special)

Theme: Heart Wounds (4/4 Allegretto Expressivo)

by Grieg

- 1—Theme until—T: "Molly, the Jersey cow."
- 2—"Sparklets" (6/8 Moderato) by Miles until—T: "Her baby—John Standing."
- 3—"Frat" (March on College Songs) by Zamecnik until—T: "Soft stillness and the night."
- 4—"Theme until—T: "John had dreams."
- 5—"Songe D'Enfant" (4/4 Andante non troppo) by Gabriel Marie until—T: "Then one day he left."
- 6—"Good-Bye" by Testi until—T: "Years pass."
- 7—"Mazurka" (Valse Lente) by Curti until—T: "He had a hundred interests."
- 8—"Theme until—T: "You make me so crazy."
- 9—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "An hour later."
- 10—"Flirtation" (Valse Intermezzo) by Meyer Helmund until—S: "Mother reading letter."
- 11—"Theme until—T: "John was too busy."
- 12—"Dreaming" (2/4 Andantino) by R. Strauss until—T: "John Standing entertains."
- 13—"Vocal Solo" (Popular Song) with piano accompaniment until—T: "You look like a flower."
- 14—"Notturmo" (9/8 Andante) by Grieg until—T: "She's my old nurse."
- 15—"Theme until—T: "Man singing."
- 16—"Vocal Solo (Pathetic) with piano accompaniment until—T: "When the last guest, etc."
- 17—"La Reve" (Dramatic Andante) by Golterman until—S: "Mother is leaving."
- 18—"Longing" (Dramatic Andante) by Bendix until—T: "Morning."
- 19—"Summer Night Idyl" (3/4 Andante Expressivo) by Roberts until—T: "He decided to begin, etc."
- 20—"Capricious Anette" (4/4 Allegretto Moderato) by Borch until—T: "To him his course was plain."
- 21—"Pathetic Andante" by Margis-Berger until—T: "He lived up to his resolve."
- 22—"Theme until—T: "Firenze! Firenze!"
- 23—"Whispering Flowers" (Characteristic) by Blon until * * * * * END.

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MUSIC AND THE PICTURE

Music Department, Motion Picture News:

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It might be advisable for you to write him in order to ascertain particulars as to their demands.

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"DURAND OF THE BAD LANDS"

(Fox Production)

This picture does not suggest any theme

- 1—"Manzano" (Spanish Intermezzo) by Brooks until—T: "Over across in the United States."
- 2—"Melody in G Flat" (Dramatic) by Cadman (short scene) until—S: "Flashback to Mexicans."
- 3—Piano improvise to action until—S: "Flashback to girl and father."
- 4—Repeat Cue No. 2 (Melody) by Cadman until—T: "He'll feel better after he's had his bottle."
- 5—"Doctor Cupid Intermezzo" (6/8 Andante un poco mosso) by Ferrari until—T: "To town with the previous suggests."
- 6—"Love's Message Idyl" (4/4 Andantino) by Brooks until—T: "As sturdy men and brave women, etc."
- 7—"Tomahawk" (Indian Battle Scene) by Herman until—S: "The battle."
- 8—Continue fit with ad. lib. Tympany Rolls and battle effects until—T: "And that night came sheriffs, etc."
- 9—"Olla Podrida" (Mexican Characteristic) by Puerner until—T: "Molly faces life alone."
- 10—Organ improvise to action (short scene) until—T: "In pursuit of the slippery Durand!"
- 11—"Western Allegro" by Winkler until—T: "Direct from producer to consumer."
- 12—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "Where is your dad?"
- 13—"Language of the Roses" (Valse Caprice) by Kretschmer until—T: "The only excitement for miles around."
- 14—"Hallelujah Chorus" from "Messiah" by Handel until—T: "Hands up, eyes to the front."
- 15—"Cyclone in Darktown" (a rag) by Barnard (watch shots) until—T: "The Kris washing the goat."
- 16—Short Orchestra Rest (organ or piano improvise to action) until—T: "Durand's Mexican shelter has somehow, etc."
- 17—"Les Sylphes" (Impromptu Valse) by Bachmann until—T: "Next morning the parson, etc."
- 18—"Characteristic" (Tremolo) by Lovenberg until—T: "Why (yes, he can christen the baby)."
 - 19—Continue rest pp until—T: "As soon as the rain stopped."
 - 20—"Les Retour Romance" (2/4 Allegro Vivace) by Bizet until—T: "There's no call insulting a lady."
 - 21—Hurry to action until—S: "Interior of barroom."
 - 22—"Lion Chase" (Grand Galop) by Koelling until—T: "The Governor of the State, etc."
 - 23—Continue to action until—T: "Glad to see you on the side of my line."
 - 24—Continue pp until—T: "The trail of Dick Durand."
 - 25—Organ or piano improvise to action until—T: "As Governor of the State, etc."
 - 26—"Garden of Sunshine" (Melodious Serenade) by Lincoln until * * * * * END.

"HATE"

(Fairmount Film Corporation)

(Reviewed on page 115)

- Theme: "After Sunset" (4/4 Dramatic Moderato) by Pryor
- 1—"Mysterioso Agitato" by Becker until—T: "Cold and gray a soulless monster, etc."
 - 2—"Silence until—T: "Ruth Shelton, a misguided child."
 - 3—Repeat "Mysterioso Agitato" by Becker until—T: "Jack Bradley, a reporter."
 - 4—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "The next day."
 - 5—Theme until—T: "A week later the stillness of the night."
 - 6—"Dawn of Hope" (Dramatic Andante) by Casella until—T: "There came a day when tiny hands, etc."
 - 7—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "The chapter of your life is closed."
 - 8—Continue to action until—T: "Twenty years later."
 - 9—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "He fought the city for twenty years."
 - 10—Short Orchestra Rest Organ or Piano improvise to action until—T: "If you don't stop slandering me, etc."
 - 11—"Dramatic Tension No. 1" by Ascher until—T: "I'll accept the nomination."
 - 12—"Dolorosa" (4/4 Poeme d'Amour) by Tobani until—T: "Like a grim shadow of the past."
 - 13—Theme until—T: "That night unknowing, by, etc."
 - 14—"Silvery Brook" (Waltz) by Brahman until—S: "Canoe turns over and both fall into water."
 - 15—Tympany Roll fit.

FOLLOWED BY

- 16—Organ improvise to action (short scene) until—T: "Committee call on Bradley."
- 17—"Serenade" (4/4 Moderato) by Widor until—S: "Dancing Scene."
- 18—Popular One-Step until—T: "Beasts who call themselves men."
- 19—Theme until—T: "That night."
- 20—"Popular Trot to action pp or ff until—T: "This is one of the many breeding places."
- 21—Piano improvise pp to action until—S: "Dancing Scene."
- 22—"Popular One-Step until—T: "There is a little bit of bad, etc."
- 23—Piano Solo—Chorus from the popular song "There's a Little Bit of Bad in Every Good Little Girl. Note—Once through."
- 24—Piano improvise pp to action (watch piano player on screen) until—T: "The."
- 25—"Long Hurry to action (watch shots) until—T: "Not until the grim shadow of the past, etc."
- 26—"Serenade" (Andante) by Drigo until—T: "A pale trembling woman braved, etc."
- 27—Theme until—T: "These are problems of a cold, heartless city."
- 28—"Sieste" (Dramatic Lente) by Laurens until—T: "The following evening."
- 29—"L'Adieu" (Dramatic by Favarger) with effects of heavy rain until—T: "I warned you to quit this fight."
- 30—"Dramatic Tension" by Winkler (Watch Shots) until—T: "Closing hours of the trial."
- 31—Organ improvise to action until—T: "I was only a slip of a girl."
- 32—Theme until—T: "After many weary hours."
- 33—"Silence until—T: "Not guilty."
- 34—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "Election night."
- 35—"Good March until—T: "It is for that inherent charm, etc."
- 36—"Sweet Ponderings" (Melodious Moderato) by Langley until * * * * * END.

"WHO WAS THE OTHER MAN?"

(Butterfly Production)

Theme: Notturmo (9/8 Andante) by Grieg

- 1—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "Across the water."
- 2—Continue to action until—T: "Mary Washburn only daughter, etc."
- 3—"Roses Honey-moon Reverie" (3/4 Andante) by Braton until—T: "Lieutenant Herbert Cornell."
- 4—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—S: "On board of ship."
- 5—"Ecstasy" (Dramatic Allegro) by Zamecnick until—S: "Girl receives telegram."
- 6—Theme until—T: "Friendships develop."
- 7—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Nearing the home port."
- 8—"America" (National Air) until—S: "Foreign agent near ship."
- 9—"Dolorosa" (4/4 Moderato) by Tobani until—T: "At the capitol."
- 10—"Popular Trot until—T: "May I have the pleasure."
- 11—"Popular One-Step until—T: "Don't you think you had, etc."
- 12—Theme until—T: "Marion had been inconsiderate."
- 13—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "A woman's intuition."
- 14—Theme until—T: "Herbert is entrusted."
- 15—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "You gave the plans."
- 16—"Cavatine" (4/4 Dramatic) by Bohm until—T: "The ever-watchful eye."
- 17—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "As the daughter of a senator."
- 18—"Finale from Arielle" (Allegro) by Bach until—T: "That man represents, etc."
- 19—"Hurry to action until—T: "You would like to know, etc."
- 20—Theme until * * * * * END.

"THE MAD LOVER"

(Pathe Release)

Theme: "Melodies from 'Otello'" (Opera) by G. Verdi

- 1—"Vision" (Characteristic) by Blon until-T: "Gentlemen, an accident has just occurred."
- 2—"Dramatic Tension No. 1" by Ascher until-T: "Mrs. Lolette Grosvener."
- 3—"Serenade" (Melodious) by Jeffry until-T: "A fortnight later."
- 4—"Sweet Jasmine" (Melodious Allegretto) by Bendix until-T: "But men prosper and God disposes."
- 5—"Organ improvise to action" until-T: "Traveling the early stages, etc."
- 6—"Whispering Flowers" (Characteristic) by Blon until-T: "Confidences."
- 7—"Continue to action until-T: "Lonesome."
- 8—"Longing" (Dramatic Andante) by Bendix until-T: "The hunters return."
- 9—"Nocturno in F" (Melodious Andante Moderato) by Krzyzanowsky until-T: "High noon."
- 10—"Silence until-S: "Two men blowing horns."
- 11—"Hunting Song ad lib. (with two trumpets) TWICE until-T: "At luncheon."
- 12—"Love's Conflict" (3/4 Moderato) by Tobani until-T: "Starting out on their intended trip."
- 13—"Continue to action until-T: "What is this about the book, etc."
- 14—"Continue ff until-T: "Reconciliation."
- 15—"Love Sdgh. (Dramatic Melody) by Flegier until-T: "The arrival of Aunt Lolette."
- 16—"Hurry to action until-T: "Making themselves at home."
- 17—"First Concert Waltz" by Aug. Durand until-T: "Romeo at Juliet."
- 18—"Romeo and Juliet" (Waltz) by Gounod until-T: "Bravo, Bravo, Signor is splendid."
- 19—"Theme until-S: "Close up after scene where mad lover is kissing his wife."
- 20—"Blissful Dreams" (Melodious Intermezzo) by Meyer Helmund until-T: "A few days before the performance."
- 21—"Daisies" (Melodious Moderato) by Bendix until-T: "Nightfall."
- 22—"Reception and Banquet Scene" (Valse Lento) by Bendix until-T: "The rose (on bell)."
- 23—"Poor Romeo" (Marcia Misterioso) by Bendix until-T: "You have deceived me."
- 24—"Tondresse" (Melody) by Ravina until-T: "The performance starts."
- 25—"Theme until-T: "Go! poor amateur of an actor."
- 26—"Arioso from Paggiacci" by Leoncavallo until-T: "During the fourth act."
- 27—"Continue to action until-T: "Last act of Othello."
- 28—"Theme (Otello Selection arr. by Theo. M. Tobani) start from letter 'N' until-T: "Poor Desdemona."
- 29—"Fifth Nocturno" (6/8 Allegretto) by Leybach until-T: "Foolish Othello."
- 30—"Theme until-S: "Bob wakes up in forest."
- 31—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until-T: "In America we do not need friends."
- 32—"Hurry to action until-S: "Bob and his wife on the road."
- 33—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until * * * END.

"THE CHARMER"

(Bluebird Production)

(Reviewed on Page 1668)

- Theme: Illusion Intermezzo (2/4 Moderato) by Bustanoby
- 1—"Rustles of Spring" (Dramatic Agitato) by Sinding until-T: "Charlotte Whitney, etc."
 - 2—"At Sunset" (4/4 Moderato) by Brewer until-T: "On the great white way."
 - 3—"Lanette" (Valse Lente) by Benton until-T: "Here is a real war orphan."
 - 4—"Debutante Waltz" by Santelman until-T: "Home! I have no home."
 - 5—"Reverie" (4/4 Andante) by Vieuxtemps until-T: "Is Mrs. Whitney home?"
 - 6—"L'Adieu" (Dramatic Melody) by Favager until-T: "In her new home Ambrosio, etc."
 - 7—"Sweet Jasmine" (Allegretto) by Bendix until-T: "The Whitney home in Pantucket."
 - 8—"Les Sylphes" (Valse) by Bendix until-T: "I bet you're afraid."
 - 9—"Essence Grottesque" (Mysterioso) by Lake until-T: "Are you a real prince?"
 - 10—"Theme (Note—Watch for church bell—important effect) until-T: "Will you come again?"
 - 11—"Serenade" (3/4 Allegretto) by Chaminade until-T: "The office of a specialist."
 - 12—"Pense Intermezzo" (6/8 Largo) by Godard until-T: "Two starved little hearts."
 - 13—"Theme until-S: "Automobile on road."
 - 14—"Romanze" Op. (4/4 Moderato) by Beethoven until-T: "I had a fairy princess, etc."
 - 15—"Fairy Tale" (Characteristic) by Komzak. (Note—Ad. Lib. Tympany Rolls during "Witch scenes" until-S: "Girl in bed.")
 - 16—"Albumleaf" (4/4 Andante) by Kreschmer until-T: "Pentucket was also, etc."
 - 17—"Fantasia" (Melodious) by Bach until-T: "Why, I wrote him a letter."
 - 18—"Awakening of Spring" (4/4 Dramatic Andante) by Bach until-T: "We almost had a trial."
 - 19—"Theme until * * * * * END

"DOWN TO EARTH"

(Arctraft Production)

(Reviewed on Page 1320)

Theme: "A Summer's Morn" Intermezzo (6/8 Allegretto Congrazioso) by Haines

- 1—"Theme until-S: "Gold fields, etc."
- 2—"Gaop to action until-T: "Through school and on his own."
- 3—"Theme until-T: "And so these two go their separate ways."
- 4—"Continue pp until-S: "Dancing scene."
- 5—"Popular One-Step until-T: "Month after month from the top, etc."
- 6—"Evening Breeze Idyl" (Characteristic Allegretto) by Langey until-T: "While Ethel Bill's influence goes, etc."
- 7—"Continue to action until-T: "Back on his ranch in Wyoming."
- 8—"Wesern Moderato" by Bach (short scene) until-T: "And for poor Ethel the finish."
- 9—"Love Song" (3/4 Allegretto) by Bartlett until-T: "The prairie post office."
- 10—"Short Galop pp until-T: "Doctor Jolyems terribly exclusive sanitarium."
- 11—"Gavotte Intermezzo" (2/4 Allegretto) by Bazzini until-T: "B. Ily Gaynor is downstairs."
- 12—"Theme until-T: "I am going to take you away from here."
- 23—"Favotte Impromptu" (4/4 Moderato) by Bohn until-T: "The next morning Doctor Gaynor's unique, etc."
- 14—"Three Gaces Intermezzo" (3/4 Allegro Vivace) by Herman until-T: "Making their getaway."
- 15—"Continue ff until-T: "After having been lost at sea."
- 16—"Vanity Caprice" (4/4 Allegro ma non troppo) by Jackson until-T: "The next day in an uncharted sea, etc."
- 17—"Galop (long) to action until-T: "Stranded on the desert isle."
- 18—"Sparklets" (Intermezzo) by Tobani until-T: "I am going to save you, Ethel."
- 19—"Orchestra Rest Organ or Piano improvise to action until-T: "Bedtime."
- 20—"Sleeping Beauty" (Lullaby) by Tobani until-T: "You know this is tough on Ethel."
- 21—"Theme (short scene) until-T: "Daybreak and an empty larder."
- 22—"Martingue Intermezzo" (Characteristic) by Loraine until-T: "More of Doctor Gaynor's treatments."
- 23—"Gavotte" (4/4 Allegretto) by Gossec until-T: "I just saw a cannibal."
- 24—"Tympany Roll, begin ff then pp until-S: "He shows her the berries in his hand."
- 25—"Woing Hour Serenade" (2/4 Moderato Congrazioso) by Zamecnik until-T: "After two months of Doctor Gaynor's treatment."
- 26—"Love's Return Noctette" (Allegretto) by Elms until-T: "Charlie makes a discovery."
- 27—"Short Orch. Rest Piano or Organ improvise to action until-T: "And they might have this pulled off."
- 28—"Long Hurry to action until-T: "Ethel, I have a confession."
- 29—"Theme until * * * * * END.

Musical Review of Latest Publications Most Suited for Picture Playing

1. Old Tom's Cabin, a dream picture of the South, by J. Bode-walt Lampe (Jerome H. Remick Edition).
2. A selection from the musical comedy, entitled "His Little Widows," has been published by the Jos. W. Stern Music Company, New York City.
3. My Fair Lady, waltz, an unusually melodious and light concert waltz, published by the National Music Company, 1545 Broadway, New York City.
4. A selection from "Eileen," Victor Herbert's romantic Irish opera, has been published by M. Witmark.
5. Reverie (violin solo), by Karl Rissland. An improvisation on Redway's famous prelude in Db. A wonderful melody, noble, inspiring and beautiful (Carl Fisher Edition).
6. Romance, by Oscar Mercantio, a remarkable and effective number for love scenes, printed together with "A Gavotte" by the same composer (G. Schirmer Edition).
7. Wooring Hour, serenade, by Zamecnik. An exquisite fine 2/4 moderato grazioso, which will fit in nicely with any high-grade program (Sam Fox Edition).

United Man Joins Army

M. S. MANDELBAUM, who was formerly connected with the Cleveland branch of the Corporation, is about to leave for southern training camps. Although Mr. Mandelbaum was not of draft age, he was, nevertheless, one of the first to respond to the call of the "colors" when President Wilson first asked for volunteers. He is with Troop A, Light Artillery.

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MUSIC AND THE PICTURE

Sidelights on the Music Royalty Question

TO pay or not to pay for the privilege of using certain kinds of music is a troublesome subject for exhibitors apt at present. The exhibitors say "No," while the Authors and Composers Society say "Yes"; and much to the exhibitors' discomfiture a judge has decided in favor of the music men. The exhibitors think they are shouldering enough financial burdens, and the music men feel that too many persons in this world are deriving revenue from their products without paying.

This is not a new situation for authors, composers and publishers. They went through a similar battle some years ago, when the manufacturers of phonographs and music rolls took what they pleased and told the music men to fly a kite when the latter asked for some remuneration. The phonograph makers argued that the copyright covered only sheet music and that they were not infringing.

The publishers, however, held a different view and took the matter to court, arguing that phonograph records and music rolls had a detrimental effect on the sale of sheet music. Publishers maintained that a person with a phonograph record or the music roll of a song would not be likely to purchase a copy of the song. But the court did not share the publishers' opinion and decided in favor of the manufacturers. And until law could be passed the publishers knew they could not collect a cent.

But the trouble had been started, with the publishers prepared to continue the fight. The manager of one large music roll company felt that sooner or later all manufacturers would have to pay. So he went to the publishers and offered to purchase the exclusive rights to all their publications and agreed to fight any proposed law.

The other manufacturers heard of this plan and, fearing that they would be squeezed out entirely, called a meeting and asked the publishers to attend. At the meeting the manufacturers admitted that the publishers were entitled to a royalty and helped the publishers to frame a satisfactory agreement with the idea of having it made a law. The law was passed, allowing the publishers two cents royalty from every record or music roll made. A violation of the law entitled the injured publisher to begin suit for three times the amount. Some doubted the constitutional rights of Congress to stipulate the amount to be paid on each record, but the

publishers have been receiving it ever since. And the authors and composers are paid their share.

So in making this fight against exhibitors the musical fraternity is simply repeating history. And this time the court has thrown its weight with the music folk.

The other day the writer discussed the matter with L. Wolfe Gilbert, the well-known song writer and professional manager for Jos. W. Stern & Company. Being an author, Mr. Gilbert naturally looks for all he can get from his work; and yet he is one of the most liberal and broad-minded men in the business. Not being a member of the society, he talks as a neutral.

"We all want to live and get along," Gilbert smiled. "Moving picture exhibitors are entitled to live as well as writers and publishers. And when you hear a publisher tell his side you feel he has a just grievance. Maybe an exhibitor could make his side clear too. Take my firm for instance. It costs approximately \$35,000 a year to run this professional department and, with the exception of some dance music, we have to give most of it away gratis. Picture pianists come her and ask for sets of music. They do the same in other publishing houses. They collect from fifty to two hundred sheets of music. A few songs they play, a few they look at, and many they never put on the piano. I know dozens of cases where the picture pianists have handed the music to lady friends without as much as undoing the wrappers. Here they kill possible sales for every publisher. Do you think they would be so generous if someone had to pay for that music?"

"But why don't you give the pianist just the numbers he needs?" Gilbert was asked.

We do that now with most performers, but the picture pianist wants a set or nothing, and if you don't give him the set very little of your stuff will be seen in his house. Of course, I don't mean that all are this way, but we have no way of telling the good from the bad. If a careless pianist loses a job he often leaves his music behind, knowing how easy it is to collect another stack. He gets it so easily that a bunch of grafters come with printed cards pretending they are picture pianists, and it takes a mind-reading diplomat to distinguish between the real pianists and the fakirs without hurting anyone's feelings. Some performers used to gather sets for their friends. Now we teach a performer the kind of song he wants to use and give him a copy of it. At first they put up a kick, but when they realized that the publisher had to cut expenses in some manner they quit kicking."

"Any other reason that publishers have why exhibitors should pay, Mr. Gilbert?"

"Publishers and writers in the society know that if you wish to use patented ideas of a man's brain you must pay him a royalty, and they can't see why this does not apply to music; and when the cost of production of the patented article increases, the owner tacks on an additional charge. Now every expense item in the music business has increased, but with a few exceptions the price has remained the same. One argument is that moving picture fans buy the bulk of popular music. Many attend shows, first, to see pictures, and, secondly, to hear the kind of music that appeals to them. So the song makers and publishers hold that if the music acts as a drawing card in any sense those deriving a financial benefit from it should be willing to pay for the use of it. Maybe some keen-minded exhibitor may have an argument to offset what I have said. And as I said before, I want to live, and I want to see the other fellow live. And it's much nicer to live in harmony."

As the matter stands, it is a question as to whether the exhibitor can afford to eliminate the popular numbers from the big houses. Is it not possible that the masses will be satisfied with classical music? Will some attempt to buy the exclusive rights to the music for certain territories draw trade from the ranks of the men who have been fighting the issue? In the fight for the principle or pocketbook the exhibitors must not lose sight of future business, while the publishers must see the possibility of exhibitors educating the masses to love classical music and lose their liking for the popular numbers. How it will end we cannot tell. What do you think about it?

E. M. Wickes.



Wolfe Gilbert



A Striking Lobby Display Arranged for "Poppy," Featuring Norman Talmadge, During Its Run at the Hippo, Phoenix, Ariz., Owned by Jo. E. Rickards

"THE SPINDLE OF LIFE"

(Butterfly Production)

Theme: "Whispering Flowers" (Characteristic) by Blon

- 1—"Sweet Jasmine" (4/4 Allegretto) by Bendix until—T: "Miss Harrison cannot be found."
- 2—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "A. B. Carter known as A. B. C."
- 3—"La Rose" (3/4 Allegretto Intermezzo) by Ascher until—T: "This is private property."
- 4—"Courtesy Intermezzo" (3/3 Andante) by Wiegand until—T: "James Bradshaw put all, etc."
- 5—"Simple Ave." (4/4 Moderato) by Thome until—T: "I wish you would not see, etc."
- 6—Theme until—T: "The fisherman decided, etc."
- 7—"Mysterioso to action until—S: "The fight."
- 8—"Heavy Agitato to action until—S: "After the fight."
- 9—"Aragonaise," from "Le Cid" (Allegro) by Massenet until—T: "After to-night."
- 10—"Intermezzo" (Moderato) by Whelpiel until—T: "Hooky's ten o'clock engagement."
- 11—"Serenade" (4/4 Allegro Grazioso) by Cesek until—T: "Where's my daughter."
- 12—Theme until—T: "They are for you Mr. Sandman."
- 13—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Seeking an old acquaintance."
- 14—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "Succeeding days, etc."
- 15—Theme until—T: "With something besides, etc."
- 16—"Yelva" (Dramatic Overture) by Reissiger until—T: "What's the idea knocking, etc."
- 17—"Olympia" (Dramatic Overture) by Ascher until—T: "The inevitable"
- 18—"Dramatic Andante" by Ascher until—S: "Carter arrives at the Inn."
- 19—Theme until—S: "Reception room."
- 20—"Ballerinas Vision" (Valse Lente) by Brahm until—T: "Sailing, Sailing, etc."
- 21—"Sailing" (Old popular song) until—T: "Who are you?"
- 22—Theme until * * * * * END.

"A STORMY KNIGHT"

(Bluebird Photo-Play)

(Reviewed on page 2040)

Theme: Nocturno in G Minor (2/4 Moderato) by Krzyszanowski

- 1—"Chanson Sans Paroles" (3/4, Allegretto Grazioso) by Tschai-kowsky—T: "Edgemaere by the Sea."
- 2—"Heavy Mysterioso (Note—With ad. lib. Tympany Rolls during storm scenes) until—S: "Storm scene."
- 3—"Play several long storm furiosos to action until—T: "Well, where's your man?"
- 4—"Good Mysterioso until—T: "Where do I sleep?"
- 5—"Theme until—T: "The storm had spent its fury."
- 6—"Felice Canzonetta" (2/4 Andantino) by Langer until—T: "Not so fast this time."
- 7—"Galop to action until—T: "It was always hard, etc."
- 8—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "Who lives here?"
- 9—"Hurry to action until—T: "Much obliged for the information."
- 10—"Elegie" (6/8 Moderato) by Czibulka until—S: "Racing after Auto."
- 11—"Galop to action until—S: "Young man climbing up wall."
- 12—"Mysterioso to action until—T: "The fight."
- 13—"Hurry to action until—T: "John dropped in at the club."
- 14—"Tout Coeur" (Melody Moderato) by Iseman until—T: "John's heart had never before."
- 15—"Passacalle" (Allegro Intermezzo) by Gregh until—T: "If you love me, etc."
- 16—Theme until—T: "When he got back to the office."
- 17—"Dramatic Andante" by Ascher until—T: "In the quietude around."
- 18—"Love Song" (6/8 Andantino) by Puerner until—T: "Out of the silence."
- 19—"Continue to action until—S: "Search light in the dark."
- 20—"Mysterioso" (Note—Watch shots) until—S: "Automobiles stop."
- 21—"Dramatic Tension" by Winkler until—T: "Forward March."
- 22—"March to action until—S: "Near automobile."
- 23—"Dramatic Tension" by Reissiger until—T: "Young lad you, etc."
- 24—Theme until * * * * * END.

"BARBARY SHEEP"

(Aircraft Production)

(Reviewed on Page 2205)

Theme: "I'll Sing the Songs of Araby," by Clay

- 1—Silence until—S: "Oriental Scene."
- 2—"Oriental" (6/8 Allegretto) by Cui until—T: "At Wyverne Hall."
- 3—"Hunting Song" by Bucalossi until—T: "Captain Gleason seems very interested, etc."
- 4—"Legende" (3/8 Moderato) by Fridl until—T: "The hour of sunset the last prayer, etc."
- 5—"Tris Serenata" (6/8 Andante Sostenuto) by Mascagni until—T: "To Crumple with wife and sport were enough."
- 6—"Irresistible" (Valse Chantee) by Bustanoby until—T: "Algeria the land of the past."
- 7—"March Indienne" by Selenick until—T: "From the placidness of England, etc."
- 8—"Moorish Serenade" (4/4 Moderato) by Chapi until—T: "Another day and a visit, etc."
- 9—"Caucasian Sketches" (4/4 Moderato) by Ivanow Ippolitow. Important note—Begin with second movement 3/4 Moderato Assai of part 1 "In the Mountains" until—S: "Caravan of camels in view."
- 10—No. 4 from "Caucasian Sketches" "Procession of the Sardar" until—T: "Elkantara the gateway of the desert."
- 11—Short Orchestra Rest Organ improvise to action until—T: "A song of Araby."
- 12—Theme until—T: "Monsieur will not come he is asleep."
- 13—"Ballet Egyptian" by Luigini. Important note—Play only first movement 6/8 Andante Expressivo of part 1 until—T: "The next morning the Englishman and Arab."
- 14—Continue with 2/4 Allegro non troppo movement from Part IV (watch shot) until—T: "One night the girl was murdered."
- 15—Continue fig. if too short repeat from "Allegro non troppo movement" until—T: "The hour of three."
- 15 1/2—Important note—When finished with Cue No. 15 shift Ballet Egyptian to Cue No. 25.
- 16—"Caucasian Sketches" Miss Ferguson sleeping in bed."
- 17—Theme until—S: "In the moon where the old Skaik appears with a knife."
- 18—Silence just ad. lib. Tympany Rolls until—S: "Miss Ferguson wakes up in her own bed."
- 19—Short Orchestra Rest Organ improvise to action until—T: "Suppose we try it, I'll send a note, etc."
- 20—"Oriental Roses" Waltz by Ivanovici until—T: "Is Achmed my guide a friend, etc."
- 21—"Mauressque Caprice" (2/4 Moderato Intermezzo) by Bocca-lini until—T: "The night has a million stars, etc."
- 22—Theme until—T: "From out the night."
- 23—"Arabian Serenade" (2/4 Allegretto) by Langey until—T: "And now she felt guilty."
- 24—Continue pp until—T: "The hand of fate, etc."
- 25—"Ballet Egyptian" by Luigini. Important Note—Begin with part 1 first movement "2/4 Allegro non troppo" until—T: "Unsolved problems."
- 26—Continue to action until—T: "Then once again the song of the desert, etc."
- 27—Theme until—T: "We must stop this nonsense."
- 28—Organ improvise to action until—T: "You are like the sun, etc."
- 29—"Mysterioso Agitato, No. 33," by Becker until—T: "He meant nothing to me."
- 30—Silence until—T: "Oriental Scene in front of Temple."
- 31—"Mystic Shrine Intermezzo" (2/4 Moderato) by Cameron until * * * * * END.

Ventilating Plant in 300-Seat House

The new Gaiety theatre at Cleveland is a very pretty little theatre of approximately 300 seats. While it is small everything in it is of the best. Indirect lighting is most advantageously arranged. A \$2,500 ventilating plant keeps the air sweet and pure. A big Wurlitzer is used. In fact the Gaiety is as complete a theatre as you would want to find anywhere.

Although this is the seventh theatre to be built on the busy cross street that connects Superior avenue to Euclid avenue, competitors express their good will to the new management by literally lining the foyer with elaborate floral pieces.

Only first-run melodramas will be played at the new picture house which opened last week with "The Girl That Didn't Know." The program will be changed twice a week. That is the policy of the house as given out by Max Lefkowitz, manager. "We shall run the best that the market provides," said Lefkowitz, "and our top price will be ten cents. So far we have entered into contracts with no one except Bluebird, and we shall handle as many of them as are in line with our policy."

United Bulletin Sent to Those Drafted

The members of the motion picture industry who have enlisted or have been selected for draft may receive each issue of the United Bulletin while away. Simply give your full name, also name of regiment or cantonment and the Bulletin will be mailed you regularly with the best wishes and compliments of the publishers, the United Theatre Equipment Corporation, 1604 Broadway, New York.

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"SHOULD SHE OBEY?"

Theme: "Doloroso, Poeme d'Amour" (4/4 Moderato) by Tobani

- Opening (4 min. and 5 sec.), "New Era" (Overture) by Heed
T. "Down through the ages" (45 sec.), *Mysterioso Agitato* by Becker
T. The mandate of the noble redman (35 sec.), *Indian Love, Theme*, by Winkler.
T. The woman of the Turk (50 sec.), *Orientele (Characteristic)* by Cui.
T. And today what relief (1 min. and 5 sec.), *Pensee, Intermezzo* (6/8 large by Godard).
1. Uncle John Gordon, etc. (1 min. and 20 sec.), *Theme*.
T. I'll stop this (1 min. and 45 sec.), *Lisoleite (Moderato)* by Adam.
T. Off to school (1 min. and 45 sec.), *A la Mode (Allegretto)* by Roscy.
T. Bill finds the word obey, etc. (1 min. and 30 sec.), *Felice Andantino Canzonetta* by Langcy.
T. Agnus Cameron, the iron magnet (1 min. and 5 sec.), *Continue to action*.
T. Some dame (45 sec.), *Agitato to action*.
T. Over in another part of the town (2 min. and 50 sec.), *Garden of Love (Melodious Caprice)* by Ascher.
T. Lorna returns home (1 min. and 15 sec.), *The Little Puritan (Moderata Gavotte)* by Marsce.
T. Cameron to spite Uncle John (50 sec.), *Continue pp.*
T. And of course in the evening (1 min. and 40 sec.), *Theme*.
T. So Bill follows Lorna's advice (2 min. and 35 sec.), *Continue ff.*
T. Home (50 sec.), *Home, Sweet, Home, Song*.
T. I married you against, etc. (1 min. and 50 sec.), *Tale of Two Hearts, Romance (4/4 Andantino)* by Roberts.
T. It's a boy (2 min. and 20 sec.), *At Sunset (4/4 Moderato Grazioso)* by Brewer.
T. And there was one among them (3 min. and 45 sec.), *Theme*.
T. Discharged Blake decides (1 min. and 40 sec.), *Dramatic Tension* by Reissner.
T. And in the big city (2 min. and 20 sec.), *Albumleaf (4/4 Andante)* by Kreschmer.
T. The alchemy of time (2 min.), *The Dying Poet (6/8 Andante)* by Gottschalk.
T. Henry Blake and Mame (1 min. and 20 sec.), *Piano improvise to action.* (Rags, etc.)
T. Marie achieves success (3 min. and 20 sec.), *Poudre (Valse Intermezzo)* by Poppy.
T. Meanwhile Gordon's ambitions (1 min. and 25 sec.), *Theme*.
T. His business engagement (2 min. and 25 sec.), *Aurora (Air de Ballet)* by von der Mehden.
T. The swimming party (1 min. and 20 sec.), *Hail, Hail, the gang's here.* (Popular old time song.)
T. The blackbird pie (4 min. and 40 sec.), *Popular Waltz*.
T. The ragtime drummer describes (40 sec.), *Piano improvise to action.* (Rags, etc.)
T. The Raid (1 min. and 45 sec.), *Allegro* by Bach.
T. Well, this puts us out of business (4 min. and 5 sec.), *Theme*.
T. You come across, too (1 min. and 50 sec.), *Canzonetta (2/4 Allegretto)* by Gordon.
T. Lorna arrives in time (15 sec.), *Organ improvise to action.* (Sacred scene.)
T. Meanwhile in New York (4 min. and 30 sec.), *Valse Lente* by Schuette.
T. The blindness of love (1 min. and 25 sec.), *Theme*.
T. The Martin's Reception (2 min. and 50 sec.), *Popular Waltz*.
T. Arrived home, this anger, etc. (4 min. and 20 sec.), *Serenade (4/4 Dramatic Moderato)* by Widor.
T. The woman (2 min. and 45 sec.), *Theme ff.*
T. The daughter of Henry Blake (1 min. and 10 sec.), *Forest Whispers (Gavotte)* by Losey.
T. Now since deserting Mamie (2 min. and 50 sec.), *Lunita Intermezzo (2/4 Moderato)* by Lorraine.
T. Gordon celebrates his divorce (1 min. and 20 sec.), *Popular Waltz*.
T. Mary calls to demand, etc. (4 min. and 20 sec.), *Organ improvise to action.* (Sacred Scenes.)
T. The wedding invitations, etc. (3 min. and 45 sec.), *Macsawr (Valse Lente)* by Kreschmer.
T. The mockery (1 min. and 45 sec.), *Wedding March* from "Lohengrin" by Wagner.
T. The penalty (3 min. and 10 sec.), *Adoration (4/4 Andante Moderato)* by Barnard.
T. Blake is asked, etc. (1 min. and 45 sec.), *Theme*.
T. Freed from the, etc. (2 min. and 45 sec.), *Tendresse (2/4 Andante Melody)* by Ravina.
T. I thought my little wife, etc. (30 sec.), *Agitato to action*.
T. The court of St. James (1 min. and 40 sec.), *Dramatic Maestoso* by Ascher.
T. After a merciless snobbing, etc. (1 min. and 10 sec.), *Piano improvise to action.* (Rags, etc.)
T. A college man comes (1 min. and 40 sec.), *Ecstasy (Dramatic Allegro)* by Zamcnik.
T. You are her mother (1 min. and 20 sec.), *Hurry to action*.
T. Outcasts of Society (1 min. and 25 sec.), *Galop to action*.
T. You brought disgrace, etc. (2 min. and 25 sec.), *Theme*.
Until the * END.

"EVERY GIRL'S DREAM"

(Fox Special Release)

- Theme: "Dawn of Love" (Melodious Allegretto) by Bendix
1—"The Mill" (Characteristic) by Jensen until—T: "Olenberg at break of day."
2—"Morning" from "Peer Gynt" by Grieg. *Note—Watch for small bell, etc.* until—T: "Who so good and Christian kind, etc."
3—Organ improvise to action until T: "Eighteen years have passed."
4—"Gondollera" (Moderato) by Saar until—T: "Now Carl von Berg, a charming youth."
5—"Shepherd Song" by Wilson until T: "Stingy grasping Herr de Haas."
6. Theme until T: "Forget the love tales."
7—"Sweet Ponderings" (Melodious Moderato) by Langcy until—T: "Notice in his pocket, etc."
8—Theme until—S: "Haas running after dog."

- 9—"Violetta" (Characteristic Concert Piece) by Herman until—S: "The fight."
- 10—"Agitato to action until—T: "Our missing prince, etc."
- 11—"Short Orchestra Rest Organ improvise to action until—T: "Each first May in Olenberg."
- 12—"Wooden Shoe Dance" by Kriens until—T: "You stay in there, etc."
- 13—"The Dutch Mill" (Characteristic) by Kriens until—T: "Come home with me Gretchen Dear."
- 14—"Mysterious Dramatic" by Bach until—S: "Woman hits Gretchen."
- 15—"Short Agitato to action until—S: "Dancing."
- 16—"Vanity Caprice" (Allegro) by Jackson until—T: "Brave Queens meet, etc."
- 17—"Theme until—S: "Haas looking for the mortgage papers."
- 18—"Rustles of Spring" (Dramatic Agitato) by Singing. Note—*Watch by both* until—S: "The trial."
- 19—"Serenade" (Dramatic Moderato) by Widor until—T: "You dare to jail my future wife."
- 20—"L'Adieu" (Dramatic) by Favarger (with ad. lib. Tympany Rolls) until—T: "Of course you know, etc."
- 21—"Dramatic Maestoso" by Ascher until—S: "Gretchen in jail."
- 22—"Felva (Dramatic Overture) by Reissiger to action pp or ff until—S: "Gretchen in forest."
- 23—"Mysterious to action until—T: "And now all stand around, etc."
- 24—"Dramatic Maestoso" by Loraine until—T: "Behold dear Gretchen changed."
- 25—"Coronation March" by Meyerbeer until * * * * * END.

"THE SILENT WITNESS"

(M. H. Hoffmann)

(Foursquare Pictures)

- Theme: "Heart Wounds" (Allegretto Expressivo) by Grieg
- 1—"Andante Mysterioso" by M. L. Lake until—T: "Helen Hastings a self-supporting girl."
 - 2—"Romance" ((4/4 Andante con moto) by Rubinstein until—T: "On letter—my Daphne Richard, etc."
 - 3—"Theme until—T: "In Denver."
 - 4—"Dramatic Tension, No. 1," by Reissiger—T: "Eighteen years later."
 - 5—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "Why bother with a pauper."
 - 6—"Agitato, No. 4," by Becker until—S: "After the fight."
 - 7—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "On the day of the faculty meeting."
 - 8—"Continue to action until—T: "Richard Morgan the district attorney."
 - 9—"Legende" (9/8 Moderato) by Friml until—T: "I mustn't leave without greeting, etc."
 - 10—"Continue or repeat Cue No. 9 until—T: "You'll be expelled, etc."
 - 11—"Agitato until—S: "After the fight."
 - 12—"Lost Happiness" (12/8 Dramatic Andante sostenuto) by Ellenberg until—T: "Doctor Wiley the coroner, etc."
 - 13—"Forsaken" (3/4 Dramatic Andante) by Kretschmer until—T: "Weeks later during Bud's trial."
 - 14—"Short Orchestra Rest piano or organ improvise to action until—T: "I just found this old scrap book."
 - 15—"Theme. Note—*Watch for railroad effects* until—T: "Mr. Crawford Attorney for the defense."
 - 16—"Twilight" (3/4 Lento) by Cesek until—R: "The following day."
 - 17—"Serenade" by Widor until—T: "Yes, I know this lady Pelham."
 - 18—"Theme until—T: "Two hours later."
 - 19—"After Sunset" (Dramatic Moderato) by Pryor until—T: "I am taking hold of this case myself."

- 30—"By the River" (12/8 Dramatic Moderato) by Morse until—T: "As no proper place can be found, etc."
- 21—"Romance" (2/4 Andante sostenuto) by Karganoff until—T: "After the jury's inspection."
- 22—"Lamento" (Pathetic cello solo) by Gabriel Marie until—S: "Jury leaves courtroom."
- 23—"Organ improvise to action and pp until—T: "Gentlemen of the jury, etc."
- 24—"Silence until—T: "Not guilty for the crime."
- 25—"Gavotte Intermezzo" (2/4 Allegretto) by Bassini until—T: "No one will find out."
- 26—"Theme until * * * * * END.

"ON TRIAL"

(First National Exhibitors' Circuit, Inc.)

Theme: "Prelude" (Heavy Dramatic Lento) by Rachmaninoff

- 1—"Cupidietta" (Melodious Intermezzo) by Tobani until—T: "Foreword."
- 2—"Theme until—T: "Home of the murdered man."
- 3—"Tale of Two Hearts" (Melodious Andante) by Roberte until—T: "Judge Dinsmore has appointed me, etc."
- 4—"Theme until—T: "A few months later."
- 5—"Extase d'Amour" (3/4 Dramatic Moderato) by Roze until—T: "Mr. Strickland is a man of honor."
- 6—"Dreams of Devotion" (Heavy Dramatic Lento) by Langey until—T: "The telephone in the library rang."
- 7—"Venetia" (6/8 Dramatic Andante Moderato) by Tobani until—T: "This is what happened in the evening."
- 8—"Cavatina" (Dramatic Moderato) by Bohm until—T: "I'm going to turn a new leaf."
- 9—"Theme until—S: "Woman fighting with burglar."
- 10—"Long Agitato to action until—S: "Flashback to court room."
- 11—"Heavy Dramatic" by Oehmler until—T: "Recess."
- 12—"Organ improvise to action until—T: "I went up stairs to my room."
- 13—"Reconciliation" (3/4 Andante) by Bendix until—T: "Proceed with the defense."
- 14—"Extase" (9/8 Dramatic Andante Moderato) by Ganne until—T: "I was practicing my piano lesson."
- 15—"Piano improvise and watch action of screen until—S: "Girl walks away from piano."
- 16—"Repeat "Extase by Ganne" until—T: "Oh, mamma, wasn't it fibbing."
- 17—"Sweet Reverie" (3/4 Moderato) by Tschaiakowsky (repeat if necessary) until—T: "It was hard to get, etc."
- 18—"Continue to action until—T: "I found a purse—I think it belongs to you."
- 19—"Song without words" by Tschaiakowsky until—T: "Send Doris to bed."
- 20—"Theme until—T: "You're torturing my little girl."
- 21—"Lamento" (4/4 Dramatic Andante) by Gabriel Marie until—T: "Your honor Mrs. Strickland wife of, etc."
- 22—"Continue or repeat ff until—T: "Next morning we were at breakfast."
- 23—"Illusion" (Intermezzo) by Bustanoby until—T: "Explain that we are to be married."
- 24—"Theme until—T: "Two years later, etc."
- 25—"La Reve" (3/4 Adagio ma non troppo) by Golterman until—T: "The hour of suspense."
- 26—"After Sunset" (Dramatic Moderato) by Pryor until—T: "At the request of the jury."
- 27—"Organ improvise to action until—T: "Why did you attempt to destroy, etc."
- 28—"Melody" by Friml until—T: "Clover, what did you do with the ten thousand dollars?"
- 29—"Theme ff until—T: "Not guilty."
- 30—"Reception and Banquet Scene" by Brahm until * * * * * END.

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MUSIC AND THE PICTURE

Unknown Song Writers Compose American "Tipperary"

THOUSANDS of motion picture musicians who are playing "Good-by, Broadway; Hello, France," are helping to prove that if you can write the kind of songs that will appeal to the masses you can become rich and famous.

C. Francis Reisner and Ben Davis, two Chicago boys, accomplished the feat when they wrote the lyric of "Good-by, Broadway; Hello, France," the American "Tipperary," now being used by scores of regiments and by the soldier boys close to the trenches in France. And it is the first song that the boys ever wrote. Billy Bakkerette, another newcomer, composed the melody.

The trio won out over practically all the professional song writers, as well as thousands of amateurs, who have been racking their brains for something that would appeal to the soldiers and sailors as "A Hot Time in the Old Town" did during the Spanish-American conflict.

When Reisner and Davis had completed the lyric they did not realize what a valuable piece of property they possessed, and by chance happened to show it to the Chicago manager of Leo Feist, who, recognizing the song's possibilities, called up the New York office on the telephone and recited the lyric. On getting the New York approval, the Chicago manager had it set to music, and then had a well-known vaudeville performer sing it over the long distance telephone for the benefit of the general manager in New York. Orders were

given to go after the song, as it looked like another "Tipperary." To date the song has sold 700,000 copies, and as the writers split a cent a copy royalty it looks like they will be well paid for their few hours' work.

The song was adopted by the Seventy-first Regiment as a recruiting number. Every day for weeks a dozen members of the regiment, under the direction of Lieutenant Joseph E. Barrell, toured the city in a large auto truck singing the song and urging young Americans with red blood to enlist and bring the regiment up to its war strength. And scarcely a day passed that at least a dozen did not climb aboard the truck to sign up for service over the seas.

The singing squad created such a sensation that it was booked over the big time vaudeville circuit, after Earl Carroll, Bernard Granville, and Arthur Fields had been pressed into service. Aided by the new "Tipperary" they kept recruiting at a record pace.

And while talking about the song I might say that its career is cogent proof that real music publishers are always ready to give the new man with good song ideas a chance, and always willing to gamble thousands on the songs of new writers. And to make it the greatest war song of the day Leo Feist paid \$5,000 for a page in The Saturday Evening Post to advertise it and prove that you can't go wrong with a "Feist Song."



Song Notes of General Interest

FRED VANDERSLOOT of The Vandersloot Music Co., is now the possessor of a million copy hit in "I Wonder How the Old Folks Are." He says that a young fellow in Somerset, Pa., sent him the lyric a few years ago and asked him for a hundred dollars. As it stood the lyric was worth about five dollars at the most, but Fred thought he could make something out of it if he had permission to alter it, and he wrote and offered a hundred on conditions he could have it revised. It was a big gamble to put music in it, but when Fred finished the melody he was willing to risk his money on it. Today, after having sold a million, it has been added as a feature record by some of the big phonograph companies.

JEFF BRANEN has a warm spot in his heart for moving picture theatres, for it was in one that he first heard his new song, "All That I Want Is in Ireland." In the past when Jeff wrote an Irish song friends would always tell of new things that he could have included in his lyric, so to stop them from coming back any more with advice he used the line: "All that I had, all that I have, and all that I want is in Ireland." Jeff is in business for himself.

FISCHER AND McCARTHY have a good picture number in "They Go Wild, Simply Wild, Over Me." It is a fine swing and can be used with comedies or in comedy drama, for situations pertinent to the song idea are constantly cropping up in photoplays.

AND speaking of picture music it is surprising what some pianists get away with. They just sit or loll over the keys and keep hammering out a tom-tom vamp. An audience does not care so much what you play as how you play it. And while many may say that the popular stuff is trash and fit for the low brow, you never see the average audience or crowd break while a band, orchestra, or pianist is playing some lively popular airs. And besides, many of the popular airs are merely classics in a new form. It is not the music that is cheap, but the ideas at times that go with it. This is the consensus of musical experts; and psychologists say that few in the world dislike a lilting tune, be it classical or popular. So when you play popular stuff play it as it should be played—play it better than anybody else does, and although it may be popular music it won't seem like cheap stuff to the so-called high brows.

Picking a Hit from a Hamlet

THE moving picture houses certainly did their share in making "The Missouri Waltz," the big instrumental hit, popular. But those who had it first thought it was an awful joke. Frederick Knight Logan, the composer, published it on his own account in his home town, Oskaloosa, Iowa. He gave orchestrations to a few leaders and they thought it was the biggest laugh they had heard for a long time. They argued that the title meant nothing and reminded one of the Missouri mule, and that the town in which it had been published made matters worse. But Logan did not feel this way and kept sending orchestrations to leaders and picture pianists.

Fred Forster, the big popular publisher, who is also the biggest jobber in the west, began to receive orders for "Missouri Waltz" before he had heard it or knew where it was published. And when the orders continued to come in he sent Abe Olman, his professional manager, to find out who wrote the song and where it was published.

"There's a big hit sneaking over some place," Forster said, "and if we don't get it in a hurry one of the other fellows will."

Olman spent two weeks scouting for the waltz and its owner, and finally located him in the little Iowa hamlet. He brought the composer on to Chicago, where Forster took over the song after paying the composer a big advance, accompanied by a royalty contract for six cents a copy. To date the composer has collected more than \$20,000 on his musical joke.

When some of his rivals had heard that he had bought the number and intended to push it, Forster received nothing but a merry ha, ha! His friends told him that he was flirting with bankruptcy and begged him to shelve it. To all Forster replied: "I think the number is a winner and to show you how much you know about what the public likes I'll sell a million copies before I'm through. And I'll get eighteen cents a copy from the jobbers and dealers."

At the present writing "Missouri Waltz" is nearing the million mark, and prospects are so promising that Forster intends to make it the greatest popular hit that has ever been known in the history of popular music.

E. M. WICKES.

"POLLY OF THE CIRCUS"

(Goldwyn Production)

(Reviewed on page 2035)

The timing of this picture is based on a speed of 14 minutes per reel (one thousand feet).

VERY IMPORTANT

Kindly read the following notes before commencing your rehearsals: In order to give this production the proper musical surroundings, it is an absolute necessity for those exhibitors employing large orchestras to follow the following instructions:

- 1—Separate your brass and reed instruments from your string section. Same to be employed only for circus scenes (as indicated on cue sheet).
- 2—Your string instrument section is to be employed only for "pathetic situations" (as indicated on cue sheet).
- 3—Full orchestra (brass, reed and string instruments) for scenes of neutral character. (As indicated on cue sheet.)
- 4—"Organ solos" to be performed only when marked on cue sheet for "church scenes" and scenes of the like.
- 5—"Organ solo" with female quartet to be used twice during entire picture. (As indicated on cue sheet.)
- 6—"A slide trombone solo," no particular composition is necessary for this purpose. The trombone player should carefully watch the screen and use his best judgment to obtain the proper effects.

No. 7—Watch carefully a big church bell and produce this effect which is very important.

No. 8—All "silence marks" should be observed as indicated on cue sheet.

No. 9—If instrumentation not indicated use full orchestra. Circus Theme—"Club Galop" by Laurendeau.

Love Theme—"Nocturno in F" (3/4 Andantino) by Krzyzanoski.

1—Silence until—"Mae March" as "Polly of the Circus."

2—"The Great Conquest," March by F. B. Wood until—"Maybe the years are many."

3—Silence until—"Church bell ringing."

4—Produce effect, followed by

5—"Caressing Butterfly" (4/4 Allegretto) by Barthelery until—"And don't you remember?" Note—Watch for church bell and produce effect.

6—"The Music Master," (Gavotte (4/4 Allegretto grazioso) by Hegner until—"Then don't you remember?"

7—"Laksonian, March" by M. L. Lake until—"Then the hot and dusty noon." Note—Begin by playing crescendo to action (as circus people get nearer.)

8—Continue until—"The greatest man in creation."

9—"Little General," Caprice by Tobani until—"He'll only be a boy once."

10—"Chanson Joyeuse" by Ravina until—"Tinging what the bells."

11—Trio of any popular song until—"Interior of circus." Note—To be produced as a bell solo, in absence of bells use glasses.

12—"Bombasto March" by Farrar until—"Ladies and gentlemen, etc." Note—Brass and reed section only.

13—Silence until—"My baby!"

14—"Club Galop" by Laurendeau until—"The accident."

15—Tympany rolls ad. lib., followed by

16—Silence until—"Womaned girl a bambock."

17—"Pieta Signore" (Cello Solo with Piano) by Stradella until—"The show is on again."

18—"Top Notch March" by Arthur until—"The Show is over for one." Note—Brass and reed section only.

19—"Intermezzo" from Paggiacci by Leoncavallo until—"And that night."

20—"Pathetic Andante" by Margis-Berger until—"And Fate decrees that some, etc." Note—String orchestra only.

21—Continue pp. until—"Mandy the parson, etc."

22—"Albumed" (4/4 Andante) by Kretschmer until—"Flashback to circus scene."

23—Short Orchestra Rest. Piano improvise to action (about 7 minutes) until—"The village choir strike."

24—See the following Note: Note—A female quartet is singing in a nearby church accompanied by an organ. At the same time the circus band is playing a hot time in an old town. The quartet in the church is trying its utmost to over sound the circus band, etc. To obtain the proper effect for this particular scene, I suggest that the brass and reed section play "ff" while the female quartet (placed behind the stage) renders "Nearer My God To Thee" "ff" until—"We'll ask the parson."

25—"Hot Time" Song until—"Grand March in the circus." Note—Brass and reed section only pp.

26—"Marche Trique" by Eilenig until—"Elephants performing." Note—Brass and reed section only.

27—"The Booster" (A Rag) until—"Elephants leave the arena." Note—Brass and reed section only.

28—Silence until—"Polly on horse."

29—"New Champagne" (Galop) by Lumby until—"Polly leaves the arena." Note—Brass and reed section only.

30—Silence until—"Wait until you see my next stunt."

31—"Invercargill March" by Lithgow until—"Trombone player on table."

32—Trombone solo to action until—"Mademoiselle Polly will, etc." Note—Note No. 6 on top of cue sheet.

33—Silence until—"The act begins."

34—"Dash Galop" by Wiegand until—"Polly falls off horse." Note—Brass and reed section only.

35—Cymbal Crash followed by

36—Short Hurry to action until—"Exterior of Circus."

37—Short Orchestra Rest (about 7 minutes) until—"We'll leave something," etc." Note—Organ or piano improvise to action.

38—"Broken Melody" by Van Biene until—"You may go to bed." Note—String orchestra only.

39—Love Theme until—"Rev. Douglas leaves the house."

40—Silence until—"What's happened? Where is Jim?" Note—Just catch church bell and produce effect.

41—"Illusion Intermezzo" by Bustoyny until—"Reverend showing Bible."

42—Organ improvise to action until—"You'd better have a talk to him." Note—Watch church bell and produce effect.

43—"Lullaby" (Lento) by Kjerulf until—"Interior of church."

44—"Any good Church Song" until—"And Ruth said, etc." Note—To be performed with female quartet and organ accompaniment.

45—Organ Solo improvise to action until—"And then came another spring."

46—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—"The tribunal."

47—Organ Solo improvise to action until—"While in the neighboring town."

48—Silence until—"Flashback to girls."

49—Repeat "Pastel Menuet" (Same as cue No. 51) until—"Flashback to old maid at table."

50—Organ solo improvise to action until—"Flashback to Polly and repeat."

51—Repeat "Pastel Menuet" (Same as cue No. 54) until—"You're in it."

52—Silence (sudden stop) until—"Them's my sentiments, too."

53—Love Theme until—"At the country fair."

54—Continue to action until—"I see ain't only a ring horse."

55—"Club Galop" by Laurendeau until—"Rev. Douglas writing letter." Note—Must be performed *ppp* and slowly (with orchestra).

56—Short Orchestra Rest (Organ improvise to action) until—"Racing grounds."

57—Good March until—"There's a regular jokey."

58—Repeat "Club Galop" by Laurendeau with entire orchestra Allegro until—"Bingo" after circus.

59—"Falcon March" by Chambers until—"Have you no shame?"

60—"Le Retour" by Bizet until—"And Jim came to tell."

61—"Le Grand" by Behm until—"They ain't as us no more."

62—"Funeral March" by Chopin until—"If your old friends, etc." Note—Play *pp* and very slow."

- 63—Love Theme until—T: "And then the day when, etc."
 64—"Serenade" (4/4 Moderato by Widor) until—T: "He's gone to the circus."
 65—Love Theme until—T: "You shall never go into that ring."
 66—Repeat "Club Galop" by Laureandau until—S: "Crowd is leaving the circus in haste." Note.—Brass and reed section only with ad. lib. *Tympany Rolls during Fire Scenes.*
 67—Furioso to action until—S: "Reverend talking to Polly."
 68—Love Theme until * * * * * END. Note.—With ad. lib. *Tympany Rolls during Fire Scenes.*

Motifs for the Theatre Organist

A slow, quiet *Misterioso*. The big, wide sweep of the strings in the L.H. and Pedal (Swell) contrasted with the Soft Clarinet and Flute chords in R.H. (choir) make an effective color picture.

This little light *Valsette* must be played very daintily and with a great deal of vivaciousness as if used to illustrate a young girl swinging. It could also be used as a boat song if romance did not figure too heavily in the picture. For the registration use Swell Strings with 4-ft. Flute, sub and super couplers with unison off and trem. Play the accompaniment on soft Choir or Great. By the way, note this left hand part and the use of the legato in the "Oom pom pom" accompaniment of the waltz. It is one of the artistic ways of rearranging a piano accompaniment of this sort. If it is desirable that the accompaniment should be staccato, then either use the harp stop—if you have one—or play, after the manner of the harp-*arpeggio*, on the Great Flute. Should some extra vivaciousness be required, the theme could be varied as suggested below, or in some other manner.

In the final sketch a variety of tone colors may be used.

Ex. 5.

Vivace e grazioso

Open with an Oboe solo accompanied quietly on the choir (Dulciana). When the solo reappears in the bass give it to the Cello on the Great, still keeping the accompaniment on Choir. Play the two measure interlude this time on the Swell (shut) instead of on the Choir, taking the first phrase of the solo again on the Cello, the second on Choir Clarinet with soft Flute (Swell) accompaniment, and the final phrase on Vox Humana with L.H. on Choir Dulciana. The picture I am thinking of in the above is two people talking, hence the direction "parlando." The conversation is a serious one, in which one of the figures is advising the other to take some unpleasant step, which he does not at all seem willing to do, but to which he finally accedes.

It must be borne in mind that all characteristic music can very easily be marred by an unsympathetic rendition. The performer must have the mood of the picture upon him; that is essential; otherwise the mood cannot be carried to the hearer, and the value of the music as a characterization is lost. The wrong idea in registration, or a faulty tempo will also mar the performance.

Ex. 6

Ex. 7. *Parlando (serioso)*

"THE HONOR SYSTEM"

(Fox Standard Pictures)

Theme: Melody by Friml (4/4 Moderato)

- 1—Silence until—T: "Because of his courage, etc."
- 2—"Admiration" (4/4 Moderato *Grazioso*) by Jackson (watch for effects—wireless apparatus; also letter carrier's whistle) until—T: "The farewell day comes all too soon."
- 3—"Good-bye, Good Luck, God Bless You" (Popular Song) (watch for railroad effects) until—T: "The town of Howling Dog."

- 4—Good Rag or Trot with piano, banjos, guitars and violin only, until—T: "Golden-haired Trixie Bennett."
- 5—Piano only improvise pp until—T: "Over at the Excelsior Cooper Company."
- 6—Silence, just produce effects of working typewriter (watch screen), until—S: "Sheriff with gun."
- 7—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Harrington, the state's attorney."
- 8—Continue pp until—T: "And so Mexican conspirators."
- 9—"Manzanro (Mexican Int.) by Brooks (short scene) until—S: "Interior of room."
- 10—Piano improvise to action until—T: "Joe makes his first visit."
- 11—Piano improvise pp until—T: "A modern William Tell."
- 12—"William Tell Fantasia" by Rossini until—T: "The secretly promoted."
- 13—"The Lion Chase" (Grand Galop) by Koelling (watch Mexican blow signal), begin pp then ff Allegro until—S: "American flag in view."
- 14—Continue fff with ad. lib. army bugle calls "Advance" until—T: "The last of the ammunition."
- 15—Continue pp until—S: "Kids coming out of trunks, flour boxes, etc."
- 16—Continue ppp and very slow until—T: "The last tribute to Jack Taylor."
- 17—Organ improvise to action until—T: "In the happy seclusion of, etc."
- 18—"Mignonette" (2/4 Allegretto) by Friml until—T: "Believing Trixie's story."
- 19—"Petals" Intermezzo (4/4 Moderato) by Raymond (watch water pitcher break—produce effect) until—S: "Coach arriving, as seen in the distance."
- 20—Short Galop to action until—S: "Coach arrives in front of house."
- 21—"Afterglow" (Tone picture Allegretto) by Cobb until—S: "Young man with violin."
- 22—Silence until—T: "No matter how dark the hour."
- 23—Violin Solo (Note.—Play any popular old time song) until—S: "Young man stops playing the violin."
- 24—Silence (short) until—T: "Circus scenes."
- 25—"Club Galop" by Laurendeau until—S: "Automobile near carriage."
- 26—Continue pp slowly until—T: "Soon after a hick from the hills."
- 27—Piano improvise to action on good rag or trot until—S: "The fight."
- 28—Agitato to action until—S: "After the fight."
- 29—Theme until—T: "The trial charged with murder."
- 30—"Romance D'Amour" by Schmidt (cello solo with piano) until—T: "At the state's prison."
- 31—"Romance" (2/4 Andante sostenuto) by Karganoff (watch steam whistle) until—T: "In the mess hall."
- 32—Continue ppp very slow until—T: "With bars that blur the gracious moon."
- 33—"Erotic" (dramatic Melody) by Grieg until—T: "The resting place upon which, etc."
- 34—"Funeral March" by Chopin until—T: "Storm scene."
- 35—Continue pp with ad. lib. Tympany Rolls until—T: "In the world outside."
- 36—Characteristic by Lovengren until—S: "Two old men sitting on bench."
- 37—Continue pp until—T: "Convent bred girl."
- 38—Short Orchestra Rest organ or piano improvise to action until—S: "Steam whistle."
- 39—Produce effect (this is very important) followed by
- 40—Very long Hurry (watch shots) until—S: "Joe in schoolhouse near table with flower."
- 41—Theme until—T: "Take this to the Governor."
- 42—Continue to action (watch for railroad effects) until—T: "His reward for the sake of honor."
- 43—Silence just ad. lib. Tympany Rolls until—T: "Nor is age a protection."
- 44—Repeat Theme pp until—T: "Several weeks elapse."
- 45—"Andante" from Fifth Symphony by Beethoven until—T: "Joe's dungeon mate released."
- 46—"Elegie" by Mattioli (cello solo with piano) until—T: "Awakened by Joe, etc."
- 47—"Dramatic Maestros" by Ascher until—T: "The Governor's clinching argument."
- 48—Silence until—T: "You are distorting the truth."
- 49—"Rustles of Spring" (dramatic heavy) by Sinding until—T: "And so a brighter day dawns."
- 50—"Whispering Flowers" (characteristic) by Blon until—T: "Harrington receives a letter of importance."
- 51—Continue pp until—T: "In the old days it had been, etc."
- 52—Organ to action (Important Note)—A church song sung by a girl with organ acc. as the proper accompaniment for these scenes (watch screen) until—S: "Prisoners leave church."

- 53—Organ continue improvising (without vocal solo) until—T: "Mail every day."
- 54—Theme until—T: "Three days of liberty for the life termer."
- 55—Short Orchestra Rest Organ or piano improvise to action until—T: "A sight of old acquaintances."
- 56—"Salvation Army Patrol" by Herman. Note.—Begin with melody "we're a band that shall, etc." Note.—Cornet solo and organ until—S: "Interior of small hotel."
- 57—"Prelude to act V of Herodiade" by Massenet until—T: "The wireless try-out."
- 58—"Japanese Sunset" by Deppen (short scene) until—T: "The night of the second day."
- 59—Mysterioso to action until—T: "The last day of Joe's parole."
- 60—Organ improvise (short scene) until—T: "Gallagher's pool room far away."
- 61—Piano improvise (short scene) until—S: "The fight."
- 62—Short Agitato to action until—S: "Interior of Hotel lobby."
- 63—Organ to action, until—T: "Frenchy musters in the volunteers."
- 64—Long heavy Allegro Agitato or hurry until—S: "After the fight."
- 65—Silence until—S: "Shot."
- 66—Produce effect followed by
- 67—Le Retour (2/4 Allegro Vivace) by Bizet ff until—T: "I've got to get the 3:40."
- 68—Good Galop to action until—T: "The Governor has called a special meeting."
- 69—Organ to action (short scene) until—S: "On top of railroad train."
- 70—Hurry to action, until—T: "While loyal hearts are waiting."
- 71—Theme until—S: "Interior of dance hall."
- 72—Piano improvise Rag (short scene) until—T: "Change of scene to running Joe."
- 73—"Freischuetz Overture" by Weber. Note.—Begin with second movement "Molto Vivace" until T: "Muggsy squeals on Harrington."
- 74—"Police" (Canzonetta) by Langey until—T: "In the sheltering care of the warden's home."
- 75—Theme until—T: "A proclamation of pardon."
- 76—Continue ff until—T: "Another Yuletide dawn."
- 77—"Adeste Fideles" (organ ff) (Christmas song) until—S: Orchestra playing as seen on screen (watch carefully for this cue).
- 78—"Sacred Night—Holy Night" (Christmas song) with entire orchestra ff until * * * * * END.

"THE HAUNTED HOUSE"

(Triangle Picture)

(As Supplied by the Triangle Company)

Theme: "Heart Wounds" (4/4 Dramatic Allegretto espressivo) by Grieg

- 1—Silence until—T: "A friendly New England village."
- 2—"Gavotte" by Gossec until—T: "There was one blot, etc."
- 3—Theme until—T: "I am glad you came, mother dear!"
- 4—"Prelude" (heavy Dramatic) by Rachmaninoff until—T: "On the fringe of Elmford."
- 5—Mysterioso to action until—T: "Because the people of Elmford."
- 6—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "In the fevered whirl, etc."
- 7—Organ improvise to action until—T: "Jimmy's stamping ground." Note.—Imitation of grind organ.
- 8—Piano improvise to action until—T: "A couple of days later." Note.—Improvise on Rags, etc., for cheap barroom scenes.
- 9—Mysterioso to action until—T: "Constable Clark was reckless."
- 10—Hurry to action until—T: "Deserted by his pals."
- 11—Long Mysterioso to action until—T: "Hello, chicken! Is this heaven?"
- 12—"Heart Throbs," Reverie (Dramatic Andante) by Arnold until—T: "There was a song in Anne's heart."
- 13—Theme until—T: "That thousand still looked good."
- 14—"Inspiration" (Andante Sostenuto) by Edwards until—T: "If you'll go fifty-fifty."
- 15—"Dramatic Tension No. 1" by Reissiger until—T: "That guy is going to bring, etc."
- 16—Theme until—T: "Coveting the double reward."
- 17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Good bye, baby!"
- 18—Continue pp until—T: "A year later."
- 19—"Water Lilies" (Andante Moderato) by St. Clair until—T: "In his awakening Jimmy, etc."
- 20—Theme until * * * * *

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MUSIC AND THE PICTURE

War and Music

MUSIC without war is fine; but war without music would be even worse than General Sherman's conception of it. The soldier boys must have songs to sing, and even if they don't get the right kind they compose their own. But if the khaki clad boys do not get enough of war songs it is no fault of the song writers or publishers, for they are working night and day grinding them out. If the President were to issue a call for volunteer song writers it is a hundred to one they would respond in a body. It would require a vivid imagination to picture a slacker war song writer. Congress would not have to draft a law, nor would it have to set an age limit, as the volunteer song writing army would range in age from ten to eighty years old. And just picture how useful this army could be at the front if they all started to sing their compositions to the Huns. No human being has ever been discovered who could withstand such a charge of poetical bullets, and although the Huns have displayed wonderful courage and powers of resistance, they would have to beat a hasty retreat once the volunteer war song army settled down to business.

At the beginning of the war most of the wisecracks predicted that the American Army would adopt some one song as a slogan number, just as the British "Tommys" did with "Tipperary," but the wise men were all wrong, for up to the present time the soldiers have taken quite a fancy to a number, including "Over There," "Good-by, Broadway, Hello, France," "Where Do We Go From Here," and "It's A Long Way to Berlin, but We'll Get There." And when these songs have outlived their usefulness the boys will warm up to others, which means plenty of business for a few wise writers and publishers. But the big writers and publishers are not assured of all the gold and glory, for like the modest private who

suddenly becomes a hero by taking advantage of an opportunity, so will some unknown song writer or publisher be likely to spring into the limelight if he keeps on the job.

Now the question that bothers individuals and committees interested in seeing that the soldiers receive plenty of music is, what kind of songs would they like to sing, what kind keeps them in a cheerful and optimistic mood? The best way to answer this query is to find out what type of songs appeals to a crowd of young fellows under normal conditions. Do they sing hymns, classics or popular songs? When a crowd of young men start out for a good time they usually sing the light or popular songs, and the majority of those in the army to-day are trying to think of the fight as a good time, and by so doing they rid themselves of the fear of impending dangers and make good soldiers. The best proof of this is the part that popular songs like "There'll be a Hot Time in the Old Town," "Break the News to Mother," and "Strike Up the Band," played in the Spanish-American War. What the boys really like is something in which everyone can join in the chorus, whether he can sing or just howl the notes—the kind of a song that makes one forget present troubles and cares.

L. Wolfe Gilbert and Anatol Friedland's "Set Aside Your Tears for Laughter" is somewhat different from the average war song and is making quite a hit with the folks who have to stay behind while their loved ones go to save the freedom of the world.

Since this country jumped into the international scrap many moving picture pianists have turned their hands to writing songs, and some of the manuscripts submitted appears to have all the earmarks of hits. There is room for more good ones as long as the war lasts, but with the keen competition existing, one will have to offer something better than the obvious titles like "U. S. A.," "Uncle Sam," "Old Glory," and "The Boys in Blue."

E. M. WICKE.

Lawyer Turns to Song Writing

THE fact that Jeff Branen is a successful song writer is proof that all popular song writers do not come from the Bowery or cabarets. Jeff has won success because he learned the trick of singing to the masses in terms that were familiar to them, and any one who can do the same can become just as successful.

Branen started out as a lawyer after graduating from the Chicago Law School in the Class of 1899. And with his shingle out, he sat down to wait for clients, and when none came to engage his valuable services he amused himself and added to the larder by writing newspaper poems for the big dailies in Chicago and New York. While he was pondering over the wisdom of quitting law and getting a regular job on a newspaper, H. W. Petrie, composer of "Asleep in the Deep," and "I Don't Want to Play in Your Yard," communicated with him, saying that he had taken quite a fancy to the stuff Jeff had been



doing for the newspapers and wished to know if Jeff would like to collaborate.

From time to time while Jeff had been troubled about incoming bills he had read how song writers made fortunes in a week, and this prompted him to write Petrie, accepting the offer. But the fortune did not come to him as quickly as he had anticipated, and for a long time he kept writing, at times thinking he had done a foolish thing in deserting law. Still, he kept at it, and at last he had the pleasure of receiving a royalty from a publisher. Since then royalty checks have been common with him, and the ones he received from the sales of "She's the Daughter of Mother Machree," convinced him that song writers do get a lot of real money once in a while.

A few months ago Jeff looked over his bank account and found that it was big enough to permit his taking a chance on the publishing end, and as a result wrote a dozen songs with Evans Lloyd and opened up an office at 145 W. 45th Street. Three of his numbers, "Valley Rose," "All That I Want is in Ireland," and "We're After You" are selling as fast as any on the market.

Besides being a successful song writer, Branen has another mark to his credit. He is now a commissioned Colonel of Governor Stanley's staff, who is the Governor of Kentucky, making Branen the only northerner who ever held a like position on a southern Governor's staff.

BITTER LANDS TWO HITS

When Abe Olman left for the coast a few months ago Maurice Ritter, the genial professional manager, was engaged by Fred Forster to follow the good work done on "Oh, Johnny, Oh!" And by keeping on the job night and day, whether Forster happens to be in New York or Chicago, he has put over "All That I Need is a Girl Like You," and "She Never Kissed Anything but the Blarney Stone."

E. M. WICKE.

To Provide Towns with Symphony Orchestras

In discussing the question of providing symphony orchestras through the medium of motion pictures, a question rife at this moment, Mr. S. L. Rothapel, musical director of the Rialto theatre, New York, expresses his ideas as follows:

"My idea is to make the leading motion picture house the musical center of each community. Practical experience and observation have demonstrated to my satisfaction that any motion picture house with a seating capacity of 2,000 can support an orchestra of twenty-five musicians. Most cities of 100,000 or over have such theatres already, and where they haven't been built they are being planned. Presuming that the city possesses such a theatre, let its orchestra of twenty-five pieces be the nucleus for a larger civic organization capable of giving symphony concerts at regular intervals throughout the season. By recruiting fifteen or twenty extra musicians, from among the local talent in the city an orchestra could be built up that no community need be ashamed of, one that, on the contrary, would be an extremely educational and uplifting influence.

"I conscientiously believe that if the manager of the theatre went before the City Council and outlined this plan to its members, he would have no difficulty whatever in securing an appropriation sufficiently substantial to pay the salary of a first-class musical director to conduct the orchestra, plan the concerts and secure the requisite talent. If the councilmen could not be made to see the value of such an organization, I am sure that the necessary sum could be raised by subscription among the cultured well-to-do and music-loving portion of the populace. There is no question as to the popularity of symphony orchestras. Any city of the size I have in mind would be glad to support one if the expense were not so heavy. At present it is only here and there that conditions have proved favorable to the maintenance of such an organization, but, where they have proved successful their reputation and popularity have spread so far that they are able to undertake highly successful tours every season.

"Under the method I have outlined, the major portion of the expense would be taken care of by the theatre. The community would only need to come in for the extra amount necessary to secure a thoroughly competent conductor, and for the purchase of music and other incidentals. The manager of the theatre would, of course, donate his house for purposes of rehearsal in the mornings as often as necessary, and also give the city the use of the theatre for the symphony orchestra. The director of the symphony orchestra, naturally, would become musical director of the theatre, and his influence in that capacity would be the strongest kind of a factor in educating the patrons to an appreciation of the better sort of music. They would come to see the pictures and would find themselves listening to good music whether they were particularly interested in it or not.

"In every community where I have presented this form of entertainment the standard of taste among my patrons has been steadily raised to such an extent that it has become difficult to say whether the music or the pictures has the greater appeal. By discriminating judgment in his selection of musical numbers and incidental music the conductor of such a civic band in any town would gradually but surely convert the motion picture enthusiasts in his audiences into equally enthusiastic supporters of a symphony orchestra comparing not unfavorably with those formerly existing in European cities of the same class. This scheme would work out with success in any community where it was handled intelligently. If it were put into general operation throughout the United States, I think it is no exaggeration to say that this country would soon become the musical center of the world."

"THE SPY"

(Fox Standard Pictures)

Spy Theme: *Mysterioso Dramatic No. 22* (Berg Edition)
Love Theme: *Love Song* (Dramatic) by Flegler

- 1—Spy Theme until—T: "The Idlers' Club."
- 2—"The Road to Yesterday" (Valse Lente) by Ellis until—S: "Soldiers marching."
- 3—Continue pp with ad. lib. small drums during scenes when soldiers march until—T: "The patriotic league."
- 4—"Grand American Fantasia" by Tobani. *Note.—Play it without the "Star-Spangled Banner"* until T: "And we will find that we are blind."
- 5—"Yankee Doodle" until—T: "To secure a list of these spies, etc."
- 6—"Dixie Fantasia" by Mollenhauer until—T: "Greta Holz, one of the emperor's agents."

- 7—Spy Theme (wireless effects) until—T: "Almost too late, etc."
 - 8—"Inbel Overture" by Weber until—T: "Greta's first play."
 - 9—"Gavotte Moderne" by Severn until—T: "One golden day follows another."
 - 10—"Silvery Brook Waltz" by Braham until—T: "The Irish Coast and to-morrow and this voyage, etc."
 - 11—Love Theme until—T: "While her confederates doubting her zeal."
 - 12—"Mysterioso Agitato" by Becker until—S: "Greta looking at small flag pin."
 - 13—"America" Melody (My Country, etc.) until—T: "After the boat has cleared Queenstown."
 - 14—Love Theme until—T: "In Berlin the Chief of the German secret service."
 - 15—Spy Theme until—T: "The American Ambassador, etc."
 - 16—"America" Melody until—T: "The open air Easter service."
 - 17—"Easter Fantasia" by Lake with ad. lib. small drums during scenes Soldiers Marching until—S: "Interior of office of the German Secret Service Chief."
 - 18—Spy Theme until—T: "Wittchaeft's aid has an, etc."
 - 19—Short Orchestra Rest organ improvise to action until—T: "With great peril menacing his country."
 - 20—"Heavy Dramatic" by Oehlmer until—T: "While Mark Wittschaeft plays the deadly game."
 - 21—Continue or repeat R until—T: "With the help of a U. S. Secret Service Agent."
 - 22—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "The Ambassador's ball."
 - 23—"Artist's Life Waltz" by Strauss until—T: "So the sea gull flew in out of the storm."
 - 24—Love Theme until—T: "I will give you until midnight."
 - 25—Spy Theme until—T: "Which ever way she chooses there lies dishonor."
 - 26—"Ein Maerchen" (Fantasia) by Bach until—S: "Ambassador and Marks shake hands."
 - 27—"About 12 bars of a good waltz until—T: "At midnight."
 - 28—"Fourteen Fathoms Deep" (Mysterioso) by Lake until—S: "Explosion near the ship."
 - 29—Silent Tympany Rolls only until—S: "German troops near house."
 - 30—"The Erl King" (Dramatic Agitato) Liszt, Schubert until—T: "And about 12 hideous hours."
 - 31—"My Heart at Thy Sweet Voice" by Saint Saens. *Note.—For cello solo and piano only until T: The court martial.*
 - 32—Organ improvise pp until—T: "I cannot, I will not live, etc."
 - 33—"Good Friday Spell" from "Parsifal" by Wagner until—S: "Mark tears the paper."
 - 34—Silence until—S: "Shots are fired."
 - 35—Produce effect (it is very important) followed by
 - 36—"America" Melody until—S: "American flag in view."
 - 37—"Star Spangled Banner" ff until * * * * * END
- Note.—Play it through at least once, irrespective if the scene is long enough or not.*

"BONDAGE"

(Bluebird Photoplays)

Theme: *Nocturno in F (3/4 Andante)* by Krzyzanowski

- 1—"Berceuse" (Melodious Andante) by Jaernefelt until—T: "Dancing scene."
- 2—Piano solo improvise to action on dance music until—T: "Evan Kilvert he had, etc."
- 3—Theme until—S: "Interior of restaurant."
- 4—Valse Lente by Schuett until—T: "Yes, I smoke and, etc."
- 5—"Melody (4/4 Moderato) by Friml until—T: "The rest followed naturally."
- 6—Serenade by Schubert until—S: "Interior of restaurant."
- 7—"Popular Waltz" until—T: "The other woman."
- 8—Theme until—T: "Do you care so horribly."
- 9—"Love Song" (Dramatic) by Flegler until—T: "A year later."
- 10—"Annette" (Valse) by Henton until—T: "They were quietly married."
- 11—Organ improvise to action until—T: "For a while she revelled."
- 12—Theme until—T: "Elinor finally conquered."
- 13—"Serenade" (3/4 Moderato) by Chaminade until—T: "She fell under violent spell."
- 14—"Violets Waltz" by Waldeufel until—T: "It has all been at my expense."
- 15—"Romance Op. 40" (4/4 Moderato) by Beethoven until—T: "Hello, I want Francesca."
- 16—Theme until—T: "Terror possessed her last."
- 17—"Broken Melody" (Dramatic) by A. Van Viene until—T: "And now it had, etc."
- 18—"Romance" (3/4 Andante) by Karganoff until—S: "Elinor near mail box."
- 19—"Storm Furioso" until—S: "Interior of room."
- 20—"Serenade" (4/4 Moderato) by Widor until—T: "I went to stop that."
- 21—Theme until * * * * * END.

"MOUNTAIN DEW"

(Triangle Picture)

(As Supplied by the Triangle Company)

Theme: *Melody (4/4 Moderato)* by Kretschmer.

(Reviewed on page 2209)

- 1—"Whispering Flowers" (Characteristic) by Blon until—T: "I've got a beau, etc."
- 2—"Popular Song" (Chorus only) until—S: "Interior of school."
- 3—"School Days" (Popular Song) until—T: "He was certainly easy."
- 4—"Dramatic Tension" by Winkler until—T: "Trigger Creek Settlement."
- 5—"At Sunset" (4/4 Moderato) by Brewer until—S: "Interior of school."
- 6—"Intermezzo" (Allegretto) by Pierre until—T: "The Checker Champion has tipped, etc."
- 7—"Agitato to action until—T: "A little exercise like that."
- Note.—Begin pp until the fight then ff.*
- 8—"Intermezzo" (Characteristic) by Bohm until—T: "I study all the time."
- 9—Theme until—T: "You mean that you have never, etc."
- 10—"Melody" (Andante) by Friml until—T: "The boss of the teachin' job."

- 11—"Three Graces" (Allegro Intermezzo) by Herman until—S: "Gun in window."
 12—Silence until—S: "Shots."
 13—Produce Effect followed by
 14—Hurry to action until—T: "I'll be a long time, etc."
 15—Theme until—T: "You ain't going to make me, etc."
 16—Ad lib. Tympany Rolls until—S: "Colored servant runs into the house."
 17—"Legende" (Melodious Moderato) by Friml until—T: "She ain't goin' to be no speller."
 18—"Dramatic Tension" by Borch until—S: "Colored servant in his room."
 19—"Mysterioso to action until—T: "At the close of his first week."
 20—Theme until—T: "Teacher means, teachin' man."
 21—"Hustion" Intermezzo (2/4 Moderato) by Sustansby until—T: "Book learning."
 22—"Silvery Brook" (Waltz) by Braham until—T: "The death warrant."
 23—"Le Retour" (Allegro) by Bizet until—S: "Exterior storm scene."
 24—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "I am only a writer."
 25—Theme until * * * * * END.

"THE MYSTERIOUS MR. TILLER"

(Bluebird Photoplays)

(Reviewed on page 2207)

Theme: Dramatic Mysterioso by Bach

- 1—"Dramatic Andante" by Ascher, until—S: "Fire scene."
 2—Hurry to action, until—T: "You should not condemn me."
 3—Theme until—T: "I arrived from England."
 4—Mysterioso to action, until—T: "Since our parting in England."
 5—Silence (watch explosion), until—T: "Pardon me but, etc."
 6—"Lunata, Intermezzo" (2/4 Moderato) by Loraine, until—T: "I am the bearer of a letter."
 7—"Mysterioso Agitato" by Becker, until—S: "Near taxi."
 8—Hurry to action, until—T: "The nerves of the detectives."
 9—"Rustles of Spring" (Dramatic Agitato) by Sinding, until—T: "The workshop of Mordan's, etc."
 10—"Mysterioso," until—T: "No one has lived here."
 11—Continue to action, until—T: "The first big social event."
 12—"Tulip" (4/4 Moderato) by Miles, until—T: "At the Hawthorne home."
 13—"Valse Lente" by Schuett, until—S: "Reception room with guests."
 14—"Millicent Waltz" by McKee, until—S: "In Garden."
 15—Theme, until—T: "Be diplomatic."
 16—"Poor Relations" (Marcha Mysterioso) by Bendix, until—T: "They are much alike."
 17—"Erl King" (Dramatic Agitato) by Schubert, until—T: "I'm sorry, Chief."
 18—"Araganaise" from "Le Cid" (Dramatic Allegro) by Massenet, until—T: "Prentic Tiller found the voice."
 19—"Creepy Creeps" (Mysterioso) by Bendix, until—T: "Then the strange action, etc."
 20—Hurry to action, until—S: "On-letter-you have your man, etc."
 21—Theme, until * * * * * END.

"THE SECRET MAN"

(Butterfly Production)

Theme: Tears (4/4 Dramatic Moderato) by Zamecnik

- 1—Theme until—T: "In the Mexican quarter."
 2—"Manzano" (Mexican Intermezzo) by Brooks until—T: "Henry Beaufort returning, etc."
 3—"Vanity" (Caprice Allegro) by Jackson. *Note*—Watch for steam whistle—until—T: "The Protecting Night."
 4—"Mysterioso Agitato" by Becker until—S: "Cheyenne reading letter."
 5—Hurry to action until—T: "Morning."
 6—"Allegro" by Bach. *Note*—Watch for railroad effects until—

- T: "Wh. Christmas tree, etc."
 7—"Cares" (4/4 Moderato) by Lemont until—T: "Bill Patterson, etc."
 8—"Jovitta" (Mexican Serenade) by Armand until—S: "On Ranch."
 9—Theme until—T: "Instinctively Cheyenne knew."
 10—"Elegie" (Dramatic cello solo) by Mattioli until—T: "Contrary to the rules."
 11—Galop to action until—S: "Cheyenne finds the girl."
 12—Theme until—S: "Sheriff chasing after Cheyenne."
 13—Galop to action until—T: "The sheriff of Brand county."
 14—"Intermezzo" (Allegretto) by Pierne until—S: "Cheyenne on tree."
 15—Hurry to action until—T: "A poison hole of the desert."
 16—"Dramatic Andante" by Ascher until—S: "Cheyenne calling his pursuers."
 17—"Dramatic Tension" by Ascher (*Note*—Watch shots) until—T: "At the close of the trial."
 18—"Lanette" (Valse) by Henton until—T: "Somebody's got to be, etc."
 19—Theme until—T: "Mary's first thought."
 20—"Heloise" (Moderato Intermezzo) by Langey until—S: "Cheyenne opening prison door."
 21—"Rustles of Spring" (Dramatic Agitato) by Sinding (*Note*—Watch shots) until—T: "Meet your brother-in-law until—"
 22—Theme until * * * * * END.

"POLLY ANN"

(Triangle Picture)

(As supplied by the Triangle Company)

(Reviewed on page 2037)

Theme: "Sweet Ponderings" (2/4 Andante) by Langey

- 1—Silence until—T: "The county poor farm."
 2—"Petite Bijouterie" (Valse Intermezzo) G. Bohm until—T: "Homely old face, etc."
 3—Theme until—T: "I calculate she'll do."
 4—Continue pp until—T: "In Boston, the home of, etc."
 5—"Romance Op. 40" (4/4 Moderato) by Beethoven until—T: "The Oxbow Tavern."
 6—Continue to action until—T: "The three-walker Shakespearean."
 7—Big Bass Drum effects, followed by
 8—Popular Rag until—T: "That evening."
 9—"Valse Lente" by Schuette until—S: "Guests at table."
 10—Continue to action until—T: "I've been an idiot."
 11—"Dramatic Tension No. 1" by Ascher until—T: "What will you give them, etc."
 12—"Sweet Reverie" (3/4 Moderato) by Tschaiowsky until—S: "We shall hear you recite."
 13—Silence until—S: "Polly Ann recites."
 14—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: Change of scene.
 15—Organ—improvise to action until—T: "Norwood society attends the opry."
 16—"Selection on Songs of Shakespeare" (G. Schirmer) until—S: Exterior scene. *Note*—To be performed as a violin solo with piano accompaniment.
 17—Silence until—S: "Flashback to stage scene."
 18—"Presto" (for Duels) by M. L. Lake until—T: "How would you like to go, etc."
 19—"Cannone" (Mod.) by Langey until—T: "A little thing like a hotel bill, etc."
 20—"Mysterioso to action until—T: "With the first rose glow."
 21—"Agitato No. 4" by Becker until—S: "After the fight." *Note*—Begin to then to action.
 22—Theme until—T: "Finding a new zest."
 23—"Pensee," Intermezzo (6/8 Largo) by Godeard until—S: "Interior of school house."
 24—"Mon Plaisir" (Valse Moderato) by Robert until—S: "Children on playground." *Note*—Watch bell and piano.
 25—"School Days" (Old Popular Song) until—S: "Recess."
 26—Theme until—S: "Teacher with bell."



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MUSIC AND THE PICTURE

Music Plagiarists—And Large Imaginations

WHO wrote "Tipperary?" Just now some woman out west declares that she wrote the chorus with another title and then sang it to Harry Williams in 1908. But she does not say which Harry Williams she has in mind. And if she did write the song, why didn't she come forth and put in a claim long before this? Maybe she did write a chorus like "Tipperary," and maybe scores of other composers used the same strains in the same way long before she was born. Then again, Harry Williams may never have heard her song until he was notified that he had appropriated it. If Williams or any other writer were to analyze the song he would find that the same strains had been used before, as the tune itself is a very ordinary one.

The practice of unknown persons declaring that they are the authors of hits carrying well-known names has become quite a joke in the song world, and practically every hit writer has discovered others trying to claim credit for his work. L. Wolfe Gilbert has been told that the chorus of his "Lily of the Valley" has been taken from various foreign songs and operas. One woman wrote in saying that a friend of hers wrote the chorus while studying music on the other side of the Atlantic.

Every once in a while some one bobs up to say that he helps Al. Bryan write his songs, while others contend that they supply him with titles and ideas. While discussing this topic the other day Bryan remarked:

"Any time you see my name on a song you can bet your last cent that I wrote every line of it, and when the time comes that I have to depend upon others for titles, ideas, or lyrics, I will quit and get a job."

Jack Mahoney is another with a following of claimants for his song honors. He has kept a record of those posing as the author of "Summertime," and up to date he has discovered fifteen. Several years ago when Mahoney was in business for himself he wrote a song called "I'd Give the World to Know," and shortly after publishing it he received a visit from a man who writes, prints, and peddles his own songs. The latter accused Jack of having stolen the melody from one of his numbers and threatened to bring suit. Instead of putting the man out of his place, Jack took him into a piano room and showed his accuser where the latter had taken his chorus from "Break the News to Mother"

and several other hits. That was the last Mahoney ever heard of the suit.

So much has been written about popular songs, writers, and the fortunes they make, in spite of the fact that many successful writers cannot read or play music, that thousands get the impression that songs and ideas are frequently stolen when submitted by unknown writers. And the suits over songs, as well as the "song shark" cases that have been aired in the courts, help to strengthen this idea.

Time and again I have tried to convince skeptics that one does not have to be able to read or play in order to write popular music. I have tried to show them how melody is born in some, and that these gifted persons cannot prevent melody from bubbling from their system any more than they can live and not exhale air. When you tell some that Earl Carroll writes successful music comedies without knowing one note from another they simply laugh, and infer that his publisher very likely gives him all the good ideas and melodies that are submitted through the mails, little dreaming that Carroll's publisher, Leo. Feist, would rather pass up the chances of a dozen hits than have a suit hanging over his head.

Once you get within the inner circle of the song game you become sort of an outlaw with most folks, in so far as songs are concerned.

At times I wonder how Sophie Tucker will fare out with something she started last year. An article in the American Magazine stated that she is one of the few vaudeville headliners who lends a helping hand to the struggling song writer, and as a result she was bombarded with more than a thousand song manuscripts from all over the country. They followed her around the circuit and worked on her nerves to such an extent that for a time she was afraid to ask for mail. The lyrics dealt with all topics imaginable. Now some day she will use a big publisher's song with a topic that was in one of the manuscripts, and the owner of that manuscript will swear by that's holy that she took the idea and passed it on to the publisher. Poor Sophie!

The chap that wrote that the way of the transgressor is hard forgot to add that the way of the popular song writer is harder.

E. M. Wickes.

Does Spectacular Music Advertising Pay?

DOES it pay a music publisher to give away 72,000 copies of sheet music in order to put over a novel stunt in advertising? This is what one would have to do if he wished to take a full page in The Saturday Evening Post. Leo Feist did it, and he is just as likely to repeat. The question that bothers many is what does Feist get out of it?

In the first place he has set the music-loving public talking about his daring, and he has established a record for advertising; but he must derive something more tangible than gossip and a record. I don't know what his mail order sales amount to, but it is safe to say that no live "Pluggers" would accept the sum for a month's salary, for in the first place Feist asks fifteen cents for a copy that you can buy in a Woolworth store for ten, and no sane person is going to put out the extra five. Feist may be a gambler, but he is no fool, and he must be getting some real benefits from this sort of advertising.

It is obvious that Feist's idea is to reach music buyers, and in taking space in the Post he hits the eyes of persons in little towns that never get to see a vaudeville show, and these same music-loving folks swear by the Post, and think that any article advertised in its pages must be good. And when you get down to facts Feist is simply doing what every big national manufacturer does with his goods. The biscuit maker advertises his wares with the idea of keeping them in the mind of the public and having them go

to the nearest grocer when they want biscuits. The biscuit maker does not ask the reader to send in a dime for a box, but gives publicity to his wares so that the dealer will have confidence in the manufacturer and know that the goods will be kept before the public, and as long as such is the case, he will not run much chance of having the stuff left on his shelves. And in advertising in the Post, Feist reaches something like 4,000,000 readers.

With good songs and the right kind of advertising, ninety per cent of the song publishers should be doing three times the amount of business they do annually—and this does not apply to advertising in theatrical or trade papers. A good song is a temptation to the average person, but he will not fall unless brought face to face with it. And thousands who would purchase the light music never think of going into a ten cent store; but if they met song announcements at different turns in their daily lives they would soon get into the habit of buying.

The other day I followed a wagon with a piano and a singer. In four hours the pair sold close on to four hundred copies of one song—all they had to sell. The song was not a hit and had not been exploited in vaudeville, but it had been brought to their attention just when they were in a musical mood. And if the music vendors had been handling one of the songs advertised in the Post they would in all likelihood have sold ten times as many, for the dear old public likes to buy the things that are being talked

about, be they songs, shoes, or shirts. Perhaps this is the way Feist figures it out, and whether he does or not, he must be getting results, otherwise he would not keep at it. Did you every try it?

WHEN "OVER THERE" WASN'T THERE.

Some say that Billy Jerome is lucky; others hold that he knows the game from beginning to end, but he says you never can tell, as the song game has no prophets. The public is an iconoclast of the worst sort. The other day while his manager, Mr. Frank, was going over a pile of "Over There" orders two feet high, I asked him if it has sold a million copies, and Jerome smiled:

"Not yet, but come around in a few months."

"You were a lucky boy from the start," he was reminded.

He and his manager stared at the same object. Both appeared to be on the verge of talking at once. Finally Jerome said:

"You wouldn't think so if you had followed "Over There" from the beginning. You don't know that Nora Bayes had been singing the song for six weeks before we received one order?"

And I didn't. Did you?

E. M. WICKES.

Artistic Effects in Piano Playing for Motion Pictures

WHILE the pianist who plays for motion pictures is hampered by the limitations of the instrument, wonders can be accomplished if intelligent study and conscientious effort are seriously considered.

Many pianists labor under the handicap of poor foundation technique and lack of musical training. Some are not entirely responsible for this as many teachers, anxious to get results from their pupils, overlook and neglect the many small details that are necessary in artistic piano playing. There are many pianists throughout the country today who are striving to overcome the obstacles that have been unintentionally laid in their path by music teachers in the earlier days. It therefore requires much patience and labor on the part of the pianist to overcome these petty hindrances which should have been corrected long ago. Before success can be achieved playing for pictures, a thorough knowledge of the principles of music must be mastered.

While there are many pianists throughout the country without musical training who are fairly successful in their interpretation of music for the film, the fact cannot be denied that the pianist who is a thoroughly trained musician has a distinct advantage over the rival who lacks a thorough musical training.

The question that confronts the untrained pianist is: "How can I succeed in music and make up for the time I have lost?" The answer is a simple one—work and study. Nothing can be gained without effort and work. There are some pianists, however, who believe themselves so far advanced that it is impossible to acquire further musical knowledge. There are some musicians who believe it a waste of time to study or practice. This is one of the reasons for the low standard of music heard in many picture theatres.

Many pianists will ask: "Is it worth my while to study?" "I am getting as much salary as the manager can afford to pay." Salaries are rising in moving picture theatres and a satisfactory musical setting for the film is recognized as an important feature and one that is bound to bring rewards. A careful analysis of the programs of the leading moving picture houses in the large cities will convince the incredulous musician that this is true.

The pianist setting out to correct his playing and to improve his technic must understand that scales are the foundation of study and that they are the basic principle of musical formation. They should be practised daily, repeated and mastered, as they are the basis of a perfect technique.

The quality of practice you do and not the quantity is what counts in the long run. You can sit at a piano an hour and not accomplish as much as you do in fifteen minutes of hard, serious study. Continually playing a piece over and over is not practice. The fingering must be studied and memorized. Without the proper use of the fingers it is often impossible to execute certain phrases correctly. Keep a fresh outlook on your work and remember that attack is highly important. Some pianists attack a number in a careless, indifferent manner and then wonder why they do not get the best results from their efforts. Incorrect scale playing is one of the greatest obstacles of the ambitious pianist. Scale playing can only reach perfection when the hands are supple, elastic and muscular. There are few pianists who possess a hand lending itself to the manifold requirements of an advanced. The necessity for long practice is therefore self-evident.

The pianist should possess a firm and delicate touch, therefore having such control over the key-board that he can control his fingers to the degree of expressing all his emotions with the shading and coloring necessary when portraying the varied emotions depicted on the screen.

The importance of a well arranged musical program must be seriously considered by the pianist who wishes to interpret pictures successfully. Some pianists are satisfied with a small library and consider the outlay for new music an unnecessary expense. The acquisition of cheap music is an unnecessary expense, but music by the best composers never loses its interest or value to the true musician.

There is much interest and enjoyment attached to the selection of new music for the pictures. The pianist who does not develop his technic is not in a position to learn and appreciate the possibilities of new music. This pianist is in a rut and the only way he can lift himself out and make progress towards better music is to improve his technic so that the difficulties in some of the best numbers are not stumbling-blocks.

A careful and musically rendition of "Kamenoi-Ostrow" by Rubenstein is certain to be appreciated by any audience, the charm of this number having a wide appeal. Rachmaninoff's Prelude in certain dramatic scenes is an excellent example of how better music fits the picture. This number is particularly fitted for intensely dramatic action and can be played loud or soft as the emotion demands. Grieg's compositions are particularly adapted to much screen action, many of them possessing the dramatic style that is suitable for emotional scenes. Tschaikowsky has written many compositions that are also very effective for screen emotion. Beethoven, Mozart, Haydn and Schubert are composers who should not be forgotten when selecting music for the film.

Imagination plays an important part in the selection of appropriate music. For example, McDowell's "Witches' Dance" is a most realistic interpretation of witches dancing. The whirring runs in the first part impress one with their weirdness and the quiet middle portion of the number impresses one with awe and grave concern. Chopin's Etude, Opus 10, No. 12 was composed amidst war clouds of grim battle. This picturesque and thunderous piece of music was conceived after the composer had heard that the Russians had captured Warsaw. With the crashing passages, one can almost see the flashes of the battle's fire. From the first sweeping chord to the last harmonic crash, one can feel the strength and power in this masterpiece and the genius of its author.

There is a piece of music that will fit perfectly every emotion portrayed on the screen. It is the pianist who is progressive and ambitious to learn new music who selects and plays the highest standard for his audience. Chopin's waltzes are very descriptive and for woodland scenes, waterfalls and for some scenic pictures these waltzes will be found to fit the action perfectly.

The pianist must realize that these waltzes cannot be played at sight and that much study and practice are necessary before they can be played for an audience. The appreciation and satisfaction derived from the selection of high-class music for the film is well worth the time and effort spent in making the rendition of such music possible.

"REBECCA OF SUNNYBROOK FARM"

(Artcraft Production)

(Reviewed on page 2035)

No Theme

- 1—"Sweet Dreams of Home" (Melodious Moderato), by Engelmann, until—T: "Jeremiah Cobb, the stage driver."
- 2—"Under the Harvest Moon" (Melodious Reverie), by E. Ball, repeat if necessary until—T: "Does it cost any more, etc."
- 3—"Continue pp until—T: "Namin' her twins Elijah and Elizabeth, etc."
- 4—"Organ Improvise to action (short scene) until—S: "Rebecca arrives in coach (near church)."
- 5—"Air De Ballet," (3/4 Allegro), by Chaminaide, until—S: "Rebecca falling off tree."
- 6—"Cymbal Crash followed by"
- 7—"In Cheerful Mood" (2/4 Molto Mod.), by Gabriel Marie, until—T: "The only undesirables of Riverboro."
- 8—"Melody" (Dramatic), by Hueter, until—T: "The serious and solemn business, etc."
- 9—"Short orchestra rest (about 4 minutes), Organ to action until—T: "A stray sunbeam journeys to, etc."
- 10—"Gretchen" (Melodious Intermezzo), by Martin, until—T: "Missy Poorhouse."
- 11—"Summer" (6/8 Allegro), by Chaminaide, until—T: "From Riverboro Adan Ladd had gone."
- 12—"Hyacinth" (Intermezzo), by Hatch, until—T: "Visitors' day in school."
- 13—"Organ Solo ff, "My Country, 'Tis of Thee," etc., until—T: "Our dear Pastor," etc.

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- 14—Organ Improvise pp until—T: "And after the prison long, etc."
- 15—"March of the Tin Soldiers," by Pierre, until—S: "Boy on wagon playing a primitive circus organ."
- 16—Organ imitate effect (very important), until—S: "Interior of Circus."
- 17—Light Galop to action pp or ff until—T: "Ladies and gentlemen is there physician?"
- 18—Silence until—T: "Next we will introduce, etc."
- 19—Light Galop ff until—S: "Children running out of Circus."
- 20—Continue ff (Allegro) until—S: "Rebecca stops swinging around."
- 21—Continue pp and slow until—S: "Rebecca learns that, etc."
- 22—Short rest (about 3 minutes), Organ to action until—S: "Storm scene."
- 23—Long and heavy Storm Furioso to action (Important Note—After lightning scene produce ff Thunder effects) until—S: "Rebecca on launch."
- 24—Organ Improvise pp with ad. lib. Tympany rolls during short storm scenes until—T: "There are meetings after, etc."
- 25—"Romance Sans Paroles" (Melodious), by Goens, until—T: "When you put it on her fingers, etc."
- 26—Continue pp until—T: "Aladdin's lamp lands its glow, etc."
- 27—Organ to action until—T: "Dancing scene."
- 28—"Missouri" Waltz (Forster Ed.); until S: "Where a man stops the dance by holding his hand up."
- 29—"Silence" until—S: "Dancing again."
- 30—Repeat "Missouri Waltz" until—T: "The departure for the boarding school."
- 31—"Farewell, Sweet Flower" (Song), by Barney, until—T: "Three years pass by."
- 32—"Poupee Valsante" (3/4 Tempo di Valse), by Poldini until—T: "Calm fiddle sticks go down, etc."
- 33—"Longing," by Tschakowsky, for cello solo with piano until—T: "With autumn there came harvest time."
- 34—"Valley Rose," Ballad (Brannen Ed.), until * * * * END.

"Queen X"

(As supplied by Mutual Corporation.)

- 1—Opening, "The Nodding Tulip," "Trinkhaus," "Allegretto" (A Pastoral Idylle), until—T: "The United States district attorney, Arnold Somers, etc."
- 2—"Misterioso No. 2," Minot, until—D: When auto is seen.
- 3—"Hurry No. 2," Langey, until—D: When detectives start to break open door; (shot).
- 4—Prelude, "C Sharp Minor" (Lento Dramatico), Rachmaninoff, until—D: Detectives find Queen X; "In his endeavor to secure information, etc."
- 5—"Dramatic Agitato No. 43," Borch, until—T: "Unless you give me the names," etc.
- 6—"Dialogue" (Andante), Meyer Helmund, until—T: "George Evans, assistant U. S. district attorney."
- 7—Prelude, "C Sharp Minor," Rachmaninoff (from Agitato on), until—T: "The district attorney makes another effort, etc."
- 8—"Ein Marchen," Bach (Dramatic Fantasie), until—T: "The trial of Queen X, etc."
- 9—"A Garden Dance," Vargas (Allegro Moderato), until—T: "At the Evans home, Miriam divulges, etc."
- 10—"Spring Song," Mendelssohn, until—T: "She spent her weekly allowance, etc."
- 11—"Dramatic Andante No. 39," Berge, until—T: "Sentence day," "Twilight," Cesek (Lento pathetique), until—T: "To the Evans home."
- 12—"The Nodding Tulip," "Trinkhaus," Allegretto (A Pastoral Idylle), until—T: "Then the sheer openness, etc."
- 13—"A Song of India," Rimsky, Korsakow (Andantino Characteristic), until—T: "To conquer the habit is no easy task, etc."
- 14—"Agitato Misterioso No. 3," J. C. Grell, until—D: When Evans knocks on door; until—T: "Please don't take it away, etc."
- 15—"To Spring" (Allegretto Appassionato), Grieg, until—T: "After a month in the country."
- 16—"The Shepherd's Pipe," Gregh (Descriptive Intermezzo—Light), until—T: "On one of the days that followed."
- 17—"Andante Moderato," prelude, "Carmen" (Dramatico), Bizet, until—T: "The emissary reports to the leaders."
- 18—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "A woman in love."
- 19—"The Nodding Tulip," "Trinkhaus," "Allegretto," until—T: "Harvest time, and with it, etc."
- 20—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "Then, with the advent of true love, etc."
- 21—"Popular Fox Trot," until—T: "After leaving school, I went, etc."
- 22—"A Song of India," Rimsky Korsakow (Andantino Characteristic), until—T: "That night marked the beginning, etc."; until—T: "After a while I was taken into, etc."
- 23—"Dramatic Tension No. 9," Andino, until—T: "Later, realizing that I knew, etc."
- 24—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "It is because I love you, etc."
- 25—"Misterioso No. 3," Minot, until—T: The following night on board, etc."
- 26—"Misterioso Dramatico No. 22," Borch, until—T: "Saturday night."
- 27—"Allegro Agitato No. 1," Kiefert, until—D: Fight; (shot).
- 28—"The Nodding Tulip," "Trinkhaus," "Allegretto," until—D: Close-up Janice writing; until—T: "The book finished."
- 29—"Dramatic Allegro No. 1," Langey, until—D: When Janice reads telegram; until—T: "He tricked me and said that, etc."
- 30—"Dreams of Love," Liszt (Poco allegretto con affeto), until—T: "I didn't trick you—I meant every word, etc." * * * * END.

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"ONE HOUR"

(M. H. Hoffmann, Inc.)
(Reviewed on page 2204)

Theme: "Sweet Ponderings" (Melodious Andante) by Langey
 T. "In the depths of the, etc.," "Northern Serenade" (Characteristic), by Olsen.
 T. "With the lengthening shadows," "Ein Maerchen" (Melodious Fantasia), by Bach.
 T. "Wolves": Rustles of Spring (Dramatic Agitato), by Sinding.
 S. "Interior of Calcein," Cavatine (Dramatic Moderato), by Bohm.
 T. "At night fall the family servant, etc." L'Adieu (12/8 Dramatic Andante), by Fanavger.
 T. "They're searching for you," Theme.
 T. "Opal is missing," "Harmony of Love," "Melodious Romance," by Brooks.
 T. "Recognizing in Stanley, etc.," "Pastel Minuet" (3/4 Allegro giocoso), by Paradis.
 T. "Then in long drowsy, etc.," continue pp.
 T. "The tragic events, etc.," "Heart Wounds" (Dramatic), by Grieg.
 T. "It is unwise, etc.," Theme.
 T. "You are mistaken," "Dramatic Maestoso," by Ascher.
 T. "Leave me alone," "Longing" (Dramatic Andante), by Bendix.
 T. "Love's one hour," Theme.
 T. "She's gone," Continue ff.
 T. "Where's my niece?" Heavy Agitato to action.
 T. "As the hour of departure," "Elegie," by Mattiolo (Dramatic Cello Solo).
 T. "It Was Their Prime Minister." Dramatic Tension, by Reissiger.
 T. "You were their baby," "Dramatic Adagio," by Kretschmer.
 T. "Farewell to the land, etc.," Theme.
 E. "Train arrives," "Parting" (Andante), by Bendix. *Note—Watch for railroad effects.*
 T. "Take the short cut," Galop to action.
 T. "Fearing pursuit, etc.," Continue pp and slow.
 T. "A month later," Theme.
 T. "In far off Verseria," "Dramatic Maestoso," by Loraine.
 T. "While in Utravria," "Orientale" (Characteristic), by Cui.
 T. "His royal highness, etc.," "Adieu" (Dramatic), by Karzanoff.
 T. "King Otto and his retinue," "Love Song" (Dramatic), by Flojier. *Note to action pp or ff.*
 T. "Farewell to Love," Theme.
 T. "Inflamed by drink," Agitato No. 4, by Becker. *Note—Begin pp, then to action.*
 T. "His majesty is very ill," Theme, until * * * * * END.

"BOND OF FEAR"

(As Supplied by the Triangle Company)
(Reviewed on page 2207)

Theme: Romance (2/4 Andante Sostenuto) by Karganoff
 1—Silence until—T: "In the City of Philadelphia."
 2—"Dramatic Maestoso," by Ascher, until—T: "Judge McClure's home."
 3—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "Give me the money."
 4—"Agitato" to action until—T: "No longer the jurist."
 5—Theme until—T: "The Town of Snowflake."
 6—"Vision" (Characteristic), by Blon, until—T: "In the days that follow."
 7—"Western Moderato," by Bach, until—T: "In the shrouded horror desert."
 8—"Aho" (Dramatic Melody), by Robyn, until—T: "Onward, onward, ever pursued."
 9—Theme until—T: "At Hemmings' cabin."
 10—"Twilight" (3/4 Lento), by Cesck, until—T: "John, brother! speak!"
 11—Theme until—T: "With returning strength."
 12—"Dawn of Hope" (Dramatic Andante), by Casella, until—T: "You love me, Mary."
 13—"Revery" (Dramatic), by Rissland, until—T: "Her confession."
 14—Theme until—T: "A week later."
 15—"Simplicity" (4/4 Mod.), by Dorothy Lee, until—T: "Free! free! my hands are clean."
 16—"Last Spring" (Dramatic), by Grieg, until—T: "That's the sheriff."
 17—Theme until—T: "You've got to get away."
 18—"Hurry to action until—T: "Have you been following this case?"
 19—"Dramatic Adagio," by Kretschmer, until—T: "Once again the criminal, etc."
 20—"Storm Furioso" (Sand Storm) until—T: "After the storm."
 21—"Dawn of Love" (Allegretto), by Bendix, until—T: "My father was a criminal."
 22—"Hurry to action until—T: "They did not find him."
 23—"Tendress" (Melody Espresso), by Ravina, until * * * * * END.

"FLIRTING WITH DEATH"

(Bluebird Photoplays)
(Reviewed on page 2252)

Theme: "Sweet Jasmine" (Melodious Intermezzo) by Bendix
 1—Good Circus March to action until—T: "David Higginbothom, etc."
 2—Galop to action until—T: "The Demon of the Zenith."
 3—Continue to action until—S: "Aeroplane falling down."
 4—Hurry to action (*Note—With ad. lib. Typompany Rolls*) until S: "Interior of Prison."
 5—"Mignonette" (Moderato), by Friml, until—S: "Near railroad station."
 6—"Three Graces" (Allegro Intermezzo), by Armand. (*Note—Watch for railroad effects.*) until—T: "Aunt Martha, etc."
 7—Theme until—T: "This is material for my, etc."
 8—"Vision" (Characteristic), by Blon, until—S: "Beginning of reel three."
 9—"Valse Caprice," by Rubinstein, until—T: "Aren't there some pretty rich, etc."
 10—Theme until—S: "At dinner table."
 11—"Clair De Lune" (Moderato), by Thome, until—T: "Breakfast."
 12—"Revery" (Andantino), by Debussy, until—T: "The Higginbothom Company."

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- 13—"Bitter Sweets" (Moderato), Intermezzo, by Engelman, until
- 14—"Ballyhooging big business."
- 14—"Vanity Caprice" (Melodious Allegro), by Jackson, until—T:
- "Friday the thirteenth."
- 15—Theme until—T: "I'm on the level this time."
- 16—"Tulips" (4/4 Moderato Grazioso), by Miles, until—T: "Then
- "Daddy's company, etc."
- 17—"Dramatic Andante," by Ascher, until—S: "Circus scene."
- 18—"Dramatic Tension," by Winkler, until—T: "Stop, I'll take
- the chance."
- 19—"Several good Galops to action until—S: "He reaches the
- ground."
- 20—Theme until * * * * * END.

"YANKEE WAY"

This picture does not suggest any Theme
(Fox Special Release)

- 1—"Anona" (Intermezzo), by Grey, until—S: "Newspaper clipping."
- 2—"It takes a long tall Brown Skin Gal, etc." (popular song),
- until—T: "Surrounded by his playmates, etc."
- 3—"Very long hurry to action (begin pp) until—T: "Colonel Mason,
- father of Dick."
- 4—"Zephyr" (a Western Episode), by Trinkaus, until—T: "Will-
- ing to try anything once."
- 5—"Bonheur" (Gavotte Serenade), by Hartog, until—T: "Govern-
- ments like Lithuania, etc."
- 6—"Balkan Queen's Waltz," by Borch, until—T: "Upon his ar-
- rival, etc."
- 7—"Continue to action until—T: "George Washington Brown, etc."
- 8—"Niger in the Barryard" (Descriptive), by Lovenberg, until—
- T: "Dick's second day in Lithuania."
- 9—"Le Secret Intermezzo" (Allegretto), by Gautier, until—T:
- "The girl in the black car."
- 10—"Galop to action until—T: "American with us, etc."
- 11—"Stray Sunbeam Novelette" (6/8 Moderato), by Hatfield, un-
- til—T: "The average Lithuanian Council meeting."
- 12—"Graziosa Mignonne" (Ala Maestoso), by Eilenberg until—
- T: "Bah! you Americans possess, etc."
- 13—"Short hurry to action until—T: "I'm sorry I kicked up such a
- row."
- 14—"Minuetto," by Friml, until—T: "Call me up, etc."
- 15—"Call Me Up Some Rainy Afternoon" (old popular song hit),
- until—T: "Wednesday evening."
- 16—"Missouri Waltz" (Forster Ed.), by Santelman, until—T:
- "We will keep the Princess away."
- 17—"Short rest, piano improvise, to action until—T: "That after-
- noon."
- 18—"Maximilian Overture," by Ascher, until—T: "Arrest the
- Princess."
- 20—"Dramatic Tension No. 1," by Ascher, until—S: "The fight
- in the hotel lobby."
- 21—"Very long hurry to action until—T: "Where's the Princess."
- 22—"Lion Chase Grand Galop," by Koelling, until—T: "There's
- no room in Lithuania, etc."
- 23—"Continue pp until—T: "With such muscles, etc."
- 24—"Continue ppp and very slow until * * * * * END.

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New York City

MUSIC AND THE PICTURE

Opportunities for Small Publishers

THE present time offers splendid opportunities for small publishers with good songs, for the big houses have their eyes peeled to grab anything that looks like a hit. A short time ago, "Long Boy," a rube war song, was purchased from a small firm out West, and the New York house that acquired the publishing rights is reported to have paid out \$5,000 advance to get it.

While New York City is the ideal spot for a music house, still one does not have to be here to win success. Your goods count for more than your location. Take Fred Vandersloot, for instance. He did business in New York about fifteen years ago, where he published "On a Saturday Night" and other hits. Then he gathered up his belongings and returned to Williamsport, Pa., and ever since then he has been doing a flourishing business, his "I Wonder How the Old Folks Are at Home" having sold over a million copies up to date.

Pace and Handy, another out of town firm, has been making barrels of money from their Blue songs. This pair of writers appears to have a corner on the "Blues" market, and as yet the firm has no New York office. What it could accomplish with an office here is problematical.

The average small publisher does not appear to know enough about the song game to get his numbers going. He looks for national sales on a little local advertising, and except in few cases is not prepared to meet the demands of performers and musicians with proper orchestrations. Performers and musicians are your salesmen, they exploit your wares gratis (now) and you should be ready to supply them with what they need.

The little publisher does not understand why he cannot get listed with the five and ten-cent syndicates and why the phonograph companies do not use his songs. The five and ten-cent stores care nothing for songs for which there is no demand. They do not exploit music, and they do not wish to have their shelves stocked with music that they will not be able to sell, any more than a grocer cares to stock up with a cereal for which there is no call. And this applies to the photograph companies. But occasionally the phonograph companies will use a song that is not being exploited simply because it makes a good record, and in order to have the phonograph firms use your songs you will have to send something out of the ordinary.

Just now the little fellows in the publishing business make the mistake of putting out songs that appeal to them personally rather than the kind that will fit the needs of performers. And it is a sheer waste of time and money for them to try and popularize songs having to do with the obvious titles like "U. S. A." and "Old Glory," for performers as a rule steer clear of this type of song, fearing that the public will think they are trying to bolster up weak acts with patriotism. Surely the war offers other angles besides patriotism, and the small publisher has just as good a chance to dig up a novelty title as the big writers and publishers, and it is the novelty number that will bring performers flocking to your office and dimes to your coffers. If you doubt it just ask Harry Von Tilzer.

E. M. WICKES.

American Songs Popular in France

EVERY song "plugged" that you meet these days will swing by all that is holy that his firm has the biggest war song hit in France, and if these statements were true there would be at least fifty American hits in France. But they are not, and a musician just back from the other side said that the songs that have won popularity in France are: "Good-by, Broadway, Hello, France," "Over There," by George M. Cohan; "Joan of Arc," "Where do We Go from Here, Boys?" and one of L. Wolfe Gilbert's jazz numbers.

"But the soldiers don't buy music," a "plugged" from a house without a hit on the other side remarked, when told of the real winners in France.

Maybe they do not; and it isn't likely that they purchased

many copies of "Tipperary," but it is mighty nice to have reports coming back to this country through the Associated Press saying that your numbers have hit the public's fickle fancy across the big pond; and besides, there is a class in France and England that do buy sheet music, and like to buy the kind that has become popular, but hits are not made in America or France by raving about them—it's hard work that lands them.

Leo Feist intends to make an international hit of "When It's All Over," which he just purchased from another New York firm, and it will be interesting to note what he does with it, in view of the fact that two other firms could do nothing. And if he turns it into a winner it will be cogent proof that his method of doing business has a lot to do with his success.

The fact that Feist always has one or more hits does not mean that he is constantly blessed with the best songs on the market, and no one knows this better than Leo Feist. Only the other day Mr. Bitner, the general manager, said: "If we had some of the songs that are dying on the shelves of other publishers we could clean up a fortune."

"Then why don't you buy them?" he was asked.

Mr. Bitner smiled and shook his head.

"If we were to go after them the publishers would want more than they would be worth to us. The mere fact that Mr. Feist wanted the song would tend to jump the price far beyond reason. Had we been fortunate enough to get them from the writers in the beginning or be able to buy them for a reasonable sum we could make a nice profit, for we feel that some of them are really big numbers."

"THE WARRIOR"

1. This "Music Cue Sheet" is not intended to solve every musical requirement of the film, but it should serve as a help and guide to the "Motion Picture Musician." It divides the film into various sections—according to character and action, and gives the musician an opportunity to get acquainted with the film from a musical standpoint.

2. These Music Suggestions comprise a selection of compositions obtainable wherever music is sold.

3. To enable the musician to follow the suggestion without the necessity of purchasing any music (unless he wishes to do so) we have in every case mentioned "a substitute" for the music number mentioned—and in many instances we simply quote the character of music to be used such as "Battle Hymn," "Agitato," "Galop," etc., and we leave in such cases entirely to the musician to select a number out of his library.

4. This "Music Cue Sheet" is issued to help you all—and is not intended as an advertising medium for any of the music publishers.

- 1—"America" (National Song) until—T: "May 23rd, 1915."
- 2—"Good Overture (Maestoso) Opening until—T: "Italy our Country Forever."
- 3—"Garibaldi March" (Italian Characteristic) until—T: "The Spirit of Patriotism."
- 4—"Violetta" (Allegretto Giocoso) by Herman until—T: "Otto, I will make you a corporal!"
- 5—"Hurry to action until—S: "After the fight."
- 6—"Grazielle" (Valse Italienne) until—T: "After a day of cruel marching."
- 7—"Dramatic Tension No. 1" by Reissiger until—T: "The night of his guards."
- 8—"Moderato Agitato until—S: "Crowd running out of prison."
- 9—"Hurry to action until—T: "It proves to be the castle, etc."
- 10—"Continue pp until—T: "May this flag, which my needle, etc."
- 11—"Italian National Hymn until—S: "Maciste knocking at door."
- 12—"Finale from 'Ariete' (Allegro) by Bach until—T: "Changing the guard."
- 13—"Galop to action until—T: "What can we do to save? etc."
- 14—"Hurry to action until—T: "Fortunately the rope was old."
- 15—"Continue pp until—T: 'Italy!'"
- 16—"Italian National Hymn until—S: "Soldiers running after Maciste."
- 17—"Lion Chase" (Grand Galop) by Koelling until—T: "And so Maciste does the uniform."
- 18—"Admiration" (4/4 Moderato Grazioso) by Jackson until—T: "In the trenches with the sons of Italy."
- 19—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "And every night, etc."

- 20—"Eri King" (Dramatic Agitato) by Schubert until-T: "Pluffer roes on a huge log strike."
 21—"Vanity" (Allegro Caprice) by Jackson until-T: "Maciste's regiment receives an order."
 22—"Royal Italian March by Gabetti until-T: "Above the clouds, etc."
 23—"Romance" (Andante Sostenuto) by Karganoff until-T: "Maciste obtains leave of absence."
 24—"L'Adieu" (12/8 Heavy Dramatic) by Favarger until-T: "And in the night a shadow passes."
 25—"Rustles of Spring" (Dramatic Agitato) by Sinding until-T: "Discovered." Note—*Watch explosions.*
 26—"Olympia" (Heavy Dramatic Allegro Overture) by Ascher until-T: "Maciste returns to camp." Note—*Watch explosions. Gymnasy Rolls during scene—big stone rolling down the mountain.*
 27—Good Characteristic Italian March until-T: "Where one must go in single file."
 28—Continue pp and slow until-T: "In the fearful void."
 29—"Sieste" (Characteristic Melody) by Laurens until-S: "Italian flag in view."
 30—"Italian National Hymn until-T: "And the Austrian slopes."
 31—"Dramatic Tension No. 44" by Borch until-T: "On the Move."
 32—"Battle Hurry until-T: "The old count suffers."
 33—"Pathetic Cello Solo until-S: "Flashback to trenches."
 34—"Battle Hurry until-S: "Flashback to girl."
 35—"Presto" (for duels) by Lake until-T: "We are fools, Fischer!"
 36—"Battle Hurry until-S: "After the battle scenes."
 37—"After Sunset" (4/4 Dramatic Moderato) by Pryor until-S: * * * * * END.

"NORTH OF 53"

(Fox Production)

Theme: Prelude from Eva (4/4 Lento) by Massenet

- 1—"My Ideal" (Characteristic) by Tobani until-T: "At the edge of town."
 2—"Over There" (Popular Song Hit) William Jerome Ed. (Violin, Piano and Drums) until-T: "The stranger from the States."
 3—"Piano improvise to action (Barroom Scene) until-S: "The fight."
 4—"Heavy Agitato" to action until-T: "You're a fine bunch of squareshooters."
 5—"Continue pp until-T: "My lungs are gone."
 6—"At Sunset" (4/4, Moderato) by Brewer until-T: "Little dreaming of the man, etc."
 7—"Theme until-T: "Mrs. Catt's collection of boards, etc."
 8—"Romance Op. 50" by Beethoven until-T: "Mr. Bush sent the flowers."
 9—"Continue ff until-T: "Far up in the mountains."
 10—"Forest Whispers" (Gavotte) by Losey until-T: "So he tries out the snowshoes."
 11—"Ein Maerchen" (Dramatic Fantasia) by Bach until-T: "You were in bed."
 12—"Continue pp until-T: "Later—down in Fairlawn."
 13—"Theme until-T: "Pate having nicely prepared, etc."
 14—"Short (4/4 Moderato) until-T: "We Indians, we think, etc."
 15—"Short Agitato" to action until-T: "And so the story spreads."
 16—"Orchestra Rest—Organ improvise to action (about four minutes) until-T: "After dark, Bill makes himself, etc."
 17—"Blissful Dreams" (Intermezzo) by Meyer Helmund until-T: "As far as Bill is concerned."
 18—"Hurry begin pp until-S: "Bill enters the girl's room."
 19—"Theme until-T: "Get on your duds."
 20—"Hurry to action until-T: "The next morning."
 21—"Woodland Whispers" by Cebalka. Note—*Gymnasy Rolls during scene—girl rolling down the hill until-T: Bill's nearest neighbors.*
 22—"Romona" (Indian Intermezzo) by Lee Johnson until-T: "And so Hazel Weir of Fairlawn, etc."
 23—"By the River" (12/8 Romance) by Morse until-T: "In spite of her best endeavors."
 24—"Cavatine" (Dramatic Moderato) by Bohm until-T: "After a week of care man stuff."
 25—"Theme until-T: "You coward! You murders!"
 26—"Continue ff until-T: "So roaring Bill keeps his promise."
 27—"Characteristic" by Lovens until-T: "Two days later."
 28—"Melody" by Friml until-S: "Dancing in barroom."
 29—"Piano improvise to action until-S: "The fight."
 30—"Heavy Agitato or Hurry until-T: "You heard his confession."
 31—"Silence, just watch for effect (steam whistle) until-T: "Thought you'd like to know."
 32—"Theme ff until * * * * * END.

"DOUBLE CROSSED"

(Paramount Production)

Theme: "Cavatine" (Dramatic Moderato) by Bohm

- 1—"Dying Poet" (Melodious) by Gottschalk until-T: "Miss Pauline Frederick as Eleanor Stratton."
 2—"Whims" (Melodious Allegretto) by Schumann until-T: "Jim Foley, a private investigator."
 3—"Continue to action until-T: "Worthington Lawrence has the lost receipt."
 4—"Ein Maerchen" (Dramatic Fantasia) by Bach until-S: "Mrs. Stratton arrives in automobile."
 5—"Repeat "Whims." Cue No. 2, until-T: "I want to see you a moment."
 6—"Theme until-T: "The house party."
 7—"Piano improvise to action until-S: "Orchestra (as on screen) begins to play."
 8—"It's a Long Way to Berlin" (One Step) Feist Ed. until-S: "They stop dancing."
 9—"Organ to action (short scene) until-S: "Stratton arguing with detective."
 10—"Theme ff until-S: "Interior of big reception room."
 11—"Continue to action until-T: "You're a game little woman."
 12—"Revers" (4/4 Lento) by Rissland until-T: "If I'd be you, I'd keep it, etc."

- 13—"Fourteen Fathoms Deep" (Mysterioso) by Lake until-T: "You were in about that receipt."
 14—"Orchestra Rest (about two minutes), Organ to action until-T: "The next morning."
 15—"Sweet Ponderings" (Melody) by Langey until-T: "I want to stop here a moment."
 16—"Theme until-T: "When you come to-night."
 17—"Continue pp until-S: "Eleanor leaves the house."
 18—"Short Orchestra Rest (about six minutes), Organ to action until-S: "Greek dancers."
 19—"Aurora" (Characteristic) by von der Mehden until-S: "Greek dancers stop."
 20—"Patric Cello Solo with piano acc. until-T: "You thought you'd put one on me."
 21—"Short heavy Agitato until-S: "Detective on floor."
 22—"Silence (about ten seconds) until-S: "Eleanor running out of house."
 23—"Silence (about ten seconds) until-S: "Greek dancers."
 24—"Whispering Flowers" (Characteristic) by Blon until-S: "Guests leave the Greek garden."
 25—"Organ improvise pp until-S: "Automobile arrives."
 26—"Theme until-T: "Eleanor decides to restore the receipt."
 27—"Mysterioso to action until-S: "Detective on floor" (in his room).
 28—"Theme to action until * * * * * END.

"COUNTESS CHARMING"

(Paramount)

Theme: "Come Hither Eyes" from "Cousin Lucy" (Julian Eltinge's Song Hit)

- 1—"Theme until-T: "Watch Betty Lovinger flirt."
 2—"Continue pp until-T: "The social dictator who leads, etc."
 3—"Serenade" (Moderato) by Crammond (arr. by E. Gillet) until-T: "Jordan's friend and sponsor."
 4—"Continue or repeat to action until-T: "That night first blood."
 5—"Theme until-T: "Now, the North Shore Colony, etc."
 6—"Melody" by Tschaiowsky until-T: "Society on the qui vive."
 7—"Rococco" (Intermezzo Serenade) by Meyer Helmund until-T: "Where is my friend Stanley Jordan."
 8—"Entr'Acte Clarice" (Intermezzo Tempo di Valse) by Loud until-T: "A specialist in upper crust crimes."
 9—"Intermezzo" (2/4 Presto) by Aranski until-T: "The Countess graciously by cultivate, etc."
 10—"Theme until-T: "Mother, if Jordan is the Countess's friend, etc."
 11—"Short Rest" (about 4 minutes) organ or piano improvise to action until-T: "The Vandergrafs receive their guest."
 12—"Intermezzo Pittoresque" (2/4 Allegretto Grazioso) by Kocian until-T: "I learned much of the box game in Paris."
 13—"Comedy until-T: "Parce Overture by Funck until-T: "Oh, yes! telegrams do not mean bad news."
 14—"Springtime" (Valse Intermezzo) by Drumm until-T: "The gardener's tool house, etc."
 15—"Minuet des Follets" (Mysterioso Character) by Berlioz until-T: "Detective notices the thief."
 16—"Continue ff until-T: "Talking it over."
 17—"Short Rest (about five minutes) piano or organ improvise to action until-T: "And all the world, etc."
 18—"Over There" (Song Hit, Feist Ed.) until-S: "Change of scene to exterior."
 19—"Good Standard Waltz pp until-S: "Dancing."
 20—"It's a Long Way to Berlin" (One Step (Feist Ed.) until-T: "We've got the control of independent bread."
 21—"Silence until-S: "Music begins to play (watch screen)."
 22—"Homeward Bound" Two Step (Feist Ed.) until-S: "Where Mr. Vandergraf orders the musicians to stop right after title My lavender is gone."
 23—"Silence about 10 seconds with orchestra as seen on screen followed by
 24—"Hurry to action (begin pp.) until-T: "Say, Doc, you've got to convince them, etc."
 25—"Les Sylphes" (Imprompto Valse) by Bachmann until-T: "Breakfast appetizers."
 26—"Longing" (2/4 Andantino Grazioso) by Florida until-T: "There is nothing to forgive, my dear."
 27—"Theme until-T: "Here is where I croak."
 28—"Angel's Serenade" (Serenade) by Lincoln until-T: "I did it to make good, etc."
 29—"Theme ff until * * * * * END.

"BONDAGE"

(Bluebird Production)

Theme: Nocturno in F (3/4 Andante) by Krzyzanowski

- 1—"Berceuse" (Melodious Andante) by Jaerneft until-T: "Dancing scene."
 2—"It's a Long Way to Berlin" by Flatow (Feist Ed.) until-T: "Evan Kilvert he had, etc."
 3—"Theme until-S: "Interior of restaurant."
 4—"Valse Lento" by Schuett until-T: "Yes, I smoke and, etc."
 5—"Melody" (4/4 Moderato) by Friml until-T: "The rest followed naturally."
 6—"Serenade" by Schubert until-S: "Interior of restaurant."
 7—"Souvenir Waltz" by Cousin (Howey Ed.) until-T: "The other woman."

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- 8—Theme until—T: "Do you care so horribly."
- 9—"Love Song" (Dramatic) by Flegier until—T: "A year later."
- 10—"Lanette" (Valse) by Henton until—T: "They were quietly married."
- 11—Organ improvise to action until—T: "For a while she reveled."
- 12—Theme until—T: "Elinor finally conquered."
- 13—"Serenade" (3/4 Moderato) by Chaminade until—T: "She fell under curious spell."
- 14—"Violets Waltz" by Waldteufel until—T: "It has all been at my expense."
- 15—"Romance Op. 40" (4/4 Moderato) by Beethoven until—T: "Hello, I want Francesca."
- 16—Theme until—T: "Terror possessed her lest."
- 17—"Broken Melody" (Dramatic) by A. Van Biene until—T: "And now it had etc."
- 18—"Romance" (2/4 Andante) by Karganoff until—S: "Elinor near mail box."
- 19—"Storm Furioso" until—S: "Interior of room."
- 20—"Serenade" (4/4 Moderato) by Widor until—T: "I went to stop that."
- 21—Theme until * * * * * END.

"BROADWAY, ARIZONA"

Theme: "Sweet Revery" (Melodious Moderato) by Tschai-kowsky

- 1—"Valse Lente" by Schuette until—T: "John Keyes, owner, etc."
- 2—"Western Moderato" by Bach until—T: "A week later finds John, etc."
- 3—"Silence" until—S: "On stage."
- 4—"Valley Rose Ballad" (Branen Ed.) until—T: "We need a story, etc."
- 5—"Maesmawr" (Valse Lente) by Kretschmer until—T: "It isn't monotonous cliche."
- 6—"A Western Episode" (Characteristic) by Trinkaus until—S: "Flashback to restaurant scene."
- 7—Theme until—T: "Till him I'm not in!"
- 8—"Romance" (4/4 Andante Con Moto) by Rubinstein until—T: "Uncle Isaak much, etc."
- 9—"Rosemary" (Moderato Reverie) by Bratton until—T: "But the fool must follow."
- 10—Theme until—T: "A week later in New York."
- 11—Continue to action until—S: "Interior of Doctor's office."
- 12—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zamecnik until—T: "Determination and Money, etc."
- 13—"Three Graces" (Allegro Intermezzo) by Herman until—T: "At a lonely station."
- 14—"Faith and Hope" (4/4 Allegretto—Idyl) by Gruenwald until—T: "Five days later."
- 15—"Legende" (9/8 Mod.) by Friml until—T: "Some ballet skirt."
- Note—Watch for effect such as girls *pounding big pan*.
- 16—Theme until—T: "You can't keep me here."
- 17—"Continue R until—S: "Detective at his desk."
- 18—"Musidora" (2/4 Allegretto Mod.) by Leigh until—T: "Next day."
- 19—"Forest Whispers" (Gavotte) by Loscy until—S: "Girl with bow and arrow."
- 20—"Indian War Dance" by Smith until—T: "I know you, etc."
- 21—"Dawn of Love" (Moderato) by Bendix until—T: "No, but there is something, etc."
- 22—Theme until—T: "There's a heather detective, etc."
- 23—"Le Retour" (Allegro) by Bizet until—T: "After a night long ride."
- 24—"Revery" (Allegretto) by Vieuxtemps until—T: "Hello Sheriff!"
- 25—"Dramatic Tension No. 1" by Ascher until—T: "I suppose you'll be traveling, etc."
- Note—Watch *whistles*.
- 26—Theme until * * * * * END.

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Review of the Latest Compositions Most Suited for Picture Playing

- 1—Sam Fox's Library Orchestra Folio No. 2, containing "Legend of a Rose," "Dainty Daffodils," "Admiration," "A Japanese Sunset," "Tulips," "Danse Fantastique," "Phyllis," "Spring Flowers," "Gavotte Piquante," "Iris," "Cupid's Frolic," "Summer Nights."
- 2—"Valse Fascination," a wonderful and melodious composition by Grey. (Sam Fox Edition.)
- 3—"Cheer Up." Extracts from this popular show have been published by T. B. Harms.
- 4—Victor Herbert's famous "Love Theme" from "The Fall of a Nation" has been published by M. Witmark and is obtainable for orchestra as well as for piano solo.
- 5—A new selection of "Lakme," by Delibes, arranged by Chas. J. Roberts, has been published by Carl Fischer.
- 6—A selection and several of the most striking extracts from "Maytime," the musical play by Romberg, have been published by G. Schirmer.

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"49—17"

(Butterfly Production)

Theme: "Extase d'Amour" (3/4 Andante) by Roze

- Opening—"Sparklets" (6/8 Moderato) by Miles.
T. "Back in the old days," Theme.
T. "But the life was hard," "Longing" (Dramatic Andante), by Bendix.
T. "I told you all this, etc.," "A Western Episode" (Characteristic), by Trinkaus.
T. "Tom had lost three weeks," "Admiration" (4/4 Moderato Grazioso), by Jackson.
T. "Lady Ann Bobbett" "Western Moderato" by Bach.
T. "Will you introduce me to Castle," "La Rose" (3/4 Moderato Intermezzo), by Ascher.
T. "Ladies and gentlemen," Continue pp.
T. "A week later," "Dramatic Tension," by Winkler.
S. "Letter," "Dolorosa" (4/4 Moderato), by Tobani.
S. "Shooting," "Olympia" (Heavy Dramatic Overture), by Ascher.
S. "Nugget Nutch decided, etc.," "Lively Intermezzo to action."
S. "Western coach arrived," "The Booster" (a Rag), by Lake (watch shots).
T. "Nugget Nutch gather that, etc.," Piano solo, improvise
S. "Masked man enters salon," Hurry to action.
T. "Where did you get this chain?" Hurry to action (watch shots).
T. "Everybody was pleased," "L'Adieu" (12/8 Dramatic) by Favarger.
T. "Long before the camp awoke," "Dramatic Tension No. 1," by Reissiger.
T. "Tom, I think you've struck gold," Piano improvise to action.
T. "Next morning," Finale from "Ariete" (Allegro), by Bach.
S. "The fight," Hurry to action.
S. "Cornered," Theme.
T. "Naturally Raynor tried, etc.," Hurry to action.
T. "Ever since gentlemen, etc.," "Dramatic Adagio" by Funck, with ad. lib. tympany rolls until * * * * * END.

"BETRAYED"

(Fox Production)

Theme: "Mexican Kisses" (Melodious Habanera) by Roberts

- 1—"Belle Mexicana" (Serenade) by Langey, until—T: "Pepe Renden came off, etc."
2—"La Paloma" (Serenade) by Yradier, until—T: "One big hater
3—Continue ff until—SS: "Old man drives away the lover."
4—"Morsine" (Characteristic Spanish Caprice) by Espinose until—T: "Pepe spread the news."
5—Continue ff, until—T: "To meet the fierce invader."
6—Short hurry to action until—T: "Carefully Conchitta conducted, etc."
7—Theme, until—T: "The United Mexican State."
8—"Manzano" (Mexican Intermezzo) by Brooks, until—T: "While at the barracks."
9—"Olla Podrida" (Spanish Burlesque) by Puerner, until—T: "Leopold's new established, etc."
10—"Dramatic Tension No. 1," by Reissiger, until—T: "On the outskirts."
11—"Lakesonian March" by Lake (watch bugle call), until—S: "Change of scene."
12—Hurry to action, until—S: "Interior of grocery store."
13—"Battle, Hurry to action," until—T: "Orders came from the U. S."
14—"Adieu" (4/4 Dramatic Mod.) by Karganoff, until—T: "And then out of a great love."
15—"Perle de Madrid" (Spanish Waltz) by Lamotte, until—S: "The fight" with ad. lib. Tympany rolls.
16—Hurry to action, until—S: "Conchitta near door."
17—Theme, until—S: "Mexicans chasing after Americans."
18—Hurry to action, until—S: "Bandit with girl."
19—"Joritz" (Mexican Serenade) by Armand, until—S: "Young Mexican with Ukelele."
20—"Las Golendrinias" (The Mexican "Home Sweet Home") by Serradell, until—S: "Bandit reads letter."
21—"Essence Grottesque" (Mysterioso) by Lake until—T: "With the morning light."
22—Short Rest—Organ, improvise on theme, until—S: "Bandit with girl near brook."
23—"Dramatic Tension No. 44" by Borch (watch shots) until—T: "Too much Chile you eat."
24—"Long Battle Hurry to Action" (watch bugle call), until—T: "Here they are, Sir."
25—Another hurry to action, until—S: "Captured Bandit."
26—Theme, until * * * * * END.



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MUSIC AND THE PICTURE

Von Tilzer Resigns from Composers' Society



Harry Von Tilzer

HARRY VON TILZER does not feel that the Authors and Composers' Society will ever do him any real good, and has sent in his resignation. Von Tilzer knows the popular song business from every angle, so he is not drawing out as the result of

any pique or hurriedly formed conclusion. When questioned about the matter the other day, Harry said:

"The society may be a wonderful thing for some publishers, but it will never do me any good. And by the time that the various officials and staff have been paid off every year I don't see how there will be anything left for popular publishers. If motion picture houses want to use scores from Broadway musical shows that their patrons never hear, why let them pay for the individual privilege, but I don't want that sort of thing to interfere with my general business."

Ben Bornstein, his professional manager, shared Harry's sentiments.

"Tell him about the letters we get from picture houses," Ben suggested.

Harry clipped the end of a cigar before replying.

"We get hundreds of letters from picture house pianists," Harry said, and Meyer Cohen, his chin resting in the palm of his hand, gave a slight nod. "Picture house pianists and leaders write in asking if there isn't some way that I could suggest so that they could play my stuff without getting into trouble. My numbers are so entirely different from the general run of songs, and so appropriate to light comedies and comedy-dramas, that they are willing to pay whatever I want for the orchestrations, but they can't play them without the exhibitor paying the tax."

"So you see I am not getting anything from the society and at the same time I am losing business by staying in it. If a man is willing to pay me for the orchestration that is all I ask. I don't know what other publishers are getting from the society, and if their business is being injured by remaining a member that is their own funeral. As far as I'm concerned I am not taking this stand because I fear competition, for I have been writing hits for twenty-five years, and am just as capable of pleasing the public today as I was when I first started in the business. Wherever music is played I want mine played, and the picture houses are welcome to it without paying any tax."

E. M. WICKES.

General Comments

WILLIAM JEROME has just finished a new war song with Seymour Furth, called, "When the Yanks Come Marching Home," and it looks like it will give "Over There" a stiff run for the big hit of the house. Those who have heard the number think it is the best lyric that Jerome has turned out in years. As usual, Jerome does not rave about it, but merely says he thinks it gill go over, there and everywhere.

Jerome has a good manager in James Troupe, who used to be manager for Cohan and Harris's theatrical productions. Mr. Troupe knows the show business from Maine to the coast and has a host of friends that are boosting his publications all over the big and little time circuits.

Ray Walker and Addison Burkhardt have written a song about the Liberty Bond. For a bond number it certainly has punch, and should be instrumental in selling bonds to some of the apathetic individuals who have not learned how to untie their purse strings. Ray Sherwood and Max Burkhardt are out every night plugging the song in conjunction with loan committees. The writers promise to use all the royalty they get from the song in buying Liberty Bonds, and Walker has already purchased two, in addition to having sold a dozen to his friends.

Jack Mahoney bought a Liberty Bond, the kind that is punched every week, and when asked if he intended to give it to his little boy, Jackie, Mahoney smiled:

"Not on your life. Jackie has a conductor's punch he found and if he got hold of the slip he'd have it filled with holes in five minutes."

C. Arthur Pfeiffer, Quincy, Ill., has a corking good number in "We're Going Over," and although he is far away from the musical center he is getting any number of calls from performers for it. He expects to see it on the phonograph records in the very near future.

Mabel Whaley's number are doing a great deal towards keeping The Red Star Publishing Company on the musical map. She is one of the few women composers who know the art of writing the kind of music that will appeal to the general public.

"Just Send Me Away with a Smile," Al. Piantadosi's big hit, which he calls "flop" number one, looks as if it will do even better than the "Sunshine of Your Smile." If Al. can keep up the pace that he has cut out for himself he will be one of the big guns in the music business before very long, which means that he will be selling close on to a million dollars' worth of music every year. He evidently knows that business as well as the musical end of the game, which is absolutely necessary these days.

For some time Joe McCarthy and Fred Fischer have been working like beavers, and the result is that wherever you go you will hear some one singing or whistling, "They Go Wild, Simply Wild Over Me." It is a great song for moving picture comedy-dramas.

The other night, during the running of a new feature, the orchestra in a vaudeville house played seven popular numbers, and repeated the chorus of one song nine times. During most of the time a number of the persons in the audience continued to hum the songs being played.

Fred Vandersloot has had a war version written for "I Wonder How the Old Folks Are at Home," which carries a great deal of sentiment and truth for the soldiers and sailors on duty. From now on Vandersloot intends to be in the front rank with his popular numbers, and as his old college chum, Fred Forster, has a Liberty Bond song, they the going to give each other a race.

Judging from the sales the public does not appear to be able to get hold of enough war songs, but if it does not it will not be Leo Feist's fault, for he is reported to have something like twenty new war songs ready for early release.

E. M. WICKES.

"WHEN FALSE TONGUES SPEAK"

(Fox Special Release)

Theme: *Extase* (Dramatic Melody) by Ganne

- 1—Theme until—T: "Does Mr. Walton, etc."
- 2—"Home from the Club" (Characteristic) by Laurendeau until—T: "I have endured all that I can."
- 3—"Continue ff until—T: "Newspaper row."
- 4—"Affaire D'Amour" (Tempo di Gavotte) by Puerner until—T: "Ten cents a hundred."
- 5—"Heart's Secrets" (Melodious Serenade) by Diamond until—S: "Several young men fighting."
- 6—Short Agitato to action until—T: "I was jest hummin', etc."
- 7—"Barcarolle Characteristic" by Conterno until—T: "One of Walton's friends."
- 8—Short Organ to action until—T: "On the edge of the Abyss."
- 9—"Vision" (Characteristic) by Blon until—T: "The sport of chase."
- 10—Theme until—T: "Come, let us forget."
- 11—"Two Preludes" by Chopin until—T: "I'm sorry, God knows I did not mean."
- 12—Organ improvise to action until—T: "The afternoon of the fateful day."
- 13—"Garden of Dreams" (Serenade) by Lincoln until—T: "Where false tongues speak."
- 14—Theme until—T: "As nine o'clock draws near."
- 15—"Short Rest" (about 3 min.) Organ to action until—S: "Burglar near wall safe."
- 16—"Mysterioso Agitato" to action until—T: "She ain't bringed me, etc."
- 17—"En Mer" from Symphony Suite by Holmes until—S: "Burglar near bird cage."
- 18—Long Mysteriosos to action until—S: "Girl looking at picture."
- 19—Theme until—S: "Walton's wife arrives."
- 20—Continue ff with ad. lib. Tympany Rolls until—S: "Walton fighting with his wife."
- 21—Long Hurry to action until—T: "Listen, Kid, we've done our last trick."
- 22—Short Rest (about 4 minutes) organ to action until—T: "The flames across the country."
- 23—Theme ff until—T: "All right if you can get ready in three minutes."
- 24—Short Hurry pp until—S: "Interior of office."
- 25—Silence (about 15 seconds) until—S: "Man on wagon hitting his horse."
- 26—Short Agitato until—S: "Flashback to office."
- 27—Fata Morgana (Characteristic) by Tobani until—T: "I left through that room."
- 28—Continue ff (watch for police whistle) until—T: "I'll be damned if I'll let, etc."
- 29—"Dramatic Tension No. 2" by Reissiger until—T: "It measures the same as it did last time."
- 30—Short Rest (about 3 minutes) organ to action until—T: "I said, send me up Gamble."
- 31—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Evidence has been found."
- 32—Hurry to action begin pp until—T: "Oh, Gee! My Pup."
- 33—Silence until—S: "Interior of theatre."
- 34—Good March until * * * * * END.

"THE DESIRE OF THE MOTH"

(Bluebird Photoplays)

Theme: "Longing" (Dramatic Andante) by Bendix

- 1—"Forest Whispers" (Gavotte) by Losey until—T: "Mack Lisner, Sheriff."
- 2—"Whims" (3/4 Allegro Giocoso) by Schumann until—T: "Colonel Vorhis, etc."
- 3—"Adoration" (Moderato) by Barnard until—T: "At the falls."
- 4—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "I want to borrow a horse."
- 5—Galop to action until—S: "Girl in bed."
- 6—Theme until—T: "What are they doing, etc."
- 7—"Dramatic Tension" by Funck until—T: "Morning brought complications."
- 8—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Come out of there."
- 9—"Dramatic Adagio" by Kretschmer until—T: "Time passes and Stella, etc."
- 10—Theme until—T: "A year passes."
- 11—Agitato to action until—S: "After the fight."
- 12—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Here—you, quick, etc."
- 13—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—T: "Shoot! Shoot!"
- 14—Agitato to action until—T: "Auld Lang Syne."
- 15—"Auld Lang Syne" (popular old time song) until—T: "Midnight."
- 16—"Allegro" by Bach until—T: "Where's Foy?"
- 17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Before the dawn."
- 18—"Dramatic Tension" by Winkler until—T: "Then came the dawn."
- 19—"Broken Melody" (Dramatic) by Van Biene until—T: "And we'll arrest, etc."
- 20—Theme until * * * * * END.

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CARL FISCHER—Cooper Square—NEW YORK

"ANYTHING ONCE"

(Bluebird Production)

(Reviewed on page 2769)

Theme: Serenade (6/8 Andantino) by Czerwonky

Opening (3 minutes), "Home from the Club" (characteristic), by Laurendeau.

Note—"Home from the Club" Opens with "We Won't Come Home 'til Morning."

T. "Dorothy Stuart was," etc., "Enchanted Hour" (Andantino), by Mouton.

T. "No Tickee—No Shirtee," hurry to action.

T. "At a few minutes before noon" "Cupid's Caress" (Valse Lente), by Roberts.

T. "The other condition, etc.," Theme.

T. "The woman of mystery," "Moraima" (Spanish Caprice), by Espinosa.

S. "Woman leaves the house," "Little Puritan" (Moderato Gavotte), by Morse.

T. Here's a photo," etc., "Western Allegro," by Winkler.

T. "That's the kind of a man," "Yester Love" (Intermezzo Andantino), by Borch.

T. "Something awful must have, etc.," "Lively Intermezzo to action."

T. "Exactly one minute to six," Misterioso to action.

T. "Through the fog, Teddy, etc.," hurry to action.

T. In the morning, Theme.

T. "The Town of Cactus," Three Graces (Allegro Intermezzo), by Herman.

T. "Bring your wild horses," "Captain Cupid" (Allegretto grazioso), by Bratton.

T. "I don't know who your, etc.," "Budding Roses" (Valse Caprice), by Kretschmer.

T. "Trouble started when, etc.," Theme.

T. "Pedro and his gang," Galop to action.

T. "Pedro reported, etc.," "Western Allegro," by Winkler.

T. "He's hurrying to catch, etc.," Several Galops to action.

T. "Horn Toad and I, etc.," Theme until *.*.*.*.*.END.

"THE EDGE OF THE LAW"

(Butterfly Pictures)

(Reviewed on page 2390)

Theme: Albumleaf (4/4 Moderato) by Kretschmer

1—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby, until—T: "On one of the city's, etc."

2—"Road to Yesterday" (Valse Lente) by Ellis until—T: "Hello Spider! How's the kid?"

3—"Poor Relations" (Marcis Misterioso) by Bendix, until—T: "The charity expedition."

4—"L'Adieu" (Dramatic Andante) by Karganoff, until—T: "Even old carpets, etc."

5—"Vanity" (Allegro) by Jackson, until—T: "We will take her home."

6—"Dramatic Tension No. 1" by Reissiger, until—T: "The wound on her head, etc."

7—Theme until—T: "To further a gigantic swindle."

8—"Bowl of Pansies" (Moderato Intermezzo) by Reynard, until—T: "Though he has become, etc."

9—"Forsaken" (3/4 Andante) by Kretschmer, until—T: "Harry Hopkins, etc."

10—"Ein Maerchen" (Dramatic Fantasia) by Bach, until—T: "Give me a list, etc."

11—"Dramatic Tension" by Winkler, until—T: "Who are you?"

12—"Dramatic Andante" by Ascher, until—T: "A meeting of the directors."

13—"La Grace" (Moderato) by Bohm, until—T: "Out there in the West."

14—Theme until—S: "Dancing."

15—"Popular Waltz, until—T: "Find Mr. Hopkins."

16—"Romanze" (4/4 Andante) by Rubinstein, until—T: "You've played with me, etc."

17—"Dramatic Tension No. 1" by Ascher, until—T: "Having a great night, etc."

18—"First Concert Waltz" by Durand, until—T: "I think these papers, etc."

19—"Agitato to action, until—T: "There's the dip."

20—Theme until *.*.*.*.*.END.

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MUSIC AND THE PICTURE

Gilbert and Friedland Going into Business

L WOLFE GILBERT and Anatol Friedland have resigned from Jos. W. Stern & Co., to go in the music publishing business. Ever since they joined Stern's forces they have turned out hit after hit, and they feel that it is about time that they established their own business. With the big personal following they enjoy, as well as their song writing ability, there is no reason why they should not be a success from the outset. At present they are being featured as headliners in all the big time vaudeville houses, where they are top notch favorites.

Pace and Handy "Blues" Specialist

IN the past few people thought that it was possible to open a music publishing house down South and make a success of it. But Pace and Handy, who seem to have a corner on the "Blues" songs have done so. Their "Beale Street Blues" is one of the big hits of the season. It does not seem to make much difference these days where you hang out your shingle if you have the goods. And if you have the goods in any line and keep on the job you will not have to worry about the rent man. The commercial salesman who keeps well supplied with the latest stuff in his line is the man who puts over the big contracts, and the musician who keeps up to date with the latest music receives first call and the high salary when anything worth while is to be given out.

Sherwood Makes Good for McKinley

IT took Mr. Sherwood, professional manager for the McKinley Music Co., a long time to convince his firm that it would be a wise move to establish a professional headquarters in New York. And once he obtained his firm's consent to do so he kept on the job night and day until he built up a following that is bringing the house splendid results. His office is located in the Exchange building, in West Forty-fifth street, and although it is large, it is not any too large to handle the crowd of performers, big and little, who find the McKinley numbers to be great applause getters.

Patriotic Songs Get a Big Boom

THE public does not seem to be able to get enough patriotic songs at the present time, and the publishers who are keen enough to feel the public pulse are reaping a rich harvest. The sentimental and eulogistic numbers pertaining to the flag are not much in evidence, but novelty, humorous, and gang songs are sweeping the country. Fred Vandersloot is fortunate in having a ballad that will hit soldiers, for every soldier, once he leaves home, will be wondering how the old folks are at home, and Vandersloot, knowing of the "punch" "I Wonder How the Old Folks Are at Home" carries for the fighters, has had a patriotic version written for the number, which has been responsible for many additional orders from the syndicates.

Jeff Branen Not Worrying About War Songs

JEFF does not have to worry, not with the way his "Valley Rose" is selling. His daily orders for this number make it look as if it will outstrip "In the Valley of the Moon." Nevertheless, Jeff has not been sleeping relative to patriotism, and has a big seller in "We're Going After You."

Lee Orean Smith Issues Date Book

FOR the benefit of musicians, Lee Orean Smith, Feist's expert arranger, has brought out an excellent date book, which also carries the Feist edition of band and orchestra publications. In the beginning few had faith in it, but the fact that the first edition has already been sold is excellent proof that it is popular with the profession. On several pages is printed the following: "You take no chances when ordering 'Feist' music. If you're not satisfied, back goes your money. That's the 'Feist' way;

that's the right way." And the slogan is fast gaining ground.

The little book is not only handy to keep track of engagements but is valuable as a reference book for old and new music. With every order for two dollars worth of music a book is presented free.

Forster Has New Novelty Number

"OVER THE PHONE" is the latest addition to Forster's catalog, which he feels positive will be as big a hit as "Oh Johnny!" was. However, Forster has not let up on "Missouri Waltz," as this number is selling better than ever. Fred is hoping that Harry McClaskey, the well-known phonograph singer will be able to use it; he hoping, for as yet, McClaskey has not heard it.

A peculiar feature about "Missouri Waltz" is that none of the song experts can tell just why the number is selling the way it is, and what ever led Forster to think that he could turn it into a million-copy hit at thirty cents a copy.

E. M. WICKES.

Feist Has Another War Novelty

IT is about as easy to induce E. E. Bitner, general manager for Leo Feist, to say that any particular new number will be a hit as it is to persuade a woman about thirty to tell you her correct age. So when Mr. Bitner says that "We'll Knock the Heligo-Into Heligo-out of Heligoland" is the nearest thing to a sure-fire hit that he has seen in many moons, you can rest assured that it is far from being an ordinary number. It is the first real number that has been written about the sailors, and another feature about it is that the lyric is by a real jack tar from the navy.

Thousands of songs have been composed about the soldiers, but no one appeared to give any thought to the sailors, until John O'Brien, a newcomer loomed up on the horizon with his nautical lyric. Some time ago a friend of Teddy Morse's sent O'Brien to Morse with some lyrics, which were conventional and did not appeal to Morse.

"Forget about the obvious stuff," Morse said, "and see if you can't dig up a novelty."

When the sailor returned a few weeks later with his new lyric he was welcomed with open arms. This is another proof that when you can deliver the goods you will not have any trouble in finding a good melody writer and a first-class publisher.

The "Heligoland" number has a wonderful swing to it, and is easy to learn. The lyric has plenty of "pep," and makes a great crowd song. It is a wonderful number for comedy photoplays.

Musical Review of Latest Compositions

1—"It's a Long Way to Berlin." One-Step by Leon Flatow. A popular novelty and song hit which has taken the whole country by storm. "It's a Long Way to Berlin" almost overnight leaped into the very front ranks of popular favorites for National Military Parades, showing every day in the week on every screen in the United States and Canada, this song hit is the most proper accompaniment. Published by Leo Feist, 232 W. 40th street, New York City.

2—"Over There." George M. Cohan's historic war song. President Wilson, Teddy Roosevelt, everybody has spoken of it. Every camp regiment, company, officer and private is singing it and as a dance hit it's the biggest riot. When New York regiments left for France and training camps you heard nothing but "Over There." Be up to date and play this favorite for scenes of military character. Published by Wm. Jerome, Strand theatre building, New York City.

3—"We're Going Over" (somewhere in France. By C. Arthur Trefler. A fine stirring melody, the catchiest chorus you have ever heard and enormously popular, owing to its catchy melody in general. Published by C. Arthur Trefler, Quincy, Ill.

4—"I Wonder How the Old Folks Are at Home?" By F. W. Vandersloot. A genuine musical gem and a treat for both musicians and listeners. For orchestra this song hit is obtainable as a cornet or trombone solo, and also in a waltz arrangement. As a waltz it presents the most successful and best liked number for "dance purposes." As a song it is charming melody which will

sound in your ears forever—you can't forget it. Published by Vandersloot Music Publishing Company, Williamsport, Pa.

5—"Souvenir Waltz." By Choquette. One of the most charming and beautiful waltzes written by this wonderfully gifted writer.

6—"My Soldier Boy." Smashing patriotic song hit featured in the Rolfe and Maddock production "America First." The song which by virtue of its catchy melody, military swing and snappy "All America" sentiment, stands out clear and strong in the horizon of new patriotic song hits. Carl Fischer edition.

7—"I don't Want to Get Well." By Harry Jentes. A really exquisite number which every music lover and every audience will appreciate. It is an allegro moderato movement with a very melodious chorus, and is very appropriate for love themes and scenes. Published by Leo Feist, Feist building, New York City.

8—"Valley Rose Ballad." By Evans Lloyd. A beautiful andante con espressivo movement considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. Published by Jeff Branen, 145 W. 45th street, New York City.

9—"Missouri Waltz." By John Valentine Eppel. About this waltz we have nothing to say. Get it for your picture work, it will speak for itself. Published by J. A. Forster, Chicago, Ill.

10—"Homeward Bound." By Geo. Meyer. A typical composition of popular appeal introducing a new surprise in every bar. A fine snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. Published by Leo Feist, Feist building, New York City.

11—"Just as Your Mother Was." A beautiful and melodious waltz movement. Published by Harry von Tilzer.

12—"We Can Muster Uncle Sammy Ten Million Men or More." A patriotic and most inspiring melody for patriotic scenes, etc. Published by Frederick H. Green, Muscatine, Iowa.

13—"Slippery Hank." By Losey. A characteristic one-step of exceptional merit which should be in every musician's library. Vandersloot edition.

14—"Love's Melody" (Reverie). By Shannon. A charming slow movement with a most delightful melody—most appropriate for love scenes. Vandesloot edition.

15—"Astralita Serenade." By Mabel A. Whaley. Considered by many competent judges to be a very fine composition which deserves to be owned by any orchestra leader or piano player. Published by the "Red Star Music Company," Red Star, Ark.

16—"All That I Want Is in Ireland." By Lloyd. An exceptional fine "andante con espressivo movement," typical and original in every bar. It is a composition of standard quality. Published by Jeff Branen, 145 W. 45th street, New York City.

17—"The Vampire" (a dramatic theme). By Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. Published by the Cinema Music Company, Columbia theatre building, 47th street and Broadway, New York City.

18—"Elks March." A brand new novelty march. By M. L. Lake. Carl Fischer edition.

19—"The Leo Feist Music House" announces that they have secured from Mr. Andrew Mack, the celebrated Irish tenor, several new and interesting songs of his own composition. Two of these Mr. Mack is singing himself in his new production of "Molly Dear." These are entitled: "It's You, Only You, That I Love," and "It's a Long, Long Way to My Old Home Town." A third song, entitled "America Made a Man," is specially featured by Clifton Crawford in the production of "Her Soldier Boy." All three of these songs will be in constant demand by dancers this season. Orchestrations of the two first-mentioned songs are ready.

20—"Chasing the Chickens." A fox-trot and jazz number, has recently been published by the "Forster Music Company, 509 South Wabash avenue, Chicago, Ill."

21—"A selection and several of the most popular extracts from "Maytime" have been published by G. Schirmer, and are now offered to the trade at special reduced prices.

"THE FIREFLY OF TOUGH LUCK"

(Triangle Production)

Reviewed on Page 2592

Theme: "Venetia" (Dramatic Moderato) by Tobani

- 1—"Butterfly" (Intermezzo) Allegretto by Steincke until—T: Bert Wilcox a parasite.
- 2—Piano solo—"Over There"—Jerome edition (cafe house scene) until—T: "Cut the weeps."
- 3—"Iris" (Moderato Grazioso) by Reynard until—T: "She'll take it."
- 4—Theme until—T: "Baxter City, more often called to."
- 5—"Pathetic Andante" by Paul Vely until—T: "Interior of rain."
- 6—Continue to action until—T: "Better sit on your grip, etc."
- 7—"The Caress" (Intermezzo Moderato) by Lemond until—T: Happy Jack Clarke, etc."
- 8—"Dramatic Tension No. 1" for disputes by Ascher until—T: In the private car."
- 9—"Pierrot Serenade" (Allegretto molto Moderato) by Randegger until—T: "Wa'er."
- 10—Theme until—S: "Olm man arrives, etc."
- 11—"After Sunset" (4/4 Moderato) by Fryor until—T: "In the days that follow."
- 12—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: Out first number is a ballad."

"OVER THERE"

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PATRIOTIC VERSION BY ED ROSE

CHORUS slow
 I wonder how the old folks are at home, I wonder if my mother bears any flowers
 I wonder how the old folks are at home, I wonder if they greet me while I roam, I

wonder if old Dad is not proud because the kid A-mong the first to go there was his own, Al-
 wonder if they pray for the boy that went Pa-way And left his kind old parents all a-bow, I

that each lit-tle tells me they're all right, I'd give a lot to be with them to-night, I-wish
 hear the cut-tle low-ing in the lane, And see I gain the fields of gold in grain, I

one thing here I wish, that my moth-er's good-night kiss, I wonder how the old folks are at
 I-most bear them sigh as they bid their boy "good-bye," I wonder how the old folks are at
 (last time ad lib) I wonder how they are at home now,

ff Home, *mf* Home,
 Home, *mf* Home,
 Home, *mf* Home,
 Last time only ad lib.

f Wonder etc. *mf* Patriotic Version by Ed. Rose, Copyright MCMXVII by Vandersloot Music Pub. Co., Williamsport, Pa.

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- 13—"It's a long way to Berlin" (Feist edition) until—T: "By special request, etc."
Note.—Vocal solo of popular song with piano acc.
14—"Valley Rose" Ballad (Branen Ed.) until—T: "The Finale."
Note.—To be performed as a vocal solo with piano acc.
15—"We're after you" by Lloyd (Branen Ed.) until—T: "Silent Dan turns up, etc."
16—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Funny that a man like him, etc."
17—"Agitato No. 6" by Kiefert until—T: "The call of gold."
18—"Continue pp until—T: "Happy Jack's bet almost lost."
19—"Novelette" (Moderato) by Marquis until—T: "This looks good."
Note.—Watch explosion.
20—"Three Graces" (Allegro Intermezzo) by Herman until—T: "The news of the strike, etc."
21—"Continue ff until—T: "The call of the lights."
22—"Hail! Hail! the gang's all here" (Feist Ed.) until—S: Curtain falls.
23—"Theme until—S: "The fight."
Note.—To be produced with violin, piano and drums only.
24—"Agitato No. 49" by Shepherd until—T: "It did not take Bert Wilcox long, etc."
25—"Loves Conflict" (Characteristic) by Tobani until—T: "Gathering clouds."
26—"Dramatic Tension No. 1" by Reissiger until—S: "Burglars going through window."
27—"Heavy Mysterioso" by Sol. P. Levy until—T: "A private court."
28—"Kunihild" Prelude to Act V (Dramatic) by Kistler until—T: "With the trail lost."
29—"Amo" (Dramatic Lento) by Robyn until—T: "And as the early sun's rays."
30—Theme until * * * END.

"CASSIDY"

(Triangle Production)

Reviewed on Page 2591

- Theme: "Dawn of Hope" (Dramatic Andante) by Casella
1—"Canzonetta" (6/8 Moderato) by Nicode until T: "Cassidy was one of these."
2—Continue to action until T: "In the backroom of a saloon."
3—"Pathetic Andante" by Margis Berger until T: "Cassidy was sick."
4—"Old Timers' Waltz" (On typical old New York Songs) by Werner until S: "Cassidy looking at his shoes."
5—"Serenade (3/4 Moderato assai) by Karganoff until T: "Corruption prevailed the politics."
6—"Ecstasy (Allegro) by Zamecnick until T: "Kitty's place was the last port."
7—"It's a long way to Berlin" (Feist Ed.) until T: "Cassidy the amateur selected."
8—"Characteristic" (Tremolo) by Lovenberg until T: "It happened to be, etc."
9—Continue to action until T: "Garvice the big boss."
10—"Piano solo improvise to action (barroom scene) until T: "Cassidy listened."
11—"Theme until T: "That's Garvice the big boss."
12—"Visions (3/4 Andante un poco rubato) by Tschaiikowsky until T: "Only the porch light burning."
13—"Heavy Mysterioso" by Sol. P. Levy until T: "Cassidy steals a little warmth."
14—"Longing" (Dramatic) by Bendix until T: "The twelve twenty is in."
15—"Love Song" (Dramatic) by Flegier until T: "You know Cassidy."
16—"Theme until S: "Fight in taxi."
Note.—With ad. lib. heavy rain effects.
17—"Agitato to action until S: "Old Morgan talking to girl."
18—"Dramatic Recitative" by Sol. P. Levy until—S: "The fight."
19—"Agitato to action until—T: "Not that way."
20—"Hurry pp until—T: "Cassidy gets his chance."
21—"Continue ff until—T: "Between the bucks, etc."
Note.—Watch shots.
22—"Prelude" (heavy dramatic) by Rachmaninoff until—T: "He said to tell you, etc."
23—"Sidewalks of New York" (Old time New York song hit) until—T: "In the morning."
24—Theme * * * END.

"THOU SHALT NOT STEAL"

(Fox Special Release)

- Theme: "Hallowe'en Episode" (Long Mysterioso) by Lake
1—"Dying Poet" (Andante) by Gottschalk until—T: "A visitor from abroad."
2—"La Grace" (Piece de Genre) by Bohm until—T: "The unhappy little French maid."
3—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "Country cousins."
4—"Heartsease" (Melodious) by Moret, until—T: "Midnight."
5—"Theme until—T: "No one leaves until the police arrive."
6—"Serenade Hongroise" (Characteristic) by Jonciers until—T: "2 A. M. the inquiry begins."
7—"Orchestra Rest (about 12 minutes) organ improvise to action (scenes of neutral character) until—T: "Ruin is before me, but I promise, etc."
8—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "In the morning."
9—"Le Retour" (Allegro) by Bizet until T: "After night fall."
10—"Menuet des Follets" (Mysterioso Character) by Berlioz until—T: "The Bruce costume ball."
11—"Beautiful Girl of Valenzia" (Waltz) by Morena until—T: "The tragedy of Madame Li Foo."
12—"Theme until—T: "Who am I? I am a friend."
13—"Military Hurry" by Rob. Edwards until—T: "The forty-eight hours are up."
14—"Olympia Overture" (Heavy Dramatic) by Ascher until—T: "I will marry you in your apartment."
15—"Creepy Creeps" (Mysterioso) by Tyers until—T: "Don't shoot, I am her son."
16—"Harvest Home" (Overture) by Tobani until—T: "Congratulate Mr. Kelly of Scotland Yard."
17—"Hurry to action until—T: "As administrator of the rightful, etc."
18—"Theme until—T: "My first name is Philip."
19—"Garden of Flowers" (Reverie Moderato) by Vandersloot

"THE MAN FROM PAINTED POST"

(Artcraft Production)

Reviewed on Page 2769

Love Theme: "Maryland" (Fantasia) by Short

- 1—Knights Templar Overture (Allegro con Spirito) by Koppitz until—T: "Going back some years."
- 2—Hurry to action begin pp until—T: "30-30 Smith got away."
- 3—"Paroles D'Amour" (Moderato) by Tobani until T: "Bronson the owner of the V bar."
- 4—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "The next night he got, etc."
- 5—Continue pp watch shot until—T: "But this man in Painted Post."
- 6—"Harvest Home Overture" (Allegro) by Tobani until—T: "Next week Bronson gives, etc."
- 7—Orchestra rest (about 5 minutes). Organ or piano improvise to action until—T: "Well, have you thought it over?"
- 8—"Heavy Mysterioso" by Sol. P. Levy until T: "And so when the new owner showed up."
- 9—"Causerie" (prairie flower) (4/4 Andante) by MacMillen until—T: "If you send that note, you better, etc."
- 10—"Woodland Whispers" (Allegro) by Czibulka until—T: "District school-house 29."
- 11—Organ or piano to action (short scene) until—T: "You are from the East."
- 12—Theme until—T: "Abandoned cabin had excited, etc."
- 13—"Rustling Leaves" (Characteristic) by Koehler until—T: "Fancy Jim follows the advice."
- 14—Short rest (about 3 minutes). Organ or piano improvise to action until—T: "Abandoned cabin has strange, etc."
- 15—"Erl King" (Dramatic Agitato) by Schubert until—T: "Rustlers are not the only thing."
- 16—Theme (from beginning) until—T: "People in the East uphold the law."
- 17—Continue to action until—T: "Pals."
- 18—"Springtime" (Valse Intermezzo) by Drumm until—T: "Fancy Jim brushed up on geography."
- 19—Theme until T: "Thought you might like to know, etc."
- 20—"Herodiade Fantasia" by Massenet until—T: "Safe home."
- 21—Theme (from beginning) until—T: "The Madden gang assembled."
- 22—Finale from "Arielle" (Allegro) by Bach until—T: "Well, good-bye."
- 23—Theme ff (from beginning) until—S: "Boy on galloping horse."
- 24—"With whip and spur" (Galop) by Isenman until—S: "Girl in her room near fireplace."
- 25—Hurry begin pp then to action until—T: "And they've carried the teacher off."
- 26—"Qui Vive" (Galop) by Ganz until—S: "Fairbanks near cabin."
- 27—Continue pp until—S: "The fight."
- 28—Continue ff until—T: "Madden's 30-30 bullet."
- 29—Hurry to action until—T: "I'm dead stuck, etc."
- 30—Theme ff until * * * END.

"THE SPREADING DAWN"

Reviewed on Page 3305

(Goldwyn Production)

Theme: "Heart Wounds" (Dramatic Allegretto Espressivo) by Grieg

- 1—"Reverie" (4/4 Andante) by Vieuxtemps until T: "Patricia's grandniece."
- 2—"Triumphant America" March by von der Mehden until—T: "We'll be off for France soon."
- 3—Continue ff until—T: "Don't gabble, read."
- 4—Theme until—T: "Auntie said you cared only for my money."
- 5—"Adieu" (Andantino Espressivo) by Friml until—T: (On album page) "I have decided to keep a journal."
- 6—"Menuet" by Paderewsky until T: (On album page) "And on my way home."
- 7—"Serenade" (2/4 Allegretto) by Drdla until—T: (On album page) "My ball was a great success."
- 8—"Menuet" (Characteristic) by Boccherini until—S: Orchestra (on screen) begins to play.
- 9—"Southern Roses" Waltz by Waldteufel until T: (On album page) "We danced until dawn."
- 10—"Admiration" (4/4 Moderato grazioso) by Jackson until—T: (On album page) "This day I rode, etc."
- 11—"Whispering Flowers" (Characteristic Waltz Intermezzo) by Blon until—T: (On newspaper) "Excitement in city."

- 12—"First Concert Waltz" by Dourand until—T: (On album page) "Last night I went to the theatre."
 - 13—"Egmont" Overture by Beethoven until—S: Curtain falls down.
 - 14—"Tendresse Melody" espressivo by Ravina until—S: "Rags near gas flame catch fire."
 - 15—"Furioso to action (for fire scenes) until—T: (On album page) "Of what use to talk."
 - 16—Organ improvise to action (wedding ceremony) until—T: (On album page) "After the wedding we drove, etc."
 - 17—"Ringelreihn" (song) from the "Merry Widow" by Lehar until—S: "Soldier blowing bugle."
 - 18—Bugle call "To Arms" followed by
 - 19—Silence until—S: "Bugler appear again."
 - 20—Bugle Call "To Arms" until—followed by
 - 21—Silence until—T: "Report to me at dawn."
 - 22—"Good Bye" (Song) by Tosti until—T: (On album page) "He marched away today."
- Important Note.—watch for bugle call 'To Arms' twice.*
- 23—"Marching through Georgia" (Patriotic Song) until—T: (On album page) "Elizabeth is always with Bentley."
 - 24—"In the Garden" from the "Rural Wedding Symphony" (4/4 Andante) by Goldmark until—T: "You know the situation between those two."
 - 25—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: (On album page) "He came on furlough tonight."
- Note.—Watch shot.*
- 26—Theme until—T: "I have had a call, etc."
 - 27—"Broken Melody" (Dramatic Lento) by Au. van Biene until—T: "I don't want my brother's name, etc."
- Note.—Watch shot.*
- 28—"Pathetic Andante" by Paul Vely until—T: "The Spreading Dawn."
 - 29—Theme ff until—T: "And now as then."
 - 30—American Patriotic March until * * * END.

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 "That Tickling Melody"
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 "Who Told You You Knew
 How to Love?"
 Big Ballad Hit
 "Somewhere a Heart Is
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- 10 cts. each. The 4 for 35c.
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 and gun.
 L—for the Land of the Brave and the Free
 S—for her Sons, who love their liberty,
 O—for Our Army, the best in any land,
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Many a packed house is directly traceable to an advertisement in the "News."

MUSIC AND THE PICTURE

How Many Copies of "Over There" Can Feist Sell?

ON Saturday morning, November 4, E. F. Bitner, general manager for Leo Feist, walked up to William Jerome's publishing office and delivered a check for \$25,000 in payment for "Over There." And before noon Mr. Bitner had seventeen different publicity angles working on the song that few ever dream about.

Just now every one appears to be wondering how Mr. Feist and his sagacious manager are going to realize a profit from a song that has already sold half a million copies. To Feist and Bitner it looks like a simple matter to sell an additional million and a half copies, and possibly two million, because they have an efficient professional department headed by Phil Kornhiser, have the distribution of sheet music down to a science, and conduct publicity campaigns, in addition to their expensive advertising methods, which are far above anything that has ever been seen in the popular sheet music business. And the peculiar feature about it is that Feist has no monopoly of this sort of business, except that he and Bitner realize the full value of publicity and leave no stone unturned to see that every song they bring out gets its full share.

L. Wolfe Gilbert is a firm believer in the Feist method, but he has never had a free hand to experiment. In a very short time, however, he and Anatol Friedland will enter the publishing end, and it is ten to one that Gilbert's modern ideas about song publishing will bring him to the front in record time. And to make sure that he will not have to worry about the business end very much he has engaged Harry Goodwin, formerly advertising manager for Joseph W. Stern, to look after the business end.

Mr. Sherwood, professional manager for the McKinley Music Company, is another energetic man who thinks that the Feist

method of investing money in advertising and publicity is a sane one, and instead of dreaming his time away he is constantly devising ways and means as to how he can get his firm's publications the greatest amount of publicity. He has invented a few wrinkles of his own that are bringing wonderful results, but he does not want to see them told in print. The big sales of "Way Down in Macon, Georgie, I'll Be Makin' Georgia Mine," and "America" have satisfied his firm that his new ideas are all right.

The old idea of putting out a song and letting it ride of its own accord has become obsolete with most of the big publishers. There is nothing new in the system of getting behind a song and pushing it on every side, for this stuff has made the big corporations in other lines just what they are. And the man who does not believe in the get-up-and-get-after plan usually falls into the discard, be he a merchant, a publisher or a cobbler. Be satisfied with what you have belongs to the past century. A moving picture exhibitor in a western town had believed in old methods for a long time and was contented with the profits he made from antique films. Then one day he became ambitious. He heard that a big feature was coming out, one that was causing a lot of talk, so he collected all his own funds, borrowed from every one he knew, and although some of his friends called him crazy he gambled with the feature and won out. Today he will take nothing but the best and pays top-notch prices.

When you are a winner the crowd will follow you, and the secret of success is to grab the makings of another winner while you have one in your hands. And the best way to become a winner is to get the goods and then let the public know that you have them. When the public comes to buy your goods act as if you really enjoyed doing business. E. M. WICKES.

Edw. A. Zorn—The "Rothapfel" of Toledo

EDW. A. ZORN, general manager of the Temple and the Alhambra theatres in Toledo, deserves the compliment of being called "The Toledo Rothapfel." He has achieved a remarkable standard in exhibiting pictures and in developing wonderful ideas as to how to get the people into his theatres.

A well-known exhibitor recently remarked that "There are plenty of human beings that would like to see a good picture, but most exhibitors don't know how to get them into their theatres."

Edw. A. Zorn knows how. He has given the people of Toledo two "temples of art"; he has given them double and three times the value of their money; he gives ten shows in one—pictures, music, science, art, education, etc.

He just received an invitation from this moving picture Belasco of Toledo to attend one of his concerts, "Morning Musicale" (as he calls it). He will not write any comments on the selection of the program selected for this occasion, but as an example of highest efficiency in managing a motion picture theatre, he suggests that exhibitors read the following program, and take an example from Edw. A. Zorn of Toledo.

PROGRAM

- (1) Pomp and Circumstance.....Elgar
Two Marches, Op. 39 (No. 1 in D minor, No. 2 in A minor).
- (2) Adagio Pathetique.....Godard
Op. 128, No. 3.
Aria for Soprano.
- (3) Herodiade.....Massenet
- (4) Ballet Egyptien.....Luigini
In Four Movements:
Allego Non Troppo.
Allegretto.
Andante Sostenuto.

Andante Expressivo e Allegro non Troppo.
Organ Solo—Thomas Grierson.

- (5) LargoDvorak
From the New World Symphony.
- (6) a—Valse TristeSibelius
b—To SpringGreig
c—Scotch PoemMacDowell
- (7) Group of Songs (Selected).
Mrs. Edward T. Afflick.
Mrs. R. S. Donaldson, Accompanist.
Overture.
- (8) OberonWeber

General Comments

JAMES CASSEY, who wrote "Sing Me a Song of the Sunny South" some years ago, has opened an office at 145 West Forty-fifth street, and has installed Miss Gertrude Baum to look after the business. Miss Baum has been with Joseph W. Stern for several years and knows every phase of the business. Mr. Casey has just brought out a novelty song called "Come Along Ma Honey," which carries a double melody, the original and the melody of "Down Upon the Suwanee." The song has been recorded on the Q. R. R. rolls and several other instruments. It is an excellent number for quiet situations in photoplays.

In a week or ten days Mr. Casey will leave for a trip through the West, where his numbers, including "After the War Is Over" and "My Hawaii Is Calling Me," are enjoying big sales.

Fred Vandersloot Has a Novelty

MR. VANDERSLOOT has a novelty in "Snowflake-Christmas Chimes," which was issued in October. This is also a double number, two song in one. "Christmas Chimes Reverie." pub-

FEIST EDITION

PIANO AND ORCHESTRA PUBLICATIONS

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OVER THERE!

Written by
Geo. M. Cohan

We just paid \$25,000.00 for this wonderful song—a fraction over \$176.00 for every note of the melody:

IT'S A LONG WAY TO BERLIN

THE DARKTOWN STRUTTERS' BALL

I DON'T WANT TO GET WELL

HAIL! HAIL! THE GANG'S ALL HERE

HOMEWARD BOUND

THERE'S SOMETHING IN THE NAME OF IRELAND

I'LL COME BACK TO YOU, WHEN IT'S ALL OVER

AT THE YANKEE MILITARY BALL

CHINA, WE OWE A LOT TO YOU

MOTHER, DIXIE AND YOU

GOOD-BYE, BROADWAY, HELLO FRANCE!

WHERE DO WE GO FROM HERE?

Piano Solo (vocal) any one of the above numbers 15c.; Orchestra 10, Piano and 'Cello 25c.; Full Orchestra, 40c.

NEWEST STANDARD WALTZ NUMBERS

Celebrated Joyce Waltzes
CHARMING

PASSING OF SALOME

Piano Solo 30c.; Orchestra 10, Piano and 'Cello 50c.; Full Orchestra 75c.

SING ME LOVE'S LULLABY

Piano Solo (vocal) 30c.
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Introducing "Give Me All of You"
Pa. 30c.; Orch. 10, Pa. & C. 50c.; Full O. 75c.

LOVE, HERE IS MY HEART!

Pa. (v. or in.) 30c.; Orch. (Concert or Waltz) 10, Pa. & C. 25c.; Full Orch. 40c.

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MUSICAL COMEDY HITS

{ Since I First Knew You
{ I'm Not So Different From the Girls of Long Ago } from
" FOLLOW ME "

{ It's You, Only You that I Love
{ It's A Long, Long Way To My Old Home Town } Sung by Andrew
Mack in
" MOLLY DEAR "

{ Through Twilight Lane
{ Some Day
{ Mandalay
{ The Huskin' Bee
{ You Kind O'Look Good to Me
{ Travel On } From " DEW DROP INN " by
A. Baldwin Sloane

{ My Old Irish Mother and Ireland
{ The Princess of My Heart
{ I Love and Adore But Thee
{ What Shall I Say? } Sung by Fisko O'Hara in
" THE MAN FROM WICKLOW "

{ Give Me All of You
{ Flora Bella } From " FLORA BELLA "

Piano (vocal) any of above 30c.; Orchestra (double numbers as indicated) Auto Edition 10, Piano, 'Cello and Horns 25c.

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lished in 1915, has sold more than half a million copies. From now until Christmas Fred expects to sell at least another two hundred thousand copies. Vandersloot's big winner is "I Wonder How the Old Folks Are Tonight," which has just been recorded for the Victor by Fred Reimers.

White Music Company Doing Well in Boston

MR. JAMES S. WHITE, head of the White Music Company of Boston, sends in word that his "W-I-L-S-O-N" number is selling far beyond his expectations, and what pleases him immensely is the fact that in most of the moving picture houses he visits he hears it played and hummed by the audience.

Joseph W. Stern & Company will be an open house in the future for all song writers. The other day Jack Mahoney was seen coming from the office, smiling, and Jack seldom even grins coming from a publisher unless he is after getting an advance royalty on one of his songs.

Fred Forster has a wonderful number in "Missouri Waltz," but he does not know that it has bothered L. Gladys Fuller, a young woman living in the West, to such an extent that she has written a song about the way it follows her wherever she goes. Forster has just brought out another novelty number in "Any Old Horse Knows His Own Way Home." Fred has set out to be as big as any publisher in the business, and in the future one hit at a time will not satisfy him. These are the instructions he sent to Maurice Ritter, his New York professional manager.

"Good-Bye Broadway, Hello France," Still Winning Contests

THIS song is still going strong out West, and at a contest in Detroit a short time ago was put on at the last moment and took first prize against a raft of other good numbers. Since then it has won several other contests.

Leo Feist will have another \$5,000 advertisement in the Saturday Evening Post issue of November 15.

C. Arthur Pfeiffer of Quincy, Ill., sends in word that his "We're Going Over" has taken a wonderful jump and he is having his hands full supplying performers and the trade. Pfeiffer, by the way, is one of the small publishers who keep everlastingly at it.

Musical Review of Latest Publications

- 1—"Stolen Sweets," a beautiful and melodious Waltz Movement by Harry von Tilzer. (Published by Harry von Tilzer.)
- 2—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)
- 3—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Come Home Till Morning," "Hail, Hail" is better. (Leo Feist Edition.)
- 4—"We're After You," by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th Street, New York City.)
- 5—"Buy a Liberty Bond for the Baby," Harry von Tilzer's latest hit. As popular as the "Liberty Bonds."
- 6—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.
- 7—"Chasing the Chickens," a great Jazz number. (Published by Forster Music Co., Chicago, Ill.)
- 8—"A Russian Fanny," by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)
- 9—"Ching, Chong," a great "Jazz" One Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)

"THE CONQUEROR"

(Fox Standard Production)

Reviewed on page 2205

Theme: "Come Where My Love Lies Dreaming," by Foster

- 1—"Southern Rhapsody" by Hosmer until—T: "Tell my boy I wait for him."
- 2—Continue pp until—T: "Beyond the western banks, etc."
- 3—"Grey Eagle" (Indian Intermezzo) by Morse until—T: "But Houston was not so easily, etc."
- 4—Short Hurry to action until—T: "Cherokee trail watchers."
- 5—Repeat "Grey Eagle" (same as Cue No. 3) until—T: "Still lingering on."
- 6—"Adagio Lamentoso" from the "Pathetic Symphony" by Tschaiakowsky until—T: "The town of Nashville, Tenn."
- 7—Intermezzo from "Goyescas" (3/4 Andantino Sostenuto) by Granados until—T: "The home of Judge Allen."
- 8—Theme until—T: "Sam's prime object."
- 9—"Southern Girl" (Gavotte Caprice) by Kremer until—T: "This is how the young idea, etc."
- 10—Open with effect of hell (school bell) followed by
- 11—"Ahila" (Intermezzo) by Gruenwald until—T: "A young dare-devil, etc."

- 12—Short Galop to action until—S: "Elizah near her house."
- 13—Theme until—T: "The spirit of a conqueror."
- 14—Short Rest (about four minutes) organ improvise to action until—T: "While the high aim rests, etc."
- 15—Piano improvise to action (about one minute) until—T: "Confidently he starts his spring."
- 16—Theme until—T: "Here trustful citizens, etc."
- 17—"Dramatic Tension" by Borch until—S: "The riot in the street."
- 18—Hurry to action until—T: "While the worthy commissioners."
- 19—"Southern Revery" (4/4 Andantino) by Bendix until—T: "At the old Houston homestead."
- 20—"Humoresque" (Characteristic) by Tschaiakowsky until—T: "Still aiming higher."
- 21—"Southern Ideal March" by Heed until—T: "It is not time to mention our wedding day."
- 22—Theme until—T: "At Georgia, Stokes begins, etc."
- 23—"Romance" by Rubinstein until—T: "Elected governor for one term."
- 24—Repeat "Southern Ideal" by Heed (same as cue No. 21) until—T: "Again Elizah offered, etc."
- 25—"Dreams of the South" (Waltz) by Ascher Mahl until—T: "And then the chivalry and beauty."
- 26—"Southern Echoes Quadrille" by de Ville until—T: "You have married a man, etc."
- 27—Theme until—"At last the merry wondering."
- 28—Continue ff Allegro until—S: "Houston and Elizah near his stairway."
- 29—Theme ff until—T: "Just as Stokes surmised."
- 30—"Broken Melody" (Dramatic) by Van Biene until—S: "Elizah fighting with man."
- 31—Short Agitato to action until—T: "Houston having resigned etc."
- 32—"Indian Love Song" by Smith until—T: "Repentant and unable, etc."
- 33—Short Rest (about one minute) organ improvise until—T: "The despotic Mexican Government."
- 34—"Flying Artillery Overture" by Bergenholtz until—T: "Nearer and nearer came the Mexicans."
- 35—"Lakesonian March" by Lake. *Note—Play second part only (not trio)* until—T: "The Cherokees abused, etc."
- 36—"Indian Trail" by Lamater until—T: "Stokes' plundering hand."
- 37—Play the same as for Cue No. 35 ff until—T: "On a commanding position."
- 38—Battle Furioso to action until—T: "At the peaceful convent."
- 39—Organ improvise to action until—T: "Vesper Bell."
- 40—Silence, just produce effect (hell) until—T: "Houston's messenger summons the Cherokees."
- 41—"Allegro Hurry No. 42" by Becker until—T: "The toll of the Vesper Bell."
- 42—Organ to action with ad. lib. hell effects until—T: "Lesser and sugar, etc."
- 43—Short Rest Piano (not organ) to action until—T: "The battle continues, etc."
- 44—Long Battle Hurry until—T: "The Cherokees are coming."
- 45—Continue ff until—T: "No child or woman."
- 46—Organ to action with ad. lib. hell and battle effects until—S: "Soldiers breaking the gates to the convent."
- 47—"Long Battle Furioso" until—T: "Can a former Governor find, etc."
- 48—Theme until—T: "May the blessings of grateful hearts, etc."
- 49—Organ to action until—S: "Houston and girl are leaving the convent."
- 50—Theme ff until * * * * * END.

"FLYING COLORS"

Theme: Serenade (4/4 Dramatic Moderato) by Widor

- 1—"Reve D'Amour" (2/4 Allegretto grazioso) by Zamecnik until—S: "Young man embracing girl."
- 2—"Dramatic Tension No. 1" by Ascher until—T: "Telling to Papa."
- 3—"Violetta" (a concert piece) by Herman until—T: "Powell Brewster who fears death." *Note.—In substituting Cue No. 3, select a number which opens with the first four bars as an "Agitato" and continues as a "3/4 Moderato."*
- 4—"Visions, Reverie" (3/4 Andante un poco Rubato) by Tschaiakowsky until—T: "The beginning of the realization."
- 5—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—T: "Bull Ferris known from his, etc."
- 6—"Romanze" (3/4 Andantino) by Hegner until—T: "The Lancing house party."
- 7—"Vision" (3/4 Characteristic) by Blon until—T: "Ann, Ruth's sister."
- 8—Theme until—T: "Brent wasn't strong for his new job."
- 9—Short March—to action until—S: "Flashback to former scene."
- 10—"Forest Whispers" (Tempo di Gavotte) by Losey until—T: "You formerly wore a mustache."
- 11—Continue pp until—T: "When hearts are trumps."
- 12—Theme until—T: "Billiard room 12 o'clock."
- 13—"Air De Ballet" (3/4 Allegro) by Chaminade until—T: "Have placed Capt. Drake."
- 14—Continue pp until—T: "The following evening."
- 15—Popular One-Step until—T: "Capt. Drake has been, etc."
- 16—"Essence Grotesque" (Mysterioso) by Lake until—T: "This detective stuff is all nonsense."
- 17—"Pizzicato" (Mysterioso) by Lake until—T: "What income should a man have."
- 18—Theme until—T: "Two A. M."
- 19—"Intermezzo" (Allegretto) by Pierne until—T: "Confounded train is late."
- 20—"Ecstasy" (Dramatic Allegro) by Zamecnik until—S: "Brent climbing on wall." *Note.—Watch for automobile effects.*
- 21—"Dramatic Tension" by Borch until—T: "Hello, Craig—batted in, etc."
- 22—"Broken Melody" (Dramatic Lento) by van Biene until—T: "Forgetting everything but grief."
- 23—"Erl King" (Dramatic Agitato) by Schubert until—S: "Brent jumping through window."
- 24—Produce effect (Cymbal Crash) followed by
- 25—Agitato to action until—S: "Craig with his wife."
- 26—Dramatic Adagio by Kretschmer until—T: "Brent Brewster's comeback."
- 27—Theme until * * * * * END.

"THE PRINCESS VIRTUE"

(Bluebird Photo-Plays)

Theme: "Love Song" (Dramatic) by Flegier

- Opening—"Legende" (Andante) by Friml.
T: "Almost in her infancy"—"Andante Cantabile" by Tschai-kowsky.
T: "Basil Demarest, etc."—"Serenade" (Moderato) by Czerwonky.
T: "But who—who can love her?"—Theme.
S: "Girl leaves the room"—Continue ff.
T: "Mlle. Sari, the most talked, etc."—"A La Bien Aime" (Valse) by Schuette.
T: "The Princess Virtue holds court"—"Menuet" by Paderewski.
T: "Tell me of your home"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
T: "On the high seas"—"Gavotte Moderne" by Hartog.
T: "An emissary from over the seas"—"Sleeping Beauty" (Waltz) Tschai-kowsky.
T: "I saw your grandmother"—"Sweet Jasmine" (Melodious Alle-gretto) by Bendix.
S: "Girl playing piano"—Piano Solo improvise to action.
S: "Girl stops playing"—Theme.
S: "Exterior before duel"—"Presto" by Lake.
T: "Dawn found Basil, etc."—"Serenade" (4/4 Moderato) by Widor.
Note.—Effects of rough seashore.
T: "Emile is seriously wounded"—Continue ff.
T: "L'Affaire D'Amour"—"Heart Wounds" (Dramatic) by Grieg.
S: "Near roulette tables"—"A la Ballerina" (Valse Lente) by Braham.
T: "Your affair with Sari, etc."—Theme.
T: "Experienced in the battle, etc."—"Three Graces" (Allegro Intermezzo) by Herman.
S: "Girl writing letter"—"The Vampire" (a dramatic theme) by Sol. P. Levy.
T: "Four o'clock"—"L'Adieu" (Dramatic Melody) by Favarger.
T: "I wish you joy, etc."—Theme.
T: "Gaudier's, where the fashionable, etc."—"Intermezzo" 2/4 Presto) by Arenski.
T: "The cafe Du Moyen"—Brilliant Waltz.
T: "You are not happy"—Theme.
T: "You shall give me, etc."—Continue ff.
T: "With the morning light"—"Olympia" (Dramatic Overture) by Ascher.
T: "Homeward bound"—Theme until * * * * END.

"THE MAN HATER"

(Triangle Production)

Reviewed on page 3130

Theme: "Prelude Due Deluge" (4/4 Adagio) by Saint-Saens

- 1—"Anvil Chorus" from "Il Trovatore" by Verdi until—T: "Phemie Sanders hated nothing."
2—"Yester Love" (Intermezzo Andantino) by Borch until T: "Phemie's father who seldom came home."
3—Theme until—T: "Mrs. Sanders, etc."
4—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Then one rainy night."
5—"Canzonetta (Moderato) by Nicode until—T: "Closing time."
6—Theme until—T: "It's too late, Phemie."
7—"Dawn of Hope" (Dramatic Lento) by Casella until—S: "Ex-terior of blacksmith's shop."
8—"Le Retour" (Allegro) by Bizet until—T: "Phemie blossomed out."
9—"Captain Cupid" (Allegretto Grazioso) by Bratton until—T: "Aw! Phemie, can't you love me?"
10—Theme until—T: "In the City Hotel."
11—"Melody" (4/4 Moderato) by Kretschmer until—T: "Had Phemie lacked, etc."
12—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Never trust a man."
13—Theme until—T: "Poor Joe invented a Lucy."
14—"Gavotte" (Moderato) by Gossee until—T: "Joe faithfully avoided, etc."
15—"Sleeping Rose" (Valse) by Borch until—T: "I only took it, etc."
16—"Petite Serenade" (Allegretto) by Horton until—T: "At ten thirty, etc."
17—"L'Adieu (12/8 Andante Sostenute) by Favarger until—T: "Seems like you made."
18—Theme until * * * * END.

"THE STAINLESS BARRIER"

(Triangle Production)

Reviewed on page 3132

Theme: "Sweet Ponderings" (Dramatic Moderato) by Langey

- 1—"Extase D'Amour" (3/4 Andante) by Roze until—T: "Betsy, child, you look just, etc."
2—"Serenade" (Allegretto) by Rubinstein until—T: "The struggle to get started."
3—"Valse Lento" by Schuett until—T: "Love lingers under the southern moon."
4—Theme until—T: "The Vulture's roost."
5—"Debutante Waltz" by Santelman until—T: "The stage is set for Dick's return."
6—"L'Adieu" (12/8 Andante) by Karganoff until—T: "Planting the scheme by mail."
7—"Air de Ballet" (3/4 Moderato) by V. Herbert until—T: "The return of Richard Shelton."
8—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "Weaving the invisible net."
9—"Memories" (Melodious) by Kuessher until—T: "Her lifelong routine."
10—"Serenade" (2/4 Allegro Grazioso) by Cesek until—T: "In the face of such cordial, etc."
11—Theme until—T: "A meeting in the capital city."
12—"Romance" (4/4 Moderato con espressione) by Mericanto until—T: "Wallance and Williams make a fast, etc."
13—"Intermezzo" (2/4 Presto) by Arenski until—T: "A war council."
14—"Poor Relations" (Marcia Misterioso) by Bendix until—T: "You can square yourself."



The Harry Von Tilzer Music Company wish to announce that the following orchestrations can be played without a tax or license by any theatre orchestra, motion picture house, pianist, dance orchestra or any place where music is played. These numbers are now ready; consisting of ten parts, 'cello and piano.

Table listing songs and their arrangements. Includes 'SAYS I TO MYSELF, SAYS I, one-step', 'JUST AS YOUR MOTHER WAS', 'I DON'T KNOW WHERE I'M GOING', 'BUT I'M ON MY WAY', 'THE OLD TOWN PUMP', 'STOLEN SWEETS', 'GIVE ME THE RIGHT TO LOVE YOU', 'THERE'S SOMEONE MORE LONESOME THAN YOU', 'ON THE SOUTH SEA ISLE', 'LOVE WILL FIND THE WAY', 'BABETTE, SHE ALWAYS DID THE MINUET', 'YOU WERE JUST MADE TO ORDER FOR ME', 'IT'S A HUNDRED TO ONE YOU'RE IN LOVE', 'HONEY BUNCH', 'THE MAN BEHIND THE HAMMER AND THE PLOW'. Includes 'ORCHESTRA' and 'Piano and cello' columns.

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15—Galop to action until—T: "In the hopper of the law."
16—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T:
"Richard Shelton, etc."
17—"Violette Concert Piece" by Herman until—T: "Yes, it is
true." Note—First four bars are an "Agitato Movement" then
4/4 Moderato.
18—Theme until—T: "After an hour of ceaseless, etc."
19—"Dramatic Tension No. 1" (for heavy disputes) by Ascher
until—T: "On Stone's orders."
20—Theme until * * * * * END.

"Color Sensitometry"

(Continued from page 3691)

lines, or ordinates, required on the scale-plate, corresponding to the eight segments represented by the sector aperture. The spectrum lines, for orientation, are produced on the scale-plate in the same manner as has been previously outlined.

Fig. 4 shows a Wallace Diffraction Spectrograph with the rotating logarithmic sector-wheel driven by a small motor, and the plate-holder in place for making exposures. By reference to the diagram, Fig. 1 (*last week's installment*), it will be noted that the spectrum is produced vertically (*with respect to the axis of the instrument*) in the Wallace spectrograph, instead of horizontally, as with most spectroscopic cameras and spectrographs.

The appearance of a spectrogram taken with the aid of the rotating logarithmic sector wheel is shown by Fig. 5, which represents the extent and degree of the spectral sensitiveness of a panchromatic emulsion. When photographing these spectrograms the slit of the spectrograph is opened wide, to shorten the exposure and prevent the formation of a line-spectrum, which is not required in this phase of the work. Another important item in this class of spectro-sensitometry is the length of the exposure given. The exposures should be just sufficient to yield a developable image, for with prolonged exposures a red-sensitiveness may be recorded which the plate being tested does not really possess.

By mounting photographic color-filters before the spectrograph, and exposing through them on suitably sensitized plates, the spectrum transmissions and absorptions, or "cuts" of the filters may be recorded with the same degree of approximation to their spectro-photometric absorption curves.

ALFRED S. CORY.



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MUSIC AND THE PICTURE

Musical Review of Latest Compositions

- 1 —“My Yokohama Girl,” a master melody and dance hall favorite, by Harry Tierney. (Published by Jerome H. Remick.)
- 2 —“When the Yanks Come Marching Home.” One-step by Jerome and Furth. A worthy song to go with our great hit, “Over There.” A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)
- 3 —“Cartoons Set to Music.” Rube Goldberg, the celebrated cartoonist, has set some of his nonsense to music and has succeeded in putting as much comedy in his tunes as he has in his cartoons. The first of this series are the musical settings to “Father Was Right” and “Silly Sonnets.” Feist has just issued dance arrangements of these—the first as a one-step and the second as a fox-trot. They ought to prove immensely popular with all dancers. “Father Was Right,” one-step, and “Silly Sonnets,” fox-trot. (Leo Feist Editions, New York City.)
- 4 —“Jack O’ Lantern,” Musical Comedy, by Ivan Caryll. Several popular song extracts have been published lately by Chappell & Co., New York City.
- 5 —“Dramatic Agitato,” by Henry Hough. This is not an ordinary Agitato Movement, but a classic in a class by itself. (Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)
- 6 —“Blue Rose Waltz,” composed by the writer of “Missouri Waltz,” a wonderful and dreamy waltz which can be considered a very valuable addition to any musician’s library. (Forster Music Pub. Co., Chicago.)
- 7 —“A Russian Pansy,” by Otto Langey. “A Russian Pansy” is an attractive new intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar “Flower Song” by Gustav Lange, together with the freshness and the interest attached to a new composition. (G. Schirmer Edition, New York City.)
- 8 —“Strike Up the Band, Here Comes a Sailor,” by Chas. B. Ward. An inspiring and well-sounding melody; most appropriate for news weeklies. (Published by Harry von Tilzer, New York City.)
- 9 —“Snowflakes Song” and “Christmas Chimes.” Two exceptional songs of rare tonal beauty. Two songs which in years to come will attain the same popularity as “Adeste Fidelis” or other famous Christmas songs. (Published by Vanderlost Music Co., Williamsport, Pa.)
- 10 —“Longing for My Dixie Home,” by Shannon. A 4/4 Andante Moderato Movement—very melodious and very effective. (Published by the Vandersloot Music Co.)
- 11 —“Stolen Sweets,” a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 12 —“In a Garden of Shadows and Tears,” by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)
- 13 —“Hail, Hail, the Gang’s Here,” by Theodore Morse. Every musician knows the famous old song hit, “We Won’t Come Home Till Morning.” “Hail, Hail” is better. (Leo Feist Edition.)
- 14 —“We’re After You,” by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th St., New York City.)
- 15 —“Buy a Liberty Bond for the Baby,” Harry von Tilzer’s latest hit. As popular as the “Liberty Bonds.”
- 16 —“Dramatic Recitative,” by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.
- 17 —“Chasing the Chickens,” a great Jazz number. (Published by Forster Music Co., Chicago, Ill.)
- 18 —“A Russian Pansy,” by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)
- 19 —“Ching, Chong,” a great “Jazz” One-Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)

Stern Has New War Song by a Real Soldier

JOS. W. STERN & CO. has just brought out a new war song called “When the Moon is Shining,” by Frederick Rath, a private stationed at Camp Upton. Mr. Stern and his partner, E. B. Marks, are very enthusiastic about the number, which has a mighty good swing to it, and they are preparing an extensive advertising and publicity campaign for the song. Orchestrations are being rushed and should be ready for moving picture musicians about the time this notice appears in print.

Stern is getting a great deal of new business, resulting from the war. Firms in South America that formerly handled German music are now substituting American products, and one house has just ordered an assortment of ten thousand copies from Jos. W. Stern.

Other numbers from the Stern catalog which are still selling big are: “Oriental Nights,” which Anatol Friedland says is the best melody he has ever turned out; “Lily of the Valley,” “Set Aside Your Tears for Laughter,” and “Camouflage.” “Good for Nothing Jim,” by Jack Mahoney, and “I’m in the Army Now” have just been added to the catalog.

Hamilton S. Gordon’s Motion Picture Album

“Gordon’s Motion Picture Collection,” prepared by Sol. P. Levy, contains appropriate music for every type of motion picture,

and is very valuable to those who play for the program releases. The collection has music that will fit any situation, be it a fire, a storm, a wedding, railroad scenes, auto races, etc. With a copy close by no picture musician need worry about the future. There are two volumes and both have been heartily endorsed by the leading motion picture producers.

Five and Ten Cent Stores Feature “Over There”

Many of the windows of the five and ten-cent stores are covered with copies of “Over There,” which is good proof that Feist has not let any grass grow under his feet since he acquired the number. While the song has enjoyed a big sale here in the East, the West has scarcely been touched, and by the way the calls are coming in for copies and orchestrations, it would seem that western folks are just beginning to realize that it is the biggest patriotic number that this country has ever seen. Of course, “Over There” does not prevent other songs from selling over the five and ten-cent counters, and among the numbers that made the cash registers ring frequently in three big stores one day last week are: “I Don’ Want to Get Well,” “My Hawaii, I Hear You Calling Me,” “It’s a Long Way to Berlin,” “Mother, Dixie and You,” “Set Aside Your Tears,” “Valley Rose,” “Missouri Waltz,” “I Wonder How the Old Folks Are Tonight,”

"Just as Your Mother Was," "After the War is Over," "The Darktown Strutters' Ball," "There's Some One More Lonesome Than You," "Lily of the Valley," "A-M-E-R-I-C-A," "Somewhere in France Is the Lily," and "It's a long way to the U. S. A." And when all is said and done it is the sales that indicate the popularity of any song.

Echo Music Company's Catalogue Selling Fast

On his last trip through the West, James W. Casey, who is at the head of the Echo, took orders for more than 100,000 copies of "My Hawaii, I Hear You Calling Me," which he purchased some time ago from the manager of a five and ten-cent store for \$500. Up to the present time the number has been recorded by seventeen phonograph and music roll companies, and the royalties for the past three months amount to \$1,500. This is one Hawaiian song that never fails to please a buyer or a customer. "My Golden West," by James W. Casey, has just been issued by the Echo Company. It is a wonderful number.

Wm. Jerome's New War Hit

In "When the Yanks Come Marching Home," by Jerome and Seymour Furth, the firm appears to have another smashing patriotic hit. Frank Troupe, the general manager, says that it is selling faster than anything they ever had, considering the short time it has been out. With a number of this sort Jerome need not worry about this future prospects as a writer or publisher.

E. M. WICKES.

General Comments

L. WOLFE GILBERT and Anatol Friedland have leased three floors of 232 West Forty-sixth street, where they will be ready for business in a few days. The first song to be issued by them is "Are You from Heaven," a ballad, which they have been featuring at the Palace theatre.

P. J. Holwey at 146 West 45th street, has become the Eastern representative for Pace and Handy, the Southern "Blues" specialists. "Beale Street Blues," "Joe Turner Blues," and others of this type are now ready for performers and musicians who have calls for this sort of music.

The Forster Music Co., Inc., has just issued an excellent instrumental number, called "Chasing the Chickens," by Ray Walker. It carries a wonderful swing and is well suited to comedy pictures. When writing for orchestrations address the home office, 509 So. Wabash avenue, Chicago, Ill.

The Vandersloot Music Co., Williamsport, Pa., is receiving many calls for its novelty number, "Christmas Chimes," which is very appropriate for Christmas scenes and the coming holidays.

Jos W. Stern & Co., have a special edition of motion picture music that is making many friends among musicians who play for the pictures.

"FIGHTING BACK"

(Triangle Production)

Reviewed on page 3488

Theme: ("Pathetic Andante") by Paul Vely

- 1—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Range Knights riding, etc."
- 2—"Canzonetta" (Allegretto Moderato) by Godard until—T: "And as the morning sun, etc."
- 3—Continue pp until—T: "The lazy 'Y' home ranch."
- 4—"Admiration" (Moderato grazioso) by Jackson until—T: "The easy Western life."
- 5—"Felize" (Andantino Canzonetta) by Langey until—T: "Cringing from the lashes."
- 6—Continue to action until—T: "Homless and penniless, etc."
- 7—Theme until—T: "Pay day."
- 8—"Moment Musical" (Moderato) by Schubert until T: "Sleeping Dog asleep only, etc."
- 9—"Captain Cupid" (Allegretto Grazioso) by Bratton until—T: "The Devil's workshop."
- 10—"It's a Long Way to Berlin" (Feist Ed.) until—T: "Is there anyone? etc."
- 11—Theme until—T: "Dregs of the night's last hour."
- 12—"The Little Puritan" (Moderato Gavotte) by Morse until—T: "A safe and sane Fourth of July."
- 13—"When the Yanks Come Marching Home" (Jerome Edition) until—S: "The fight."
- 14—Agitato to action until—S: "After the fight."
- 15—Repeat March, "Cue No. 13" until—T: "The Rodeo where."
- 16—Galop to action until—T: "Reckon you're the champion."
- 17—Hurry pp until—T: "You make fool of me."
- 18—Continue ff until—T: "And when the Rodeo was over."
- 19—Theme until—T: "My own world cast me."
- 20—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The celebration over, etc."
- 21—"Dramatic Agitato" by Hough until—S: "Derelict holding Bible."
- 22—Theme until—S: "The fight."
- 23—Hurry to action until—T: "Back to his world."
- 24—"Serenade (Allegretto) by Kautzenbach until * * * * END.

"SCANDAL"

(Select Pictures)

Reviewed on page 3309

Theme: "Extase" (9/8 Andante Moderato) by Ganne

- 1—"La Grace" Piece de Genre (4/4 Moderato) by C. Bohm until
- 2—T: "How dare you, etc."
- 2—Continue ff until—T: "In the same studio building."
- 3—"Water Lilies" (Andante Moderato) by St. Clair until—T: "At the country home."
- 4—"Just a Gem" (Intermezzo Moderato) by Tobani until—T: "Why the gloom?"
- 5—"Canzonetta Moderato by Godard until—T: "Through the long evening, etc."
- 6—Theme until—T: "Will my lord permit me, etc."
- 7—"Dramatic Agitato" by Hough until—T: "If you and I were, etc."
- 8—"Legende" (Melodious) by Friml until—T: "Franklyn on his arrival in town."
- 9—"Dramatic Recitative" by Sol. P. Levy until—T: "You bluffed about the marriage."
- 10—Continue ff until—S: "In garden."
- 11—Theme until—T: "Fraser arrives for the pageant."
- 12—"It's a Long Way to Berlin" (Feist Ed.) until—T: "She refused to take the cruise."
- 13—"Just as Your Mother Was" (Harry von Tilzer) until—T: "Remember we are on our honeymoon."
- 14—Theme ff until—T: "I came to the yacht, etc."
- 15—Continue rp until—T: "The more Pelham studied, etc."
- 16—"Notturmo" (9/8 Andante) by Grieg until—T: "The honeymoon begins from today."
- 17—"Le Retour" (Allegro) by Bizet until—T: "The rising tide brought, etc."
- 18—"Heloise Intermezzo (2/4 Andantino) by Langey until—T: "I'm afraid the engine is done for."
- 19—Hurry to action until—S: Beatrix in bed." (Note—begin pp—then to action "Watch Explosion.")
- 20—"Serenade" (Allegretto) by Kautzenbach until—T: "Ivanhoe Inn."
- 21—"Vision" (Characteristic 6/8 Andante) by Blon until—T: "I heard what you said to Beatrix."
- 22—Theme until—T: "On their arrival, Pelham, etc."
- 23—"Intermezzo" from "Carmen" (4/4 Andante quasi Allegretto) by Bizet until—T: "No, I went there, etc."
- 24—"Dramatic Theme" by Sol. P. Levy until—T: "You can't! smarty!"
- 26—Continue ff until * * * * END.

"UP OR DOWN"

(Triangle Production)

Reviewed on page 3663

Theme: "Serenade" (Allegretto) by Kutzenbach

- 1—Theme until—T: "Ten years gone."
- 2—Hurry to action until—T: "Makes a fool out of a horse."
- 3—"Intermezzo" (Allegretto) by Pierre until—T: "We come for the furniture."
- 4—"Capricious Ninette" (Moderato) by Orth until—T: "On the Trail."
- 5—Pathetic Andante by Paul Vely until—S: "Wagon runs down the hill."
- 6—Ad lib. Tympany Rolls until—followed by
- 7—"Cupid's Frolic" (6/8 Moderato) by Miles until—T: "On the Nogales River."
- 8—"Western Moderato" by Bach until—S: "Young man at typewriter."
- 9—"Missouri" Waltz (Forster Edition) until—S: "Boy attempting to enter kitchen."
- 10—Allegro by Bach until—T: "You can use this comedy."
- 11—Continue pp until—T: "In town the following morning."
- 12—"Intermezzo" (2/4 Presto) by Arenski until—T: "Tell me how it ends."
- 13—Finale from "Ariele" Allegro by Bach until—T: "Considering that you really did, etc."
- 14—Theme until—T: "Outlawry begins, etc."
- 15—Hurry to action until—T: "While the posse swarms, etc."
- 16—"Heavy Mysterioso No. 1" by Sol P. Levy until—T: "Morning with it—a story, etc."
- 17—"Quietude" (4/4 Moderato) by Gregh until—T: "Our wives are cut."
- 18—Galop to action until—T: "Hidden in the old, etc."
- 19—"Vanity" (Allegro) (Caprice) by Jackson until—T: "You ride the canyon."
- 20—"Yelva" (Dramatic Overture) by Reissiger until—S: "The fight."
- 21—Hurry to action until—S: "After the fight."
- 22—Theme until—T: "Aw, you needn't worry."
- 23—Continue ff until * * * * END.

"THE SCARLET PIMPERNEL"

(Fox Production)

Theme: Canzonetta (6/8 Moderato) by Nicode

- 1—"Menuet" from "Manon" by Massenet until—T: "So you are determined to marry, etc."
- 2—Continue ff until—T: "Into the holy bonds of matrimony."
- 3—Organ to action (Wedding Ceremony) until—T: "In Paris."
- 4—Tympany Rolls only until—T: "The Scarlet Pimpernel."
- 5—Heavy Mysterioso by Sol. P. Levy until—T: (On slip of paper) "Rendezvous discovered."
- 6—Crede from "St. Cecile Mass" until—T: "On the road to the Coast."
- 7—Continue pp and slow until—T: "But in England Sir Percy, etc."
- 8—Theme until—T: "In Dover."
- 8—Orchestra rest, Organ improvise to action (Seashore effects) until—T: "One o'clock and all is well."
- 10—Effect: Strike One on big gong, followed by
- 11—A Hallowe'en Episode (Mysterioso) by Lake until—T: "The following day."
- 12—Theme until—T: "At Lord Greenville's that night."
- 13—Oxen Menuet by Haydn until—T: "Here is my latest rhyme."

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- 14—Pomp and circumstance, Grand March until—T: "The Scarlet Pimpernel will be, etc."
15—Menuet from "Sonate in E Minor" by Grieg until—T: "Then we have failed."
16—Continue pp until—T: "Love and need sweep away, etc."
17—Theme until—T: "And but a short hour later."
18—Dramatic Recitative by Sol. P. Levy until—T: "At the Chat Cris in Calais."
19—Orchestra Rest, Organ improvise to action until—T: "A fair exchange: pepper for snuff."
20—"Vanity" (Allegro Caprice) by Jackson until—T: "Old Blanchard's huts, where, etc."
21—Continue ff until—T: "He is a traitor."
22—Elijah Fantasia by Mendelssohn (Note—Begin from Letter "L-Allegro con fuco" to Letter "P-Andante" and repeat if necessary) until T: "Percy, my husband! fly!"
23—Continue ff until—T: "They seek him there, etc."
24—Theme until * * * * * END.

"THE SAVAGE"

(Bluebird Production)

Theme: "Sweet Ponderings" (Melodious) by Langey

- Opening: "Forest Whispers" (Gavotte) by Losey.
T: "Captain McKeever, etc." "Romanze" (Moderato) by Rubens.
T: "I remember him." Theme (Note—Tympany during Water-fall scenes) until—T: "She just likes a horse" Continue up.
S: Interior of barroom. "Love Song" (Dramatic Andante) by Flegier.
S: "The fight." Mysterioso Agitato by Becker.
T: "Marie Louise, she was nice, etc." Allegro by Bach.
S: Interior of room. La Paloma (Spanish Serenad) by Yradier.
S: Girl reading letter. Vanity (Allegro Caprice by Jackson). (Note to action pp or ff.)
S: Policeman near big tree. Hurry to action.
T: "That afternoon the factor, etc." Manzano (Characteristic Mexican Intermezzo) by Brooks.
T: "Julia Sandoval—The Savage." Missouri Waltz (Forster Ed.) by Braham.
T: Sandoval running after girl. Hurry to action.
T: Where it was almost impossible. Characteristic by Lovenberg.
T: When darkness fell. After Sunset (Dramatic Moderato) by Pryor.
T: The search for Marie Louise. Continue ff.
T: You don't cry any more. Theme.
T: The deep silence, etc. Dramatic 'Cello Solo with piano acc.
T: With the coming of the morning. Pathetic Mel. by Paul Vely.
T: Five days later. Venetia Spring Song (Dramatic) by Tobani.
T: Lizette's repentance, etc. Dramatic Tension by Funk.
T: You wait here. Cavatine Dramatic Moderato) by Bohm.
S: Policeman escapes from prison. Hurry to action. (Note—Watch shots.)
T: He is holding the trail. Theme until * * * * * END.

"THE MAN FROM MONTANA"

(Butterfly Production)

Reviewed on page 3308

Theme: "At Sunset" (4/4 Moderato Grazioso) by Brewer

- Opening: Dolorosa Poeme (4/4 Moderato) by Tobani.
T: "After Buck had gone." Continue pp.
T: "While in the next town." Heloise (Moderato Intermezzo) by Langey.
T: "After Arnold sold, etc." Melody (4/4 Moderato) by Kretschmer.
T: "I never thought they were crooks." Theme.
T: Three thousand miles East, etc. Canzonetta (Moderato) by Schuette. (Note—Watch for railroad effects.)
T: "Then the worm turned." Intermezzo (2/4 Presto) by Arenski
T: "Did you ever see a girl, etc." Theme.
T: "Dad's first official act." Piano solo improvise to action (barroom scenes).
S: "Automobile in view." Legende (Melodious Moderato) by Friml.
T: "Fearful lest Buck, etc." Reve D'Amour Allegretto) by Zamecnik.
T: "Take us to the best hotel." Lunita (Moderato Intermezzo) by Loraine.
T: "It's about twenty miles." Dramatic Tension by Winkler.
T: "Darkness and the storm, etc." Dramatic Tension by Sol. P. Levy.
T: "Birds of a feather flock, etc." Debutante waltz by Santelman.
S: Storm scene. Hurry to action.
T: "Now I know what sort, etc." Theme ff.
T: "The pity of sweet innocence." Le Secret (Characteristic Intermezzo) by Gautier.
T: "Next afternoon." Dramatic Tension No. 2 by Reissiger.
T: "So it was all a frame-up." Moderato Agitato by Becker.
T: "I ain't explainin', etc." Galop to action.
T: "I'm going to force you." Theme.
S: "The fight in the automobile." Hurry to action.
T: "Send this to Strong's apartment." Dramatic Tension No. 44 by Borch.
T: "Along the waterfront." Agitato to action.
T: "Twenty miles off shore." Felize (Moderato Canzonetta) by Godard.
S: "The fight on board of ship." Hurry to action.
T: "Stil trusting in Arnold." Continue ff.
T: "What did you stop for?" Theme until * * * * * END.

"MAGDA"

(Select Pictures)

Reviewed on page 3135

Theme: "Heart Wound" (Dramatic Allegretto Expressivo)
By Grieg

- Opening—Silence. Important Note—All cues marked piano solo should not be substituted by organ solos as they are all "direct cues" suggested by the action of the picture.
S: "Magda at piano"—Piano Solo improvise to action.
S: "Magda walks away from piano"—"Tendresse" (2/3 Andantino Melody) by Ravina.

- T: "I want you to persuade my father"—Theme.
- T: "Anticipating her father's permission"—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis.
- T: "You have refused Hjalmar"—"Cavatine" (4/4 Dramatic Moderato) by Bohm.
- T: "In the city"—Piano Solo improvise to action.
- T: "A visit to friends"—Silence.
- S: "Magda at piano"—Piano Solo improvise to action.
- S: "Young man with violin"—Violin Solo with Piano Accompaniment to action.
- S: "Magda stops to play"—"Serenade" (6/8 Allegretto) by Rubinstein.
- T: "Magda, I have received a letter"—Theme.
- T: "As the weeks pass"—Piano Solo improvise to action.
- S: "Girl stops playing piano"—"La Colombe Intermezzo" (4/4 Allegretto) by Gounod.
- T: "And then one day"—Theme.
- T: "In the depths Magda"—Continue pp.
- T: "While in her old home"—"Valse des Fleurs" by Tschaiowsky.
- S: "Magda singing on stage"—"We're after you" (popular song) by Lloyd (Brannen Edition).
- Note.—Must be produced as a vocal solo with piano accompaniment.
- S: "Crowds applauding"—Repeat "Valse des Fleurs."
- T: "With the passing years"—"Awakening of Spring" (4/4 Andante) by Bach.
- T: "The Grand Fete"—Grand March to action.
- T: "Father, let us ask her, etc."—Theme.
- T: "Keep her here, if you can"—"Air de Ballet" (3/4 Moderato) by Herbert.
- T: "Home, home at last"—"Home, Sweet Home" (Song).
- T: "We can not marry, etc."—"Dramatic Adagio" by Kretschmer.
- T: "Ekdal Krogstad now, etc."—"L'Adieu" (12/8 Andante) by Favarger.
- T: "I have heard enough"—"Elegie" (Dramatic Cello Solo) by Mattioli.
- T: "Stop! I have led my own life"—Theme ff.
- T: "I have the honor of asking you"—"Ein Maerchen" (Dramatic Fantasia) by Bach.
- T: "You cannot terrify me!"—"Erl King" (Dramatic Agitato) by Schubert.
- T: "Wait! Hope, perhaps, etc."—Theme until * * * END.

"THE SPOTTED LILY"
(Bluebird Photoplays)

- Theme: "Daisies" (Melodious Moderato) by Bendix
- Opening (4 minutes and 20 seconds), "Intermezzo Francaise" by Hammer.
- T: "When Evening Came," Good Violin Solo. Note.—Without any accompaniment.
- T: "It was a young man," Theme.
- T: "We were happy until" (Moderato Intermezzo) by Tobani, "Just a Gem."
- S: Beginning of second reel (Allegro Intermezzo) by Herman, "Three Graces."
- T: "With gold he paved, etc.," Theme.
- T: "My husband is tired, etc.," Organ improvise to action.
- T: "And I have kept my promise" (3/4 Andante) by Holmes, "Night of Love."
- T: "The flood of gray uniforms," Battle hurry to action."
- T: "Father Anatole did not, etc.," First Concert Waltz by Durand.
- S: Young man playing violin, Violin Solo to action. Note.—Without any accompaniment.
- T: "The lodgings were not, etc.," Another Violin Solo to action. Note.—Without any accompaniment.
- S: Old lady demanding rent (4/4 Moderato) by Gruenwald, Leaflet, Salon Piece.
- S: Dancing, Piano Solo improvise to action.
- S: Violin player near piano, Very Pathetic Violin Solo to action. Note.—Without any accompaniment.
- T: "Can that high brow, etc.," Theme.
- T: "The weeks dragged by," Lunita (Moderato Intermezzo) by Loraine.
- T: "No, no, Jean, etc.," Silence.
- T: "Play me something," Violin Solo to action. Note.—Without any accompaniment.
- T: "You are wonderful," Theme.
- T: "Even Genius is not proof," Valse Lente by Schuett.
- S: "Dancing" (5 minutes), Piano Solo improvise to action.
- S: Girl returning home with violin (Andante Serenade) by Losey, "Dream of Autumn."
- T: "He has gone, father" by Reissiger, "Dramatic Tension No. 1."
- T: "Drink ye gladly," Organ improvise to action.
- S: Girl with violin near door, Silence.
- S: "Marseillaise," Marseillaise Song. Note.—To be performed as violin solo without any accompaniment until * * * * * END.

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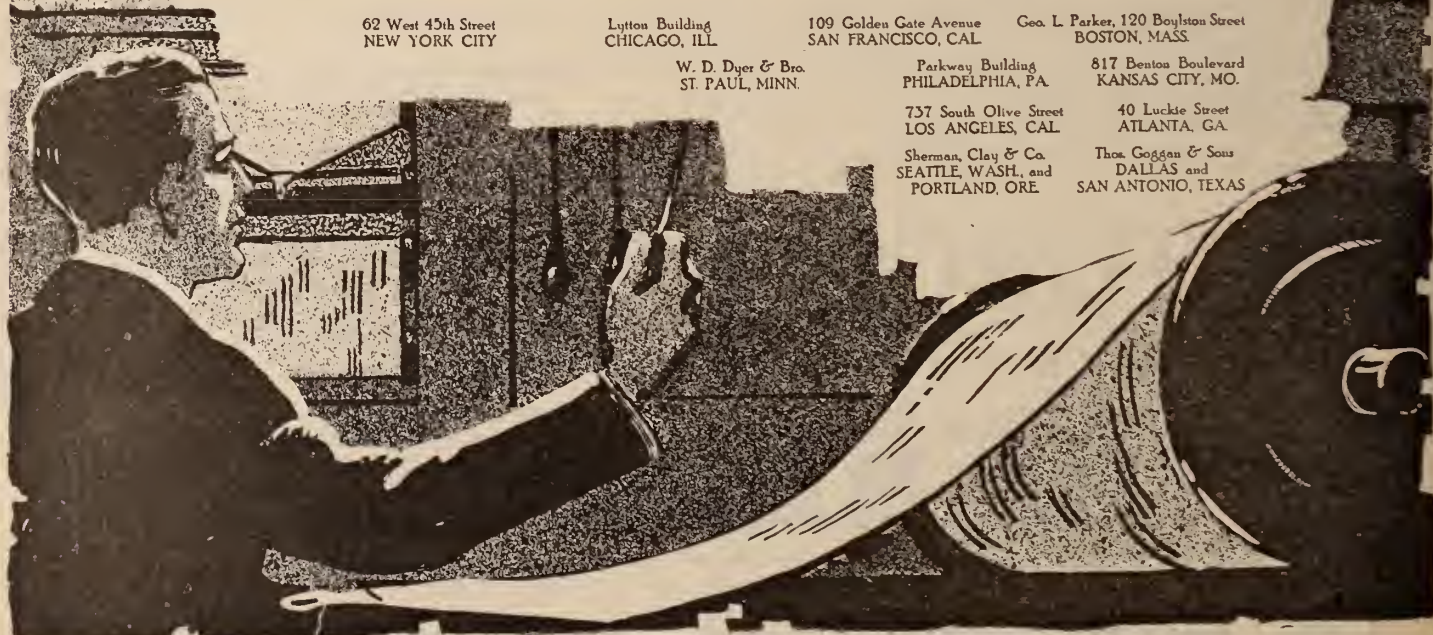
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MUSIC AND THE PICTURE

Musical Review of Latest Compositions

- 1 —“Longing for My Dixie Home,” by Shannon. A 4/4 Andante Moderato Movement—very melodious and very effective. (Published by the Vandersloot Music Co.)
- 2 —“Stolen Sweets,” a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 3 —“In a Garden of Shadows and Tears,” by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)
- 4 —“Hail, Hail, the Gang’s Here,” by Theodore Morse. Every musician knows the famous old song hit, “We Won’t Come Home Till Morning.” “Hail, Hail” is better. (Leo Feist Edition.)
- 5 —“We’re After You,” by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th St., New York City.)
- 6 —“Buy a Liberty Bond for the Baby,” Harry von Tilzer’s latest hit. As popular as the “Liberty Bonds.”
- 7 —“Dramatic Recitative,” by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.
- 8 —“Chasing the Chickens,” a great Jazz number. (Published by Forster Music Co., Chicago, Ill.)
- 9 —“A Russian Pansy,” by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)
- 10 —“Ching, Chong,” a great “Jazz” One-Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)
- 11 —“Way Down in Macon, Georgia,” by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)
- 12 —“America, I Love You, My Yankee Land,” by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)
- 13 —“The Garden of Allah by Moonlight,” composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)
- 14 —“That Cabaret in Honolulu Town,” by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)
- 15 —“Valley Rose Ballad,” by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest Ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th St., New York City.)
- 16 —“Missouri Waltz,” by John Valentine Eppel. About this Waltz we have nothing to say. Get it for your picture work; it will speak for itself. (Published by J. A. Forster, Chicago, Ill.)
- 17 —“Your Voice Came Back to Me,” by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor. It is an “Andante Espressivo” of exceptional beauty; a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)
- 18 —“I Don’t Know Where I’m Going, But I’m on My Way.” An inspiring and catchy melody, by Geo. Fairman. (Published by Harry von Tilzer.)
- 19 —“Homeward Bound,” by Geo. Meyer. A typical composition of popular appeal, introducing a new surprise in every bar. A fine, snappy number, with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., New York City.)
- 20 —“Just As Your Mother Was,” A beautiful and melodious Waltz movement. (Published by Harry von Tilzer.)
- 21 —“Cradle Time.” Song, by Shannon. A melodious Lullaby, very expressive and splendidly arranged. (Vandersloot Music Co.)
- 22 —“Chasing the Chickens,” a Fox-Trot and Jazz number. (Recently published by the Forster Music Co., 509 S. Wabash Ave., Chicago, Ill.)
- 23 —“Slippery Yank,” by Losey. A characteristic One-Step of exceptional merit which should be in every musician’s library. (Vandersloot Edition.)
- 24 —“Love’s Melody” (Reverie), by Shannon. A charming slow movement with a most delightful melody; most appropriate for love scenes. (Vandersloot Edition.)
- 25 —“Astralita Serenade,” by Mabel A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the “Red Star Music Co.,” Red Star, Ark.)
- 26 —“All That I Want Is in Ireland,” by Lloyd. An exceptional fine “Andante con espressivo movement,” typical but original in every bar. It is a composition of standard quality. (Published by Jeff Branen, 145 W. 45th St., New York City.)
- 27 —“The Vampire” (a dramatic theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Company, Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)
- 28 —“Elks’ March.” A brand new novelty March, by M. L. Lake. (Carl Fischer Edition.)
- 29 —“Berceuse,” by Huerter. Another wonderful composition by this gifted writer. “Berceuse,” by Huerter, is a delightful and charming melody, very effectively arranged and obtainable for any combination of instruments. (Published by The Boston Music Co.)
- 30 —“A Russian Pansy,” by Otto Langey. An attractive new Intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar “Flower Song,” by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, New York City.)

Martial Music

A VAUDEVILLE comedian who had been pestered nearly to death by song writers and pluggers was unbrotherly enough recently to say that if General Sherman had taken into consideration some of the war songs that are foisted on the public, he surely would have applied a stronger word to convey his conception of war.

Undeniably, some song writers do perpetrate rhymed and unrhymed atrocities on the charitable public, but then, some one has to build the war songs, for built they are, piece by piece, occasionally requiring as many as ten-able-bodied men to put one together.

All agree that we must have war and slogan songs to cheer the boys on their way to the front, to lighten their cares while there, and to comfort those who are left behind—the soldiers of the soil, soup and soapsuds.

Lively tunes, created, borrowed or transplanted, have a wonderful way of helping one to forget impending dangers, of making the timid brave, and the brave, braver. It must be a deep streak of yellow that won't turn red from the fire and dash of a good march melody, hence the reason for the existence of song writers, good, bad and terrible. Sometimes the terrible turn out the good songs and the good turn out the terrible stuff. And snappy music, unlike Green River and other brands favored by many, puts a razor edge on a man's courage without dulling his senses.

In former years, before song writers demanded and received large royalties, songs were inspired and bubbled from the hearts of true poets, who scorned limousines and were satisfied to die in garrets for art's sake. Today, however, songs are put together like a submarine with the "punch" line in the chorus as a torpedo aimed to blow up human emotions.

Records tell us that our ancestors composed some fine songs—"Yankee Doodle" for the Revolution, "On the Rio Grande" for the Mexican scrap, "The Battle Hymn of the Republic," "Dixie" and "Marching Through Georgia," for the argument of 1861, and "A Hot Time in the Old Town" and "Strike up the Band" for the fight that followed the blowing up of the Maine.

A peculiar feature about the war songs of the Spanish-American War was that they were never intended for war purposes. Those who know the history of them say that "A Hot Time" was the gang song in the White Light district in St. Louis long before the war broke out.

"Strike up the Band" is a product of the old Bowery, the former stamping ground of sailors out for a good time. Years ago most of the Bowery concert halls made a special play for the sailors' patronage, and kept barkers on the outside to chant about the wonderful show that could be seen inside gratis. When a barker spotted a sailor he would stick his head into the concert hall and shout: "Strike up the band, here comes a sailor," and the noise would begin immediately. A painted slip of a girl would leap to the piano and begin to sing the latest popular ditty. To the boss a sailor was an unknown quantity. He might be carrying a year's wages and a long thirst, or a thin dime and a hard luck story, but he must be accorded a welcome. Hearing a barker deliver his stock phrase one night gave Andrew B. Sterling and the late Chas. B. Ward, the original Bowery Boy, the idea for the song.

Since this country has entered the present war thousands of war songs have been ground out, and if the Germans had to listen to all of them they would not feel much like fighting. Of the many that have been published those that are winning popularity now are: "Over There," "The Mason-Dixon Line," "Set Aside Your Tears," "It's a Long Way to Berlin," "I Wonder How the Old Folks Are Tonight," "The Girl with the Cross Upon Her Sleeve," "I Don't Want to Get Well," "When the Yanks Come Marching Home," "Hail! Hail! the Gang's All Here," "Long Boy," "A-m-e-r-i-c-a," "We're After You," "Homeward Bound," and "It's a Long Way to the U. S. A." New numbers that look like hits are: "I Wish You All the Luck in the World," "We'll Knock the Heligo Out of Heligo Into Heligoland," and a couple of others. Now is the time to use these numbers, when your audience will enjoy and appreciate them, and not after the war is over.

E. M. WICKES.

"THE MANXMAN"

(Distributed by Goldwyn)

Reviewed on page 2515. Vol. 15.

(Note: "T" indicates "title," "D" indicates "description of scene.")

- 1—En Mere.
- 2—T: The Manxmen are very democratic. Three Irish Picture 1.
- 3—T: But a short distance from where. Three Irish Picture No. 2.
2. Make repeat (rather heavy).
- 4—T: You best be having a word with my. Heart Wounds (mutes).
- 5—D: When little boy takes fishnet and kisses dead mother. Three Irish Picture No. 2. Once through slowly.
- 6—T: Black Tom had one resort. 12 Irish songs—1 and 2 No. Intro—make D. S. in second song.
- 7—T: The passage of nearly 20 years.. Three English dances No. 1—make repeat as marked.
- 8—D: When father of girl refuses consent. Pastoral dance (German). Cut out first two bars—make repeat as marked.
- 9—T: What about Kate while I'm away? Adoration—No intro.
- 10—T: But a year's time was needed for Kate. An old love story.
- 11—After T don't lower yourself. Berg No. 38—sbape to action.
- 12—D: When girl bends over to Philip and kisses him. An Old Love Song. When he receives letter, tremolo—then again as written—An Old Love Song.
- 13—T: At the same moment Philip's grandfather. The Last Spring (Grief).
- 14—T: The time for the harvest melliah arrives. Woodland Pictures. Start at No. 6 make D. S. to No. 3 twice. When lovers alone play ppp.
- 15—T: The governor gives a reception. Polonaise.
- 16—D: Philip reads letter from Pete. Adoration.
- 17—T: And the way becomes clear to Philip Christian. Sigurd Jorsalfer No. 1.
- 18—D: When Philip leaves girl's home. Under the Leaves (Thome).
- 19—T: Philip undergoes the strain of meeting Pete. Petite Suite Concert No. 1 (very heavy).
- 20—T: Kate determines to tell Pete the truth. Petite Suite Concert No. 2.
- 20—A: Kate in wedding clothes just before storm.
- 21—D: When clergyman is seen in door. Harmonium Solo.
- 22—D: When they leave church. Henry VIII (Saint Saens) No. VI Guide Letter A. Play to action.
- 23—D: When garden is seen in spring. Romance (Nevin) play to action—Violin Solo and Harp.
- 24—Ross Christian concludes. Imaginary Ballet.
- 25—After fight—Ross has left. Romance (Nevin).
- 26—T: For nearly a thousand years. Sigurd Jorselfer No. 3 (cut out first 5).
- 27—T: The fisherman of the island. Berg 31.
- 28—D: At procession (when Pete gives sign to fisherman to leave). Berg 22.
- 29—Philip rushes in. Agitato No. 1.
- 30—Fisherman takes Philip on back. Huldigunp March.
- 31—D: Kate makes the great sacrifice. Romance (Karganoff).
- 32—D: When Philip reads letters. Stop playing. Adieu (Karganoff).
- 33—T: It was not long before Kelly. Berceuse (Jarnefeldt) repeat.
- 34—T: The governor becomes weary of bis. Pathetic Andante No. 1 (Langey)—first 16 bars only; play fast.
- 35—Segue back to. Romance (Nevin)—Cello Solo once through, then entire orchestra.
- 36—D: When Kate drops at foot of bed. La Blance (Hager).
- 37—T: Philip finds that no man can battle. Pathetic Andante No. 1 (Langey).
- 38—D: When mother goes back to her home. Romance (Nevin).
- 39—D: At court scene. Andante Berg No. 15 Dramatic.
- 40—T: And then the Deemster's spirit. Visions (Tschaikowsky).
- 41—T: The perjury of Pek Quillan. Elegie (Grieg).
- 42—D: At court scene. Andante Dramatic Berg No. 15.
- 43—D: Till Pete brings child. Romance (Nevin) to finish.

THE END.

"FOR THE FREEDOM OF THE WORLD"

(Distributed by the Goldwyn Pictures Corporation)

Theme: "Extase D'Amour" (3/4 Andante) by Roze

- 1—"Triumphant America" (Characteristic National March) by Von Der Mchden until—"The Cradle of Freedom."
- 2—"America" (My Country 'Tis, etc.) until—"The Kaiser's treacherous violation, etc."
- 3—"Yankee Doodle" until—"The trumpets sounding, etc."
- 4—"Canzonetta" (Moderato) by Nicode until—"Ted Ray, a college classmate."
- 5—Popular dance music on the style of Les Feist's song hit "It's a Long Way to Berlin," until—"Or listen to this."
- Note:—Due to the rapid changes of the scenes, it is impossible to follow the action with an Orchestra. Piano Solo-improvise to action.
- 6—"Elegie" (Pathetic Cello Solo) by Mattioli until—"Woman struggling with soldier."
- 7—"Dramatic Agitato" by Hough until—"If that were your wife's child."
- 8—Piano Solo improvise to action (same as Cue No. 5) until—"Interior of living room."
- 9—"Songs of Uncle Sam" (Characteristic and Patriotic March) by McKoy until—"Throughout all Canada."
- 10—"Yester Love" (Intermezzo Andantino) by Borch until—"The Recruiting rally."
- 11—Repeat "Songs of Uncle Sam" (same as Cue No. 9) until T: "Gordon's first glimpse, etc."
- 12—Galop to Action until—"S: Garden scene."
- 13—Theme until—"Gordon's zeal and devotion, etc."
- 14—Continue to action until—"The Slacker sneers, etc."
- 15—"Lakesonian March" by Lake until—"S: The fight."
- 16—Continue ff until—"Place him under arrest."
- 17—"Serenade" (Allegretto) by Kautzenbach until—"A call on auntie."
- 18—Theme until—"Soldiers in training camp."
- 19—"Invercargill March" by Lithgow until—"S: Interior of living room."
- 20—"Longing" (Cello Solo) by Tschaikowsky until—"Betty sees the beckoning spirit."
- 21—"Lamento" (Dramatic Melody) by Gabriel Marie until—"S: Soldiers in training camp."

- 22—"Over There" (Popular Song hit) until—T: "A mother mourns alone."
- 23—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "A transport bound for France."
- 24—"Fifth Nocturno" (6/8 Dramatic Allegretto) by Leybach until—S: "Battle scene."
- 25—"Battle Agitato to action until—T: "Betty in her work, etc."
- 26—"Theme until—T: "My God, I'm forgetting."
- 27—"Melody" (dramatic) by Friml until—T: Men of the American legion etc.
- 28—"American National" (patriotic) song until—T: "The spy report."
- 29—"Le Retour" (Allegro) by Bizet until—T: "I want a volunteer."
- 30—"Silence until—T: "You may want to write someone."
- 31—"Theme until—T: "Lieutenant Wills, etc."
- 32—"Cavatine" (3/3 Dramatic Moderato) by Bohm until—S: "The fight."
- 33—"Agitato to action until—T: "That woman is, etc."
- 34—"Theme until—T: "Quick an ambulance." Note:—"Watch shot."
- 35—"March "Lorraine" by Ganne until—T: "Before the attack."
- 36—"Mysterioso Agitato" by Becker until—S: "Battle scene."
- 37—"Battle Hurry to action until—T: "Dawn."
- 38—"Silence until—T: "Here is a change, etc."
- 39—"Battle Hurry to action until—T: "Lieutenant Harvey's wounds."
- 40—"Prelude to Act V Kunihiid" (Dramatic) by Kistler until—T: "A hero's reward."
- 41—"Coronation March" (Maestoso) by Eilenberg until—S: "Military band playing."
- 42—"Star Spangled Banner" until—T: "We are proud of you." Note:—"To be played with the Brass section only."
- 43—"Dixie" until—T: "He fights for his own."
- 44—"America" (National Song) until * * * * * END.

"INDISCREET CORINNE"

(Triangle Production)

Reviewed on page 3488

Theme: Fifth Nocturno (6/8 Melodious Allegretto) by Leybach

- 1—"Sleeping Rose" (Valse) by Borch until—T: "Pansy Hartley with scandals."
- 2—"Way Down In Macon, Georgia" by Biese (Root & Co. Ed.) until—T: "Do play something else."
- 3—"Silence until—S. Corrinne begins to play again."
- 4—"Oh! Babe" Fox Trot (McKinley Edition) until—S: "Corrinne dancing."
- 5—"Joyous Allegro" by Lake until—T: "For the sake of humanity."
- 6—"Theme until—S: "Corrinne playing piano."
- 7—"The Ghost of the Saxophone" (Edition Frank K. Root) until—T: "An hour when one."
- 8—"Inspiration" (Moderato) by Edwards until—T: "Wondering what the straight."
- 9—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "Mr. Creylings sent to us, etc."
- 10—"Your Voice Came Back to Me" by Keithley (Edition Frank K. Root) until—T: "First infatuate the young, etc."
- 11—"Repeat "Budding Roses" (Cue No. 9) until T: "Nicholas Fenwick's arrival."
- 12—"Gavotte Intermezzo" by Bazzini until T: "Opening her campaign."
- 13—"Lanette" (Valse) by Henton until—T: "Jeremiah Cotter Browne, etc."
- 14—"Pathetic Andante" by Paul Vely until—T: "The Cafe Bacchus."
- 15—"Hawaiian Popular Numbers" until—S: "Corrinne appears as the dancer."
- 16—"Aurora" (Ballet Intermezzo) by Van Der Mehden until—T: "Won't you be one, etc."
- 17—"Theme until T: "The battle ground."
- 18—"Orientale" (Characteristic) by Cui until—S: "Corrinne stops to dance."
- 19—"Valse Lente" by Schuett until—T: "Your own price if you can find her."
- 20—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Be it ever so humble, etc."
- 21—"Theme until—T: "A hopelessly bad blow-out."
- 22—"Bowl of Pansies" (Moderato) by Reynard until—T: Corrinne pleads for speed."
- 23—"Galop to action until—T: "Beginning to long, etc."
- 24—"Continue pp until—S: "Flashback to road scene."
- 25—"Continue ff until—T: "Demonstrating the superiority, etc."
- 26—"Romance" (Moderato) by Rubens until—T: "Cold and gray breaks the dawn."
- 27—"Theme until—T: "The prodigal's return."
- 28—"Melody" by Friml until—T: "The love and trust you exhibit."
- 29—"Continue to action until—T: "Your Countess is going to marry."
- 30—"After Sunset" (Moderato) by Pryor until—T: "For a last goodbye."
- 30—"Theme until * * * * * END.

"OVER THERE"

(World Production)

Reviewed on page 3858

Theme: "Over There," Geo. M. Cohan's "Historic War Song"

- 1—Theme until—S: "In garden" (1st scene).
- 2—"Passepied" from "Le Roi S'Amuse" (Allegro) by Delibes until—S: "Newspaper clipping."
- 3—"Continue ff until—S: "Fire scene."
- 4—"Hurry (for fire scene) until—T: "Don't worry, I understand."
- 5—"Your Voice Came Back to Me" (Andante) (Edition Frank K. Root) until—T: "A future General."
- 6—"Theme until—T: "Our organization is prepared."
- 7—"Repeat Theme ff until—T: "I'm leaving you very soon."
- 8—"Yester Love" (Intermezzo Andantino) by Borch until—T: "I mustn't be selfish."
- 9—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—T: "Betty and the Colonel."

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Music by
F. W. VANDERSLOOT

CHORUS slow
I wonder how the old folks are at home, I wonder if my mother's here now,
I wonder how the old folks are at home, I wonder if they miss me when I roam.

wonder if old Dad is not proud because the lad among the first to go there, see his own;
wonder if they pray for the boy that went his way and left his kind old parents all alone;

tho' each let-ter tells me they're all right, I give a lot to be with them to-night, there's
heart in it, the lowing in the lane, and see 'em in fields of gold, no grain.

one thing here I miss, that's my mother's good-night kiss, I wonder how the old folks are at
all-most bear them aigh so they hate their boy good-bye; I wonder how the old folks are at
(last time ad lib) I wonder how they are at home now.

Home, Home, Home,
Home, Home, Home,
Home, Home, Home,
(last time only ad lib)

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- 10—"Dramatic Andante" by Ascher until—T: "Tommy's enlistment dinner."
- 11—Theme until—T: "Tommy springs a surprise."
- 12—"Yankee Doodle" until—S: "Interior of Dancing Parlor."
- 13—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Why is Monte, etc."
- 14—"Dramatic Tension No. 1" by Reissiger until—T: "As the weeks pass."
- 15—Theme until—S: "Monte in his office."
- 16—Organ improvise to action (Dramatic Situation) until—T: "The land battleship, etc."
- 17—"Sons of Uncle Sam" (National March) by McCoy until—T: "Patriotic raise liberty beans."
- 18—"Sweet Revery" (3/4 Moderato) by Tschaikowsky until—T: "That Miss Betty Adams looks great."
- 19—Repeat "Sons of Uncle Sam" (Same as Cue No. 17) until—S: "Betty in her room."
- 20—"Pathetic Andante No. 1" by Paul Vely until—T: "While the American people, etc."
- 21—"Marseillaise" (8 bars only) until—S: "Betty and Monte on horseback."
- 22—"When the Shadows Fell" (Reverie) by Frost (Frank K. Root Ed.) until—T: "Not with you, you slacker."
- 23—Continue ff until—S: "Betty near table (in her room)."
- 24—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Betty announces her engagement."
- 25—"Valse Caprice" by Rubinstein until—T: "I'm sorry, Colonel."
- 26—"Elegie" (Pathetic Cello Solo) by Mattiolo until—S: "Monte looking at picture (on wall)."
- 27—"Marching Through Georgia" until—T: "At last the day arrives."
- 28—Theme until—T: "Too much Tommy."
- 29—"Scene No. 1" from "The Enchanted Lake Suite" (4/4 Moderato) by Tschaikowsky until—T: "The first American troops."
- 30—"Triumphant America" March by Von der Mehden until—T: "Betty's baptism of fire."
- 31—"Military Hurry" by Rob. Edwards until—S: "Monte reading newspaper."
- 32—"Revery" (Andante) by Rissland until—T: "And what of your duty to that?"
- 33—"Star Spangled Banner" until—T: "Mother, I'm going to enlist."
- 34—Theme until—T: "Betty receives word, etc."
- 35—Continue pp until—T: "The Crucible."
- 36—"Military Hurries" by Rob. Edwards until—T: "Tell her it's not white now."
- 37—Continue pp until—T: "And that night."
- 38—"Alla Stella Confidente" (4/4 Lento assai) by Robaudi until—T: (On newspaper) "New York man wins, etc."
- 39—"Sweet Ponderings" (Andantino-melodious) by Langey until—T: "Monte returns home."
- 40—Theme until—T: "Walter pays his debt."
- 41—"Dramatic Recitative" by Sol. P. Levy until—T: "All aboard for Berlin."
- 42—Theme until * * * * * END.

"THE MEDICINE MAN"

(Triangle Production)

Theme: "Canzonetta" (Moderato) by Nicode

- 1—"Western Moderato" by Bach until T: "Where feuds were"
- 2—"Hurry No. 4" by Lake until—T: "Tammany's machine in its last day, etc."
- 3—"Sleeping Rose" (Valse) by Borch until—T: "A journey which meant, etc."
- 4—"Album Leaf" (4/4 Moderato) by Kretschmer until—T: "Nights velvet, etc."
- 5—"Heavy Mysterioso" by Sol. P. Levy until—T: "Doc Hamilton of the cure 'em, etc."
- 6—Continue pp until—T: "My daughter, the world famous, etc."
- 7—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Mindful of Eldorado's, etc."
- 8—Theme until—T: "For Edith and Jim, etc."
- 9—"Intermezzo (Moderato) by Bohm until—T: "Ten years ago"
- 10—"Pathetic Andante" by Paul Vely until—T: "At my home I have," etc.
- 11—Repeat "Intermezzo" by Bohm (Same as Cue No. 9) until—T: "When I met him, etc."
- 12—"Sieste" (Lento) by Laurens until—T: "Rivals in more"
- 13—Theme until—T: "When the lights flared high."
- 14—"We're Going Over" (Pfeifer Ed.) until—T: "This has got to stop."
- 15—"Dramatic Recitative" by Sol. P. Levy until—T: "If she's not at her camp."
- 16—"Allegro Agitato No. 8" by Andino until—T: "You move her things here."
- 17—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Diverse interests drawing, etc."
- 18—"Piano Solo improvise to action (Barroom Scene) until—T: "The Doctor's return imminent."
- 19—Galop to action until—T: "With sunrise making, etc."
- 20—"Menuet" (Melodious by Beethoven) until—T: "Proof of her ownership."
- 21—Theme until—T: "That ain't what we agreed."
- 22—Hurry to action until—T: "You've nabbed the wrong sport."
- 23—Continue pp until—T: "Edith's right established."
- 24—"Little Puritan" (Gavotte) by Morse until—T: "Smiles and misty eyes, etc."
- 25—Theme until * * * * * END.

"MISS U. S. A."

(Fox Production)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

- 1—"When Shadows Fall," Reverie (Frank K. Root Ed.) until—T: "In stress and storm."
- 2—"Storm Furioso" to action until—T: "The confession."
- 3—"Pathetic Andante" by Paul Vely until—T: "Now that my brother."
- 4—Continue ff until—T: "The Sunshine of Rag Alley."
- 5—"Intermezzo" by C. Bohm until—T: "So June of Rag Alley."

- 6—"Sounds from the Sunny South" (Medley Overture) by Isenman until—T: "I think you ought to use, etc."
 7—"Sparkling Eyes" Morceau (Allegretto Scherzanda) by Puerner until—S: "Praying before the meal."
 8—Organ to action until—T: "With the passing week."
 9—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "April 2, 1917."
 10—Silence during the Title until Bugler in view.
 11—Bugle Call "To Arms" (watch screen) until—T: "To such a task we can."
 12—"Herodiade" (Fantasia) by Massente until—T: "And so the President."
 13—March to action until—T: "Meantime Morgan having."
 14—"Heavy Mysterioso" by Sol. P. Levy until—S: "Soldiers marching."
 15—Short March until—T: "The presence of German spies."
 16—Short Orchestra Rest (organ to action) until—T: "Come on boys, let's see."
 17—Galop to action until—T: "Heard the nurse what took care, etc."
 18—Theme until—S: "Morgan leaves house."
 19—"Dramatic Recitative" by Sol. P. Levy until—T: "Rest easy you can leave her to me."
 20—Theme until—T: "At the recruiting office."
 21—Continue to action until—T: "In 1865 I swore, etc."
 22—"L'Adieu" (Dramatic) by Favarger until—T: "Snatching what happiness she can."
 23—Continue ff until—T: "The girl who stands in my way."
 24—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "To earn his revenge his money."
 25—"Ein Maerchen" (Fantasia) by Bach until—T: "Thought you'd do me up?"
 26—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "Then the day of days."
 27—"Triumphant American March" by Von der Mehden until—T: "June, I'm going over there."
 28—"Over there" (Popular song hit) until—T: "Don't cry, honey."
 Note.—"Watch Bugle Call."
 29—"Send Me Away With a Smile" (Popular song hit) until—T: "The company present you this flag."
 30—Repeat "Over There" until—T: "My Country this."
 31—"America" (National Air) until—T: "The Star Spangled Banner."
 32—"Star Spangled Banner" (Song) with Ad. Lib. Bugle Call "To Arms" until * * * * * END.

"THE WINGED MYSTERY"

(Bluebird Production)

Theme: "Love Song" (Dramatic) by Flegier

- Opening—Orientale (Characteristic by Cui).
 T: "You can entertain that dancer"—"Aero Travelers" (Waltz) by Weiss.
 T: "I will show you"—"Stars and Stripes Forever" March by Sousa.
 S: "Dogs fighting"—Hurry to action.
 T: "Your brother left his card case"—Theme.
 T: "In Berlin an insult"—Agitato to action.
 T: "In America"—Legende (Melodious) by Friml.
 T: "Mr. and Mrs. Walter Raymond"—Gavotte Intermezzo by Bazzini.
 T: "With nothing to do"—We're going over" (Two step) Pfeiffer Edl.
 (Note.—To be played on phonograph.)
 T: "Now sister you will, etc."—Silence.
 T: "You ask Mrs. Wayne"—"It's a long way to Berlin" (Feist Edition).
 (Note.—To be played on phonograph.)
 T: "It's somebody with a wild, etc."—La Rose (Intermezzo Moderato) by Ascher.
 T: "After traveling on many, etc."—"A Hallow'e'en Episode (Mysterioso) by Lake.
 T: "If these birds think"—Continue to action.
 T: "This box was placed"—Mysterioso to action.
 T: "Breakfast time"—Ecstasy (Allegro) by Zamecnik.
 T: "It wasn't part of our plan"—Theme.
 T: "I'll let this bird"—Galop to action.
 T: "Liberal reward, etc."—"Rustles of Spring" (Dramatic Agitato) by Sinding.
 T: "I thought you were our friend"—Erl King (Dramatic Agitato) by Schubert.
 S: "The fight"—Hurry to action.
 T: "The fuscun the third pigeon"—Continue hurry.
 (Note.—Watch explosion.)
 T: "Well I think you get"—Theme until * * * * * END.

"THE CRICKET"

(Butterfly Production)

Theme: "Tendresse" (Melody Espresso) by Ravina

- Opening (55 sec.) Violin Solo to action.
 T: "Her little girl, etc."—Gavotte by Gossec.
 T: "In a garret, etc."—Grazielle (Valse Italienne) by Kretschmer.
 S: "Boy near piano"—Continue to action.
 T: "The Manager of the Belleville"—Illusion Intermezzo (2/4 Moderato) by Bustanoby.
 T: "A week passes"—Martinique (Moderato Intermezzo) by Gottschalk.
 T: "Only a broken heart, etc."—Theme.
 T: "The night of the first performance"—Piano Solo improvviso.
 T: "At the rise of the curtain"—Dramatic Andante by Ascher.
 T: "At the Cricket's hour"—Continue ff.
 T: "After the play"—Melody of Peace (Dramatic Melody) by Martin.
 T: "They shared with her"—Ballet Sentimental (Moderato) by Zamecnik.
 T: "Twelve years have stolen"—Maesmawr (Valse Lente) by Braham.
 T: "An old man's choice"—Theme.
 T: "I am going to see Pascal"—After Sunset (4/4 Dramatic Moderato) by Pryor.
 T: "A week passed"—Last Spring (Dramatic) by Grieg.
 T: "I should not have believed"—Dramatic Tension by Funck.
 T: "Pascal's floral decorations"—Pastel Menuet (3/4 Allegro Giocoso) by Paradis.
 T: "Six years have worn away"—Musical Comedy Extract.
 * T: "The End of the first act"—Theme.
 S: "Child in automobile"—Intermezzo (Allegretto) by Pierre.
 T: "Not with my Make-up"—Sweet Jasmine (Melodious Allegretto) by Bendix until * * * * * END.

"THE LASH OF POWER"

(Bluebird Production)

Theme: "Barcarole" (6/6 Moderato) by Rivella

- Opening—Heavy Dramatic by Oehmler.
 T: "In the age of armies"—Maximilian Overture by Ascher.
 T: "Marion Sherwood, whose ambition"—"Tender and True" (4/4 Allegretto) by Tobani.
 T: "If you loved, etc."—Dramatic Maestoso.
 S: "Interior of courtroom"—Serenade (2/4 Allegro Giocoso).
 S: "Old man with wires"—Dramatic Tension by Funck.
 (Note.—Watch explosion.)
 S: "Interior of meeting room"—Theme.
 T: "The old inventor seeks, etc."—Melody (4/4 Andante) by Hueter.
 S: "Explosion"—Produce effect.
 S: "After Explosion"—L'Adieu (12/8 Dramatic) by Favarger.
 T: "John Rand sells, etc."—Simple Aveu (4/4 Moderato) by Thome.
 T: "John's office on the street"—Theme.
 T: "I must marry social position"—"Last Spring" (Dramatic)
 T: "Rands confidential man"—Reverie (Dramatic Andante).
 T: "The reception—Popular one step.
 T: "I have you here, etc."—Theme ff.
 T: "You parasites"—Dramatic Tension by Winkler.
 T: "Our engagement is at an end"—Dramatic Adagio by Kretschmer.
 S: "Rand in automobile"—Hurry to action.
 S: "Interior of room—Finale from 'Ariele'" (Allegro) by Bach.
 T: "Will you give me one day"—Dramatic Tension by Borch.
 T: "Rand must be crushed"—Creepy Creeps (Marcia Mysterioso)
 T: "Extra followed extra"—Prelude to Act IV Kunihild (Dramatic) by Kistler.
 T: "Society has robbed me of your"—Theme ff.
 S: "Explosion"—Produce effect.
 T: "And all dreams of power"—Dramatic Tension No. 1 by Reissiger until * * * * * END.

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MUSIC AND THE PICTURE

Musical Review of Latest Compositions

- 1 —“Long Boy,” by B. Walker. (A popular and timely musical hit in slow march tempo, with a patriotic flavor. (Published by Shapiro Bernstein Music Co., 224 W. 47th st., New York City.)
- 2 —“Melody,” by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite which always takes—most appropriate for loves themes and scenes. (Published by the Boston Music Co.)
- 3 —“Giddy Giddap, Go On, We're On Our Way to War,” by Jack Frost. A real novelty, and catchy 6/8 composition. Already the rage in New York, and growing daily in popular favor. (Published by Frank K. Root & Co.)
- 4 —“Oh, Babe,” fox trot, by Klickman. You all know what a Klickman number is like and how they take with the public. Give them this fox trot and you'll make the hit of your life. (Frank K. Root edition.)
- 5 —“Just As Your Mother Was,” by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 W. 46th st., New York City.)
- 6 —“When the Yanks Come Marching Home.” One-step by Jerome and Furth. A worthy song to go with our great hit, “Over There.” A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Publishing Co., New York City.)
- 7 —“Give Me the Right to Love You,” by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer.)
- 8 —“Christmas Chimes,” reverie, by F. W. Vandersloot. One of the most appropriate and beautiful compositions for “Christmas Scenes” and Christmas Pictures—arranged with Chimes effects. (Vandersloot Music Company, Williamsport, Pa.)
- 9 —“Dramatic Recitative,” by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Building, 47th and 7th ave., New York City, at a special reduced price.
- 10 —“Snowflakes Song” and “Christmas Chimes.” Two exceptional songs of rare tonal beauty. Two songs which in years to come will attain the same popularity as “Adeste Fidelis” or other famous Christmas songs. (Published by Vandersloot Music Co., Williamsport, Pa.)
- 11 —“Longing for My Dixie Home,” by Shannon. A 4/4 Andante Moderato movement—very melodious and very effective. (Published by the Vandersloot Music Co.)
- 12 —“Stolen Sweets,” a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 13 —“Barnyard Blues,” jazz fox trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co. Record No. 18255, under the title of “Liberty Stable Blues.” (Leo Feist edition.)
- 14 —“At the Yankee Military Ball,” fox trot, by Harry Jentes. The most popular and most often requested fox trot—and exquisite dance number, which every music lover will appreciate. (Leo Feist edition.)
- 15 —“Chasing the Chickens,” a great jazz number. (Published by Forster Music Co., Chicago, Ill.)
- 16 —“A Russian Pansy,” by Otto Langey. An attractive and new intermezzo, melodious and most appropriate for love scenes. (G. Schirmer edition.)
- 17 —“Ching, Chong,” a great “jazz” one-step and popular favorite. (Richmond Music Co., 147 W. 45th st., New York City.)
- 18 —“I Wonder How the Old Folks Are at Home?” by F. W. Vandersloot. A genuine musical gem and a treat for both musicians and listeners. For orchestra this song hit it obtainable as a cornet or trombone solo, and also in a waltz arrangement. As a waltz it presents the most successful and best liked number for “dance purposes.” As a song it is a charming melody of exceptional tonal beauty. (Vandersloot Music Co.)

“Over There” Selling Like Liberty Bonds

ON the 4th of November, when Leo Feist acquired “Over There,” it was reported that the song had sold close on to half a million copies, extending over a period of several months, and at the rate that “Over There” is going now, Feist will have sold another half a million before the first of December, or something like 125,000 copies a week. The west is just becoming acquainted with the song, which is now almost a fixture on military musical programs.

“Over There” has had a great deal to do with arousing patriotic enthusiasm in this country; it is a big favorite with soldiers and sailors, and should be played by every picture house musician in the country that is not in love with Germany. Every time a young American with red blood in his veins hears the familiar strains of “Over There” he wants to start for the trenches, and it is the duty of musicians to keep him in that mood by playing “Over There” and all the other good march songs, regardless of the authors or publishers. If you can't fight, and you can't give freely to any of the funds, you can do your bit as a musician by getting copies of the best patriotic songs, be they sentimental, martial, or humorous, to play whenever the opportunity presents itself.

Good patriotic music has a lot to do with filling up the ranks in regiments. So it is up to you to see that you get the best there is.

Some musicians do not seem to care what they play while pictures are on—they are like the mortals in this world who care very little about what they wear, as long as they have a place to eat and sleep. The other night the writer sat in a combination vaudeville-picture house in Harlem and watched the chap at the piano trying to smile at two girls at his back and play for a picture at the same time. The picture was a good one, but when it was put on to close the show many left the place, and by the time it was half over the show house was half empty. All the while the fellow at the piano kept drumming away at something that interested no one in particular. He was running up and down, evidently improvising, but very badly.

In some houses the managers will not stand for this sort of loafing, and if a pianist has not a large enough repertoire to enable him to keep up with pictures he does not keep him on the payroll. And there is no logical reason for this inane thumping of a piano while a picture is being shown, not while we have so

many live publishers doing business in this country. Just try to figure out how long an orchestra would last at a concert if it continued to improvise on scales that sounded like a violinist tuning up. Motion pictures are good in themselves, and a drawing card as well; music is equally as important, and the two are like the words and music of a song. The lyric of a song is valuable, and becomes doubly so when blended to the proper music by an expert; but no sane publisher would trust a first class lyric to some bungler who was not interested in the success of the two, and the same should apply to the music for pictures in the theatres. If a man is interested in his work he will see that he always carries music suitable for the line of work that comes to him, and this is not a hard task, but a great bother to the indifferent or lazy musician. So it is up to the managers to see that their musicians give their patrons music, not scales, and then there will be no cause to complain about poor business.

E. M. WICKES.

General Comments

LEO FEIST has just published another war song called "When We Wind Up the Watch on the Rhine." Other new snappy patriotic numbers issued by him are: "When There's Peace on Earth Again," "Throw No Stones in the Well that Gives you Water," "Homeward Bound," "We'll Knock the Heligo, into Heligo, out of Heligoland," and "Hail! Hail! the Gang's All Here." Lee Ocran Smith is kept very busy with the band and orchestra department, and more so since Feist took "Over There."

Jos. W. Stern & Company have just started a big advertising and publicity campaign on their new war hit, "When the Moon is Shining Somewhere in France." Private Frederick Rath wrote the number and has made it very popular at Camp Upton. "Set Aside Your Tears," another Stern number, is going bigger than ever.

L. Wolfe Gilbert and Anatol Friedland have started their business career with a regular song, "Are You From Heaven," which has been endorsed by scores of leading vaudeville headliners. Friedland has written a very haunting melody for the song, and it is safe to say that it will be very popular with bands and orchestras.

Hamilton S. Gordon reports that every sale of his Motion Picture Collection brings a re-order. Gordon certainly has a wonderful collection of music especially adapted for motion pictures.

Fred Forster has just issued a new war song, entitled, "I Wish You All the Luck in the World." His very latest is "Faugh-A-Ballagh," a march ballad, which is to be featured by Blanche Ring in Chicago.

The war version that Fred Vandersloot had written for "I Wonder How the Old Folks Are Tonight" has helped to increase sales. Vandersloot may live in Williamsport, Pa., but he is a live wire.

"Over There" Is Not a World Production

IN the December 8 issue of MOTION PICTURE NEWS, in this department, the production of "Over There," which is being released through Select Pictures Corporation, was captioned as a World production by mistake.

The World production has a similar title, being called "Over Here," and was reviewed in MOTION PICTURE NEWS issue of December 1.

"THE MAN OF GOD"

(Butterfly Production)

Theme: "Revery" (Dramatic Melody) by Risland

Opening—Ein Maerchen (Dramatic Fantasia) by Bach.
 T: "Arapaho Flats"—Piano Solo improvise to action (Barroom scenes).
 T: "I'd like to get a cabin"—Hurry to action.
 T: "Mary finds that there are, etc."—Theme.
 T: "But the days drag"—Dramatic Adagio by Kretschmer.
 S: "Gambler dealing cards"—Hurry to action.
 T: "You are killing yourself, etc."—Theme.
 T: "I'm so lonely and afraid"—"Fifth Nocturno" (Allegretto) by Leyhach.
 T: "Months passed"—Continue to action.
 T: "There's an awful sick woman"—"Broken Melody" (Dramatic) by Van Biene.
 T: "The grim law of humanity"—Hurry to action. Note to begin pp.
 T: "Something has snapped"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
 T: "As the years dragged on"—Theme.

T: "El Dorado Smith, etc."—Piano Solo improvise to action (Barroom scenes).
 S: "The fight—"Violetta" (Characteristic) by Tobani. (Note.—First eight bars of Violetta are agitato ff.)
 S: Beginning of fourth reel—"La Rose" (Characteristic Intermezzo) by Ascher.
 T: "I don't want to meet him"—Theme.
 T: "Some of the older inhabitants"—"Romance" (Moderato) by Rubinstein.
 T: "For the first time since, etc."—"Rosemary" (Moderato Revery) by Barton.
 T: "The old, old story"—"The Vampire" (a dramatic theme) by P. Levy.
 T: "I will not let you, etc."—"Dramatic tension No. 1" by Ascher.
 T: "I once swore, etc."—Theme ff.
 T: "Your sister is awful sick"—"Rustles of Spring" (Dramatic Agitato) by Sinding.
 T: "The baby you found, etc."—Theme until * * * END.

"BELOVED JIM"

Theme: "Cantique De Noel" (Christmas Anthem) by Adam (Butterfly Production)

1—"Jasmine" (Allegretto) by Kretschmer until—T: "From the Flotsam and Jetsam, etc."
 2—"Canzonetta" (Moderato) by Godard until—T: "And at Eventide."
 3—"Christmas Echoes" (Waltz by Tobani) until—T: "For God's sake, Bartender."
 4—"Continue to action until—T: "Give us some of that face."
 5—"Dramatic Recitative" by Sol. P. Levy until—T: "Words fail me, etc."
 6—"Pathetic Andante" by Paul Vely until—T: "Fate puts her last pawn."
 7—"Theme until—T: "If that fellow eats so quickly, etc."
 8—"Continue pp until—T: "A Merry Christmas to you all."
 9—"Adest Fideles" (Christmas Anthem) until—S: "Telephoning."
 10—"Repeat "Christmas Echoes" (Waltz) by Tobani until—T: "Hark, the Herald Angels sing."
 11—"Holy Night, Stilly Night" (Christmas Anthem) until—T: "And on Christmas Day." Note.—With ad. lib. Chime Effects.
 12—"Canzonetta" (Moderato) by Nicode until—S: "Around Christmas Tree."
 13—"Theme until—T: "On his wedding morn."
 14—"Organ improvise to action (Church scene) until—T: "Now comes our second Christmas."
 15—"Repeat "Christmas Echoes" (Waltz) by Tobani until—T: "Good God, You."
 16—"Dramatic Theme by Sol. P. Levy until—T: "With his nephew."
 17—"Love Song" (Dramatic) by Fleger until—T: "And so Christmas Eve came again."
 18—"Theme until—T: "I must leave town tonight."
 19—"Erotik" (Dramatic) by Grieg until—T: "Five minutes before train time."
 20—"Dramatic Tension" by Winkler until—T: "After theatre hours."
 21—"Dream of Devotion" (Heavy Dramatic) by Langey until—T: "Did you go to the theatre."
 22—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "Did you ever see those tickets."
 23—"Dramatic Agitato" by Henry Hough until—T: "Please, please ask him."
 24—"Theme until—T: "Before you leave, etc."
 25—"Heart Wounds" (Dramatic Minor) by Grieg until—T: "He was not man enough, etc."
 26—"Love Theme" by Herzberg until * * * END.

"MY LITTLE BOY"

Theme: Extase D'Amour (Dramatic) by Roze

(Bluebird Production)

1—"Forest Whispers" (Melodious Gavotte) by Losey until—T: "Fred had a dream, etc."
 2—"Extase" (Dramatic) by Ganne until—T: "This would be a dismal world."
 3—"Stolen Sweets," Waltz (Harry von Tilzer) until—T: "What Honest Lover Ever Knew."
 4—"Continue to action until—T: "Two o'clock and all is not well."
 5—"Heavy Mysterioso" by Sol. P. Levy until—T: "I know where you spend, etc."
 6—"Theme until—T: "Enter Fred."
 7—"Pathetic Andante" by Paul Vely until—T: "I want to marry Clara."
 8—"Dramatic Recitative" by Sol. P. Levy until—T: "You shall have an allowance."
 9—"Pathetic Andante" by Margis-Berger until—T: "Six happy years, etc."
 10—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "The happiest hour of all the year."
 11—"Whispering Flower" (Characteristic) by Blon until—T: "Now you old Joe, etc."
 12—"Christmas Chimes," Song (Vandersloot Music Co.) until—T: "I guess I hadn't better."
 12—"Continue to action until—T: "Good old Santa Claus."
 14—"Continue ff until—S: "Little boy among his toys."
 15—"Christmas Echoes" (Waltz) by Tobani until—T: "Uncle Oliver was not a sport."
 16—"Hunting Scene" (Characteristic) by Boccalari until—S: "Wounded boy on ground."
 17—"Dramatic Agitato" by H. Hought until—S: "Little boy in bed."
 18—"Atonement" (Andante) by Zameznick until—T: "And, as he was dreaming."
 19—"Continue pp until—S: "Woman at piano."
 20—"Piano solo, improvise to action—S: "Woman gets up from piano."
 21—"Christmas Chimes," Reverie (Vandersloot Music Co.) until—T: "It's only right that I tell you, etc."
 22—"Theme until—S: "Exterior of house near automobile."
 23—"Pastel Menuet (Allegro Giocoso) by Paradis until—S: "Old man crying."
 24—"Silence until—S: "Old man running out of his room." Note—Important effect ringing of church bells.
 25—"Christmas Echoes" (Waltz) by Tobani until * * * END.

“THE FUEL OF LIFE”

(Triangle Production)
(Reviewed on page 3665)

- Theme: “The Vampire” (A Dramatic Theme) by Sol. P. Levy
1—“Adoration” (4/4 Moderato) by Barnard until—T: “Angela De Haven, etc.”
2—“Intermezzo” (Allegretto) by Pierre until—T: “A rapacious hawk.”
3—Theme—S: “Close up of newspaper clipping.”
4—Sunshine Valley, Song (Vandersloot Music Co.) until—T: “I want you to meet my friend.”
5—“Heloise” (Moderato Intermezzo) by Langey until—T: “Through scheming wiles.”
6—“Valse Lente” by Schuette until—T: “I cannot believe that.”
7—Theme until—T: “Few are both true and tender.”
8—“Dramatic Recitative” by Sol. P. Levy until—T: “Ashes.”
9—“Pathetic Andante” by Paul Vely until—T: “An unaccountable tumble.”
10—“Romance” (Moderato) by Karganoff until—T: “A saving touch of benevolence.”
11—“Harmony of Love,” Romance (Andante) by Brooks until—T: “Time has involved a woman, etc.”
12—Theme until—T: “The Eastern members, etc.”
13—“Love Song” (Moderato) by Puerner until—T: “Spalding enthusiastically rushes, etc.”
14—“Legende” (Andante Moderato) by Friml until—T: “And so it happened.”
15—“Allegro” by Bach until—T: “A woman not only does, etc.”
16—“Stolen Sweets,” (Waltz Harry von Tilzer) until—T: “Violet Hilton discovers, etc.”
17—Repeat “Dramatic Recitative” by Sol. P. Levy (Same as Cue No. 8) until—T: “Seeking an easier conquest.”
18—Theme until—S: “Interior of mine.”
19—“Heavy Mysterioso by Sol. P. Levy until—S: “Explosion.”
20—Produce effect—Followed by
21—Hurry to action until—T: “Unwilling to surrender.” Note.—Watch explosion.
22—Theme until—T: “Carried on by the momentum, etc.”
23—Melody (4/4 Moderato) by Kretschmer until—T: “Again the old life claims her.”
24—“A la Ballerina” (Valse Lente) by Braham until—T: “In due course, Bob Cat, etc.”
25—“Characteristic” (Tremolo) by Lovenberg until—T: “I’m playing the game myself.”
26—Theme until * * * * * END.

Projection with Mazda C Lamps
(Continued from page 4237)

ment and ammeters, is used to supply the lower voltage required by the Mazda lamp. Of course, it is possible to use on direct-current circuits a resistance with a sensitive adjustment, and an ammeter, but this is not practical because of the energy lost in the resistance.

The General Electric Company has developed a compensarc for the use of the 20-ampere Mazda C lamp on 110-120-volt and 220-

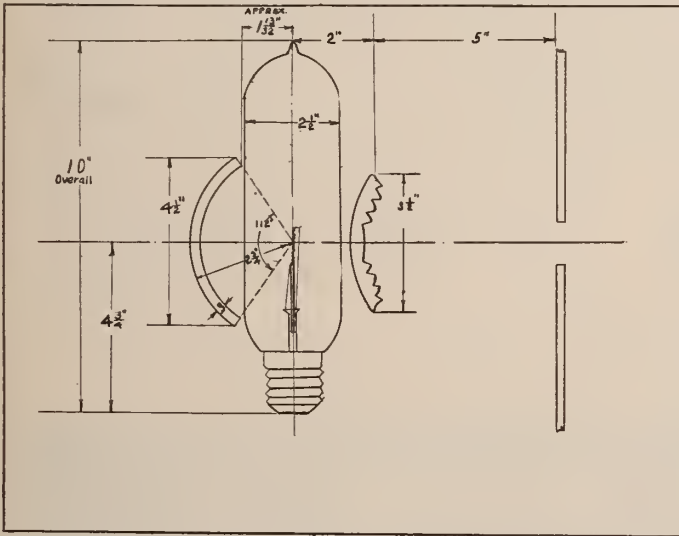


Fig. 5—Correct Operating Position of the Lamp, Mirror and Condenser, with Their Relative Dimensions

volt A. C. circuits, which is known as the Type I Compensarc. This compensarc includes a variable resistance in the primary circuit to take care of the variations in line voltage—thus enabling the operator to maintain the normal current on the lamp. An ammeter is placed in the secondary circuit of the compensarc, and a four-point starting switch is included in the equipment. This

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"THE AUCTION BLOCK"

Theme: Pearl Fischer Selection by Bizet

- Important Note.—Always begin the theme with Movement No. 2, "Andante von troppo."*
- 1—"Song of India" by Korsakow until—T: "In the up-state village of Vale."
 - 2—Theme until—T: "Lily Levinsky, the motherless child."
 - 3—"Characteristic No. 27" (Tremolo) by Lovenberg until—T: "To hell with your supper go to work."
 - 4—Heavy Agitato to action until—T: "In time Peter Knight was ruined."
 - 5—"Just As Your Mother Was (Harry von Tilzer) until T: "The following day Lilas calls."
 - 6—"Sieste" (Lento) by Laurens until—T: "She's going to make us rich."
 - 7—Theme until—T: "Here's to Old Hanibal Barton."
 - 8—Continue ff until—T: "The road to the Auction Block."
 - 9—Repeat "Sieste" (same as Cue No. 6) until—T: "Bergman's Revue in the process of making."
 - 10—"Way Down in Macon, Georgia" (Frank K. Root Ed.) until—T: "I have never been in a theatre before."
 - 11—Continue pp and slowly until—T: "A New York event."
 - 12—Short Overture (just for opening purpose, about 40 sec.) until—S: "Curtain goes up."
 - 13—Repeat "Way Down in Georgia" (same as Cue No. 10) until—T: "Pope's criticism in the morning papers."
 - 14—Short scene about 50 seconds (piano or organ improvise pp) until—"Banquet scene."
 - 15—March from "Scenes Pittoresques" by Massenet until—T: "In the green room of the stars."
 - 16—Continue pp until—T: "I wish to introduce, etc."
 - 17—"Aide Ballet" from "Scenes Pittoresques" by Massenet until—T: "Gee, if I'd known you were here!"
 - 18—"Strike Up the Band, Here Comes a Sailor" (Harry von Tilzer) until—T: "Like the bold Lochinvar."
 - 19—Organ or piano improvise pp until—T: "Midnight at Proctors."
 - 20—"We're Going Over," Song (C. Arthur Pfeiffer Ed.) until—T: "Fight near the automobile."
 - 21—Short hurry until—T: "Business brought the jackals."
 - 22—"Mysterioso" to action until—T: "Overture Miss Knight."
 - 23—Few bars of good opening overture until—T: "The jackals prepared, etc."
 - 24—"Mysterioso Dramatico No. 22" by Borch until—S: "Girl and man in room."
 - 25—Silence until—S: "Flashlight explosion."
 - 26—Produce effect followed by.
 - 27—Hurry to action until—T: "After reading the morning papers."
 - 28—"L'Adieu" by Favarger until—T: "That evening a lonely girl."
 - 29—Theme until—T: "In the apartment below Lilas."
 - 30—"First Waltz" by Durand until—T: "So you're the party who has been visiting."
 - 31—"Erl King" (Dramatic Agitato) by Schubert.
- Note.—Repeat if necessary and play to action pp or ff (watch shot) until—T: "Wait, I'll telephone the doctor."*
- 32—"Last Spring" by Grieg until—T: (on newspaper) "Jarvis, the big boss, suicide."
 - 33—Theme.
- Important Note.—From beginning "Allegro" until T: "You thought you hooked a live one."*
- 34—Continue to action until—T: "For reasons of economy."
 - 35—"Pathetic Andante" by Paul Vely until—T: "As the months rolled by."
 - 36—Silence until—T: "Get your rich friends."
 - 37—"He's a Jolly Good Fellow" (old song hit) until—T: "I'll take a hundred on account."
 - 38—"Sparkling Eyes" (Morceau-Scherzando) by Puerner until—T: "Good night, Bob."
 - 39—Theme (from Second Movement) until—T: "Within the years Lorelei's Love, etc."
 - 40—"Doctor Cupid," Intermezzo, until—T: "While his wife waited."
 - 41—Theme (from Second Movement) until—T: "So you're a seamstress."
 - 42—Prelude by Rachmanoff until—T: "Hurry to get a doctor."
 - 43—Hurry pp until—T: "I want every dollar."
 - 44—Another hurry ff until—T: "This is Bob Wharton."
 - 45—Continue pp until—S: "Bob enters his wife's room."
 - 46—Theme (from Second Movement) until—T: "Four Happy months rolled by."
 - 47—"Pastel Menuet" (Allegro Giocoso) by Paradise until—S: "Oriental auction sale."
 - 48—Same number as Cue No. 1, "Song of India" by Korsakow

"THE HUNGRY HEART"

Theme: Largo E Mesto from Sonata, Op. 10, No. 3 by Beethoven

- (Paramount)
- 1—"Flirtation" (Valse Intermezzo) by Meyer-Helmund until—S: "Pauline looking at picture on wall."
 - 2—"Love Theme" by Herzberg until—T: "The first morning."
 - 3—"Nocturno in F" (Moderato) by Krzyzanowsky until—T: "I'm waiting to take you to breakfast."
 - 4—"Heartsease" (Moderato) by Moret until—T: "So a year passed."
 - 5—Theme until—T: "So Courtney battled gallantly."
 - 6—"Illusion" (Moderato Intermezzo) by Bustanoby until—T: "And so Courtney realized."
 - 7—Organ Solo—to action for 35 seconds (Watch Screen) until—S: "Courtney stops playing the organ."
 - 8—Theme until—T: "And Courtney went back to it all."
 - 9—"Musette" (4/4 Allegro ma non troppo) by Offenbach ('cello solo with strings and piano) until—T: "Gallatin's work with me will take, etc."
 - 10—"Cantilena" arranged by Gruenwald (3/4 Andante) until—T: "Thus through weeks was the inevitable forced."
 - 11—Orchestra Rest about 7 minutes—organ improvise to action until—S: "Accident (explosion) in laboratory."
 - 12—Produce Effect. Followed by
 - 13—"Chanson Joyeuse" (6/8 Allegro by Ravina until—T: "Night watches."
 - 14—"Ein Maerchen" (Fantasia by Bach) until—T: "When Richard Vaughan returns."

- 15—There until—T: "The Crisis."
- 16—Piano Solo to action (Watch Screen) until—T: "I want you to go upstairs."
- 17—"Love Song" (Dramatic) by Flegier until—T: "What glorious hair you have."
- 18—Theme until—T: "With a lapse of time."
- 19—"Cantilena" (6/8 Moderato) by Bohm until—T: "The crucible."
- 20—"Ave Maria" (Dramatic) by J. Ascher until—T: "You and that man, both think, etc."
- 21—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "I think we both understand, etc."
- 22—Theme until * * * * * END.

"A CASE AT LAW"

Theme: "Chant du Voyageur" (3/4 Andante Grazioso) by Paderewski
(Triangle Production)

- 1—"Slippery Hank," by Losey (Vandersloot Ed.) until—T: "He's a jolly good fellow."
 - 2—"He's a Jolly Good Fellow (Popuar Old Time Song Hit) until—T: "Doc Sanger, leader, etc."
 - 3—Silence until—S: "Sanger accepts the package."
- Note.—Just watch shots, and produce effect.*
- 4—"Berceuse" (Melody) by Karganoff until—T: "So Doc Sanger came to this town."
 - 5—Theme until—T: "The end of the honeymoon."
 - 6—"We're Going Over" (Pfeiffer Ed.) until—T: "Wifey waiting—say nothing."
 - 7—Dramatic Recitative by Sol P. Levy until—T: "Then you must know my auntie?"
 - 8—Theme until—T: "Weeks pass."
 - 9—Silence until—S: "Interior of beer saloon."
- Note.—Just watch shots, and produce effect.*
- 10—"Souvenir Waltz by Cousin (Howley Ed.) until T: "I'm off that stuff."
 - 11—"Romanze" (4/4 Andante con moto) by Rubinstein until—T: "This belongs to you."
 - 12—Theme ff. until—T: "Isn't there a law, etc."
 - 13—"Canzonetta (Moderato) by Nicoide until T: "Doc takes the law in his own hands."
 - 14—"Cavatine (4/4 Dramatic Moderato) by Bohm until—T: "I said I'd get him."
 - 15—"Melody" by Friml until—S: "The Fight."
 - 16—Hurry to action—T: "Doc, don't shoot a man."
- Note.—Watch shots.*
- 17—"Dramatic Tension No. 9" by Andino until—T: "It's all my fault."
 - 18—Hurry to action until—T: "The true facts having been learned."
 - 19—"L'Adieu" (12/8 Moderato) by Favarger until—T: "Case dismissed."
 - 20—Theme until * * * * * END.

"WHEN A MAN SEES RED"

Theme: Erl King (Dramatic Agitato) by Schubert
(Fox Standard Production)
(Reviewed on page 3483)

- 1—"Characteristic" by Lovenberg until—T: "The usual Sunday morning service."
- 2—Organ improvise to action (Short Sacred Scene).
- 3—"The Wooing Hour" (Moderato Grazioso) by Zamecnik until T: "The city of the Golden Gate."
- 4—Continue to action until—T: "At the Wigwam Cafe."
- 5—Two or three popular trots and one-step to action (Saxophone quartet and piano accompaniment) "Slippery Hank, One Step" (Vandersleet Ed.) until—S: "Alice Leaving the Wigwam Cafe."
- 6—Theme—S: "Flashback to Wigwam Cafe."
- 7—"We're Going Over" (Pfeiffer Ed.) (Short Scene) until—S: "Alice's mother in arm chair."
- 8—Theme until—S: "Larry (Farnum) on board of his ship."
- 9—Short orchestra rest—Organ improvise to action until—"Larry sees his mother in arm chair."
- 10—Theme until—T: "While Sutton with his blackened soul."
- 11—Short agitato until—T: "And Lewis's party sails."
- 12—"Credo" from the "St. Cecile Mass" by Gounod until—S: "Flashback to party on steamer."
- 13—"It's a Long Way to Berlin" (Feist Ed.) until—T: "Alone."
- 14—"Souvenir O'Autrefois (Cantabile Romance) by Somersville until—T: "And so the unknowing."
- 15—"Olympia" Overture by Ascher until—T: "How would you like to know, etc."
- 16—Theme until—T: "On board the Lewis yacht."
- 17—Piano improvise to action on popular song until—S: "Sutton on his schooner."
- 18—"Egmont" Overture by Beethoven until—T: "Kaina, a small island."
- 19—Continue to action until—T: "And Where the Painted Lady, etc."
- 20—"Evening Breeze" (Allegretto Idyl) by Langey (short scene) until—T: "Lascar's is the only attraction."
- 21—Hawaiian popular music (hula style) until—T: "He's the Lion of the Hour."
- 22—"Kilama Wailana" waltz by Lake until—T: "And at Mid-night, etc."
- 23—"Huki" (Hawaiian one step) by Berger (ukeleles and other Hawaiian instruments) until—T: "As the days pass."
- 24—"Land of Dreams" (moderato idyl) by Driffill until—T: "The morning."
- 25—"Good Bye" by Tosti until—T: "And It's All Your Fault."
- 26—Theme until—S: "Girl on Lewis's yacht."
- 27—Short orchestra rest—Organ's improvise to action until—T: "The Gathering Storm."
- 28—"Flying Dutchman" (Overture) by Wagner until—T: "In the still cold light of the dawn."
- 29—"Kunibild," Prelude to Act III. (Andante Serioso) by Kistler until—T: "As evening draws near."
- 30—Theme until—S: "Farnum fighting with Sutton."
- 31—Very heavy and long Allegro Agitato or Furioso until—S: "After the fight."
- 32—Theme until—T: "When reason returns."
- 33—"La Lisonjera," Caprice (Moderato Malto Capriccioso) by Cham-inade until * * * * * END.

MUSIC AND THE PICTURE

Musical Review of Latest Compositions

- 1 —“Told at Twilight,” by Huerter. A composition most appropriate for pathetic situations. (Published by the Boston Music Co.)
- 2 —“When a Boy Says Good-Bye to His Mother,” by Jack Frost. (Published by Frank K. Root & Co.)
- 3 —“Way Down in Macon, Georgia,” by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)
- 4 —“Just as Your Mother Was,” by Harry von Tilzer. The very latest of this gifted writer’s musical gems. A really delightful melody which shows Harry von Tilzer at his very best. (Published by Harry von Tilzer.)
- 5 —“You’re Breaking My Heart with Good-Bye,” by Abe Olman. A pathetic composition which every musician should add to his library. (Published by the Vandersloot Music Co.)
- 6 —“In a Garden of Shadows and Tears,” by A. Manlowe. A very attractive melody of pathetic character. (Vandersloot Publishing Co., Williamsport, Pa.)
- 7 —“Hail, Hail the Gang’s Here,” by Theodore Morse. Every musician knows the famous old song hit, “We Won’t Come Home Till Morning.” “Hail, Hail,” is better. (Leo Feist Edition.)
- 8 —“We’re After You,” by Lloyd. One of those typical up-to-date march songs, appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th street, New York City.)
- 9 —“I Wonder How the Old Folks Are at Home,” by F. W. Vandersloot. One of the most popular compositions by this famous composer. (Vandersloot Music Co.)
- 10—New York’s big, smashing Spanish musical success, “Land of Joy,” has been published by G. Schirmer and is now obtainable at special reduced prices.
- 11 —“Defend America” (march), by A. Hadley. A stirring march, mostly appropriate for news weeklies. (Oliver Ditson Edition.)
- 12—“Jack o’ Lantern” (musical comedy), by Ivan Caryll. Several popular song extracts have been published lately by Chappell & Co., N. Y. C.
- 13—“Blue Rose Waltz,” composed by the writer of “Missouri Waltz,” a wonderful and dreamy waltz, which can be considered a very valuable addition to any musician’s library. (Forster Music Pub. Co., Chicago.)
- 14—“Dramatic Recitative,” by Sol. P. Levy. The Cinema Music Co., who is publishing this number, offers it at a special price of 30c for orchestra, and will refund the money if not satisfactory. (Cinema Music Co., Columbia Theatre Bldg., New York City.)
- 15—“Strike Up the Band, Here Comes a Sailor,” by Chas. B. Ward. An inspiring and well-sounding melody; most appropriate for news weeklies. (Published by Harry von Tilzer, New York City.)

Gilbert and Friedland Get a Running Start

L. WOLFE GILBERT and Anatol Friedland’s new ballad, “Are You From Heaven,” promises to make them just as successful as publishers as they have been as song writers. “Are You From Heaven” is well liked by scores of the big time artists, and is now being featured by May Naudain, Belle Baker, Charles King, Dorothy Jardon, Courtney Sisters, and others too numerous to mention here. Friedland certainly knows the knack of writing plaintive melodies for the pleading lyrics of his versatile partner. “Are You From Heaven” is a wonderful number for pictures, where soft music is appropriate.

Where Next

IT is nothing unusual to see Feist’s songs getting publicity in newspapers and magazines, for with Feist this is part of the business, but one would not be likely to think of seeing trade papers of entirely different lines making a feature of his stuff; but from the way Feist does things you are just as likely to see some mention of “Over There” or one of his other numbers in The War Cry or the Painter’s Journal as you are in a musical trade publication. Just how he gets the notices is a secret that he does not tell. A week ago, Tobacco, the leading tobacco paper of twelve in this country, gave up an entire page to a story of how “Over There” was sold, illustrating same with Mr. Feist’s picture and a photograph of the \$25,000 check breaking through the chorus of the song. There was some mention of the cigars smoked during the negotiations for the transfer of the song, giving the editor a peg on which to hang his story and pass out some live news to his readers.

Jos. W. Stern & Co. Issue New Juvenile Ballad

“SEND BACK DEAR DADDY TO ME,” by Irving Maslow and Harry Tenny, looks like a successor to Stern’s former juvenile hits, “A Little Lost Child” and “In the House of Too

Much Trouble.” E. B. Marks says it is one of the best juvenile songs he has heard in years, and, although it has been out but ten days, it is in great demand by performers, big and small.

“Indianola,” an instrumental number by S. R. Henry, is becoming more and more of a hit every day. Mr. Henry wrote “By Heck!” which enjoyed a long run of popularity, but he feels confident that his new number will outdo “By Heck!”

Considering the fact that the music business is now in the worst month of the year, Mr. Marks said that he has nothing about which to complain, for all of the firm’s numbers are doing well, especially “Set Aside Your Tears,” “Oriental Nights,” “Lily of the Valley,” “Camouflage,” and “When the Moon is Shining.”

Harry Von Tilzer Finally Gets a War Hit

FOR some time Harry has been fishing for an idea that would hit the public in a patriotic way and has found a winner in “It’s a Long Way to the U. S. A.” For getting acts, Harry says it is as good as any novelty or comic song on the market, and the way the picture musicians are sending in for it indicates that it will not die out for a long time to come. Picture pianists find that “Just as Your Mother Was” makes another splendid number for quiet situations in photoplays. Business has been so good that Harry is not worried as to where he will get the money to hand out Christmas presents.

E. M. Wicks.

General Comments

JAMES W. CASEY, representing the Echo Music Company, has gone on the road to drum up some orders for the firm. And James usually gets them when he starts out.

Jerome Remick and Company have withdrawn from the Authors and Composers Society. Those on the inside are not surprised at the withdrawal.

Richard Gerard and Harry Armstrong, writers of "Sweet Adeline," have joined hands for the purpose of writing another "Adeline."

Fred Reimers, the opera singer, thinks so well of "I Wonder How the Old Folks Are Tonight" that he has made a record of it for the Victor.

Fred Forster has just put out "Faugh-a-Ballagh," which means, clear the way. The title has been getting quite a little publicity in the newspapers of late.

"FOR VALOUR"

(Triangle Production) (Reviewed on page 3860)

Theme: "Sweet Ponderings" (2/4 Andante) by Langey

- 1—"Missouri Waltz" (Forster Ed.) until—T: "The Nobbs were quite poor."
2—"Water Lilies" (Andante Moderato) by St. Clair until T: "I saved this, etc."
3—Theme until—T: "Melia's sacrifice, etc."
4—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "I'm going to move."
5—"Romance" (Andante sostenuto) by Karganoff until T: "Melia's great secret."
6—"Poudree" (Valse Intermezzo) by Popy until—T: "Henry did not pay his debt."
7—"When Shadows Fall," Reverie (Frank K. Root Ed.), until—T: "Then came the war."
8—"Good Military March" until—T: "Melia wanted to help."
9—"Continue ff until—T: "Henry would go."
10—"Theme until—T: "Then Canada prepared."
11—"Laurentian Echoes" (March on Canadian Airs) by Laurendeau until—T: "Tired, desk-worn clerks."
12—"Silence until—T: "Stiffened their backs, etc."
13—"Repeat "Laurentian Echoes" until—T: "The office force of Jenkins, etc."
14—"Serenade" (2/4 Allegretto) by Drdla until—T: "The red cross letter."
15—"Theme until—T: "The book maker."
16—"To Spring" (4/4 Allegro Appassionato) by Grieg until—T: "What has she done to you?"
17—"Theme until—T: "Melia had avoided the theatre."
18—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Did you get it?"
19—"Military March" until—T: "Remember what it means!"
20—"Organ improvise to action (scenes of sacred character) until—T: "The enlistment station."
21—"Repeat "Laurentian March" (same as Cue No. 13) until—T: "Be brave, Henry!"
22—"Melody" (4/4 Moderato) by Kretschmer until—T: "A debt to pay."
23—"Theme until T: "Too worn and weak to resist."
24—"Berceuse" (Andante) by Karganoff until—T: "In the trenches."
25—"Private Tommy Atkins" (English Characteristic March) until—T: "A night engagement."
26—"Battle, hurry to action until T: "The aftermath."
27—"Pathetic Andante" by Paul Vely until T: "News of Henry's valor."
28—"Theme until T: "The homecoming."
29—"Continue ff until * * * END."

"THE FRINGE OF SOCIETY"

(George Becker-M. H. Hoffman Production) (Reviewed on page 3664)

Theme: "Cavatine" (4/4 Dramatic Moderato) by Bohm

- 1—"Yester Love" (Intermezzo Andantino) by Borch until T: "Martin Drake, owner of the Record."
2—"Your Voice Came Back to Me," Song (Frank K. Root Edition), until—T: "Attendants at most any smart, etc."
3—"Maesmaur" (Valse Lente) by Kretschmer until S: "Ned trying to enter girl's room."
4—"Dramatic Recitative" by Sol P. Levy until T: "Tip O'Neill, star man."
5—"Fifth Nocturne" (Dramatic Allegretto) by Leybach until S: "Drake looking at whiskey bottle."
6—"Theme until—T: "I got tired of the stupid, etc."
7—"Continue pp, until T: "Another day has fallen, etc."
8—"Just As Your Mother Was" (Harry von Tilzer) until—T: "O'Neill following a tip."
9—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Did you get a good story."
10—"Continue to action until—T: "Realizing the incriminating nature, etc."
11—"Melody by Friml until—S: "Banquet scene."
12—"A la Ballerina" (Valse Lente) by Brahm until—S: "The fight."
13—"Agitato to action until—S: "Flashback to banquet scene."
14—"Repeat "A la Ballerina" (Cue No. 12) until—T: "But Medford is my friend."
15—"Theme until—T: "Medford's henchmen making their way."
16—"Heavy Mysterioso" by Sol P. Levy until—T: "Knowing the importance of the, etc."
17—"Another "Mysterioso" until—T: "Much can happen."
18—"Serenade" (Dramatic 4/4 Moderato) by Widor until—T: "Acting under the liquor interests."
19—"Good "Andante Moderato" until—T: "Medford plays his heart's hand."
20—"Theme until—T: "Ned! what are you doing?"
21—"Continue ff, until—T: "His sense of honor outraged."
22—"Homeward Bound" by Meyer (Feist Edition) until—T: "Women bring men to strange places."

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- 23—"Canzonetta (Moderato) by Nicode until—T: "To the island where the good, etc."
24—"Valley Rose," Ballad (Jeff Branen Edition), until—T: "A few days of sober thought."
25—"Sweet Ponderings (Melodious Moderato) by Langey until—S: "On a Fifth avenue omnibus."
26—"Le Retour" (Dramatic Allegro) by Bizet until—T: "But we can't sit on forever."
27—Continue to action until—T: "Where the fringe of society."
28—Piano improvise to action (barroom scene) until—T: "I repeat, Martin Drake has, etc."
29—L'Adieu (12/8 Moderato) until—T: "The one way out."
30—Theme until—S: "Exterior scene near house wall."
31—Dramatic Agitato by H. Haugh until—S: "Esther entering Ned's room."
32—Theme until—T: "She's gone to the Biltmore."
33—Erl King (Dramatic Agitato) by Schubert until—T: "Here it is, gentlemen." *Note: Begin pp. then to action.*
34—Theme until—S: "The fight."
35—Agitato to action until—T: "Martin, let go! You're killing him."
36—Repeat theme until— * * * END.

"THE SCARLET CAR"

(Bluebird Production)

Theme: "Dramatic Recitative," by Sol. P. Levy

- 1—"Intermezzo" (Allegretto) by Pierne until—T: "Cyrus Peabody, President for the Bank."
2—"Dramatic Recitative" (Theme) by Sol. P. Levy until—S: "Two Dogs fighting."
3—Hurry to action until—T: "Supper at the Peabody home."
4—"Gavotte and Musette" (Allegretto) by Bazzini until—T: "Some of Peabody's most important, etc."
5—Repeat "Dramatic Recitative" (same as Cue No. 2) until—S: End of Reel 1.
6—"Intermezzo" (2/4 Presto) by Arenski until—T: "With the Morning."
7—"Pathetic Andante" by Paul Vely until—T: "Peabody didn't expect."
8—"Dramatic Agitato" by H. Hough until—S: interior of room.
9—"Dramatic Tension" by Funck until—T: "Billy, full of enthusiasm."
10—"Allegro Intermezzo" to action until—T: "As time went on."
11—"At Sunset" (Moderato) by Brewer until—T: "I found it in the wrecked car."
12—Theme until—T: "Billy had only a slender clue."
13—Continue ff until—T: "I'm sure your father, etc."
14—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "A fine night for a wedding."
15—"Erl King" (Dramatic Agitato) by Schubert until—T: "I was in that cabin, etc."
16—"Heavy Mysterioso" by Sol. P. Levy until—T: "Years of blind hero worship."
17—Theme until—T: "Tell us all you can remember."
18—"Heavy Dramatic" by Oehmler until—T: "When Ernest reached home."
19—Repeat "Erl King" by Schubert (Same as Cue No. 15) until—T: "The battle of, etc."
20—"Yelva" (Dramatic Overture) by Reissiger until—T: "I'm going to warn Billy."
21—Galop to action until—T: "Look at the poor old man."
22—Hurry to action until—T: "And with the achievement, etc."
23—Theme until— * * * END.

"THE ZEPPELIN'S LAST RAID"

(Frank Hall Production)

(Reviewed on page 3665)

Theme: "Serenade" (4/4 Dramatic Moderato) by Widor

- 1—"Pathetic Andante, No. 1," by Paul Vely until—T: "In the crimson trail of war."
2—"Military Hurry, No. 1," by Rob. Edwards until—T: "A starving and suffering populace."
3—Continue ff until—T: "The result, the secret order, etc."
4—"Ein Maerchen (Dramatic Fantasia) by Bach until—T: "Brush-haven after three years of war."
5—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The great dirigible."
6—"Prelude" (Dramatic) to "Kunihild" by Kistler until—T: "The girl and the boy of the yesterdays."
7—Theme until—T: "The Village of Peacetown."
8—"Intermezzo Francaise" (Characteristic) by Hammer until—T: "Shrouded by a mantle of darkness."
9—Continue pp until—S: "Bomb drops followed by explosion."—*Note: Play with ad. lib. Tympany Rolls During Cloud Scenes.*
10—Produce effect (explosion) followed by
11—Heavy Furioso until—T: "Dawn."—*Note: Effects of Heavy Explosions, etc.*
12—Continue pp until—T: "Preparing the welcome squadrons."
13—Theme until—T: "The arrival of the vultures of war."
14—"Patrol of the Guardsmen" by Losey until—T: "How you have changed."
15—Theme until T: "The military reception that evening."
16—"Missouri Waltz" (Forster Edition) until—T: "While the Emperor's battered lines."
17—"Fantasia" from "Herodiade" (Maestoso) by Massenet until—T: "The morning with the commander."
18—"Dramatic Theme" by Sol. P. Levy until—T: "Striking where they may, etc."
19—"Heavy Mysterioso" until—S: "The explosion near the arsenal."
20—Produce effect—followed by
21—"Allegro Agitato, No. 8," by Andino until—T: "Until at last the cross, etc."
22—Continue pp until—T: "Again with the dark, etc."
23—Repeat "Heavy Mysterioso" (same as Cue No. 19) until—T: "With another day, etc." *Note: Effects of Explosions.*
24—"Hurry, No. 4," by Lake until—S: "Riot scene." *Note: To be Played pp.*
25—Continue ff until—T: "The spy."
26—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "The execution."

- 27—"Heavy Dramatic" by Ochmler until—T: "Again the night and, etc." *Note: Watch Shots.*
 28—Theme until—T: "But your Honor, your duty."
 29—Organ improvise to action (Sacred Scene) until—T: "The parting."
 30—"Pathetic Andante" by Borch until—T: "Night and the commander."
 31—A composition on the style of "Heavy Mysterioso" by Sol. P. Levy (same as Cue No. 19) until—T: "Along the golden highway of the stars."
 32—Erl King (Dramatic Agitato) by Schubert until—T: "At the Brushhaven division."
 33—"Dramatic Agitato, No. 1," by Henry Hough until—T: "At the tower of the voice."
 34—"Mysterioso Dramatico" by Borch until—T: "The hour of liberty is at hand."
 35—"Dramatic Recitative, No. 1," by Sol. P. Levy until—T: "The death switch."
 36—Silence until—S: "Explosion on Zeppelin."
 37—Produce effect—Followed by
 38—Heavy Furioso until—T: "The dawn of liberty."
 39—Theme until—T: "And to-day the world's great champion, etc."
 40—"Star Spangled Banner," song until—* * * END.

"ALADDIN AND HIS WONDERFUL LAMP"

(Fox Standard Production)

(Reviewed on page 2580)

Love Theme: "In Lovers' Lane" (Intermezzo) by Pryor
 Aladdin's Lamp Theme: "Halloween Episode" (Mysterioso) by Lake

- 1—"Oriental Chant" (9/4 Largo) by Moussorgsky (No. 2 of Three Hebrew Melodies) until—S: "They all leave the place of prayer."
 2—Continue or repeat ff until—T: "In the Sultan's palace."
 3—"Hebrew Love Song" (Adagio) by Korsakow until—T: "I give it to a slave."
 4—"Salome Dance" (Allegro con fuero) by Tobani. *Note: Play only first two Movements and repeat if necessary (up to Letter C).* until—T: "Omar the slave of the magician."
 5—"Ein Maerchen" by Bach. *Note: Play only first Movement to Andante—with ad. lib. Tympany Rolls during smoke scenes—* until T: "The Princess goes a-shopping."
 6—Open with ad. lib. muted Trumpet signal followed by
 7—"Persia" (Oriental Intermezzo) by Darnell until—S: "Aladdin near the Princess's carriage."
 8—Love Theme until—T: "And while Jasmine awaits."
 9—"Oriental" by Cui until—T: "Listen! Yasmine this morning, etc."
 10—Love Theme until—S: "Aladdin near big stone."
 11—Silence—with only ad. lib. ppp. Tympany Rolls—until—S: "Explosion under stone."
 12—Effect of "Crash"—followed by
 13—"Bee Dance of the Almas" from "The Queen of Sheba Ballet," by Goldmark—repeat if necessary until—T: "Let me out."
 14—Silence with pp. Tympany Rolls—only until—S: "Explosion under big stone."
 15—Effect of big "Crash"—followed by
 16—Aladdin's Lamp Theme until—T: "Back to his father with the most, etc."
 17—Continue pp until—T: "And afterwards at the hour, etc."
 18—Orchestra Rest—Organ improvise to action until—S: "Aladdin sees the Princess entering the Sultan's room."
 19—Love Theme until—T: "Are you the father of Aladdin?"
 20—Aladdin's Lamp Theme until—T: "It is a different matter now."
 21—Love Theme until—T: "The magician stole the wonderful lamp."
 22—"Dance of the Serpents" by Boccalair until—T: "I won't marry a man I don't love."

- 23—Part 3 of the "Egyptian Ballet" by Luigini until—T: "Drop that lamp."
 24—Part 1, Allegro non troppo Movement of the "Egyptian Ballet" by Luigini until—S: "After the fight."
 25—Aladdin's Lamp Theme until—T: "And when night descends."
 26—Love Theme until—S: "The Magician plotting to get the lamp back."
 27—Aladdin's Lamp Theme until—S: "The ghost of the lamp steals the Princess."
 28—"Erl King" (Dramatic Agitato) by Schubert until—T: "Has a caravan just started out?"
 29—Strong or organ imp. pp until—T: "The sandstorm."
 30—Silence Furioso with ad. lib. wind effects until—T: "Morning the storm subsides."
 31—Orchestra Rest—Organ improvise to action until—T: "Summon the slave of the lamp."
 32—Aladdin's Lamp Theme (with Orchestra) until—S: "Aladdin on big sand wall."
 33—Continue "Orchestra Rest" for about 7 min. more until—T: "Guard the lamp with your life."
 34—Movement No. 2, "Allegro Agitato" from the Miniature Symphony "Orestes" by Bendix until—T: "If I dance for him, etc."
 35—Repeat "Cue No. 34," little slower pp until—T: "I do believe I love you."
 36—"Danse Des Savoyards" by Lamothe until T: "The Princess strikes the magician."
 37—Erl King (Dramatic Agitato) by Schubert until—T: "I'd rather be fed to the lions."
 38—Prelude by Rachmaninoff until—S: "Bedoins arrive at the Desert Castle."
 39—Hurry to action until—T: "To your places, defend, etc."
 40—Silence—Just ad. lib. Tympany Rolls until—T: "Bring more soldiers."
 41—Repeat "Hurry" (same as Cue No. 39) until T: "Princess is being carried out from the lion's cage."
 42—Love Theme until T: "And then Aladdin and the Princess, etc."
 43—Continue ff until—* * * END.

"BUCKING BROADWAY"

(Butterfly Production)

Theme: "Tendresse" (Melody Espresso by Ravina)

- Opening: Western Allegro by Winkler.
 T: "Helen Clayton, the heiress"—"Intermezzo" (Allegretto) by Bohm.
 T: "Waiting for the dinner bell"—"Bovelette" (Allegretto) by Marquis.
 T: "Evening found them, etc."—Theme.
 T: "John Thornton—a contractor"—"Vanity" (Allegro Caprice) by Jackson.
 T: "There is the horse they call, etc."—Hurry to action.
 T: "There was no trick, etc."—"Gavotte" by Gossee.
 T: "But what of Cheyenne?"—Theme.
 T: "For a month the boys, etc."—Piano improvise to action. *Note: Watch screen very carefully.*
 S: "Old man reading note"—"Atonement" (Dramatic Melody) by Zamecnik.
 T: "The last day of their journey"—"Dawn of Hope" (Dramatic Andante) by Casella.
 T: "I'm going to hit the trail"—Theme.
 T: "Give me a ticket"—Galop to action. *Note—Watch for railroad effect.*
 T: "In Chicago"—Melody (Andante) by Friml.
 T: "The boys reach Chicago"—"A La Ballerina" (Valse Lente) by Brahm.
 T: "Confidences"—Theme.
 T: "The engagement party"—"Missouri" Waltz (Forster Ed.)
 T: "That's the girl"—Finale from "Ariele" (Allegro) by Bach.
 T: "Somebody get the manager"—Several Hurries to action.
 S: "After the fight"—Theme until * * * * * END.

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Music and the Picture

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Judging from innumerable programs which reach our office constantly, the days of the common "clap trap" musicians, which have ruined public taste for years, are rapidly becoming a thing of the past.

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Read the Music Review and provide for this special occasion by obtaining the right music if you do not possess same.

With a Merry Christmas to all my friend Musicians, I am,

Yours truly,
THE MUSIC EDITOR.

Musical Review of Latest Compositions Suitable for "Christmas Productions"

1 —"Snowflakes Song" and "Christmas Chimes." Two exceptional songs of rare tonal beauty. Two songs which in years to come will attain the same popularity as "Adeste Fidelis" or other famous Christmas songs. (Published by Vandersloot Music Co., Williamsport, Pa.)

2 —"Just a Little Empty Stocking," Christmas song, by Charles Bishop. A pretty little Christmas song, easy and very effective—it is an entertaining novelty and never fails to make a very successful performance for the public. (Published by the McKinley Music Co., Chicago, Ill.)

3 —Four pieces from the suite, "The Christmas Tree" (arranged by Gaston Borch), by W. Releikoff. 1. "March of the Gnomes." 2. "Silent Night." 3. "Dance of the Chinese Dolls." 4. "Dance of the Clowns." (Published by G. Schirmer.)

4 —"Christmas Dreams" (Waltz), by Bach. A novelty, in which favorite Christmas songs are introduced with surprising effectiveness. (Published by Carl Fischer, New York City.)

5 —"Sunday Morning Chimes" (Reverie), by Klickman. A novelty, with wonderful chime effects in the piano

part—most appropriate for scenes of pathetic character. (Published by Frank K. Root & Co., Chicago, Ill.)

6 —"Christmas Chimes" (Reverie), by F. W. Vandersloot. One of the most appropriate and beautiful compositions for Christmas scenes and Christmas pictures; arranged with chimes effect. (Vandersloot Music Co., Williamsport, Pa.)

7 —Andante Appassionato, by Soro Enrique. A broad cantilena piano melody, sonorous, intense and richly colored harmonically, with a fine development and climax. It is a number the full-toned beauty of which makes it most grateful to play and one which listeners will enjoy. (G. Schirmer Edition.)

8 —"Dream Chimes" (Intermezzo), by E. Wyatt. A melodious composition opening with a 4/4 Andante Moderato, followed by a Valse Lente movement of exceptional tonal beauty; the next movement is a 6/8 Allegretto Giocoso. The entire number is cleverly arranged, with bell and chimes effects, and is most appropriate as an opening number for Christmas pictures. (Published by Ed. Schubert, N. Y. C.)

9 —The McKinley Music Co. is also publishing a series of Christmas songs under the title of "Cathedral Gems."

Piano.
O Faithful Pine.
O Tannebaum.

Musical score for 'O Faithful Pine' (O Tannebaum). The score is for piano and consists of two systems of staves. The first system is marked 'Modto' and 'mf'. The second system is marked 'p'. The music is in 2/4 time and features a simple, folk-like melody.

Piano.

b

Musical score for 'Sacred Night, Holy Night'. The score is for piano and consists of two systems of staves. The first system is marked 'cresc.' and 'p'. The second system is marked 'f' and '8va'. The music is in 4/4 time and features a more complex, multi-measure melody.

Sacred Night, Holy Night.

Musical score for 'Sacred Night, Holy Night' for various instruments. The score consists of two systems of staves. The first system is marked 'Andte' and 'p'. The second system is marked 'pp' and 'Viol.'. The third system is marked 'Fl.Ob.' and 'rall.'. The fourth system is marked 'pp' and 'rall.'. The music is in 4/4 time and features a complex, multi-measure melody.

O, Sanctissima.

Musical score for 'O, Sanctissima'. The score is for piano and consists of two systems of staves. The first system is marked 'Andte modto' and '8va'. The second system is marked 'Andte modto' and '2nd time dim.'. The music is in 4/4 time and features a complex, multi-measure melody.

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The entire edition consists of religious songs—most appropriate for the holidays. (A list of these songs will be mailed to you on request.)

10—"Vesper Chimes" (Reverie), by Lincoln. This number is unquestionably one of the greatest emanations of the pen of this gifted composer. It is most appropriate for Christmas productions and we believe it indispensable to the musician who is striving to play the proper music for the film. (Published by Vandersloot Music Co.)

11—"Willow Blossoms" (a legend), by Sousa. We do not think it is necessary to write any comments on this number. Sousa composed it and that's enough. (Published by T. Harms & Francis Day & Hunter, N. Y. C.)

12—"A Sleigh Ride Party," by Michaelis. A jolly, lively number, which is specially suited for performances during Christmas. (Carl Fischer Edition.)

13—"The Pleiades," Concert Study in C, by Homer Bartlett. A finely sonorous piece of piano work, sufficiently difficult to justify its sub-title, yet, because of its andante movement, within the reach of most players. There is a broad melody and rich harmonization with majestic breadth of movement. (G. Schirmer Edition.)

14—The Vandersloot Music Co., Williamsport, Pa., is also publishing the following numbers, suitable for Christmas productions: 1. "Garden of Dreams" (Reverie Serenade), by Lincoln; 2. "Harbor of Dreams" (Reverie), by Shannon; 3. "Cradle Time" (Reverie), by Shannon; 4. "Garden of Memories" (Reverie, Serenade), by F. W. Vandersloot; 5. "Garden of Flowers" (Reverie, Serenade), by F. W. Vandersloot; 6. "Love's Melody" (Reverie), by Shannon.

15—The McKinley Music Co., Chicago, is also publishing the following numbers: 1, "Jingle Bells" or "Children's Sleighride," by Fearn; 2, "Jolly Jingles" or "Song of the Sleighbells," by Sawyer; 3, "Hurrah for Good Old Santa Claus" (song), by Sawyer; 4, "The Story Santa Claus Told" (song), by Sawyer; 5, "Hurrah, Hurrah, for the Christmas Ship" (song), by Sawyer.

16—"Fifteen Minutes in the Land of Romance." A suite of four standard concert numbers. Illustrating romance from its lighter to most serious conception in consecutive musical form. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.)

17—"Fifteen Serious Minutes." A suite of three numbers. Illustrating the most serious screen requirements in music. Two of the numbers have effective harp accompaniment which can be played on organ in absence of harp. (Obtainable from J. W. Stern.)

18—"Supplication," by McKee. An unusually interesting orchestra number, in a splendidly effective arrangement. It opens with a melodious 4 4 "andante cantabile introduction," followed by a cello movement of exceptional musical treatment, and ends as a violin solo most appropriate for dramatic situations. (Published by M. Witmark.)

19—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite which always takes; most appropriate for pathetic and dramatic situations. (Published by the Boston Music Co.)

20—"Fifteen Minutes of Regal Splendor." A suite of four numbers, each number expressing a different musical temperament befitting the requirements of a photoplay costumed in regal fashion. All four numbers are melodious, while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.)

21—"Pathetic Andante," by Paul Vely. A rich, deep, melodious composition that can be effectively worked out; most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Bldg., N. Y. C.)

22—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader: No. 1, "Among the Arabs"; No. 2, "A Chinese Tea Room"; No. 3, "Persian March." (G. Schirmer Edition.)

23—"When Shadows Fall." A beautiful and melodious Reverie, adapted from the concert ballad by Rrost and Keithley. (McKinley Edition.)

24—"Adagio Cantabile," from "Sonata Pathetique," by Beethoven, arranged by Irene Berge. A wonderful orchestra arrangement of this fine work. It will add class to your program. (S. M. Berg's Edition.)

25—"A Russian Pansy" (Flower Song), by Otto Langey. Once in a decade some composer is really inspired to write a wondrously beautiful melody, but only once in years is such a beautiful theme born. "This is the once." "A Russian Pansy" is a most valuable addition to any musician's library and is most appropriate for picture playing. (G. Schirmer Edition.)

26—"With all My Heart and Soul," by Ernest Ball. A wonderful expressive moderato movement, by a composer of international reputation; it is a dramatic narrative most appropriate for scenes of reminiscence. (Leo Feist Edition.)

27—"The Rainbow March," by Louis Maurice. A striking and effective military march most appropriate for military scenes, and opening for News Weeklies. (Leo Feist Edition.)

28—"Twilight Songs," by Allen Gregg. An expressive melody in a class by itself; most appropriate for love themes and scenes. (Stark Music Co., St. Louis.)

29—"Polly with a Past" (Valse de Salon), by Louis Maurice. One of the finest musical accompaniments for reception and banquet scenes of the modern society drama. (Leo Feist Edition.)

30—"Reflections" (Waltz), by G. Foster. For garden scenes, reception scenes, and scenes of happy outdoor life; this composition can not be surpassed. (Published by W. O. Quincke & Co., Los Angeles, Cal.)

31—"Liberty Lads" (March), by Lee Orean Smith. The title of this composition signifies the purpose; it is a national flavored number which will assure applause, no matter how often you play it. (Leo Feist Edition.)

32—"Over There." At Leo Feist's you will also find the following hits recently published: 1, "My Red Cross Girlie," by Morse. 2, "It's a Long Way to Berlin," by Flatow. 3, "Homeward Bound," by Meyer. 4, "I Don't Want to Get Well," by Jentes. 5, "We'll Knock Heligo-out of Helgoland," by Morse. 6, "When We Wind Up the Watch on the Rhine," by Thompson. 7, "When There is Peace on Earth Again," by Lewis, Crawford and Santly.

33—Watch for our Music Review in the next issue.

What and When to Play

THE wise musician is like a live retailer in any commercial line of business—both make a specialty of handling the commodities that are properly exploited and advertised by the producers. Sometimes it costs a little more to get hold of these goods, but the results approximately always justify the additional expenditure. The sagacious popular publisher figures on spending a certain amount of money on every song. He knows that he has to create a demand for his wares before he can look for profit, and he usually begins by exploiting his publications through the theatrical world. If a song does not show up well after being tried out by vaudeville performers, the song is shelved, with the publisher and staff concentrating their attention on something else. Before a song has any value to the average picture pianist its success is practically assured; the publisher has already spent many dollars advertising it in trade journals and in the incidentals entailed by keeping the singers properly supplied.

It is almost an impossibility for a publisher to force a poor song on the public. He might sell fifty thousand copies of a poor song by spending large sums in advertising, but the returns would not justify it, and no wise publisher would attempt it more than once. One of the biggest popular publishers in the business tried it a year ago. He spent \$10,000 advertising a song, which sold just one thousand copies. It cost him just \$10 to sell a copy for which he received seven cents. To continue with this method would soon put a publisher out of business. So when you see a publisher keeping after his song you can rest assured it has hit the public's fancy, and is the kind that your patrons will like—the song has appealed to the average lover of light music. And if it appeals to the average person in New York or Chicago, it will have the same effect on the average person in any part of the country. Live musicians and dealers have reasoned this out for themselves, just as the cigar dealer has done concerning certain brands that are well advertised, and as a result the live musicians keep adding to their stock the numbers, vocal and instrumental, they see properly advertised. "Missouri Waltz," now being featured all over the world, became a hit because it had merit, which many could not see in the begin-

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ning, and also because the publisher had sufficient faith in his judgment to keep after it through all channels of publicity.

Too many small publishers start on a shoe string and expect others to roll up a fortune for them. Most of them complain about the phonograph companies sidestepping their numbers. The phonograph companies are in business to make money, and they have no desire to stock themselves with records of songs that will never sell. The record makers expect the publishers to do their share in creating a demand. Of course, there are times when a song is so good, one put out by a small publisher, that the phonograph companies make records, knowing that it will sell on its merits, but such songs are far and few between, like springs on a desert. When a publisher has a good number he should get behind it, and when he does he won't have much to complain about. Fortunes are made from songs, but it takes a great deal of work and some money to gather the fortune. Whether it be songs or shoes, it takes money to make money. And when real money is put behind a real song the musicians throughout the country get the benefit of it. They do not have to experiment like the publishers, but they are handed something for which a demand has already been created.

At the present time some small publishers are making the mistake of trying to capitalize on the Red Cross Society by issuing songs having to do with the Red Cross. There is a law on the statute books that prohibits the use of the name Red Cross or the cross itself for advertising purposes in any form, and all publishers, large or small, will do well to consult the Red Cross before investing money in Red Cross numbers.

E. M. WICKES.

"NEARLY MARRIED"

(Goldwyn Production)

(Reviewed on page 4224)

Theme: Illusion (2/4 Moderato, Intermezzo Characteristic), by Bustanoby

- 1—"Your Voice Came Back to Me," Song (Frank K. Root Ed.) until—T: "Every wedding requires a bridegroom."
- 2—"Vanity" (Allegro Caprice) by Jackson until—S: Dickie escapes in automobile.
- 3—Galop to action until—T: "Oh! That Mendelssohn Wedding March."
- 4—"Wedding March" from "Midsummer Night's Dream" by Mendelssohn until—S: Interior of Police Court.
- 5—"When Shadows Fall," Reverie by Keithley (Frank K. Root Ed.) until—T: "Ready for the Honeymoon Express."
- 6—"Pastel Menuet" (Allegro Giocoso) by Paradis until—T: "I'll get him to bail him out."
- 7—Theme until—S: Interior of Police Court.
- 8—"By the River" (12/8 Characteristic Romance) by Norse until—T: "I didn't marry him."
- 9—"Dramatic Recitative No. 1" by Sol. P. Levy until—T: "I know you love me, Harry."
- 10—Theme ff until—T: "In the cold light morning."
- 11—Gavotte and Musette (Allegro) by Raff until—T: "Convinced that Betty's future, etc."
- 12—"The Vampire" (A Dramatic Theme) by Sol. P. Levy until—T: "And promptly at 6:30 p. m."
- 13—Theme until—T: "So they both spent a perfectly," etc.
- 14—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Where is my sister."
- 15—Galop to action until—T: "Nightfall somewhere on the Hudson."
- 16—"Evening Breeze" (Characteristic Allegretto Idyl) by Langey until—T: "We hardly go, etc."
- 17—Theme until—T: "This is Harry's car."
- 18—"Dramatic Agitato No. 1" by Henry Hough until—T: "Mr. Doolin, our landlord."
- 19—"Le Retour" (Allegro) by Bizet until—T: "We've forgotten to put the cars, etc."
- 20—"Heavy Mysterioso No. 1" by Sol. P. Levy until—T: "I have a room which I was."
- Note.—Ad. lib. *Tympany Rolls during exterior Storm Scenes.*
- 21—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "Fire, Fire, the garage is on fire!"
- 22—Hurry for fire scenes until—T: "You can never explain, etc."
- 23—Theme until—T: "There comes that crazy Irishman."
- 24—Hurry to action (for general use) until * * * * * END.

"THE LOVE CHASE"

Theme: Love Theme (Dramatic), by Herzberg

- 1—"Gavotte" by Gossec until—S: Interior of office.
- 2—"Melody" (4/4 Moderato) by Kretschmer until—T: "Donald Bruce spelled Romance."
- 3—Theme until—T: "That night Donald made, etc."
- 4—"Heavy Mysterioso" by Sol. P. Levy until—S: Duel.
- 5—Continue to action until—T: "So far candidate, you have."
- 6—"Dramatic Agitato" by H. Hough until—T: "And too quickly, etc."
- 7—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until T: "Neither his expulsion, etc."
- 8—Theme until T: "Back in his rooms, etc."
- 9—"Dramatic Theme" by Sol. P. Levy until—T: "Look here, you're free, etc."
- 10—"Dramatic Maestoso" by E. Ascher until—T: "With his romance, etc."
- 11—"Stolen Sweets" waltz (Harry von Tilzer) until—T: "The day before their steamship, etc."

- 12—"Dramatic Recitative" by Sol. P. Levy until—T: "We are gathered, etc."
- 13—"Dramatic Tension" by Reissiger until—T: "Then something went wrong."
- 14—"Dramatic Agitato" ff by H. Hough until—S: "After the fight."
- 15—Theme until—T: "The sleepy little kingdom."
- 16—"March Grotesque" (Characteristic) by Boccalari until—T: "Then the Prince arrived."
- 17—"Coronation March" (Maestoso) by Eilenberg until—S: Interior of bedroom.
- 18—"Rosine" Intermezzo by Warde (Vandersloot Ed.) until T: "Never was there a more handsome, etc."
- 19—Repeat "March Grotesque" (same as Cut No. 16) until—T: "It's too late to back out."
- 20—Ad lib. Fanfare calls (Announcing arrival of the Princess) until followed by
- 21—"Maximilian" (Overture-Maestoso) by E. Ascher until—T: "Down with Prince Arno."
- 22—"Dramatic Maestoso" by Loraine until—T: "Riot scene—in front of palace."
- 23—Hurry by Rob. Edwards until—S: Bomb explosion.
- 24—Effect "Explosion" until followed by
- 25—"Dramatic Agitato" by H. Hough until—S: Escaping in automobile.
- 26—Galop to action until * * * * * END.

"THE CO-RESPONDENT"

(Jewel Production)

Theme: "Garden of Dreams," Reverie by Lincoln (Vandersloot Edition)

- 1—"Land of Dreams" (Idyl) by Drifill until—T: "And now let us leave New York."
- 2—"La Lisonjera" (Caprice) by Chaminade until—T: "Ann's Aunt Abigail."
- 3—"Abide with Me," Hymn, until—T: "She's my own sister's child."
- 4—Repeat "La Lisonjera" by Chaminade until—T: "At it again! Love stories, etc."
- 5—Theme until—S: "Ann near letter-box."
- 6—"Vanity" (Allegro Caprice) by Jackson (Schirmer Edition) until—T: "Mr. Van Kreel's flirtation maxims, etc."
- 7—Continue pp until—T: "The one thing that reconciled, etc."
- 8—"Oh, Babe!" (Fox Trot—McKinley Ed.) (Important Note—This is a direct Piano Cue) until—T: "Stop playing that sinful City Music."
- 9—Silence until—S: Girl again begins to play.
- 10—Piano improvise on "Hymn" (Important Note—It would be a great effect—to play the Piano as an imitation of Chimes pp) until—S: Girl walking to window.
- 11—Silence until—S: Girl again at piano.
- 12—Piano to action (Very Important Effect—Watch carefully action on screen, particularly how girl is playing) until—S: Girl with young man in garden.
- 13—Short 3/4 Intermezzo until—S: Close up of handwriting—on paper.
- 14—"Canzonetta" (6/8 And.) by Pirani (Note—Watch for railroad effects and steam whistle) until T: "Her home life was unhappy."
- 15—Theme until—T: "It's all right, Ann. I have arranged everything."
- 16—"Love's Sweet Unrest" (Intermezzo) by Myddleton until—T: "We represent the National Detective Agency."
- 17—"Dramatic Tension No. 1" by Reissiger until—S: Railroad in view.
- 18—Silence—with ad. lib. Railroad effects—until—S: Girl leaving the house.
- 19—Repeat "Dramatic Tension" Cue No. 17, with ad lib. Railroad effects until—T: "Ann's first day in the great city."
- 20—Pathetic Andante by Paul Vely until—T: "For several days Ann haunted, etc."
- 21—Theme until—T: "Ann was a born reporter."
- 22—Short rest, "Neutral Scene,"—Organ improvise until—T: "Miss Grace Spotswell, social parasite."
- 23—"Valley Rose" (Ballad, Branon Ed.) until—T: "Send Carson to interview Kreel."
- 24—"Moderato Agitato" by Becker to action pp or ff until—T: "Mr. Craig Stevenson, etc."
- 25—"L'Adieu" by Favarger until—T: "The Ledger's divorce story."
- 26—Prelude to "Eva" by Massenet until—T: "We're in some jam, etc."
- 27—Theme until—T: "Remember, Ann, I'm relying on you."
- 28—Silence until—S: Woman at piano.
- 29—Improvise to action until—S: Close up—of Ann's visiting card.
- 30—Reverie by Vieuxtemps until—T: "You say you came for news."
- 31—Continus ff until—S: Interior of Ann's room.
- 32—Theme until—T: "We're holding up the next edition."
- 33—Serenade by Widor pp (Important Effect—Watch for Telephone Bells, etc.) until—S: Ann entering editor's room.
- 34—Theme until—T: "Van Kreel, you don't win!"
- 35—Agitato to action pp or ff until—S: After the fight when Van Kreel and Editor leave office.
- 36—Theme ff until * * * * * END.

"THE SUDDEN GENTLEMAN"

(Triangle Production)

(Reviewed on page 4040)

Theme: "Sweet Reverie" (Melodious Moderato), by Tchaikowsky

- 1—"Anvil Chorus" from "Il Trovatore" by Verdi until—S: Blacksmith with his mother.
- 2—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "Lad, this is wonderful, etc."
- 3—"Echoes from Ireland" (Characteristic Overture) by Schlegel until—T: "Louise Evans, motherless stepdaughter."
- 4—"Schelm Amour" (Intermezzo) by Eilenberg until—T: "As attorney's representing, etc."

- 5—"Melody" (4/4 Moderato) by Kretschmer until—T: "Five millions? I understand."
 6—Theme until—T: "You misunderstand me."
 7—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: The new Lord of the Manor.
 8—"Capricious Anette" (Moderato) by Borch until—T: "This is Louise."
 9—Theme until—S: Count buying books.
 10—"Caressing Butterfly" (4/4 Allegretto) by Barthelemy until—T: "As a dinner companion, etc."
 11—Continue to action until—S: Carry smoking bis pipe.
 12—"Souvenir" Waltz by Carson (Howley Ed.) until—T: Her last possession seized.
 13—"Dramatic Recitative No. 1" by Sol. P. Levy until—T: The change of time.
 14—Theme until—T: "I think you've made a little mistake." think you've made a little mistake."
 15—"The Vampire" (A dramatic theme) by S. P. Levy until—T: "Hearts of youth."
 16—Theme until—T: "The smart set gathers for a frolic."
 17—"Vanity" (Allegro Caprice) by Jackson until—T: "Isn't it doll, I haven't beard, etc."
 18—"Love Song" (Moderato) by Puerner until—T: "I forgot, sir, the telephone, etc."
 19—Continue ff until—S: The fight.
 20—"Dramatic Agitato No. 1" by Henry Hough until—T: Seeking sympathy.
 21—Love Song (Dramatic) by Flegier until—T: Not provided for in the book.
 22—"Pathetic Andante No. 1" by Paul Vely until—T: "Caminette framed up that affair."
 23—"Dramatic Tension No. 1" by Reissiger until—S: The fight.
 24—Repeat "Dramatic Agitato" by Henry Hough (same as Cue No. 20) until—S: After the fight.
 25—Theme until * * * * * END.

"THE SHIP OF DOOM"

(Triangle Production)

(Reviewed on page 4040)

Theme: "Dramatic Recitative," by Sol. P. Levy

- 1—"A Musical Scene" (Characteristic) by Ziegler until—T: And the Golden Day, etc.
 2—Theme until—T: The Elder Sister, etc."
 3—"The Vampire" (A Dramatic Theme) by Sol. Levy until—T: She is to marry me.
 4—"Dramatic Agitato" by Hough until—T: I just found it under the cliff.
 5—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: Martin is going away.
 6—Hurry, by Becker, until—T: For them that go down.
 7—Storm Furioso to action until—T: The Jessie A. Hall.
 8—"Dramatic Tension by Andino until—T: Bully Haynes, the mate.
 9—"Le Retour" (Allegro) by Bizet until—T: You are authorized to perform, etc.
 10—Theme until—T: The tropic night.
 11—"Dramatic Tension No. 1" by Reissiger until—T: Four bells, and all's well.
 12—Produce effect (strike four) followed by
 13—"Rustles of Spring" (Dramatic Agitato) by Sinding until—S: The fight.
 14—"Hurry" by Lake until—S: Ship is burning.
 15—"Furioso to action until—T: Desolation.
 16—"Pathetic Andante" by Paul Vely until—T: Boys, there's land over there.
 17—"Dramatic Andante" by Ascher until—T: The lottery of death.
 18—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: The everlasting mercy.
 19—"L'Adieu" (12/8 Dramatic) by Favarger until—T: The damnation of Martin.
 20—"Ave Maria" (Dramatic Andante) by Ascher until—T: Thy will be done.
 21—Theme until—T: The miracle.
 22—"Pastel Menuet" (Allegro Giocoso) by Paradis until * * * END.

"THE GIRL BY THE ROADSIDE"

(Bluebird Production)

Theme: "Dawn of Love" (Melodious Moderato), by Bendix

- Opening: Atonement (Dramatic Andante) by Zamecnik.
 T: "I am afraid we're up against it" "Martinique" (Moderato Intermezzo) by Gottschalk.
 S: "Cloud Scene" "Dramatic Tension" by Funck.
 T: "My name is Pendleton. Continue to action.
 T: "The world of make believe." Theme.
 T: "Good Night, Little Sister." Storm Furioso.
 S: Interior of office. "Among the Roses" (Andante) by Lake.
 T: "Take this to Mr. Pendleton." "Dramatic Misterioso" by Bach.
 S: "The Fight." Agitato to action.
 T: "Why do these men want you?" "Moderato Agitato" by Becker.
 T: "We'll hear the lady's story." "Ecstasy" (Allegro) by Zamecnik.
 T: "May I speak to one of your prisoners." "Andante Cantabile" by Tschaiikowsky.
 T: "Will you come to the jail?" "Le Retour" (Allegro) by Bizet.
 Note—Watch for railroad effects.
 T: "That night on the boat." "Les Sylphes" (Valse Lente) by Bahmann.
 T: "While the jailers slept." "Three Graces" (Allegro Intermezzo) by Herman.
 T: "The home of Bud Ralston." "Love Song" (Dramatic) by Flegier.
 T: "Why did you run away?" Theme.
 T: "Get this off quietly." Continue ff.
 T: "Cartwright proves, etc." Piano solo to action.
 T: "Mr. Atkins wants you." "Albumleaf" (4/4 Moderato) by Kretschmer.
 T: "Go with him." "Misterioso" to action.
 T: "Keep out of this." Hurry to action.
 T: "It may comfort you to know." Theme until * * * END.

"THE REGENERATES"

(Triangle Production)

Reviewed on page 3861

Theme: "Dramatic Recitative No. 1," by Sol. P. Levy

- 1—"Valley Rose," Ballad (Jeff Branen Edition) until—S: "Church bell ringing."
 2—Produce effect—Followed by
 3—"After Sunset" (Dramatic Moderato) by Pryor until—S: "Exterior scene near church." Note: Watch Church Bell-Ring.
 4—Organ improvise to action (Church Scene) until—S: "Interior of bedroom."
 5—"Home from the Club" (Characteristic) by Lauredear until—S: "Interior of church." Note: "Home from the Club" opens with the old song, "We won't come home 'till morning."
 6—Organ improvise to action (Church Scene) until—S: "Flashback to former scene."
 7—Theme until—S: "Exterior scene—near church."
 8—Organ improvise to action (Church Scene) until—S: "Beginning of Part 2," "Interior of room."
 9—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Monday morning."
 10—"Romanze" (Dramatic) by Karganoff until—T: "Sir, I wish permission, etc."
 11—Theme until—T: "Destiny's tangled, etc."
 12—"Pathetic Andante" by Paul Vely until—T: "Month after month flings itself, etc."
 13—"Just as Your Mother Was," song (Harry von Tilzer Ed.) until—S: "Girl at piano."
 14—Piano improvise to action until—S: "Girl reading letter again."
 15—Silence until—S: "Girl begins to play."
 16—Piano improvise to action until—T: "When you are sane, etc."
 17—Repeat "Just as Your Mother Was" (same as Cue No. 13) until—S: "Dancing."
 18—"Slippery Hank," One Step (Vandersloot Edition), until—S: "The fight."
 19—Hurry to action until—S: "After the fight."
 20—"Garden of Love" (Caprice) by Ascher until—T: "I saw a woman insulted."
 21—Theme until—T: "Morning's announcement."
 22—"Dawn of Hope" (Dramatic) by Casella until—T: "One by one of the laws."
 23—"Heart Wounds" (Dramatic) by Grieg until—T: "Some one is waiting to see you."
 24—Theme until—T: "Send that child away."
 25—Continue pp until—S: "Interior of Chinese store."
 26—"Chinese Allegretto" by Winkler until—T: "Life's illimitable emptiness."
 27—"Cavatine" (Dramatic Moderato) by Bohm until—S: "Interior of church." Note: Tympany Rolls ff during short fights.
 28—Organ improvise to action until—T: "Year's frolic on, etc."
 29—"Sweet Jasmine" (Moderato Allegretto) by Bendix until—S: "Grind organ in view."
 30—Organ to action, imitation of grind organ until—T: "We are going to a great castle."
 31—"Love Song" (Dramatic) by Flegler until— * * * END.

"THE GREAT WHITE TRAIL"

(Hoffman Foursquare Production)

Three themes are necessary for this production.

White Trail Theme: "Springtime Overture," by Ziegler

"Love Theme" is "Broken Melody," by Aug. van Biene

"Baby Theme" is "Baby Sweetheart," by Corri

- 1—"White Trail" Theme until—T: "The Rev. Arthur Dean, etc."
 2—Continue pp. until—T: "One cloud had been, etc."
 3—"Baby Theme" until—"Change of scene to Father standing alone in room."
 4—"Love Theme" until—T: "George Ware foregoes his first impulse."
 5—"Musette" (4/4 Allegro non troppo) by Offenbach (for String Orchestra only) until—T: "George! George! dear, you are mad."
 6—Continue ff. until—T: "Cast out by the two inhuman beings."
 7—"Love Theme" until—T: "A few months later."
 8—"Romance of a Rose" (4/4 Moderato) by O'Connor until—S: "Charles near lamp post."
 9—"Mysterioso" to action until—T: "It was all a terrible mistake."
 10—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "By such simple things, etc."
 11—"Dramatic Andante" by Ascher until—T: "Thirteen years during which, etc."
 12—"Orchestra Rest of about 7½ minutes (organ improvise to action until—T: "Where the trail begins."
 13—"White Trail Theme" until—T: "Still following the faint clue."
 14—Continue to action until—T: "One month later."
 15—"Legende" (9/8 Moderato) by Friml until—T: "Near the end of the trail."
 16—"Dramatic Adagio No. 43" by Borch until—S: "Interior of Room (George is saved)."
 17—"It was a Dream" (Song) by Lassen until—T: "As the months pass."
 18—"Love Theme" until—T: "The Rev. Arthur Dean remembers, etc."
 19—"Piano improvise to action (barroom scene) until—S: "The fight."
 20—"Ad lib. ff. Tympany Rolls for about 10 seconds until—S: "Exterior Ice Scene."
 21—"Orchestra Rest (about 10 minutes) until—T: "The bad man lures, etc."
 22—"Hurry to action (Note shots) until—T: "Jimmie on the trail."
 23—"White Trail Theme" until—T: "Hello, Santa Claus, waiting for the Parson?"
 24—"Lullaby" (Lento) by Kjerulf until—S: "Room on fire."
 25—"Hurry to action" until—T: "The world is small indeed."
 26—"Baby Theme" until—T: "Where duty calls."
 27—"Finlandia" (Fantasia) by Sibelius until—S: "The fight."
 28—"Long Hurry" or "Classic Galop" (lasting about 5 minutes) (Note Shots) until—T: "How far is it to the Great White Trail?"
 29—"Silence" until—S: "Interior of room—old man near wall."
 30—"Baby Theme" until—T: "The Moving Finger writes, etc."
 31—"Continue ff until * * * * * END.

Jack Silverman Joins "Reeland"

ANNOUNCEMENT was made this week that Jack Silverman, pioneer salesman of Magazine Program of this city had completed arrangements for future connections with Reeland Publishing Company, Inc., of 150 Lafayette street. Mr. Silverman has severed all relations with Magazine Program and he believes that he will have a much wider field. He has a wide acquaintance among the exhibitors of the country and he is expected to bring a large number of new clients to the already important list of Reeland, a clever program that is supplied to dozens of houses.

Mr. Silverman is a real live wire with a big command of ideas. In order to be in the heart of the motion picture district he will shortly open an office uptown.

General Comments

FREDERICK KNIGHT LOGAN, composer of "Missouri Waltz," and "Blue Rose Waltz," is coming from his home in Oskaloosa, Iowa, to play Santa Claus to about thirty poor kiddies in New York City. The Christmas party will be held at the Hotel Majestic on Christmas day.

Gilbert & Friedland are receiving many complimentary letters from picture musicians concerning their new ballad, "Are You from Heaven?" It is an ideal number for quiet and romantic situations in photoplays.

Jos. W. Stern & Co. report that their war songs, "When the Moon Is Shining," "I'm in the Army Now" and "Send Back Dear Daddy to Me" are becoming real favorites with military musicians.

In "They Go Wild Over Me" Fisher & McCarthy have a fine number for comedies and comedy-dramas. They have just issued an "Alsace-Lorraine" number that looks like a winner.

The orders coming in for "We'll Knock the Heligo Out of Heligo Into Heligoland" convinces Feist that he has another big hit.

Fred Vandersloot's "Christmas Chimes" is now being featured by thousands of picture musicians.

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By Some Composers Full Orchestra & P. . . 115

Words by Music by
HERBERT S. LAMBERT **F. W. VANDERSLOOT**
VICTOR RECORD N 94533 Patriotic Version by Ed. Rose.

CHORUS slow
wonder how the old folks are at home, I wonder if my mother's tears have flown;
I wonder how the old folks are at home, I wonder if they miss me while I roam.

wonder if old Dad is not proud because the lad among the first to go there, was his own;
wonder if they pray for the boy that went away and left his kind old parents all alone;

that each let the willow weep for all night, I give a lad to be with him to-night there's
heart to eat the lowing in the lane, and see I gain a sentimental gold-to grass.

one thing here notes, that's my mother's good night kiss, I wonder how the old folks are at
all-most hear them sigh as they bid their boy good-bye, I wonder how the old folks are at
(last time of this) I wonder how they are at home now.

1 Wonder etc. 2 Patriotic Version by Ed. Rose, Copyright MCMXXV by Vandersloot Music Pub. Co., Williamsport, Pa.

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"THE RISE OF JENNIE CUSHING"

(Artcraft Production)
(Reviewed on page 3857)
Theme: "Dramatic Recitative," by Sol P. Levy

- 1—Silence until—S: Organ Grinder in view.
- 2—Organ—Imitation of Organ Grinder until—T: "The less said about Gramma."
- 3—"Menuet No. 2" in G—by Beethoven, until—T: "Listen to me, you kids."
- 4—"Electric Galop," by Wohanke until—T: "The Grist of the law, Milles."
- 5—"Romance" (6/8 Allegretto) by Rubens until—T: "So for three years the Reformatory."
- 6—"Love's Melody" by Shannon (Vandersloot Edition) until—T: "Jennie took charge of the Doanes."
- 7—"Bonds of Love" waltz by Roth until—T: "Miss Carrie's nephew."
- 8—Theme until—T: "Mary's story was simple."
- 9—Orchestra Rest Organ Improvise until—T: "For a year Jennie fought."
- 10—"Pathetic Andante" by Paul Vely until—T: "The portrait progressed but slowly."
- 11—"Chanson D'Amour" (Melodious) by Saar until—T: "As though inspired, day after day."
- 12—Theme until—T: "The fruits of inspiration."
- 13—"Rosine," Intermezzo by Warde (Vandersloot Ed.) until—T: "In distant America."
- 14—Continue to action until—T: "The fame of his brush, etc."
- 15—Orch. Rest, Organ Improvise until—T: "And then something happened."
- 16—"Morning on the Zuyder Zee" (Characteristic) by Kriens until—T: "From the encounter there came, etc."
- 17—"Serenade" (3/4 Mod.) by Karganoff until—T: "Donelson, your poor mother," etc.
- 18—Theme until T: "Turning naturally to old paths."
- 19—"Dying Poet" by Gottschalk until—T: "Her Alma Mater."
- 20—"Pathetic Andante" by Paul Vely until—T: "Primrose Farm in human blossom."
- 21—"Stray Sunbeams" (Novelette) by Hattfield until—S: "Interior of room."
- 22—Continue pp until—S: Flashback to exterior.
- 23—Continue ff until—S: Elsie re-enters the room and sees Don.
- 24—Silence until—T: "Yes, Don, I was afraid."
- 25—Theme until—T: "He was gone."
- 26—Continue ff until * * * * * END.

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1918

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Music and the Picture

Musical Review of Latest Compositions

- 1—"Fifteen Minutes of Laughter and Tears." A double number in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the lighter or frivolous; (B) Is in a relative minor illustrating the plaintive which is the most serious requirement of the Photoplay. (Obtainable from J. W. Stern, 102 West 38th St., N. Y. C.)
- 2—"At the Grasshopper's Hope." A characteristic Two-Step equally effective for cornet, street and moving picture work. (Leo Feist edition.)
- 3—"Violets Bring Memories," by Brandon. A melodious 4/4 moderato movement—unusually delightful and most appropriate for love scenes. (Published by Stark Music Co., St. Louis, Mo.)
- 4—"Hail, America!" (March) "The Rookies" (March), two favorites by "Geo. Drumm." These marches have the right tingling swing. They are bound to be heard frequently at a time when out of the great abundance of patriotic marches a process of musical selection of the fittest assures the popularity of such numbers as these by Drumm and Gay's Sons of Liberty. (G. Schirmer edition.)
- 5—"Jazzing Around," One Step by Earl Fuller. A snappy and melodious popular composition which every leader can use to good advantage. (Leo Feist edition.)
- 6—"Longing for My Dixie Home," by Shannon. A 4-4 Andante moderato movement—very melodious and very effective. (Published by the Vandersloot Music Co.)
- 7—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 8—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)
- 9—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Go Home Till Morning." "Hail, Hail" is better. (Leo Feist edition.)
- 10—"Danse Orientale," by Harriette Cady. Any pianist can play and enjoy this charming dance—fancy in Mongol style.. (G. Schirmer edition.)
- 11—"Stock of Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable Two Steps—with all the melody snap and dash which made this writer famous. (Leo Feist edition.)
- 12—"Somewhere in France Is the Lily," a novelty song by Jos. E. Howard. A typical composition of tempo "Marziale" most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)
- 13—"Bring Back My Daddy to Me," by Geo. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)
- 14—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)
- 15—"The Garden of Allah by Moonlight," composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)
- 16—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)
- 17—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th St., N. Y. C.)
- 18—"Prudence" (Entr'acte), by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photoplay. A melodious number throughout. (J. W. Stern edition, N. Y. C.)
- 19—"The Brooklet," "Menuet Rocco," "On the Lake," by Henry Holden Huss. Three pieces for the piano. This distinguished composer always writes with the true pianist's sense of the finer tonal possibilities of his instrument. The delightful "Menuet Rocco" introduces a novelty in the way of a meno mosso in the Lydian mode; "On the Lake" is a beautiful study in tone-color and contrasted rhythms; "The Brooklet," a poetic evocation, whose value as an etude for the weak fingers seems incidental to its charm as a mood-picture.
- 20—"Heavy Mysterioso," by Sol. P. Levy. The title signifies the purpose. (Cineme Music Co., Columbia Theatre Bldg., New York City.)
- 21—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer.)
- 22—"Chasing the Chickens," a great jazz number. (Published by Foster Music Co., Chicago, Ill.)

Western Music

THERE was a time when practically all of the big hits came from New York. Big cities occasionally had local hits, which might have been national winners had the publishers been wise enough to follow up their good starts. Today, however, conditions are somewhat different, and although a majority of the big hits emanate from Broadway, it is nothing unusual for western publishers to land a hit, Fred Foster, for instance, has been very active of late, turning out real hits like "Oh Johnny," "Missouri Waltz" and now "Faugh-a-Ballagh," which promises to outsell "Oh Johnny." Then there is Fred Vandersloot down in Williamsport. Years ago the most optimistic could picture a man in Williamsport being fortunate enough to publish a million copy hit, as Fred did when he issued "I Wonder How the Old Folks Are Tonight." And it is songs like "I Wonder How the Old Folks Are Tonight," "Love's Lullaby" and "Send Me Away with a Smile" that win the high brows and the opera singers over to the popular field. A good melody and clean sentiment in a song levels all brows. Approximately every home that possesses a Victrola or a player piano, be the owner a high or a low brow, contains from one to a hundred popular records. The Skidmore Music Company is another concern that made

eastern folks sit up and take notice. Some of its numbers, including "Pray for the Lights to Go Out" and "Brown Skin Gal" created enough demand to induce Jos. W. Stern & Co. to purchase the selling rights.

The West is finally coming into its own, and W. A. Quincke & Co. is one of the firms that is making song history and hits for the West. Just now the firm is going after "My Cairo Maid," "Uncle Sammy Is Calling You," "My Hawaiian Dream Girl" and "Pride of My Heart," the last by J. N. Hall. The trade finds these numbers to be good sellers, a proof that the public likes them, and a tip that picture musicians should note.

W. A. Quincke & Co. have offices in the Majestic Theatre Building, Los Angeles, Cal., where they have been in business for the past eight years. The songs issued by them are never offered to the public until after they receive a thorough tryout in the vaudeville world, which is a very good method and frequently saves money thrown away on false alarms. In spite of the war and the general uneasiness, coupled with the disinclination of music dealers to pay sufficient attention to music during the holidays, Quincke & Co. are doing a wonderful business.

The Buckeye Music Company is another live western house, and it must be a live one in order to see the logic of investing \$1,250 in the Saturday Evening Post, which it intends to do in the issue of January 26. This sum represents a great deal of nerve, more than many of the New York publishers would care to put out. Song publishing, however, being a gamble pure and simple, one must take a gambler's chance from time to time if he expects to get anywhere. Charles Roy Cox, the president of the Buckeye Company, has been making an excellent fight to keep his company in the front line, and while he has had some fine sellers in the past, few thought he was putting over the kind of sellers that would permit him to fool with the pages of the Post. And he is the first western publisher that has been game enough to tackle the Post. But the other fellows have not been heard from as yet. Wait until they see him in print there. Two songs that Cox is banking on to go over are "The U. S. A. Will Lay the Kaiser Away," and "My Flower of Italy." And they are very good numbers for picture musicians.

In Columbus, Ohio, The Buckeye Company has a live rival in the R. C. Young Music Co., for Young's "We'll Follow Pershing Into Berlin" is becoming better known and better liked every day. The company is not the oldest in the business, but one that is worth watching.

The American Music Publishers, 140 North Dearborn street, Chicago, Ill., is another firm that is making things hum. Some of these western houses make it look as if they are going to give New York publishers a stiff fight for hits this year. "Sammy," the concern's latest number, is receiving many calls and a great deal of publicity. In connection with the song the house is offering \$100 in prizes, with motion picture musicians having a chance to win some of the money. Should you be interested in the prizes write to the company for particulars.

E. M. WICKES.

General Comments

ARTHUR M. SEIBRECHT & CO. have discovered that their "Movie Club" plan is something that picture musicians patronize and appreciate. And the new postal rates do not have any bad effect on their daily mail.

Jack Mahoney, author of "Tulip and the Rose," has what looks like a sure fire hit in "Bing Bang Bing 'Em on the Rhine." Jack said that although he has not offered it to a publisher, a dozen big acts are going to put it on as soon as they can have orchestrations made. As a fast number for pictures it is a wonder, and as a march and gang song, it is a whale!

Joseph W. Stern & Co. have had an unusual run of orders for their A. B. C. motion picture music. Orchestrations of "When the Moon Is Shining" and "Send Back Dear Daddy to Me," two of Stern's new patriotic hits, are ready for picture houses.

Hamilton S. Gordon's "Motion Picture Music Collection" is responsible for hundreds of complimentary letters from musicians in all parts of the country. Gordon looks as if he had a big money maker in the collection.

Gilbert & Friedland's new ballad, "Are You from Haven" is becoming just as much of a favorite with motion picture musicians as it is with vaudeville singers.

James W. Casey, head of the Echo Music Co., sends in word that he was surprised to find so many picture houses using his "After the War Is Over" and "My Hawaii, You're Calling Me."

And do not forget that G. Schirmer, No. 3 East Forty-third street, New York, has a wonderful collection of music suitable to motion pictures. Schirmer's envelope, with the reddish cover, is a familiar sight along Broadway and Fifth avenue.

"THE SECRET OF THE STORM COUNTRY"

Theme: "Just as Your Mother Was," by Harry von Tilzer

- 1—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "Deforest Young, the attorney."
- 2—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Ebenzer Walderstricker, etc."
- 3—"Dramatic Andante" by Ascher until—T: "Yer let me go."
- 4—"Hurry to action until—T: "Helen Walderstricker, wife, etc."
- 5—"Romanzo op. 40" (4/4 Moderato) by Beethoven until—T: "Madelene, you love Fred!"
- 6—Theme until—T: "Then opened the portals, etc."
- 7—"Continue ff until—T: "While the silent city, etc."
- 8—"Heavy Mysterioso No. 1" by Sol P. Levy until—T: "Daylight reveals to a visitor."
- 9—"L'Adieu" (12/8 Dramatic) by Farvarger until—T: "Andy Bishop escaped the Auburn Prison."
- 10—"Dramatic Recitative No. 1" by Sol P. Levy until—T: "\$5,000 reward will be paid."
- 11—"Prelude to 'Kunihild'" (Dramatic) by Kistler until—T: "Any jail birds from down here."
- 12—"Canzeneta" (Melodious Moderato) by Nicode until—T: "I've already told her, etc."
- 13—Theme until—T: "Memories."
- 14—"Pathetic Andante No. 1" by Paul Vely until—T: "After three months, etc."
- 15—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—T: "Comin' here won't do us no good."
- 16—"Continue ff until—T: "Tessibel's secret is revealed."
- 17—Theme ff until—S: "The accident near the water."
- 18—Ad. Lib. Tympany Rolls, followed by
- 19—Silence until—T: "Confronted by the hypocritical, etc."
- 20—"Organ improvise to action (Church Scene) until—T: "And for the sin, etc."
- 21—"Erl King" (Dramatic Agitato) by Schubert until—T: "Thy ways are beyond understanding."
- 22—"Lamento (Pathetic Melody) by Gabriel-Marie until—T: "Three years later."
- 23—"Capricious Annette" (Moderato) by Borch until—S: Old witch in view.
- 24—"Mysterioso No. 32" by Becker until—S: Tess playing with little boy.
- 25—Theme until—T: "Later."
- 26—"Dramatic Agitato" by Henry Hough until—T: "Tess seeing the squatter settlement, etc."
- 27—"Storm Furioso" to action until—T: "She has all the right in the world."
- 28—"Dramatic Recitative No. 1" by Sol P. Levy until—T: "After the storm."
- 29—Theme until * * * * END.

"THE LEARNIN' OF JIM BENTON"

(Triangle Production)

(Reviewed on page 4582)

Theme: "Love Song" (Dramatic) by Flegier

- 1—"Western Moderato" by Bach until—T: "When the sun sets."
 - 2—"Dolorosa Poem" (4/4 Moderato) by Tobani until—T: "Seeking the lonely hut."
 - 3—"Heavy Mysterioso" by Sol P. Levy until—T: "Evelyn Hastings, who at nightfall, etc."
 - 4—Theme until—T: "Dawn's perfume."
 - 5—"Illusion," Intermezzo (2/4 Moderato) by Bustanoby until—T: "My punchers sure need."
 - 6—"Dramatic Theme" by Sol P. Levy until—T: "Reckon we could graduate."
 - 7—"Intermezzo" (Allegretto) by Pierne until—T: "So the school supplies arrive."
 - 8—"Continue to action until—T: "A September morn'."
 - 9—"Capricious Nanette" (Moderato) by Orth until—S: Punchers enter school room."
 - 10—"School Days" (Old popular song hit) until—T: "Private Night School."
- Note—Play chorus only*
- 11—"I'll Come Back to You" by Mills (Leo Feist Edition) until—T: "Midsummer."
 - 12—"Intermezzo" (2/4 Presto) by Arenski until—T: "Three o'clock."
 - 13—"Dramatic Recitative" by Sol P. Levy until—T: "The feudists."
 - 14—"Hurry to action until—S: "Girl on Porch."
 - 15—"Continue pp until—T: "The Return."
- Note—Watch for explosion.*
- 16—Theme until—T: "Adding bitterness to an already, etc."
 - 17—"Dramatic Agitato" by Hough until—T: "Another step toward, etc."
 - 18—Theme until—T: "Roused by the injustice."
 - 19—"Dramatic Tension" by Levy until—T: "As the law takes its course."
 - 20—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "So ends a legal farce."
 - 21—Theme until—T: "Tension heightens as the day."
 - 22—"Pathetic Andante" by Paul Vely until—T: "Jim, there's hope, etc."
 - 23—"Heavy Dramatic" by Ochmler until—T: "The appeal."
 - 24—"Yelva" (Dramatic Overture) by Reissiger until—T: "The little girl thought me."
 - 25—"Prelude (Dramatic) by Rachmaninoff until—T: "Gathering at dawn."
 - 26—"Dramatic Tension" by Andino until—S: Girl running out of Governor's office.
 - 27—Theme ff until * * * * END.

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"FANATICS"

(Triangle Production)
(Reviewed on page 4403)

Theme: "Cavatim" (4/4 Dramatic Moderato) by Bohm

- 1—"Dramatic Recitative" by Sol P. Levy until—S: Girl near piano.
- 2—"Le Retour" (Dramatic Allegro) by Bizet until—T: "Perhaps, Mary, if you would go to him."
- 3—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—S: Interior of factory.
- 4—Theme ff until—T: "The steelmaker's home."
- 5—Continue to action until—T: "Economic conditions are, etc."
- 6—"Love's Melody," Reverie by Shannon (Vandersloot Edition) until—T: "Lathrop makes an unsuccessful attempt."
- 7—"Sweet Pondering" (a Melodic Sentiment) by Langey until—T: "Where the spawn of, etc."
- 8—"Prelude from 'Eva'" (Dramatic) by Massenet until—S: The fight.
- 9—"Dramatic Agitato" by H. Hough until—T: "Oh, it's all wonderful, etc."
- 10—"Dramatic Tension No. 1" by Reissiger until—T: "And it looks like a clear case, etc."
- 11—Theme until—T: "Seeking in the new ideas."
- 12—"L'Dieu" (12/8 Dramatic) by Favarger until—T: "Trying out her new roadster."
- 13—"Dramatic Tension No. 9" by Andino until—S: Woman looking at picture.
- 14—Theme until—S: Eyre nears the fireplace.
- 15—"Dramatic Narrative" by Pauline Pement until—T: "Chivarly responds to the call, etc."
- 16—"Romanzo" (Moderato) by Karganoff until—T: "Beginning another day."
- 17—Continue to action until—T: "Professor Groesbeck knows, etc."
- 18—"Heavy Mysterioso" by Sol P. Levy until—T: "Delilah is brought by Samson, etc."
- 19—"Dramatic Tension No. 2" by Reissiger until—T: "Eyre's hypocrisy blinds."
- 20—"Vanity" (Allegro Caprice) by Jackson until—T: "Driven to a counter attack."
- 21—"Rustling Leaves" (Characteristic) by Koehler until—T: "You poor fool, don't you know, etc."
- 22—"Dramatic Tension No. 1" (for heavy disputes) by E. Ascher until—T: "Groesbeck is headin' 'em down to the mill."
- 23—Hurry (for riot scenes) to action until—S: Interior of room—woman on couch.
- 24—"Just As Your Mother Was," Song (Harry von Tilzer) until—T: Defeated in the fanaticism."
- 25—"Pathetic Andante" by Paul Vely until—S: Eyre leaving his office.
- 26—Theme until * * * * END.

"A LITTLE PRINCESS"

(Arctcraft Production)

No Theme

- 1—"Mauresque," Caprice, by Boccalari until—T: "So they traveled across the sea."
- 2—Piano Solo (watch screen) until—T: "Sophrania Minchin and her sister."
- 3—"La Colombe," Intermezzo, by Gounod until—T: "Are you learning by heart?"
- 4—"Pathetic Andante" by Paul Vely until—S: Close-up of clock on big tower.
- 5—Strike seven bells, followed by
- 6—"With All My Heart and Soul" by Ball (Leo Feist Edition) until—T: "But time is a healing."
- 7—"Capricious Anette" by Borch until—T: "The drudge of the school, etc."
- 8—"A Summer's Morning" by Haines until—T: "At midnight there comes a twinkling."
- 9—"Short Mysterioso" until—T: "Once upon a time, etc."
- 10—"Arabian Serenade" by Langey until—T: "Ali Baba borrows."
- 11—"Mystic Shrine" Intermezzo by Cameron until—T: "Open Hay."
- 12—"Blissful Dreams" by Helmund until—T: "By the morning after the new moon."
- 13—Short orchestra rest about 7 minutes, organ improvise until—T: "The first crimson of gold, etc."
- 14—"Balladora" by Tobani until—T: "I know what you have for me."
- 15—"Dramatic Recitative" by Sol P. Levy until—T: "Dusk afterglow and night."
- 16—"Dawn of Hope" by Casella until—T: "Do you hear, Becky?"
- 17—Continue to action, until—T: "To the house adjoining comes,
- 18—"Garden of Love," (Caprice) by Ascher until—T: "With the Christmas holidays, etc."
- 19—Good typical Christmas song (not "Holy Night") until—S: Monkey enters Sara's room.
- 20—"Heavy Mysterioso" by Sol P. Levy until—T: "A week before the shadow, etc."
- 21—"Romanze" by Frommel until—S: Big tower clock in view.
- 22—Silence until—S: Change of scene.
- 23—"Reverie" by Debussy until—T: "Eat Becky, eat."
- 24—Continue ff with ad lib. tympany rolls until—T: "Who are you and where do you come from?"
- 25—"Largo" by Corelli until—T: "So, friends, in parting, just a word."
- 26—"Holy Night," etc. (Christmas Anthem) once through, followed by
- 27—Another typical Christmas song ff until * * * * END.

"THE WILD GIRL"

(Selznick Production)

Theme: "Dramatic Recitative," by Sol P. Levy

- 1—"I Don't Care" (Eva Tanguay's famous popular song hit) until—T: "Miss Tanguay as Firefly."
- Note—Any popular Tanguay hit can be used as the proper opening for the picture.

- 2—"Gypsy Serenade" (Characteristic) by Jerwitz until—T: "Care for her as your own."
- 3—"Pathetic Andante" by Paul Vely until—T: "The swift flight of years."
- 4—"Gypsy Rondo" (Allegro) by Hayden until—T: "A sure source of revenge."
- 5—Theme until—S: Firefly looking at clouds.
- 6—"Whispering Flowers" (3/4 Characteristic) by Blon until—T: "Realizing that the Boy Birl, etc."
- 7—"Gypsy Dance" to action until—T: "Thieves, etc."
- 8—"Heavy Mysterioso" by Sol P. Levy until—T: "A stranger with a baby girl."
- 9—Theme until—T: "Andrio summons the tribe."
- 10—"Dramatic Tension" by Funck until—T: "Not really comprehending."
- 11—"Gypsy Dance" to action until—T: "The sun's morning rays, etc."
- 12—"Basket of Roses" (4/4 Moderato) by Albers until—T: "Night-fall and a deserted."
- 13—"Dramatic Agitato" by H. Hough until—T: "Donald MacDonald, editor."
- 14—"Alita" (Gavotte) by Losey until—T: "Come along, I'll give you a ride, etc."
- 15—"Canzonetta" (6/8 Moderato) by Nicode until—T: "Wednesday was a busy day."
- 16—"Three Graces" (Allegro Intermezzo) by Herman until—T: "Firefly's room at the inn."
- 17—"To Spring" (6/8 Allegro Appassionato) by Grieg until—T: "The new Firefly."
- 18—"A la Ballerina" (Valse Lente) by Braham until—T: "You and your mother must leave."
- 19—Theme until—T: "I have chosen my new manager."
- 20—Hurry to action until—T: "Realizing the advantages."
Note—Begin pp, then to action.
- 21—"Cavatine" (4/4 Dramatic Moderato) by Bohm until—T: "Congratulations were in order."
- 22—"Patel Menuet" by Paradis until—T: A Gypsy—he took her away."
- 23—"Gypsy Rondo" (Allegro) by Hayden until—T: "She loves me, Andrio."
- 24—"Allegro" by Bach until—S: The fight.
- 25—Continue ff until—T: "Terror stricken, the gypsies."
- 26—"Mysterioso Agitato No. 32" by Becker until—T: "Into the darkness the posse, etc."
- 27—Galop to action until—T: "What right have you to interfere."
- 28—Theme ff until * * * * END.

"THE RAGGEDY QUEEN"

(A Bluebird Production)

This picture does not suggest any Theme

- Opening—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor.
- T: "Crazy Anne, etc."—Continue to action.
- T: "Father Andre, etc."—"At Sunset" (4/4 Moderato Grazioso) by Brewer.
- T: "Drink and an ungovernable"—"Gavotte" by Gosses.
- S: Girl Fighting—Hurry to action.
- S: Interior of room—"Three Graces" (Allegro Intermezzo) by Herman.
- T: "In New York"—"Nocturnal Piece" (4/4 Andante) by Schumann.
- T: "Father Andre says"—"Dramatic Maestoso" by Ascher.
- T: "Ain't there no proof"—"Legend of a Rose" (2/4 Allegretto) by Reynard.
- T: "Father Andre's letter"—"Adoration" (4/4 Andante Moderato) by Barnard.
- T: "Grant arrives in Oresville"—Hurry to action.
- T: "Pick up the wood"—"Spring Flowers" (Andante) by Wood.
- T: "Call the day shift"—"Dramatic Tension" by Winkler.
- T: "The following morning"—"Canzonetta Allegretto" (Moderato) by Godard.
- S: "The fight"—"Agitato" to action.
- S: "Girl sees Grant's body"—"Intermezzo (2/4 Presto) by Arenski.
- S: "Grant on bed"—"Romance" (Andante sostenuto) by Karganoff.
- T: "A week later"—"Romance Op. 40" (4/4 Moderato) by Beethoven.
- T: "Under cover darkness"—"Mysterioso" to action.
- T: Morning—"Dramatic Tension" by Funck.
- S: "Girl crying for help"—Hurry to action.
- T: "She has saved you"—"Yester Love" (Intermezzo Andantino) by Borch.
- T: "Madame Tillson you were"—"Dramatic Andante" by Ascher.
- S: "Flashback to former scene"—"Reverie" (4/4 Andante) by Vieuxtemps until * * * * END.

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PATRIOTIC VERSION BY ED ROSE

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with Orchestra, \$1.50
Words by
HERBERT S. LAMBERT
VICTOR RECORD 47818
By Paul Reimers (Issued Nov. 1917)

With Patriotic Version
Composition to
BACK AT DEAR OLD HOME SWEET HOME
By Same Composers
Patriotic Version by Ed. Rose.

Also Published for
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Columbia Tri-tone Series
with Orchestra, \$1.50
Words by
HERBERT S. LAMBERT
VICTOR RECORD 47818
By Paul Reimers (Issued Nov. 1917)

Music by
F. W. VANDERSLOOT

CHORUS also
I wonder how the old folks are at home, I wonder if my mother's face has flown;
I wonder how the old folks are at home, I wonder if they miss me while I roam;
I wonder if old Dad is not proud because the lad, A month the first to go there was his own;
I wonder if they pray for a boy that's out at sea, And left his kind old parents all alone;
The catch is we fellows we've all right, I'd give a lot to be with them to night, There's
heart to cut the lowing in the lake, And see to see the fields of gold in grain;
One thing here I miss, that's my mother's good-night kiss, I wonder how the old folks are at
Almost hear them sigh as they bid their boy good-bye, I wonder how the old folks are at
(last time ad lib) I wonder how they are at home sweet.

1st time only ad lib.
2nd time only ad lib.
3rd time only ad lib.

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Music and the Picture

Musical Review of Latest Compositions

- 1—"We'll Follow Pershing into Old Berlin," by R. C. Young. A patriotic Song hit, published by the R. C. Young Music Co., Columbus, Ohio.
- 2—"Reflections Waltz, by Foster." A melodious Waltz most appropriate for Society Dramas. (Published by W. A. Quincke & Co., Los Angeles, Cal.)
- 3—"Alexander's Got a Jazz Band Now," by Schonberg. A comic composition suitable for slapstick work. (Published by Deely De Sylva & Schonberg Music Co., Los Angeles, Cal.)
- 4—"Boy Scouts Parade" (March), by J. K. Johnson. A typical march suitable for Military Scenes. Koninsky Music Co., Troy, N. Y.
- 5—"Yock-A-Hilo Town," a typical Oriental Song by Donaldson. (M. Witmark edition.)
- 6—"Tiger Rose," One or Two Step, by Louise Maurice. A splendid number suitable equally for concert or dance work. (Leo Feist edition.)
- 7—"We're After You," by Lloyd. One of those typical up-to-date march songs most appropriate for cartoons of political character. (Jeff Brannen edition., 145 W. 45th Street, New York City.)
- 8—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.
- 9—"I'll Come Back to You When It's All Over," by Kerry Mills. No matter what you do buy this month, do not under any circumstances neglect to secure a copy of this wonderful number. (Leo Feist edition.)
- 10—"Ten Minutes of Drama." A suite of two very long numbers. (A) Illustrates the dramatic in a neutral style; (B) Melodiously expresses a romantic or pathetic aftermath. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.)
- 11—"Your Voice Came Back to Me," by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor. It is an "Andante Expressivo" of exceptional beauty; a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)
- 12—"I Don't Know Where I'm Going, But I'm On My Way." An inspiring and catchy melody, by Geo. Fairman. (Published by Harry von Tilzer.)
- 13—"Homeward Bound," by Geo. Meyer. A typical composition of popular appeal introducing a new surprise in every bar. A fine snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., N. Y. C.)
- 14—"Fifteen Minutes of Pathos." A suite of two long concert numbers that will maintain a pathetic appeal interestingly. Both numbers will permit of dramatic interpretation.
- 15—"United We Stand," by F. E. Holly. A snappy two-four March Movement, most appropriate for Scenes of military character. (Edition Schubert, 11 E. 22nd St., New York City.)
- 16—"Nocturne," by A. Nepomuceno. A decidedly welcome addition to the somewhat restricted literature of a special field. This composition has a true lyric beauty, a distinctive quality of charm, and the appeal of sentiment melody to commend it. It will please every pianist who cultivates a genre whose chevaux de bataille for years have been such numbers as the Sextet from Lucia and Count Geza Zichy's celebrated waltz. (G. Schirmer edition.)
- 17—"Elks March." A brand new novelty March, by M. L. Lake (Carl Fischer edition.)
- 18—"Berceuse," by Huerter. Another wonderful composition by this gifted writer. "Berceuse" by Huerter is a delightful and charming melody very effectively arranged and obtainable for any combination of instruments. (Published by the Boston Music Co.)
- 19—"A Russian Pansy," by Otto Langey. An attractive new Intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song" by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, N. Y. C.)
- 20—"At Twilight"—Theme and Romance, by Earnest S. Golden. A delightful concert number with a Theme accompanied by chimes. This number is indispensable when playing to pictures. (J. W. Stern, New York City.)
- 21—"Constance"—Theme and Romance, by Earnest S. Golden. A concert number of serious intent with a melodious theme that will allow for musical synchronization to tense and emotional situations on the Photo Play screen. The Romance is a natural illustration for passion. (J. W. Stern, New York City.)
- 22—"Venetian Barcarolle," by Earnest S. Golden, a beautiful melody in Venetian style. Adapts itself wonderfully for Theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, New York City.)

Out of Town Publishers

JUST at present the music business appears to be in a very healthy state, and patriotic songs have first call—that is, the novelty patriotic numbers. And the out of town publishers are turning out their share. Many of them, however, are not losing sight of the fact that the public likes a variety, and the publishers are getting out some good ballads and novelties. The Harmony Music Hall, a new one in the field, and located at Coney Island, has "All the World is in Love with You," and "I'm Goin' to Peck in Pekin."

David G. Baltimore, Lakeside Building, Chicago, has a big feature patriotic number in "Peace and Liberty," which should be good for picture work.

"We'll Have Peace on Earth and Even in Berlin" is a novelty war number that is making a great many friends and sales for the Thomas J. Flanagan Music Co., Syracuse, N. Y.

Boosey & Co., the House of Song Fame, has started to make a hit of "We'll Keep Old Glory Flying." The firm is exploiting it in the vaudeville world, feeling that it is the kind of a song that will appeal to the masses.

C. Arthur Pfeiffer keeps on the job and after his catalog. Day by day he is growing bigger and bigger. His "Flanders" song is getting many calls from singers and musicians.

"Soul of the Rose" and "My Sweet Hawaiian Love Beside the Sea" are two numbers that are going very big in the West. They are published by the Allanson Publishing Co., Chicago, and are just beginning to make themselves felt here in the East. Edward C. Allanson wrote both numbers, much to his credit.

The Hopewell Publishing Co. of Hopewell, Va., is making big strides with its new number, "You've Gone Too Far with Uncle Sam."

The Acme Publishing Co., Philadelphia, Pa., has just issued a new recruiting song that is stirring things up in the city of brotherly love. "What Do You Say, Boys," is the number.

The Song Mart of Santa Cruz, Calif., has a lively gang song suitable for comedy pictures, called "What Do you Care?" The Song Mart has a big following on the coast.

The James S. White Company of Boston winds up the old year by offering a fast novelty in "Who Told You You Knew How to Love?"

The Red Star Music Company of Fayetteville, Ark., has made a special edition of "Astralita Serenade" for small orchestras.

"Mothers of France" is a new patriotic song just published by Friedman, Guthman & Co., of Chicago, Ill.

O. E. Howard, publisher, Chicago, has a stirring march song in "Hurrah for the Red, White and Blue." It is a good picture number.

"We're Off To-day for the Mighty Fray" is John E. Wall's latest contribution to the song world. Wall is doing business in Quincy, Ill., and is giving "Pot" Pfeiffer a run for first honors.

The Sovereign Publishing Co., of Buffalo, has several war songs, including "Go, My Son, God Bless You."

"After the War is Over" has a fine swing, and is published by Frederick H. Green, Muscatine, Iowa. Green has been in the business some time and knows how to get his songs over.

John H. Bingemann, of Buffalo, is making a special play on instrumental numbers suitable for picture work.

"Can the Kaiser" is a new one just put out by Adkins-Fennell Company, of Kansas City, Mo.

Harry Tenney, a Patriotic Song Writer

HARRY TENNEY, connected with Jos. W. Stern & Co., is anxious to do his bit towards furnishing the boys in the trenches with cigarettes, and as a result has made arrangements with his publishers to turn over 25 per cent. of his royalties from his new song, "Send Back Dear Daddy to Me," to the "Our Boys in France Tobacco Fund." If the song lives up to expectations many a soldier will be made happy by the cigarettes that will go over as the result of Tenney's generosity. E. B. Marks thinks that it will be equally as popular as their other juvenile hits. "A Little Lost Child" and "In the House of Too Much Trouble." And if the reception that Bailey and Cowan received at the Colonial theatre two weeks ago when they introduced it is any criterion of its future success, the song will be one of the biggest juvenile ballads this country has ever seen. Bailey and Cowan stopped the show every time they put it on.

"Send Back Dear Daddy to Me" is a splendid number for motion picture work.

Some new writers have published songs and offered to give a certain percentage of the earnings to one of the societies interested in the welfare of the soldiers, but they did not have the proper facilities to exploit the numbers, and in most cases hoped that patriotism would sell the copies. In Tenney's case it is different. The song was published and put out in the regular way, and the same amount of money and energy would go behind



Harry Tenney, Author of "Send Back Dear Daddy to Me," Donates His Royalties to the Cigarette Fund for Soldiers

the song regardless of any donations to the soldiers. So every cent that goes to the soldiers comes out of his pocket, and will in all likelihood amount to more than a thousand dollars.

Tenney, however, is not the only one of the Stern staff who is contributing to the smoke fund. Frederick Rath, now at Camp Upton as a private, has also arranged to turn over one-quarter of his royalties from "When the Moon Is Shining Somewhere in France" to the "Our Boys in France Smoke Fund." Rath has been with the boys in khaki for months and he knows just how necessary smokes are. In giving to the soldiers Rath is doing two bits.

E. M. WICKES.

Joe Morris Has a Live Catalog

JOE HOLLANDER, professional manager for Joe Morris, is one of the busiest men in Melody Lane these days. And as a result of the time and energy he has put into Morris's catalog he has several real hits in "Say a Prayer for the Boys Over There," "There's a Service Flag Flying in Our Home," and "My Heart's Tonight in Old New Hampshire." Hollander is the first to offer a service flag song to the musical world, and the way the calls are coming in for the number it looks as if Joe has stolen a march on the rest of the boys. However, it is nothing new for Joe, as he has been a long time in the game, and what he does not know about placing songs is scarcely worth knowing.

"Who Said Dixie?" and "We're Going Over the Top" are two other songs in the Morris catalog that are showing up very well. Morris expects 1918 to be the biggest year he has ever had, which means that he will have to go some, when you take into consideration what he did with "There's a Quaker Girl Down in Quaker Town," "America, Here's My Boy," and others. But Morris feels that having Hollander on the job constantly, he has nothing to worry about but depositing checks in the bank.

E. M. WICKES.

"BECAUSE OF THE WOMAN"

(Triangle Production)

(Reviewed on page 4399)

Theme: "Love Song" (Dramatic Melody) by Flegier

- 1—"Longing" (Moderato) by Armand until—T: "A storm foretelling sunset."
- 2—"Characteristic" (Tremolo) by Lovenberg until—T: "Above the noise of the Storm."
- 3—Continue ff until—T: "Gwynne Manor, blocked, etc."
- NOTE—Effects of wireless apparatus
- 4—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "Hasn't Barrett returned yet?"
- 5—"Garden of Memories" (Reverie) (Vandersloot & Ed.) until—S: Girl and young man near big trees.
- 6—Theme until—T: The epilogue of dining.
- 7—Chorus of Popular Song "Come back to me, Sweetheart" until—T: "We'll excuse Noel, etc."
- NOTE—To be played as a Vocal Solo with Piano accompaniment
- 8—Continue Piano Solo improvise ad. lib. until—S: Young man kissing Girl.
- 9—Theme until—T: Awaiting Colonel Gwynne's return.
- 10—"Heavy Mysterioso" by Sol. P. Levy until—T: "Prestige won by years, etc."
- 11—"Dramatic Recitative" by Sol. P. Levy until—T: "Looks to me like the Colonel, etc."
- 12—"Dramatic Tension" by Funck until—T: "If you think you've got anything on me, etc."
- 13—"After Sunset" (4/4 Dramatic Moderato) by Pryor until—S: Flash back to lonely hut.
- 14—"Furioso" (for Storm Scenes) by Becker until—T: "Two years is a long time out here."
- 15—"Dramatic Agitato" by H. Hough until—T: "Write a confession or—"
- 16—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Yes I married Muriel, etc."
- 17—Theme until—T: "You Win."
- 18—Repeat "Furioso" (same as Cue No. 14) until—T: "After trying for hours."
- 19—Pathetic Andante by Paul Vely until—S: Incoming Train.
- 20—Railroad effects—followed by
- 21—Theme until—T: Finally the desire to Kill.
- 22—"Le Retour" (Allegro) by Bizet until—T: "Welcome, my boy, Welcome."
- 23—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—S: Woman near Piano.
- 24—"Bring back my daddy to me, Song (de Feist Ed.) until—S: Automobile on road.
- 25—"The Vampire" (A dramatic Theme) by Sol. P. Levy until—T: "I have some influence with Allen."
- 26—Piano Solo—improvise to action until—S: Change of scene.
- 27—Repeat "The Vampire" until—T: That's the Greenway Girl.
- 28—"Intermezzo" (Moderato) by Bohm until—T: Determined that his sacrifices, etc.
- 29—"Mysterioso" to action until—S: Interior of Restaurant.
- 30—"Tiger Rose," Two Step by Maurice (Leo Feist ed.) until—T: Dinner over, with honors even.
- 31—"Reflections Waltz" by Foster until—T: All is fair in.
- 32—Repeat "The Vampire" (same Cue as No. 25) until—T: Monopolizing one to bring, etc.
- 33—"Dolorosa" (Poem Moderato) by Tobani until—T: At the Tilden Ball.

- 34—Popular Waltz until—S: Night Scene in Garden.
- 35—Popular One Step until—T: There must be some truth, etc.
- 36—Popular Waltz until—T: Obeying a loving impulse.
- 37—Theme until—S: The Fight.
- 38—Agitato to action until—T: "Gentlemen why make, etc."
- 39—"Erotik" (Dramatic) by Grieg until—T: "Mother what's a girl to do?"
- 40—Theme until * * * * END.

"THE ROSE OF BLOOD"

(Fox Standard Production)

(Reviewed on page 3665)

Theme: "Chanson sans Paroles," by Tschaikowsky

- 1—"Chanson Triste" by Tschaikowsky until—T: "The Samovar Party."
- 2—"Intermezzo Russe" by Franke until—T: "You will need no other recommendation."
- 3—"Sweet Revery" by Tschaikowsky until—T: "At the home of the Arbassoffs."
- 4—Continue to action until—T: "You will serve such people."
- 5—"Russian" (Characteristic) by Moszkowsky until—T: "Let me see how they look, etc."
- 6—Theme until—T: "Wass ya and his comrades."
- 7—Continue ff until—S: Prince riding through streets.
- 8—"Herodiade," Fantasia by Massenet until—S: Explosion.
- 9—Produce effect, followed by—
- 10—Repeat "Herodiade" ff until—S: Interior of the Prince's room.
- 11—Theme until—T: "Every day adds to your chance."
- 12—"Dramatic Recitative" by Sol. P. Levy until—T: "Although you are not, etc."
- 13—Continue or repeat pp until—T: "Only too eagerly are the orders."
- 14—"Allegrò" by Bach until—T: "I have been assured that, etc."
- 15—Orchestra Rest until—T: "By this Rose the Color of my Blood."
- 16—"Cavantine" by Bohm until—T: "Love levels all ranks."
- 17—Theme until—T: "Lisza, this is General Doring."
- 18—Continue pp until—T: The Day of the Celebration.
- 19—"March Slave" by Tschaikowsky until—S: Interior of Church.
- 20—Organ to action until—S: Lisza fires the shot.
- 21—Continue "March Slave" to action until—T: The Arbassoffs Reception.
- 22—"Polly with a Past," Valse by Maurice (Leo Feist Ed.) until—T: "Just as I thought you are the Red Rose."
- 23—Part 1 from "Orestes" by Bendix until—T: "But still the work, etc."
- 24—Theme until—T: "And at this very moment."
- 25—Long Heavy Furioso until—T: "The Imperial Council, etc."
- 26—"Maximilian Overture" by Ascher until—S: Lisza lighting fuse on bomb.
- 27—Silence until—S: Explosion.
- 28—Produce effect—followed by—
- 29—Theme until * * * * END.

"THE HONEYMOON"

Theme: "The Vampire" (a Dramatic Theme) by Sol. P. Levy

- 1—"Polly with a Past" (Valse) by Maurice (Leo Feist Ed.) until—T: "The loveliest rose has its thorn."
 - 2—Theme until—T: "Not unless you help me break."
 - 3—"Air de Ballet" (3/4 Allegretto) by Chaminade until—T: "Get me out of this pickle."
 - 4—"Characteristic Tremolo" (for Waterfalls) by Lovenberg until—T: "Phil has told me everything."
 - 5—Theme until—T: "Yes Darling! you are the only woman, etc."
 - 6—Repeat "Characteristic Tremolo" by Lovenberg until—T: "A shock that brings Dick back to earth."
 - 7—"Dramatic Recitative" by Sol. P. Levy until—T: "I'm Phil Lane's brother-in-law."
 - 8—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "Just before dinner."
 - 9—Continue to action until—T: "I'm curious to see the stage."
 - 10—Theme until—T: "After Dinner."
 - 11—Continue ff until—T: "The short cut, through the alley."
 - 12—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: "Shall we say ten thousand dollars."
 - 13—"Dramatic Tension No. 9" by Andino until—T: "My wife won't believe me."
 - 14—"Dramatic Agitato" by H. Hough until—T: The relatives compare Telegrams.
 - 15—"Le Retour" (Allegro) by Bizet until—S: Mrs. Creer reading telegram.
 - 16—Theme until—T: "On the outing that is to terminate, etc."
 - 17—"Forest Whispers" (Gavotte) by Losey until—S: Interior of Court room.
 - 18—Continue pp until—S: View of Niagara Falls.
 - 19—Repeat "Characteristic Tremolo" by Lovenberg (same as Cue No. 4) until—T: "Absolutely precious the only girl, etc."
 - 20—"Heloise" (Moderato Intermezzo) by Langey until—T: "What have you done with, etc?"
 - 21—"Vanity" (Allegro Caprice) by Jackson until—T: "I paid no attention to."
 - 22—Continue ff until—T: "Thanks to that fool, etc."
 - 23—Galop to action until—T: "Don't disturb us."
- NOTE—Play pp during "Interior Scenes" and ff during "Exterior Scenes."

24—Theme : until * * * * END.

"THE PLANTER"

(Mutual Production)

(Reviewed on page 3307)

Theme: "Mexican Kisses" (Hobanera) by Roberts

- 1—"Serenata" (3/4 All. Mod.) by Tarengi until—T: "While in the far off tropics."
 - 2—"Tropico" novelle (2/4 All. Mod.) by C. Smith until—T: Mrs. Man entertains.
 - 3—"Electric light" Quadrille by Schlegel until—T: "So we're in need of a new manager."
 - 4—"Missouri, Waltz" (Forster Ed.) until—T: And the hand-reared son goes forth.
 - 5—"Manzano" Intermezzo by Brooks until—T: "Lying at the junction, etc."
 - 6—"Besos Y Pesos" Mexican Waltz by Martinez until—S: Woman showing phonograph record to young man.
 - 7—Silence until—S: Woman starts phonograph.
- Important NOTE—Just watch effects—Church bells ringing.

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Patriotic Version by Ed. Rose.

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- 8—IMPORTANT: This must be played on a phonograph, "Nearer My God to Thee," in the direct cue for this scene until—T: Dawn brings Hertzgers Yaqui slaves.
- 9—Theme until—T: "He was a Yaqui Chief."
- 10—"Indian Love Theme" by Winkler until—T: "Always short in funds, etc."
- 11—"Intermezzo Pittoresque" by Kocian until—T: New England versus the tropics.
- 12—"Evening Breeze Idyl" by Langey until—T: True to his New England training, etc.
- 13—"Lola's Dream" Mexican Song by Tobani until—T: "His spirit unbroken under, etc."
- 14—Hurry to action, begin pp until—T: "Puritanical ideals suffer, etc."
- NOTE—Watch alarm bell—also shots.*
- 15—"Moraita" (Caprice) by Espinosa until—S: Indian fighting near grave.
- 16—Heavy Agitato—to action until—T: "Some day you'll remember that you refused my hand."
- 17—Prelude (heavy Dramatic) by Rachmaninoff until—T: "Time and environments are, etc."
- 18—Theme until—T: "And that night's fiesta of the slaves."
- 19—"Cantar Llorando" (Mexican Dance) by Moreno until—S: Girl standing near door—looking at Davis.
- 20—"On the Mountain" No. 2 from the Suite "Scenes Poetiques" by Goddard until—T: "Fever, the yellow fever, etc."
- 21—Second Movement "Pui Vivo" from the "Torch Dance" from the Suite "Three Dances from Henry VIII" by German until—T: With the passing of Guadeloupe.
- 22—Theme ff until—T: A norther brings the rain storm.
- 23—"The Tempest" by Lake to action pp or ff until—T: Days and nights of sleepless nursing.
- 24—"Love and Passion" by Messinah until—T: "Consuela adds the final touch, etc."
- 25—Theme until—T: "And as David speeds back."
- 26—Short Rest, Organ improvise until—T: "Lynch them! Lynch them!"
- 27—Short Hurry to action until—T: Hertzger urges his suit.
- 28—"Nocturno Op. 15," No. 2 by Chopin until—T: "While David again in the tropics, etc."
- 29—Open with Ad. Lib. Railroad effects—followed by—
- 30—"Ein Maerchen" Fantasia by Bach until—S: Hertzger sitting on bench (near House).
- 31—"Heavy Dramatic No. 37" by Ochmler until—S: Hertzger struggling with girl.
- 32—Heavy Agitato or Hurry to action until—T: "Mercy! Mercy Senior! you can not do this."
- 33—"Lamento by Gabriel Marie until—S: Yaqui fighting with girl.
- 34—Heavy Furioso or Hurry until—T: "Take me, Take me! I will go anywhere."
- 35—Another Hurry for heavy fire scene with Tympany rolls until—S: Girl and David in Woods.
- 36—Theme ff until * * * * END.

"REACHING FOR THE MOON"

(Artcraft Production)

- Comic Maestoso Theme: "Little General" (Caprice Heroique) by Tobani
- 1—"Blissful Dreams" by Meyer until—T: "Our Hero, Alexis Cesar."
- 2—Comic Maestoso Theme until—T: Alexis' prison.
- 3—"Bitter S..." (Intermezzo) by Engleman until—T: That Evening Alexis calls.
- 4—Love Theme... until—T: "In the hope of a lookin', etc."
- 5—Comic Maestoso Theme until—T: "At least after many hours."
- 6—"Comedienne" by Hosmer until—T: Back to the sympathetic listener.
- 7—Love Theme until—T: "A gloom all silence, etc."
- 8—Comic Maestoso Theme until—T: At the dock.
- 9—"Olympia" (Overture) by Ascher until—T: "When Morning Joy cometh."
- 10—"Creepy Creeps" by Taylor until—T: "After Darkest half hour of liberty."
- 11—Hurry to action begin pp then ff until—T: "As our old friend said."
- 12—Short Rest Organ Improvise until—T: "In Vulgaria."
- 13—Short Heavy Mysterioso until—T: "After a hungry voyage."
- 14—"Marche Grotesque" by Klugescheid until—T: The Water Fete on the Canal.
- NOTE—Tympany Rolls ff during tumultuous scenes.*
- 15—Continue to action until—S: Bomb Explosion.
- 16—Crash (Effect)—followed by—
- 17—Hurry to action until—T: "Sire you must hurry and dress."
- 18—Continue pp until—T: On the way to the ball.
- 19—Short Rest until—T: The Fete in the palace.
- 20—"Funeral March of a Marionet" by Gounod until—T: "Beware of Black Boris."
- 21—Short Dance Waltz until—T: "After the Ball is over."
- 22—Continue pp until—T: "You have insulted the Princess."
- 23—Hurry to action until—T: At Dawn.
- 24—"Presto" by Lake begin pp then ff with ff Tympany Rolls during S—when Alexis rolls down the big mountain until—S: Alexis falls out of his bed."
- 25—Cymbal Crash ff followed by—
- 26—Silence until—S: Alexis running out of his house.
- 27—Galop—Allegro until—T: Alexis in his office.
- 28—Continue pp until—T: "As the Evening Shadows fall."
- 29—Love Theme until * * * * END.

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Music and the Picture

Musical Review of Latest Compositions

- 1—"My Hawaii, You're Calling Me," by L. W. Lewis. The style of this wonderful Hawaiian Ballad is quite a contrast to the other Hawaiian compositions published up to date—"My Hawaii" is a triumph of tonal beauty, and must be considered as a very valuable addition to the library of any Musician. (Published by the Echo Music Co., New York and Seattle.)
- 2—"Prudence" (Entr'acte), by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photo Play. A melodious number throughout. (J. W. Stern edition, 102 West 38th street, New York City.)
- 3—"Source dans Le Desert," Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of Eastern impressionism which, without making too great demands, technically allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (G. Schirmer edition.)
- 4—"Chasing the Chickens," a Fox-Trot and Jazz number. (Recently published by the Forster Music Co., 509 South Wabash avenue, Chicago, Ill.)
- 5—"Slippery Hank," by Losey. A characteristic One-Step of exceptional merit which should be in every musician's library. (Vandersloot edition.)
- 6—"Love's Melody" (Reverie), by Shannon. A charming slow movement with a most delightful melody; most appropriate for love scenes. (Vandersloot edition.)
- "Astralita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra Leader or piano player. (Published by the "Red Star Music Co." Red Star, Ark.)
- 8—"After the War is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical March rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)
- 9—"My Golden West, I Love You Best," by James W. Casey. The very latest of this gifted writer's musical gems; a composition most appropriate for Western scenes. (Published by the "Echo Music Co., New York and Seattle.)
- 10—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "¾ Espressive Movement," finishing with an exceptional fine Trio—most appropriate for Love themes. (Vandersloot Music Co., Williamsport, Pa.)
- 11—"Just As Your Mother Was," by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 West 46th street, New York City.)
- 12—"When the Yanks Come Marching Home." One-Step by Jerome and Furth. A worthy song to go with the great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)
- 13—"Stolen Sweets," a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 14—"Barnyard Blues," Jazz fox trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co., Record No. 18255, under the title of "Liberty Stable Blues." (Leo Feist edition.)
- 15—"Dramatic Recitative," by Sol. P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Theatre Building, New York City.)
- 16—"In the Land of Wedding Bells," by Geo. W. Meyer. Leo Feist's latest hit.
- 17—"At the Yankee Military Ball," fox trot, by Harry Jentes. The most popular and most often requested fox trot and exquisite dance number, which every music lover will appreciate. (Leo Feist edition.)
- 18—"The Vampire" (A Dramatic Theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Co., Columbia Theatre Building, 47th and Seventh avenue, New York City.)
- 19—"Compositions of Value to the 'Motion Picture Musician,' obtainable from J. W. Stern, 102 West 38th street, New York City.
1. Light Romantic Theme No. 1. Arranged as Violin Solo. Will make the love story on the screen stand out.
 2. Light Romantic Theme No. 2. Arranged in Duet form. Two violins, 'cello and organ. Two violins, flute and oboe. Clarinet and two cornets muted with organ or piano accompaniment. Three unique tonal effects combined in one arrangement.
 3. A. B. C. Sacred Set No. 1. Contains "Onward, Christian Soldiers," "Rock of Ages," "Doxology" and "Choral." Four different religious temperaments.
 4. Heavy Descriptive Agitato No. 1. A new style agitato that has class and depth. The kind of a number that keeps lengthy action of this character interesting. No up-to-date leader can afford to be without it.
 5. Redemption Theme. A theme that expresses mother-love in every sense of the word. Used in the Evelyn Nesbit picture "Redemption." Don't neglect adding this to your library.
- 20—"Land of Joy." New York's big, smashing Spanish Musical Success—has been published by G. Schirmer, 3 East 43d street, New York City, and a "Selection Waltz" and "One-Step" from this show are now obtainable at special reduced prices.
- 21—"Doing Our Bit," the famous New York Winter Garden Production is also published by G. Schirmer, and several of the best and most popular extracts of this show are now obtainable in single form—at special reduced prices.

Echo Music Company's Big Sellers

EVERY time James W. Casey, head of the Echo Music Company, goes on the road he keeps the Seattle and New York offices busy filling his orders. Last month business took such a big jump that the New York offices in the Exchange Building, 145 West Forty-fifth Street, had to be enlarged, and still Mr. Casey has not any too much room. "My Hawaii, I Hear You Calling Me," and "My Golden West" are among the big sellers in all the five and ten cent stores throughout the country and are being featured by many of the phonograph and music roll companies. Hundreds of picture musicians who have used the numbers have written in to Mr. Casey complimenting him for the pretty melodies that he has turned out.

Mr. Casey said that what pleases him most is the fact that he has never failed to secure an order from a buyer after playing either of the songs, nor has he ever known of a leader or a pianist who was not eager to take away a copy after having heard one or the other played. So, Mr. Musician, if you really want to get hold of two good numbers that will appeal to the low or the high brows, just add to your collection "My Hawaii, I Hear You Calling Me," and "My Golden West."

Another man who does not make very much noise, but who delivers the goods in the way of good songs and instrumental numbers, is Fred Vandersloot. In Williamsport, Pa., Fred has been for a number of years, where he built up a wonderful business. His instrumental numbers are known to leaders all over the world, and his recent song successes, "I Wonder How the Old Folks Are Tonight" and "Longing for My Dixie Home," are selling just as well as many of the widely advertised hits. "I Wonder How the Old Folks Are Tonight" has already passed the million mark, and, according to some newspaper reports, is becoming a favorite with the boys in France.

But Casey and Vandersloot are not the only quiet chaps who are getting big results, for Joe Hollander, manager for the Morris Music Company, is putting over hit after hit in his unobtrusive way. Joe is one of those genial chaps who are never too busy to see any one, and when he goes after an act he usually gets a real hearing. A short time ago he launched "There's a Service Flag in Our Home," doing it in spite of the fact that some wisecracks told him it was about time to lay off on patriotic songs. Joe, however, felt that he had a novelty and went after Francis Kennedy, the vaudeville headliner, to feature it. At first, Miss Kennedy refused to put it on, not because she is not patriotic, but she feared she would die with it at the Bushwick, where all the turns on the bill ahead of her were using war songs. Joe talked with her until she finally agreed to try it out at one of the matinees, and the reception she received prompted her to say that she would not only keep the number in her act, but that she was seriously thinking of using nothing but patriotic numbers.

"Say a Prayer for the Boys Over There" is another patriotic number that Hollander has turned into a big seller. "We're Going Over" is also one of the hits of Morris's catalog, and with these three selling the way they are Morris and Hollander say that they have no cause to complain about business.

E. M. WICKES.

General Comments

"ARE YOU FROM HEAVEN?", Gilbert and Friedland's new ballad, is keeping Minnie Blauman busy handing out orchestrations to leaders and pianists. The other day more than thirty moving picture musicians came in for copies. Leaders who enjoyed playing "My Little Dream Girl," by the same writers, have something good in store for them, if they have not already secured orchestrations of "Are You from Heaven?"

F. J. A. Forster Music Company, Inc., has closed its New York office, but this does not mean that the concern is not doing business, for the sales of "Missouri Waltz," "Blue Rose Waltz," and "Moonlight Waltz," all by Frederick Knight Logan, are large enough to keep any company busy. The last time Forster was in New York he took back to Chicago orders for 100,000 copies of "Missouri Waltz," which is some sales, when you know that he gets eighteen cents a copy for the waltz. The Chicago office is doing more business now than it ever did.

Joseph W. Stern and Company have heard from enough singers and musicians to feel positive that they have two new hits in "When the Moon Is Shining Somewhere in France" and "Send Back Dear Daddy to Me," "Indianola," by S. R. Henry, composer of "By Heck!" and published by Stern, promises to out-

sell "By Heck!" When writing for copies and orchestrations of the Stern publications kindly address communications to Jos. W. Stern and Company, 102 West Thirty-eighth Street, New York City, instead of to the professional department on Broadway.

"Over There" is still getting thousands of dollars' worth of free publicity in the newspapers. From the way the song is still selling, Feist could have paid \$50,000 for it and still make a big profit.

Harry Von Tilzer begins the new year with a genuine hit in "Just as Your Mother Was." And he has a big seller in "It's a Long Way to the U. S. A."

Hamilton S. Gordon, publisher, 141 West Thirty-sixth Street, the firm that gave the musical world "Silver Threads Among the Gold," is glad to say that calls from all over the country are coming in for its "Motion Picture Music Collection," which is something that every live picture musician should have close at hand.

The William Jerome Music Corporation is finding little difficulty in getting singers and musicians to feature its new patriotic hit, "When the Yanks Come Marching Home."

"THE KINGDOM OF LOVE"

(Fox Production)

Theme: "Legende" (Moderato) by Friml

- 1—"Love Song" (Dramatic) by Flegier until—T: "The revenge of a coward."
- 2—"Melody (And.) by Huertter until—T: "And now, fifteen years later."
- 3—"At the Old Town Pump," Trot (Harry von Tilzer) (Barroom Scene) until—T: "But through it all he has, etc."
- 4—"Melody" (Moderato) by Kretschmer until—S: "Interior of Barroom."
- 5—"My Hawaii, You're Calling Me," by Lewis (Echo Music Co.) until—S: "Girl looking at picture."
- 6—Theme until—S: "Interior of Barroom."
- 7—"Jazzin' Around" (One Step) (Leo Feist Ed.) (Barroom Scene) until—T: "You know what will happen."
- 8—"Dramatic Recitative" by Sol. P. Levy until—T: "Sister, somebody has well, etc."
- 9—"Lamento" (Pathetic) by Gabriel-Marie until—T: "Penniless and alone."
- 10—"Serenade" (Dramatic) by Widor until—T: "And so a new attraction, etc."
- 11—Theme until—T: "On the next boat, etc."
- 12—"Valse Lente" by Schuette until—T: "Want to sit in on a game?"
- 13—"Olympia" (Heavy Dramatic Overture) by Ascher until—T: "Midnight at the Palace."
- 14—"After the War Is Over" (Popular Hit) (Echo Music Co.) (Barroom Scene) until—T: "As time passes."
- 15—Theme until—T: "A boat goes down the river."
- 16—"Dramatic Agitato" by H. Hough until—T: "You must let me have the money."
- 17—"Heavy Dramatic" by Ochmler until—T: "Evading all questions."
- 18—Theme—NOTE—"Watch Steam Whistle" until—T: "Outraged at their pastor, etc."
- 19—"Dramatic Tension" by Levy until—T: "If love had waited, etc."
- 20—"In the Gloaming" (Paraphrase) by Barnard until—T: "Up the river several miles, etc."
- 21—"Prelude" (Dramatic) by Rachmaninoff until—T: "Go up and get him to-night."
- 22—"Dramatic Agitato"—to action until—T: "Waiting until night."
- 23—"Heavy Mysterioso" by Levy (Watch Shots) until—T: "The day of payment."
- 24—Theme until * * * * END.

"THE CINDERELLA MAN"

(Goldwyn Production)

(Reviewed on page 4582)

Theme: "Dramatic Theme," by Sol. P. Levy

- 1—"Lanette" (Valse Lente) by Henton until—T: "After the Dance."
- 2—"Pathetic Andante" by Paul Vely until—T: "On board the S.S. Baronic."
- 3—"Missouri" Waltz (Vandersloot Ed.) until—S: "Marjorie reading letter."
- 4—Repeat "Pathetic Andante" by Paul Vely until—T: "Walter is missing you dreadfully."
- 5—"Sleeping Rose" (Waltz) by Borch until—T: "Marjorie's father, etc."
- 6—"Dramatic Recitative" by Sol. P. Levy until—S: "Arrival of steamer."
- 7—"Vanity" (Allegro Caprice) by Jackson until—T: "The Canes home."
- 8—Theme until—T: "And when you find a strong."
- 9—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—S: "Interior of billiard room."
- 10—"Harbor of Dreams" (Reverie) (Vandersloot Ed.) until—S: "Marjorie near piano."
- 11—Silence until—T: "I will make a song, etc."
- 12—"Piano Solo" until—T: "His uncle is worth millions."

NOTE—Improvise to action and watch screen very carefully.

- 13—Silence until—T: "Christmas Morning."
- 14—"Christmas Echoes" (Waltz) by Tobani until T: "This check will be cashed."
- 15—"Around the Christmas Tree" (A Yuletide Potpourri) by Tobani until—T: "I knew it was a fairy."
- 16—Continue pp until—T: "See here you are miss, etc."
- 17—Theme until—T: "Let me type it for you."
- 18—"Intermezzo" (Allegretto) by Pierne until—T: "Morris Caner's illness."
- 19—"Capricious Annette" (4/8 Allegretto Moderato) by Borch until—T: "And very late that night."
- 20—Theme until—T: "And Walter had found it."
- 21—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zameznik until—T: "And sometimes when people."
- 22—Theme until—T: "See here, you little hussy!"
- 23—Continue ff until—S: "Marjorie running into her home."
- 24—Continue "Lively Tempo" until—T: "The day of judgment."
- 25—Melody (4/4 Moderato) by Kretschmer until—T: "This person brings a note."
- 26—"Dramatic Tension" by Funck until—T: "An important conference."
- 27—"Canzonetta" (Moderato) by Nicode until—T: "When a girl is engaged."
- 28—Theme until—T: "I should have told you."
- 29—"Pathetic Andante" by Borch until—T: "This time I've got you, Morris Caner!"
- 30—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "I am penniless."
- 31—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—T: "It's all right, Tony, I'm ruined."
- 32—Theme until * * * * END.

"UNTIL THEY GET ME"

(Triangle Production)

(Reviewed on page 4401)

Theme: "Last Spring" (Dramatic) by Grieg

- 1—"My Golden West" (Song) (Echo Music Co.) until—T: "And thus in an unsettled moment."
- 2—Galop to action until—T: "An outpost of civilization."
- 3—"Indian Love Theme" by Kretschmer until—S: Flashback to men on horseback.
- 4—Continue "Galop" pp until—S: Flashback to Indian woman with child.
- 5—Repeat "Indian Love Theme" (same as Cue No. 3) until—T: "This is too bad."
- 6—"Pathetic Andante" by Paul Vely until—S: Exterior Scene.
- 7—Galop to action until—T: "Me take lil' ride."
- 8—Theme until—T: A ranch in Northern Montana.
- 9—"Entr'Acte" (Valse Int.) by Meyer Helmund until—T: "Now a fugitive, etc."
- 10—"Le Retour" (Allegro) by Bizet until—T: "It's a case of riding double."
- 11—Allegro by Bach until—T: "Picking up the trail again."
- 12—Theme until—T: "I ran away from Mrs. Adams."
- 13—"Romanze" (Moderato) by Rubens until—T: "The division post, etc."
- 14—"At Sunset" (Moderato) by Brewer until—T: "The end of a cross examination."
- 15—Theme until—T: "And so came the great turn."
- 16—"Yester-love" (Intermezzo Andantino) by Borch until—T: "There is only the one make."
- 17—Continue or repeat until—T: "And after four years."
- 18—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "The gala event of their year."
- 19—"Bond of Love" (Waltz) by A. Roth until—T: "Summer with its play day."
- 20—"Love Song" (Moderato) by Puerner until—T: "Autumn."
- 21—"Canzonetta" (Moderato) by Godard until—T: "Why, that's the man, etc."
- 22—Theme until—T: "True to the traditions."
- 23—"Dramatic Andante" by Ascher until—T: "But we always get our man."
- 24—"Dramatic Recitative" by Sol. P. Levy until—T: "Well, you've come back."
- 25—Theme until * * * * END.

"SHIRLEY KAYE"

(Select Pictures)

(Reviewed on page 4583)

Theme: "Dramatic Recitative," by Sol. P. Levy

- 1—"Entr'Acte" (Valse Intermezzo) by Meyer Helmund until—S: Interior of sitting room."
 - 2—Theme until—T: "The Magen Estate."
 - 3—"Romanze" (Moderato) by Rubens until—T: "It will be the first time."
 - 4—"L'Adieu" (Dramatic) by Karagonoff until—T: "The old spirit of the Pirate."
 - 5—Theme until—T: "Mrs. Magen, Helen Lindreth."
 - 6—Continue to action until—T: "Everything is wrong."
 - 7—"Melody" (4/4 Moderato) by Kretschmer until—T: "There Shirley Kaye will have to notice you."
 - 8—"Capricious Anette" (4/8 Allegretto Moderato) by Borch until—T: "Magen has my railroad."
 - 9—"Legende" (Melodious Moderato) by Friml until—T: "Shirley I can't permit this."
 - 10—"Menuet No. 2 in G" (3/4 Melodious Moderato) by Beethoven until—S: Interior of Reception room."
 - 11—"Lanette" (Melodious Valse Lente) by Henton until—T: "I didn't invite you to hear music."
 - 12—Theme until—T: "I hope he plays 'Annie Laurie.'"
 - 13—"Annie Laurie" (Song) until—T: "Miss Kaye you can't get me."
- Important NOTE—Cue No. 13 must be produced as a Violin Solo with Piano accompaniment.*
- 14—Another Violin Solo with Piano accompaniment until—S: Shirley Kaye applauding.
- Important NOTE—Cue No. 14 must be a Concert Composition of Standard grade.*

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I Wonder How The Old Folks Are At Home

With Patriotic Version Also Patriotic for
Companion to "I Wonder How The Old Folks Are At Home"
BACK AT DEAR OLD HOME SWEET HOME By Sam Coopers Music by F. W. VANDERSLOOT

HERBERT S. LAMBERT
VICTOR RECORD # 1111
By Paul Britton, issued Nov. 1917

CHORUS: I wonder how the old folks are at home, I wonder if they miss me when I roam, I wonder how the old folks are at home, I wonder if they miss me when I roam.

VERSE: I wonder how the old folks are at home, I wonder if they miss me when I roam, I wonder how the old folks are at home, I wonder if they miss me when I roam.

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

VICTOR RECORD BY PAUL REIMERS
PATRIOTIC VERSION BY ED ROSE

- 15—Silence until—S; Shirley near table holding a book.
 - 16—"Melody" by Friml until—S; Shirley reading book—on railroad finance.
 - 17—Theme until—T: "There's more than one, etc."
 - 18—"Missouri Waltz" (Wandersloot Ed.) until—T: "Dear old Donald, etc."
 - 19—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—S: (Interior of room) Shirley speaking to a woman.
 - 20—"Sieste" (Characteristic Lento) by Laurens until—T: The Dance at Kaye's.
 - 21—"My Hawaii yours calling me" by Lewis (Echo Music Co.) until—T: "You took in a, etc."
- Important NOTE—Play ff during dancing scenes only (otherwise pp.)*
- 22—Piano Solo—improvise to action pp until S; Dancing Scene.
 - 23—Repeat "My Hawaii" (Cue No. 21) until S; They all stop dancing.
- NOTE—Play ff during dancing scenes only (otherwise pp.)*
- 24—"Albumleaf" (4/4 Moderato) by Kretschmer until—T: "Shirley is going to help me."
 - 25—Theme until—S; Dancing Scene.
 - 26—"After the War is Over" Dance Hit by Casey (Echo Music Co.) until T: "If you sign that, etc."
- NOTE—Play ff during dancing scenes only (otherwise pp.)*
- 27—Repeat "Theme" until—S: (Exterior scene) near Lake.
 - 28—Dramatic Theme by Levy until—T: "A woman who won't, etc."
 - 29—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—S: Shirley knocking at door of cabin.
 - 30—"Bond of Love" (Melodious Waltz) by Roth until—T: "The stockholders and father want you as manager."
 - 31—Theme ff until T: "The Road can have me as Manager."
 - 32—Continue pp until * * * * END.

"WITHOUT HONOR"

(Triangle Production)

(Reviewed on page 4586)

Theme: "Cavatine" (4/4 Dramatic Moderato) by Bohm

- 1—"Felize" (Moderato Canzonette) by Langey until—T: "Roy Hanford, whose sympathetic, etc."
- 2—Theme until—T: "While the Target of gossip."
- 3—Continue to action until—T: "It's my duty to tell, etc."
- 4—"Dramatic Recitative" by Sol. P. Levy until—T: The Western branch of the Ajax Hardware Company.
- 5—"Petite Bijouterie" (Valse) by Bohm until—T: Drifting without chart.
- 6—"Pathetic Andante" by Borch until—T: "Recovering quickly under efficient, etc."
- 7—"Heloise" (Moderato Intermezzo) by Langey until—T: "After weeks of Jean's mothering care."
- 8—"At Sunset" (Moderato) by Brewer until—T: "You're the only girl, etc."
- 9—"Little Puritan" (Gavotte) by Morse until—T: After purchasing the stamp.
- 10—"Triumph of Love" (Gavotte) by Holst until—T: A year of happy security.
- 11—"Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T: While out in Hanford town.
- 12—Theme until—T: Seeking confirmation of his suspicion.
- 13—Continue pp until—T: Again in Hanford.
- 14—"Dramatic Theme" by Sol P. Levy until—T: "The Day when payment is demanded, etc."
- 15—"Dramatic Tension No. 36" by Andino until—T: "The warrant is for bigamy."
- 16—Theme until—T: "I'll give you one more chance."
- 17—"Pathetic Andante" by Paul Vely until—T: "Resolving for the sake of her baby."
- 18—Continue pp until—T: For better concealment.
- 19—"Reverie" (Dramatic Lente) by Rissland until—T: "A faint gleam of intelligence, etc."
- 20—"Characteristic Tremolo" by Lovenberg until—T: "Called to answer, etc."
- 21—Organ improvise to action (Scene of Prayer) until—T: "A Heaven with Mrs. Dawson."
- 22—"Intermezzo" (Allegretto) by Pierne until—T: Sabbath Morning.
- 23—Continue pp until—S: Interior of Church.
- 24—Organ improvise to action (Church scene) until—T: "There is the shameless woman."
- 25—Improvise ff until—T: "Full confession serves, etc."
- 26—"Bright Star of Hope" (Sacred-Lente) by Robaudi until—T: "A Mass meeting of Intolerance."
- 27—"Sieste" (Characteristic Lento) by Laurens until—T: "You're more than kind, Mrs. Dawson."
- 28—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—T: Compensation.
- 29—Theme until * * * * END.

More Musical Cue Sheets will be found on page 468

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"THE SILENT MAN"

(Artcraft Production)

(Reviewed on page 4222)

Theme: "The Vampire," by Sol. P. Levy

- 1—"Mysterioso Dramatic" by Borch until—T: Bakoven the Desert Town.
- 2—"Causerei" (4/4 Andante) by MacMillen until—
- 3—"Rustling Leaves" (6/8 Characteristic) by Koehler until—T: "When dusk fell over the dingy."
- 4—"The Booster" (Trombone Rag) by Lake until—T: "I reckon too much red, etc."
- 5—"Manzano" (Intermezzo) by Brooks until—T: "You ought to remember me."
- 6—Theme until—T: "You keep out of this, stranger."
- 7—"Dramatic Tension No. 44" by Borch until—S: The Fight.
- 8—Continue ff with ad. lib. Tympany Rolls until—T: A fortnight later.
- 9—Intermezzo from "Goyescas" by Grandados until—T: At the claim of Silent Bud Marr.
- 10—Dramatic Tension No. 1 (for heavy disputes) by Ascher until—T: One hour after a marriage.
- 11—Pearl Fischer Selection by Bizet. NOTE—First Allegro Movement only until—S: The hold up.
- 12—Continue with "Second Movement" (Tremolo) until—T: "I'm his wife!"
- 13—Heavy Agitato to action until—S: Coach arrives in small village.
- 14—Galop ff until—T: The Hunted.
- 15—Continue pp until—T: Near the close of day.
- 16—Lark's Morning Song (6/8 Allegretto) by Koelling until—T: His story.
- 17—Theme until—T: Midnight.
- 18—Blissful Dreams (Intermezzo) by Meyer Helmund until—T: Dawn breaks on the mountain.
- 19—Morning from the "Peer Gynt Suite" by Grieg until—T: "I took her away from a snake."
- 20—Theme until—T: "Thank you for saving me from, etc."
- 21—Summer (Allegro) by Chaminade until—T: "They're just the color of your eyes."
- 22—Forest Whispers (Gavotte) by Losey until—T: "Attempting to outfit that he may, etc."
- 23—"Ein Maerchen" (Fantasia) by Bach (NOTE—"First Movement only") until—T: "Take your change and walk."
- 24—Agitato of Mysterioso Character until—T: "As the word of reward penetrates."
- 25—"Woodland Whispers" by Czibulka NOTE—Play ff—Tempo Allegro until—S: "Church is burning."
- 26—"Long Furioso" or heavy Hurry to Action pp or ff until—T: Dusk.
- 27—"Dramatic Tension No. 2" by Reissiger until—T: "As the Marshal of the Government."
- 28—Theme until—T: "Lynch him."
- 29—"Heavy Furioso" until—T: "There is your prisoner."
- 30—Continue pp until—T: "In the silence of the Mountains."
- 31—"Love Song" by Flegier until * * * * * END.

"CAMILLE"

(Fox Standard Production)

Reviewed on Page 2950

Theme: "Swan Song and Lohengrin's Farewell" (from Lohengrin) by R. Wagner

- 1—"A La Bien Aimee Valse Lente" by Schuett until—T: "As his adopted daughter, etc."
- 2—"Pomp and Circumstance" by Elgar until—T: "To the world of human beings."
- 3—Continue to action until—T: "The Duvals a family without title."
- 4—"Intermezzo" from Goyescas (3/4 Andante sostenuto) by Granados until—T: "Two years later."
- 5—"Sleeping Beauty Waltz" by Tschaiakowsky until—T: "Each moment adds its spell."
- 6—Silence (about 15 seconds) until—S: "Girl at piano."
- 7—Piano solo to action (about 20 seconds) until—S: "Change of scene."
- 8—Theme until—T: "A few days later."
- 9—"Pathetic Andante No. 1" by Paul Vely until—S: "Camille at piano."
- 10—Piano solo to action until—S: "Camille stops playing piano."
- 11—Theme until—T: "Let us go to dinner, Count."
- 12—Orchestra rest (about 4 minutes). Organ improvise to action until—T: "Happiness three months of perfect happiness."
- 13—"A ball scene" (Waltz) by Nicode until—T: "Do you love your sister?"
- 14—"Dramatic Recitative" by Sol. P. Levy until—T: "Mademoiselle you are ruining my son."
- 15—Theme until—T: "The bitter sacrifice."
- 15—"Romance Of 19" by Kronold (Cello solo and piano acc.) until—T: "Number is finished."
- 17—Orchestra rest (about 5 minutes) until—T: "And after this the old life."
- 18—"Athalia Overture" by Mendelssohn until—T: "I am before you pale."
- 19—"Orestes Miniature Symphony" (Dramatic) by Bendix until—T: "I can not go with you."
- NOTE.—Play No. 1 only.
- 20—"No 2 Allegro Agitato Appassionato" from "Orestes" by Bendix until—T: "Dawn."
- 21—"Presto for Duels" by Lake until—T: "The price of it all."
- 22—"No. 3 Adagio Tranquillo" from "Orestes" by Bendix until—T: "The eleventh hour."
- 23—"Daisies" (Melodious, Moderato) by Bendix until—S: "Armand enters Camille's room."
- 24—Theme until * * * * * END.

"FEAR NOT"

(Butterfly Production)

Theme: "Love Song" (Dramatic) by Flegier

Opening—"Ein Maerchen" (Dramatic Fantasia) by Bach.
T: "So a man died, etc."—"Dramatic Adagio" by Kretschmer.

- T: "Doctor Mortington"—"Romanze" (Moderato) by Karganoff.
 T: "I'm going to the mission"—"Summer" (6/8 Allegro) by Chamade.
 T: "That boy is dead"—Theme.
 T: "Their mutual interest"—Continue to action.
 T: "We could use a doctor"—"Dramatic Tension" by Winkler.
 S: "Children dancing"—"In Lovers Lane" (Characteristic Intermezzo) by Pryor.
 T: "In a little country town"—"Adoration" (4/4 Moderato, by Barnard.
 S: "Interior of grocery store"—"Home from Club" (Characteristic) by Laurendeau.
 S: "Girl arrives home"—Theme.
 S: "The fight"—"Agitato" to action.
 S: "Sign of justice"—"Elegy" (Melody) by Massenet.
 T: "Happy in his complete, etc."—"Cavatine" (Dramatic Moderato) by Bohm.
 T: "Where is Hilda Mortington?"—"Vanity" (Allegro Caprice) by Jackson.
 T: "I can't bring her back"—"Last Spring" (Dramatic) by Grieg.
 T: "This is suspended"—Theme.
 T: "Another Urchin played his role"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
 S: "Close up of big clock"—"Heavy Dramatic" by Oehmler.
 T: "I'm powerless Gildane"—"Erl King" (Dramatic Agitato) by Schubert.
 T: "I turned the clock ahead"—"A La Ballerina" (Valse Lente) by Bendix.
 T: "I resolved never"—Theme until * * * END.

"THE MATERNAL SPARK"

(Triangle Production)

(Reviewed on page 4401)

Theme: "Cavatine" (4/4 Dramatic) by Bohm

- 1—"Sleeping Rose" (Melodious Valse Lente) by Borch until—S: Little Boy running after dog.
 - 2—"Gavotte by Gossec until—T: Opportunity knocks.
 - 3—"Canzonetta" (Moderato) by Nicode until—T: His big chance.
 - 4—"Dramatic Recitative" by Sol. P. Levy until—T: Victory.
 - 5—"Heloise" (Moderato Intermezzo) by Langey until—T: "After a most enjoyable meal."
 - 6—"Continue ff until—T: Bravely dismantling the home, etc.
 - 7—"Theme until—T: Sharing the confidences, etc.
 - 8—"Continue ff until—T: Their first guest.
 - 9—"Souvenir," Waltz by Cousin (Howley Edition) until—T: "Clarice Phillips, etc."
 - 10—"The Vampire" (A dramatic Theme) by Sol. P. Levy until—T: "Another lamb feels, etc."
 - 11—"Dramatic Tension No. 36" by Andino until—T: "The lure of City life."
 - 12—"In Lover's Lane" (Moderato Intermezzo) by Pryor until—T: "You run along and play."
 - 13—"Continue ff until—T: Waiting.
 - 14—"Piano Solo—Improvise to action until—S: Clarice walks away from piano.
- NOTE—Watch action—Carefully.*
- 15—"Theme until—S: Dancing Scene.
 - 16—"At the Old Town Pump" Trot (Harry von Tilzer) until—S: Change of Dance.
 - 17—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: The stirring of a new interest.
 - 18—"Pathetic Andante" by Paul Vely until—T: "What's the idea, etc?"
 - 19—"Dramatic Tension No. 1" by Reissiger until T: With the growing realization.
 - 20—"Reve D'Amour" (Melodious Allegretto) by Zameznick until—T: "Does Howard leave you like this often?"
 - 21—"Theme until—T: Stealing time from the office.
 - 22—"Garden of Love" (Melodious Caprice) by Ascher until—T: the report.
 - 23—"Love Song" (Dramatic Moderato) by Flegier until—T: "The Maternal Spark which glows, etc."
 - 24—"Heart Wounds" (Dramatic) by Grieg until—T: "Really I'm not enough disturbed, etc."
 - 25—"Theme until—T: "Please don't think, etc."
 - 26—"Dramatic Tension" by Funck until—T: "He belongs to us now."
 - 27—"Dramatic Recitative" by Sol. P. Levy (same as Cue No. 4) until—T: "She and I have forgiven."
 - 28—"Theme until * * * * END.

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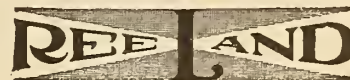
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Music and the Picture

Musical Review of Latest Compositions

- 1—"The Road to France," by S. Lund. A Martial Composition with the right spirit—which has conquered the first prize of "The National Arts Club" in its War Song Competition, October 31, 1917. The words for this famous hit have been written by Mr. Daniel M. Henderson. (Published by G. Schirmer, New York City.)
- 2—"Venetian Barcarolle," by Ernest S. Golden. A beautiful melody in Venetian style. Adapts itself wonderfully for theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, 102 W. 38th St., New York City.)
- 3—"Norma (Waltzes)," by Ernst Luz. A long concert waltz with a catchy and melodious introduction. Eight minutes of interesting melody that will be remembered. Just the kind of number needed to fill the intervals during lengthy neutral descriptive action on the Photoplay screen. (J. W. Stern, 102 W. 38th St., N. Y. C.)
- 4—"Stock Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable two steps—with all the melody snap and dash which made this writer famous. (Leo Feist edition.)
- 5—"Somewhere in France is the Lily," a novelty song by J. E. Howard. A typical composition of tempo "Marziale" most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)
- 6—"Bring Back My Daddy to Me," by G. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)
- 7—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)
- 8—"Says I to Myself, Says I," by H. von Tilzer. A rollicking Irish Song—a sure hit if played for Parlor Comedies. (Harry von Tilzer edition.)
- 9—"The Cinema Music Co.," Columbia Theatre Building, New York City, announce that the following compositions are now ready for sale and are not subject to any "Music Tax":
 - 1—"The Vampire" (A Dramatic Theme), by Sol. P. Levy.
 - 2—"Pathetic Andante," by Paul Vely.
 - 3—"Dramatic Recitative," by Sol. P. Levy.
 - 4—"Dramatic Agitato," by H. Hough.
 - 5—"Heavy Mysterioso," by Sol. P. Levy.
 - 6—"Dramatic Tension," by Sol. P. Levy.
 - 7—"Dramatic Narrative" for scenes of reminiscence, by Pauline Pement.
- 10—"Garden of Memories," by F. W. Vandersloot. A Reverie Serenade most appropriate for Love Themes. (Vandersloot Music Co.)
- 11—"Blue Rose Waltz" and "Moonlight Waltz," both composed by Fred K. Logan and J. V. Eppel, the writers of the famous "Missouri Waltz," are now obtainable at special reduced prices from "The Forster Music Co.," Chicago, Ill.
- 12—"Suite from the Ballet," by H. Arends, in six movements has been recently orchestrated by Otto Langey and published by G. Schirmer, New York City.

Popular Hits of Standard Quality

- 1—"Boy Scouts Parade," March by J. K. Johnson. No matter what you do buy or what you do not buy this month, do not under any circumstances neglect to secure a copy of this wonderful march. It has developed into a record smashing hit and if you do not get a copy you will miss a real hit. It is a typical Composition, snappy and melodious—and written by a man whose name is sufficient guarantee for what we have said in the above lines.
 - 2—"Mae Marsh," Waltz by Sadie Koninsky. This number is dedicated to Miss Mae Marsh, the popular "Goldwyn Star," and is exceptional in its tonal beauty. It is a beautiful "Valse Lente" equally effective for Concert and Dancing purposes. As an accompaniment for Moving Pictures this Waltz is very appropriate for "Society Dramas" "Reception and Banquet Scenes," "Outdoor Scenes" and even as a "Love Theme" this beautiful melody would satisfy not only an audience in general but also the critic who understands something about this game—Kindly bear it in mind that the above comments on this number have not been written by "The Koninsky Music Co." but by the Music Editor of this paper, who has played this number at various occasions, with ever increasing success.
 - 3—"The Koninsky Music Co." is also publishing the following numbers, which I earnestly recommend to any musician who thinks that good music will add to his reputation:
 - 1—"Liberty Forever," March by B. Brown.
 - 2—"Over the Billowy," Reverie, by K. Bayley.
 - 3—"Shepherd's Love Song," Reverie, Serenade, by K. Bayley; a typical 4/4 Andante, movement full of melodious strains.
 - 4—"Sunset in the Mountains," by K. Bayley; a 4/4 Andante Reverie most appropriate for Love Themes and Scenes.
 - 5—"King of the Air," March by J. K. Johnson; by the Composer of the famous "Boy Scouts' Parade" March.
 - 6—"Police Parade March," by B. Brown, a fine number for topical subjects.
- "Faugh-A-Ballagh," the Irish Battle Cry
- IN "Faugh-A-Ballagh" (pronounced Fog-a-Bolla), Fred Forster has secured an honest-to-goodness war song, and one that, if newspaper dispatches count for anything, is becoming the battle slogan during drives over in France and Italy. "Faugh-A-Ballagh" is Celtic for clear the way, and the song issued by Forster is just the sort that soldiers need, because it deals with battle and says nothing about home. It helps to offset some of the overproduction of the sob stuff.
- The melody has a wonderful swing to it and is an excellent number for motion picture musicians. And the author will have an opportunity to teach it to the soldiers, as he has just enlisted.
- Forster also publishes "I Wish You All the Luck in the World," a war song of a different type, which is showing up very well and being featured by singers and orchestra leaders all over the country.
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"Missouri" Waltz," by Frederick Knight Logan, is excellent proof that many musicians do not keep on the job and on the lookout for the kind of music that will hit the public taste. Just at present it is the biggest hit on the market, having sold over a million copies at thirty cents a copy, and more leaders and musicians are writing in now than ever before, and in spite of the fact that it has been out two years. When it was first brought out only a few gave it a hearing, the few that go after everything that is put out. Every time it was played persons came to the leader or pianist and asked for the title, and in this way the big demand was created. Now no live musician would think of being without a copy of "Missouri Waltz" in his grip, but why should anyone wait until a number, published by a big or small publisher, sweeps the country before adding it to his repertoire? One leader in a big picture theatre in a western city has a large personal following simply because he has gained a reputation for keeping up to the minute with his music. When people wish to hear the latest music they go to where he is employed, regardless of the fact that they may have already seen the pictures being shown there. And any time he feels like quitting and going over to a rival house he can rest assured that he will take more than fifty per cent of his boss's business with him. But there is little likelihood of his leaving, for the exhibitor is a live wire himself and makes it his business to see that the leader is well paid for his initiative and services, and made comfortable physically. And every leader and picture musician could be just as well off, provided he kept on the job.

E. M. WICKES.

General Comments

TELL TAYLOR, the Chicago publisher, expects to open a New York office shortly, which will give leaders an opportunity to drop in and pick up orchestrations while making the rounds.

HARRY VON TILZER has just brought out a wonderful waltz song called "The Little Good for Nothing Is Good for Something After All." It is even better than "Some One's More Lonesome," which is saying a great deal.

THE Buckeye Music Co., of Columbus, Ohio, the firm that is flirting with The Saturday Evening Post, may land in New York any day and start things humming. The Buckeye has a fine catalog, and with the proper kind of representation could easily become one of the big fellows in the music game. Mr. Cox, president of the Buckeye, has a warm spot in his heart for all picture house musicians.

JOE HOLLANDER, professional manager for the Joe Morris Music Co., is positive that "There's a Service Flag in Our Home," is a big hit with the soldiers, owing to the large number of former singers now in uniform calling for it.

"LONG BOY" came from the west, made a large circle of friends in the east, and is now stirring up matters out west. "Long Boy" has plenty of "pep" to it, and is a good number for comedy and rube photoplays.

MOVIE PIANISTS

Join our "Movie Club." \$1.00 entitles you to everything we publish for one year (Vocal and Instrumental).
ARTHUR M. SIEBRECHT & CO., LEXINGTON, KENTUCKY

VINCENT SHERWOOD, manager for the McKinley Music Co., is starting to go after a new instrumental number that has all the earmarks of a national hit.

"SEND Back Dear Daddy to Me" and "When the Moon Is Shining Somewhere in France," published by Jos. W. Stern & Co., are to be featured in newspapers all over the country.

"FRAMING FRAMERS"

(Triangle Production)
(Reviewed on page 292)

Theme: "The Vampire" (A Dramatic Theme) by Sol. P. Levy

- 1—"Yelve Overture" (Characteristic) by Reissinger until—T: "Harrison Westfall, being a political boss, etc."
- 2—"Dramatic Recitative" by Levy until—T: "Gordon Travis felt, etc."
- 3—"Sunset in the Mountains" (Reverie, Koninsky Music Co.) until—T: "Brandon figured, all's fair, etc."
- 4—"L'Adieu" (12/8 Dramatic) by Fararger until—T: "Ready for the nuptials."
- 5—"A la Ballerina" (Valse Lente) by Braham until—T: "He's not here, sir, etc."
- 6—Theme until—T: "Westfall turned to his underworld."
- 7—"Says I to Myself, Says I" (Barroom scene) Harry von Tilzer until—S: Flashback to former scene.
- 8—Theme until—T: "I will not marry Lonnie Gorman."
- 9—"Capricious Anette" (4/4 mod.) by Borsch until—T: "There will be no wedding."
- 10—"Dramatic Tension No. 36" by Andino until—S: "The Fight."
- 11—"Heavy Agitato" by Hough until—T: "Can't we go away, father?"
- 12—"Albumeaf" (4/4 mod.) by Kretschmer until—T: "So to the park they went."
- 13—"Dramatic Mysterioso" by Borsch until—T: "The silk pajamas were a puzzle."
- 14—"Ballet Sentimental" (mod.) by Zenecnik until—T: "Brandon had an idea, etc."
- 15—"At Twilight" (Romance) by E. S. Golden until—T: "Every tap on the typewriter, etc."
- 16—Continue pp until—T: "At the end of two months."
- 17—Theme until—T: "Once again Westfall began, etc."
- 18—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Grace found occasion, etc."
- 19—Theme until—T: "Travis had almost forgotten."
- 20—"Legende" (mod.) by Friml until—T: "Lonnie lingered near the station."
- 21—"Heavy Descriptive Agitato No. 2" by Lutz until—S: "The fight."
- 22—Galop to action until—T: "Come across with some dough."
- 23—Hurry to action until—S: "The fight."
- 24—Continue ff until—S: "After the fight."
- 25—"Dramatic Andante" by Ascher until—S: "Near church."
- 26—Continue pp until—T: "After a wild dash."
- 27—Theme until—T: "Do you think I can do it?"
- 28—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until * * * * * END.

"HER SILENT SACRIFICE"

(Select Pictures Corp.)
(Reviewed on page 4042)

Theme: Yesterlove (3/4 Andantino) by Borch

- 1—"Mae Marsh Waltz" (Koninsky Music Co.) until—T: "Why do they call me her Devil's daughter."
- 2—"Dramatic Recitative" by Sol. P. Levy until—T: "She left only this."
- 3—"Pathetic Andante" by Paul Vely until—T: "Richard Vale, an artist."
- 4—"In Lovers' Lane" (Intermezzo-Allegretto) by Pryor until—S: "Near railroad station."
- 5—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "She is the inn keeper's grandchild."
- 6—"Siesta" (Characteristic Lente) by Laurens until—T: "The stone will keep it down."
- 7—"Moderato Agitato" by Becker until—T: "They've killed the only thing."
- 8—Theme until—T: "Prince Boissard is equally charmed etc."
- 9—"The Vampire" (A Dramatic Theme) by S. P. Levy until—S: "(near lake) girl posing."
- 10—"Characteristic Tremolo" by Lovenberg until—T: "Coralie an ex-circus, etc."
- 11—"Boy Scouts Parade March" (Koninsky Music Co.) until—S: "Artist in his room."
- 12—"Love Song" (Dramatic) by Flegier until—T: "The Countess Coralie arrives."
- 13—"Reve D'Amour" (Allegretto) by Zameznik until—T: "Even the hope of food, etc."
- 14—Theme until—T: "The Countess Coralie arrives."
- 15—"Dramatic Tension No. 44" by Borch until—T: "He didn't take the food."
- 16—Continue ff until—T: "Will you not go with me?"

- 17—"Garden of Love" (Melodious Caprice) by Ascher until—T: "I can make him famous."
- 18—Theme until—T: "I will go to Paris with the countess."
- 19—"Dramatic Adagio" by Kreschmer until—T: "Vale believing that, etc."
- 20—"Good-bye" (Song) by Tosti until—S: "Interior of artist's studio."
- 21—"Valse Lente" by Schuette until—T: "At the height of his success."
- 22—"Traumerer" by Schumann until—T: "Vale's painting of you."
- 23—Theme until—T: "Please don't follow me."
- 24—"March Grotesque" by Boccalari until—S: Dancing.
- 25—"Tiger Rose" one step (Leo Feist Ed.) until—T: "Don't Avoid me, Arlette."
- 26—Theme ff until—S: Banquet scene.
- 27—"Maximilian" (Maestoso Opening-Overture) by Ascher until—S: Girl dancing on table.
- 28—"Aurora (Ballet Intermezzo) by Mehden until—T: "It's a lie! It's a lie!"
- 29—"Dramatic Agitato" by H. Hough until—T: "Take this to the press."
- 30—"Dramatic Agitato" by Minot until—S: The fight.
- 31—Continue ff until—T: The investigation.
- 32—"Dramatic Tension" by Funck until—T: "My life was the lady's."
- 33—Theme until * * * * * END..

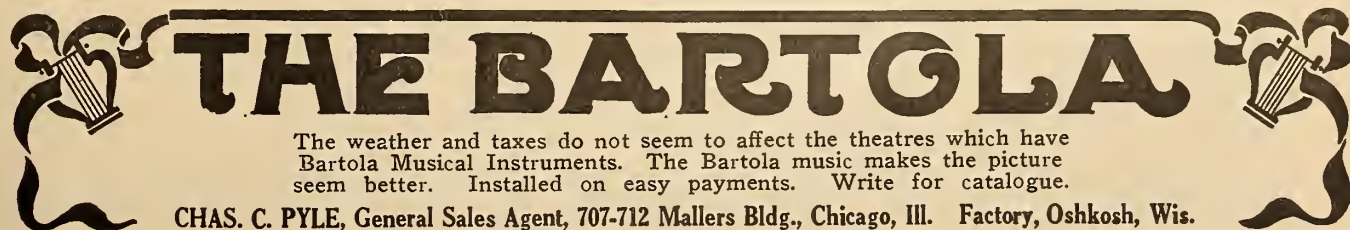
"THOSE WHO PAY"

(U. S. Booking Service)

(Reviewed on page 4403)

Theme: "Dramatic Recitative" by Sol. P. Levy

- 1—"Berceuse" (Lento) by Karganoff until—T: The day before Christmas.
- 2—"Siesta" (Characteristic Lento) by Laurens until—T: "Three dollars and a half please."
- 3—"Pathetic Andante" by Paul Vely until—T: "Did you see Santa Claus?"
- 4—"Cantique De Noel" (Christmas Song) by Adam until T: "The Mother now dwelling in the shadowy land."
- 5—"Largo" (Sacred Melody) by Haendel until—T: Ten minutes before closing.
- 6—"Christmas Dreams" (Waltz) by Herman until T: State Senator George Graham.
- 7—Continue to action until—S: Near automobile.
- 8—"Ave Maria" (Dramatic Andante) by Ascher until—T: With the new year the result of his promise.
- 9—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: Spring, and the close of the legislative session.
- 10—Continue to action until—T: "That's a very little nifty dame."
- 11—Theme until—T: "It's our last day, you know."
- 12—Continue pp until—S: Automobile lights in the dark.
- 13—"Storm Furioso" to action until—T: "May we stay here for the night?"
- 14—Continue pp until—T: "Come right in here, Mr. Hammond."
- 15—"Love Song" (Dramatic) by Flegier until—T: There was no time for explanation.
- Note: Ad. Lib. Tympany Rolls during lightning scenes.
- 16—Theme until S: Exterior storm scene.
- Note: Ad. Lib. Tympany Rolls during storm scenes.
- 17—"Storm Furioso" to action until—T: "I love you!"
- Note: Watch explosion.
- 18—"Canzonetta" (Moderato) by Nicode until—T: "And I would be proud to marry you."
- 19—Theme until—T: The charming lady of his home.
- 20—Continue pp until—T: Back home a prisoner.
- 21—"In Lover's Lane" (Characteristic Intermezzo) by Pryor until—T: "Well, I can't very well expect, etc."
- 22—Continue pp until—T: Up to dinner.
- 23—"Missouri Waltz" (Forster Edition) until—T: Letters treasured because he wrote them.
- 24—Theme until—T: "I heard what he said."
- 25—"Ein Maerchen (Dramatic Fantasia) by Bach until—T: Three people and the night.
- 26—Continue pp until—T: The first Ward ball.
- 27—"Hail, Hail the Gung is Here" (Two Step—Leo Feist Ed.) until—T: "Take a flash at the."
- 28—Theme ff until—T: Those who pay.
- 29—Continue pp until—T: The mockery, etc., of the new day.
- 30—"Cavatine" (Dramatic) by Bohm until—T: "I will return to Mrs. Grahams," etc.
- 31—"Heart Wounds" (Pathetic Melody) by Grieg until T: "Are you sincere when you say that?"
- 32—"Dramatic Andante" by Borch until—T: "What are you doing in this house?"
- 33—Theme ff until—T: Following out his theory.
- 34—Continue to action until—T: "Think it over," etc.
- 35—Continue pp until—T: Shadows' gray shadows.
- 36—"Tremolo" by Lovenberg until—T: "Miss Warner sent this to you."
- 37—"Dramatic Theme" by Levy until—T: "I shall never see you again."
- 38—"Lamento" (Pathetic Andante) by Gabriel Marie until—END.



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The weather and taxes do not seem to affect the theatres which have Bartola Musical Instruments. The Bartola music makes the picture seem better. Installed on easy payments. Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Music and the Picture

Important Announcement

THE HARRY VON TILZER MUSIC COMPANY, 222 W. Forty-sixth Street, New York City, wish to announce that the following orchestrations can be played without a tax or license by any theatre orchestra, motion picture house, pianist, dance orchestra, or any place where music is played. These numbers are now ready; consisting of ten parts, 'cello and piano.

- "Just as Your Mother Was".....Waltz or One Step
 "Give Me the Right to Love You".....Fox Trot
 "Says I to Myself, Says I".....One Step
 "I Don't Know Where I'm Going, But I'm on My Way".....
 One Step
 "The Old Town Pump".....Fox Trot
 "Stolen Sweets".....Waltz
 "There's Someone More Lonesome Than You".....One Step
 "On the South Sea Isle".....Trot
 "Love Will Find the Way".....Waltz
 "Babette, She Always Did the Minuet".....One Step
 "You Were Just Made to Order for Me".....Fox Trot
 "It's a Hundred to One You're in Love"....One Step and Trot
 "Honey Bunch".....Fox Trot
 "The Man Behind the Hammer and the Plow".....
 Medley One or Two Step

Musical Review of Latest Compositions

- 1—"The King Bee Film Corporation" announces that they intend publishing a series of Waltzes composed by Billy West, which can be performed in any theatre without a music tax. Several of these Waltzes are already placed on the market, and they absolutely prove to be excellent compositions, equally effective for Dance, Concert and Picture Work.
- 2—"Uncle Sammy is a'Calling You," by J. H. Hall. An inspiring composition in 2/4 Tempo di Marcia, published by the "Quincke" Music Co., Los Angeles, Cal.
- 3—"La Grace" Piece de Genre, by Bohm. A very melodious number which is well known to the average pianist, splendidly arranged for Orchestra. (Carl Fischer Edition.)
- 4—"Spirit of America." A Patriotic Patrol, by Zamecnik. "Spirit of America" forms a supreme feature, a great novelty for every program. The number has a clever catchy original melody, and also introduces a medley of Patriotic Airs. (Sam Fox Edition, Cleveland, Ohio.)
- 5—"Sweet Cookie Mine." A sensational Western hit by Clarence M. Jones. A Fox Trot or One Step of exceptional value. (McKinley Music Co.)
- 6—"The Darktown Strotters Ball." Fox Trot by Shelton Brooks, the composer of the famous and international hit, "Walking the Dog." (Leo Feist Edition.)
- 7—"Are You from Heaven?" by Gilbert and Friedland. A remarkably effective and melodious composition, most-appropriate for Love Themes and Scenes. (Gilbert and Friedland Ed., 230 W. 46th St., New York City.)
- 8—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root.)
- 9—"Fifteen Minutes of Laughter and Tears." A double number, in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the lighter or frivolous; (B) Is in a relative minor illustrating the plaintive, which is the most serious requirement of the Photoplay. (J. W. Stern, 102 West 38th St., New York City.)
- 10—"At the Grasshopper's Hop." A characteristic Two Step equally effective for cornet, street and moving picture work. (Leo Feist Edition.)

11—"Violets Bring Memories," by Brandon. A melodious 4/4 Moderato movement—unusually delightful and most appropriate for love scenes. (Published by Stark Music Co., St. Louis, Mo.)

12—"Hail, America!" (March) "The Rookies" (March), two favorites by Geo. Drumm. These marches have the right tingling swing. They are bound to be heard frequently at a time when out of the great abundance of patriotic marching a process of musical selection of the fittest assures the popularity of such numbers as these by Drumm. (G. Schirmer Edition.)

"WHY KILL A GOOD MOTION PICTURE WITH POOR MUSIC?" ASKS REX BEACH

Motion picture theatre owners all over the world are driving thousands of dollars of business from their houses every week with musical programs unsuited to productions, in the opinion of Rex Beach.

This famous author, whose successful novels, beginning with "The Auction Block," are to be picturized under Mr. Beach's supervision and distributed through Goldwyn, believes that carefully chosen music, not necessarily original but chosen for its suitability to the subject, will account for 25 per cent. of the financial success of a picture.

"Orchestral music," he said recently, "has the same psychological effect on a motion picture audience as band music on marching soldiers. In both cases music is necessary to weld the emotional appeal.

"We all remember the elemental pianist when the motion picture was in the curio stage—how he pounded and thrummed and fought out Civil War battles on his piano keys. He served a purpose, his day is done.

"Succeeding this earnest person was the six-piece orchestra. You know how those fellows passed the evening—overture, waltz, intermission for refreshments, organ selection, a silent wait, orchestra returns and upsets chairs getting adjusted for the popular medley, a little ragtime, organ improvisation and so on to the finish.

"It is very different to-day in an ever-growing number of theatres. Here in New York the 'Strand,' the 'Rialto,' the 'Rivoli,' etc., for instance, employ experts to devise musical settings and have them played by a forty-piece symphony orchestra. That brings almost as many people back the next week as the worth of the picture.

"Motion picture music need not be classical, but it must be appropriate. In a large measure the audience is unconscious of its effect, but the effect is there, and must be taken into account of by the theatre owner who expects to make money."

Joe Morris' Music at the Vanderbilt

THE Vanderbilt, the Majestic and the Park Avenue Hotels cater to a select class of patrons, and so do many of our well known hostelrys. Today a first class orchestra is as much of a fixture in them as the waiters in the dining-room. The leaders of these orchestras must have a wide knowledge of classical and popular music and be ready and able to play anything requested. Even the guests at times bring manuscripts of songs and waltzes to the leaders to play; hence the leader must be able to read manuscripts at sight.

The average person who does not get the time to drift in and out of these hotels has an idea that the orchestras and patrons play and enjoy nothing but classical numbers. This is not so,

"MISSOURI-WALTZ"

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and
Most Popular Waltz*



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For Orchestra - Full and Piano 35c

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ARE YOU FROM HEAVEN?

A picture song of unusual beauty, whose title and theme will fit any situation of love and romantic interest.

They also offer an ear-tickling, catchy number, full of life, suitable for any light or comedy situation

IT'S A HUNDRED TO ONE You're From Dixie

Either song will be sent any recognized photoplay pianist on receipt of 10c (or both for 15c) to cover cost of mulling. **RECOGNIZED ORCHESTRA LEADERS** may obtain orchestrations (11 pts. and piano) of either for 15c, or both for 25c, to cover mulling cost.

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for the other day when the subject of music came up for discussion in the Vanderbilt Hotel, Josef Fejer, the leader, who has been playing at the Vanderbilt for six years, remarked:

"When the Hawaiian craze was on some of the people that came in here couldn't seem to get enough of it, and leaders from other hotels told me they met with the same experience."

"And do guests ever come and ask you to play popular numbers now?" he was asked.

"Yes; but not so much as they did before. They ask for a great deal of classical music. Sometimes I get a bunch of requests for some popular hit that has just become a craze. The other day I had three requests for "There's a Service Flag in Our Home," and I had never heard of the number before. Then quite a few come and ask for "The Missouri Waltz" and the "Blue Rose Waltz," and while these are put out by a popular publisher, you can't call them regular popular numbers, for you can find one of them, and sometimes both, on scores of classical concert programs."

"Don't you keep well supplied with all the popular numbers, Mr. Fejer?"

"I try to, but no one can tell just when a new popular number is coming out, and if I tried to keep a copy of every popular number published I would have to have an entire building in which to stack them. Like all leaders, I aim to keep a stock of the better grade of popular songs, and those that become genuine hits."

Mr. Fejer then told his friends of his experiences with some guests, who compose music and bring it to him for a tryout. And when he had finished he played a new waltz called "Waltz Blanche," written by Mrs. Leonard Thomas, the well-known and popular society woman. Mrs. Thomas is also a leader in the Woman's Suffrage movements, and if she does not stick to her social and civic duties and quit writing pretty waltzes, a few of the professional instrumental composers will have to go some to prevent being forced into the background.

The most interesting bit of gossip that Mr. Fejer handed out during the conversation was the fact that one guest presented him with a check for \$1,000 to play several numbers, among which was included a popular song, now one of the big hits of the country. All this goes to show that good popular music has its appeal for the guests of the fashionable hotels as well as for the moving picture theatres and cabarets. So it is up to publishers to see that the leaders and musicians get their numbers in time.

E. M. WICKES.

General Comments

COLLINS and Harlin, the popular phonograph singers, spent two hours learning "Come Along Ma Honey," which is published by The Echo Music Co. And before Collins and Harlin will give up this much time to any song it has to possess more than ordinary merit. "Come Along Ma Honey" has a double melody and is a splendid number for picture houses.

RAY SHERWOOD is now doing special work for Fischer & McCarthy. For a year Sherwood has been covering the moving picture theatres for the Forster Music Co.

JOS. W. STERN & CO. has just issued "Wait for Your Honey Boy." "Billy Boy," by Lester A. Walton and C. Lucky Roberts, is another number that is showing up very well. "Send Back Dear Daddy to Me," by Harry Tenney and Irving Maslof, and "When the Moon Is Shining Somewhere in France," by Private Frederick Rath, are two of Stern's big sellers.

GILBERT AND FRIEDLAND have opened offices in Chicago and next week will play at the Orpheum theatre, where they will feature their latest hit, "Are You from Heaven?"

"**WHEN** the Yanks Come Marching Home," Billy Jerome's new war hit, is an ideal number for an overture. Jerome reports that leaders and pianists are taking to it just as readily as they did to "Over There."

"**THEY** Go Wild Over Me" is a big favorite with singers and musicians in the West, and is becoming more so every day.

"**HOMEWARD BOUND**," Feist's new hit, is beginning to sweep the country. Hundreds of leaders are featuring it, and the public is buying it in large quantities.

"BETTY TAKES A HAND"

(Triangle Production)

Theme: "Canzonetta" (Moderato) by Nicode

- 1-Intermezzo (Moderato) by Whelpley until-T: "I suspected things, etc."
2-"Dramatic Recitative" by Sol. P. Levy until-T: "Aroused to a secret determination, etc."
3-Theme until-T: "In exclusive Kensington Square."
4-"Capricious Anette" (4/8 Mod.) by Borch until-T: "The daughter of social ambition."
5-"Illusion" (2/4 Mod.) (Intermezzo) by Bustanoby until-T: "And Betty Marshall is parted."
6-Continue to action until-T: "Are you Aunt Lizzie?"
7-"Serenade" (Allegretto) by Saint Saens until-T: "I'd like to take Betty, etc."
8-"Petite Mazurka" by Sapelnikoff until-T: "After a wonderful day of surprise."
9-"Canzonetta" (Allegretto) by Godard until-T: "Off for the Yacht cruise."
10-"Evening Breeze" (Allegretto Idyll) by Langey until-T: "Outward appearance must be maintained."
11-"Intermezzo" (Allegretto) by Pierre until-T: "You have a fine place here."
12-"Reflections Waltz" (Forster Music Co.) until-T: "Kindly have my trunk sent up."
13-Continue to action until-T: "Boarding house routine established."
14-"Romance" (Allegretto) by Rubinstein until-T: "My son Tom is missing."
15-Theme until-T: "I have heard that Mrs. Hains."
16-"Reve D'Amour" (Allegretto) by Zameznik until-T: "The swell Haines home, etc."
17-"Jasmine" (Allegretto) by Kretschmer until-T: "The honorable James Bartlett return, etc."
18-"Intermezzo" (2/4 Presto) by Arenski until-T: "The twentieth call to Police Headquarters."
19-"Pastel Minuet" (Three-quarter Allegro giocoso) by Paradise until-T: "I'll make up for this little."
20-Theme until-T: "Morning—and a rescue party."
21-"Sing Me Love's Lullaby" (Waltz) (Leo Feist Edition) until-T: "And Betty calls."
22-"Yester-Love" (Intermezzo Andantino) by Borch until-T: "Tom, hurry, etc."
23-"Vanity" (Allegro Caprice) by Jackson until-T: "Borrowed wedding finery."
24-"Dawn of Love" (Allegretto Melodious) by Bendix until-T: "Afternoon the next day."
25-Theme ff until * * * * * END.

"THE CLEVER MRS. CARFAX"

(Paramount Production)

(Reviewed on page 3486)

Theme: "Sweet Jasmine" (Allegretto) by Bendix

- 1-"It's a hundred to one you're in Dixie" (Gilbert and Friedland Edition) until-T: "Temple Trask in his right, etc."
2-"La Lisonjera" (Caprice) by Chaminade until-T: "In the same Hotel—Helen's Grandmother, etc."
3-"Constellation" (Fantasia) by Wolerstein until-S: Change of Scene.
4-Theme until-T: "Shorty, we're a hundred to the good!"
5-"Are you from Heaven?" (Song) (Gilbert and Friedland Edition) until-T: "No, Billy, I didn't get this inside dope, etc."
6-"Missouri Waltz" (Forster Edition) until-T: "A sudden memory, etc."
7-Continue pp until-S: Flashback to former scene.
8-Continue to action until-S: Grandmother in chair.
9-"Pizzicato Bluette" until-T: "Miss Helen, may I invite myself, etc."
10-Theme until-T: "The beginning of the journey."
11-"Amorosa Mazurka" by Navarro until-T: "Better let me deposit your securities."
12-"Dramatic Andante No. 39" by Berge until-T: "Don't mind your grandmother."
13-"Just as Your Mother Was" (Waltz) (Harry von Tilzer) until-T: "Midnight Mrs. Bruce has, etc."
14-Short Mysterioso until-T: "After hours of hard talk."
15-Theme until-T: "Searching for the key."
16-"Minuet des Follets" by Berlioz until-T: "Grandma won't you let me talk, etc."
17-"Idle Hours (Caprice) by Kretschmer until-T: "This is not for strangers."
18-"Illusion" (Intermezzo) by Bustanoby until-T: "Arrived at the home of grandmother."
19-"Petite Bijouterie" (Valse Int.) by Bohm until-T: "If anybody comes, you hide."
20-"Gavotte and Musette" by Raff until-T: "But, my dear Mrs. Bruce, I was simply, etc."
21-Light hurry to action until-T: "Then—then Dorothy Carfax was only in name."
22-Theme until * * * * * END.

"A MODERN MUSKETEER"

(Arctcraft Production)

Fairbanks Theme: "Cyclone in Darktown," Rag by Bernard

- 1-"March Militaire Francaise" from "Suite Algerienne" by Saint Saens until-T: "Do you remember D'Artagnan?"
2-Continue to action until-S: Duel.
3-"Presto for Duels" by Lake until-T: "Has D'Artagnan gone?"
4-Theme until-S: Fairbanks jumping out of window.
5-Hurry to action until-T: "There may be a scientific reason."
6-Heavy Storm Furioso with Strong Wind effects and cymbal crashes until-T: "You've been reading this, etc."
7-Continue ff until-T: "So he grew up."
8-Theme until-T: "This to-day is chivalry."
9-"Petite Bijouterie" (Valse Intermezzo) by Bohm until-T: "Kansas was getting on Ned's nerves."
10-"Says I to myself, says I" (Harry von Tilzer) until-T: "Like D'Artagnan of old."

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c Band 25c
Waltz 15c Full Orchestra and Piano 35c

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I Wonder How The Old Folks Are At Home

With Patriotic Version

Companion to BACK AT DEAR OLD HOME SWEET HOME

By Same Composers Patriotic Version by Ed. Rose.

PATRIOTIC VERSION BY ED ROSE

Musical score for 'I Wonder How The Old Folks Are At Home' with lyrics and musical notation for voice and piano.

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- * MY CAIRO MAID-The Oriental Hit of the Season.
*ALEXANDER'S GOT A JAZZ BAND NOW-Sung by Sophie Tucker with great success.
*UNCLE SAMMIE IS A-CALLING YOU-A Nation-Wide Hit.
*MY HAWAIIAN DREAM GIRL-Wonderfully plaintive.
*SWEET LUANA WALTZ-This number is coming into its own.
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- 11—Continue to action until—T: "An impossible, etc."
 12—Cymbal Crash ff until—S: Automobile in view.
 13—"Vanity" (Caprice) by Jackson until—T: "After fording the desert."
 14—"Darktown Strotters Ball" (Trot) (Leo Feist Edition) until—T: "I'll see you at the Hotel."
 15—Theme until—T: "In the Canyon."
 16—Silence until—T: "Chin De Dah, the Indian."
 17—"Indian Love Theme" by Winkler until—T: "After Dinner at El Tovar."
 18—"Indian Dance" by Smith until—T: "Golly! what a Gully!"
 19—"Dramatic Recitative" by Sol. P. Levy until—S: Indian talking to Fairbanks.
 20—Repeat "Indian Love Theme" (Same as Cue No. 17) until—T: "The next morning."
 21—"Le Retour" (Romance) by Bizet until—T: "Who was that man?"
 22—"Dramatic Agitato" by Hough until—T: "Remember the last."
 23—"Indian Lament" by Tohomus until—T: "I'm no Bird, I'll walk."
 24—"Heavy Mysterioso" by Sol. P. Levy until—T: "Where did you get that castle?"
 25—Strong Hurry to action until—T: "Now write what I will say."
 26—Silence until—S: Fairbanks pulling man up.
 27—Hurry pp until—S: Fairbanks galloping on horse.
 28—Galop ff until—T: "I'll give you a hundred thousand."
 29—Theme until * * * * * END.

"THAIS"

(Goldwyn Production)

(Reviewed on page 594)

IMPORTANT NOTE

The entire Music Score of "Thais" composed by Massenet, as also all extracts of this Opera published in single form for Violin, Piano or any other combination of instruments, are subject to the Music Tax imposed by the various "Societies of Composers, Authors and Publishers."

Only those Orchestras or individual musicians are permitted to play the Original "Thais Music" whose employers are members of one of the various "Societies of Composers, Authors and Publishers," otherwise it means "VIOLATION" of the United States Copyright Law.

A good many of the present Composers and Publishers are not members of any of such Societies, and their compositions and publications can be performed in any part of the world for just "The Purchasing Price."

Our Music Cues have been, and will be, compiled of only "FREE NUMBERS," but in the case of our Super Production "Thais," which is based on the same Libretto of "Thais" for which Massenet composed the music, we were compelled to make an exception—in order to secure the proper musical accompaniment for this picture. We leave it to your own judgment to see whether you are permitted to perform the original "Thais Music."

For all those who are not in possession of such license we call attention to the last page of our "Music Cue," where we have mentioned "Substitutes" for every one restricted by the "Societies of Composers, Authors and Publishers."

Kindly note the above facts, as we will under no circumstances assume the responsibility in case of any violation on your part concerning the Copyright Laws of the United States or the entire world.

WE HAVE WARNED YOU

ALL Movements and excerpts as indicated in Cues Nos. 1, 7, 9, 10, 15, 22, are taken from the "Thais Fantasia" arranged for Orchestra by Emile Tavan and published by "Heugel" in Paris (France).

Theme: "Meditation from Thais" by Massenet

- 1—"Thais Fantasia" by Massenet until—T: "In Egypt on the shore."
Note.—Begin with first movement "Andante tres Calme."
 2—"At Sunrise" from the "Desert Suite" by H. Grunne until—T: "Here, Romans, Greeks and Egyptians, etc."
 3—"Angelus" (Sacred) from "Scenes Pittoresques" by Massenet until—T: "And the early Christians."
 4—Continue to action until—T: "While in the heart of the golden City."
 5—Theme until—T: "While Paphnutius wearied of the idols, etc."
 6—Continue to action until—T: "Nicius still enthralled by the false, etc."
 7—4/4 Andante movement (four bars after letter B) from the "Thais Fantasia" by Massenet until—T: "When will you stop parading, etc.?"
 8—Theme until—T: "And always waiting at her door."
 9—Allegro movement from letter C from the "Thais Fantasia" by Massenet until—T: "In the great Theatre, etc."
 10—"Moderato Maestoso" movement (letter D) from the "Thais Fantasia" by Massenet until—T: "At dusk Thais returns."
 11—March from "Scenes Pittoresques" Suite No. 1 by Massenet until—T: "And Lollius waiting, etc."
 12—Theme until—S: Lollius with dagger near door.
 13—"Dramatic Agitato" by H. Hough until—T: "And with the morning."
 14—Prelude to Act 4 from "Herodias" by Massenet until—T: "Cease your chatter, bring me word, etc."
 15—Allegro Moderato movement (letter F) from the "Thais Fantasia" by Massenet until—T: "And it came to pass, etc."
 16—Theme until—T: "And again the feet of Paphnutius."
 17—Continue pp until—T: "And in the golden City."
 18—"Credo" from "St. Cecile Mass" (Allegro Maestoso) by Gounod until—T: "Paphnutius once dragged unwillingly, etc."
 19—"Aubade" by Massenet until—T: "But not to the vile life, etc."

- 20—"Dramatic Recitative" by Sol. P. Levy until—T: "The Pagan feast at Cotas."
 21—"Air de Ballet" from "Scenes Pittoresques" by Massenet until—T: "Hail Thais, the Rose of Alexandria."
 22—"Thais Fantasia" by Massenet until—T: "In the name of the father I serve."
Note.—Begin with "Risoluto Movement" (S bars before letter G).
 23—"Veil Dance" from "The Queen of Sheba Ballet" by Goldmark until—T: "And with the morn."
 24—Continue to action until—T: "They mock their own gods."
 25—"Au Cabaret" from "Scenes Alsaciennes" Suite by Massenet until—T: "And beneath the stars came, etc."
 26—Continue pp until—T: "The dawn of a new day."
 27—Allegro movement from the "Elijah Fantasia" by Mendelssohn until—T: "And the word went abroad."
 28—Continue ff until—T: "And again the shadow of death."
 29—"Elegy" (Dramatic Melody) by Massenet until—T: "The cloistered home of the penitent."
 30—"Last Dream of the Virgin" (And.) by Massenet until—T: "And day after day her eyes searched."
 31—Theme until—T: "And once too oft the Vision came."
 32—"Aragonaise" (Allegro) from "Le Cid" by Massenet until—T: "A body weary, a soul astray."
 33—Continue pp until—T: "And things invisible till now."
 34—Theme until—T: "Not without me, Thais!"
 35—Continue ff until * * * * * END.

YOU ARE NOT PERMITTED to play the following cues if your employer is not a member of any of the "Societies of Composers, Authors and Publishers." The following cues are substitutes:

- THEME: "Voice of Chimes" (Lento) by Luigini.
 Cue No. 1—Second Movement from "Herodiade Fantasia" (Andante con Moto) by Massenet, arr. by Th. M. Tobani.
 Cue No. 7—"Ave Maria" (Dramatic Lento) by J. Ascher.
 Cue No. 9—"Le Retour" (Allegro) by G. Bizet.
 Cue No. 10—"Dramatic Maestoso" by E. Ascher.
 Cue No. 15—"L'Adieu" (12/8 Dramatic) by Fararger.
 Cue No. 22—"First Movement" (Allegro Maestoso) from the "Herodiade Fantasia" by Massenet, arr. by Tobani.


"THE GOWN OF DESTINY"

(Triangle Production)

(Reviewed on page 126)

Theme: "Love Song" (Dramatic) by Flegier


- 1—"Intermezzo Francaise" (Moderato) by Hammer until—T: "Here again was the Bogie."
 2—"Marseillaise" pp until—T: "You oughtn't to have," etc.
 3—"Dramatic Andante" by Ascher until—T: "In the office of the French Consulate."
 4—Continue ff until—T: "Knowing that she and her husband," etc.
 5—"Dramatic Recitative" by Sol. P. Levy until—T: "In a little French restaurant."
 6—"Doctor Cupid" (Intermezzo) by Ferrari until—S: Soldiers—parading.
 7—"March Loraine" by Ganne until—S: Interior of room.
 8—Continue ff until—T: "But was France to blame?"
 9—Continue pp until—T: "But with slumber comes no peace."
 10—"Dramatic Tension" by Borch until—T: "And now he is striving."
 11—Theme until—T: "As the dream of the night."
 12—"Mae Marsh" Waltz (Kominsky Music Co.) until—T: "It was a foregone conclusion."
 13—"Serenade" (Allegretto) by Saint-Saens until—T: "In the village of Pont a Cresson," etc.
 14—Theme until—T: "On the western coast," etc.
 15—"Bond of Love" (Waltz) by A. Roth until—T: "Once upon a time Nathalie's father," etc.
 16—"Russian Pansy" (Flower Song) by Langey until—T: The Ramsey dinner.
 17—"Sleeping Rose" (Melodious Valse Lente) by Borch until—S: Man at piano.
 18—"Tiger Rose" Two Step (Leo Feist Ed.) until—T: "And yet I can't ask you."
Note: Play ff during dancing scenes only (otherwise pp).
 19—Theme until—T: "Good-bye soldier boy," etc.
 20—"It's a Long Way to Tipperary" (Popular Song) until—S: Interior of sitting room.
 21—"Dramatic Tension No. 1" by Sol. P. Levy until—T: "The Commandant will think."
 22—Continue pp until—T: "A little later," etc.
 23—"Constance" (A Dramatic Theme) by Golden until—S: Close up of newspaper clipping.
 24—Theme until—T: "In the morning the Major."
 25—"Dramatic Adagio" by Kretschmer until—S: Scene on battle-field.
 26—Battle, Hurry No. 21, by E. Lutz until—S: Interior of room.
 27—Theme until—S: Flashback to battlefields.
 28—Repeat "Battle Agitato" until—T: "As dawn comes over the trenches."
Note: Watch explosions, etc.
 29—"Dramatic Agitato" by H. Hough until—T: In the field hospital.
Note: Watch explosions.
 30—Prelude Du Deluge (Lento-Dramatic) by Saent-Saens until—T: "If only I could have helped a little."
 31—Theme until * * * * * END.



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Music and the Picture

Review of Latest Musical Compositions

- 1—"Heart of Mine," by Ralph C. Smith. This wonderful number, first played by the composer as a Solo, is a monument to his genius. It is a charming $\frac{3}{4}$ Moderato Cantabile, most appropriate for Love Scenes. (Sam Fox Edition.)
- 2—"A Selection" and "One-Step" from "Chu-Chin-Chow." The Musical Sensation of London and New York are now obtainable from J. W. Stern, 102 W. 38th St., New York City.
- 3—"In the Land of Wedding Bells," a splendid dancing arrangement, "Fox Trot" of this new novelty song by Geo. W. Meyer is now obtainable from Leo Feist, New York City.
- 4—"Master Melodies," No. 2, from "Light Operas," arranged for Orchestra by Chas. J. Roberts. An interesting number for your program—compiled of hits from "Beggar Student," "Mikado," "Erminie," etc. (Carl Fischer Edition.)
- 5—"The Hymn of Free Russia," by Alex Gretchaninoff—an exceptional fine composition of standard quality, orchestrated by Otto Langey and published by G. Schirmer.
- 6—"Constance"—Theme and Romance, by Earnest S. Golden. A Concert number of serious intent with a melodious theme that will allow for musical synchronization to tense and emotional situations, on the Photoplay Screen. The Romance is a natural illustration for passion. (J. W. Stern, 102 W. 38th St., New York City.)
- 7—"Heavy Mysterioso," by Sol. P. Levy. The title signifies the purpose. (Cinema Music Co., Columbia Theatre Bld., New York City.)
- 8—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for Love Themes and scenes. (Published by Harry von Tilzer.)
- 9—"Chasing the Chickens," a great Jazz number. (Published by Foster Music Co., Chicago, Ill.)
- 10—"Jazzing Around," One-Step, by Earl Fuller. A snappy and melodious composition, which every leader can use to good advantage. (Leo Feist Edition.)
- 11—"Longing for My Dixie Home," by Shannon. A $\frac{4}{4}$, Andante moderato, movement—very melodious and very effective. (Published by the Vandersloot Music Co.)
- 12—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)
- 13—"In A Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)
- 14—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Go Home Till Morning." "Hail, Hail" is better. (Leo Feist Edition.)

Take An Example from Albert F. Wayne

AS Musical Director for the Stanley theatre, over a period of nearly four years, with a large orchestra and organ at my command, it has always been my rule to give to the public all that is best in the world's great Library of Music.

The Motion Picture depicts the human passions. The composers of the world depict in tones, these same emotions. With this as a common ground, it should not be hard to combine the two and give to the public the best music of the world with your picture. It is but natural that the opinions of those having this work to do, should vary, but nevertheless, I am positive that artistic results to satisfy the most exacting, can be secured if the proper thought is given to each scene of the picture.

My Musical Library is classified, not by title or composer, but by the emotion it conveys to the public. Every composition is played as printed, and as the composer intended it to be played, giving as perfect a rendition musically, as it is possible for the orchestra to give, believing that this is the way to educate those needing the education and to satisfy those capable of judging a musical composition and its rendition. The words "fitting a picture" should be discarded. It is my object to find music that absolutely HARMONIZES with the scene on the screen. In other words, I place myself in the position of the man who would compose original music of the picture.

The senseless repetition of a number is something to which I have always been strongly opposed, or the sudden termination of a piece, to grab the next cue. Someone in the audience knows what you are playing and is left unsatisfied. The picture is at all times the jewel and the orchestra the setting.

I study all musical plots to see what other minds have chosen. If their choice is good, I use it; if not, it has aided me in selecting another composition. My first rule is to see the picture, get the story, the length of the scenes, etc. Then the music is selected and the picture run again to see if everything harmonizes; if not, changes are made and when it does go before the public it is as nearly perfect as we can make it.

The success of my work here is due to the fact that the Managing Director, Mr. Stanley V. Mastbaum, is a man of the highest type, and has never permitted us to give the public anything but the best. He personally supervises every projection and his knowledge of music and artistic taste does not allow anything to pass which might mar an otherwise perfect performance.

Let us have music if the picture is to live. There is life, love and hope in it, joy, inspiration and heart. Let us have music, for if ever the world needed music, it needs it now, but let it be good music, played the best we know how, and I am sure the results will be most gratifying all around.

Selections by Ban-Joe Wallace

MR. WALLACE is one of the best known banjo players in the country. He never lacks good engagements, not because he has more friends than any other performer in the show business, but simply because he knows how to select the proper kind of music for the various gatherings that he entertains. One day Wallace may be rendering selections for the elite in a fashionable hotel or for the guests in a millionaire's mansion, and the following day he may be booked to play at the annual entertainment of the Lady Conductors' Association. When about to take a car or a cab to the hotel, mansion or public hall where the affair is to be held, Wallace does not grab a bundle of music and hurry off, regardless of what kind of music the bundle contains, for if he did, instead of having plenty of engagements booked far ahead, he would have a great deal of idle time on his hands and a few benefits.

As soon as Wallace knows that he is billed to play as a certain affair he makes a study of the kind of people he will very likely face, and then maps out a program that he thinks will most appeal to them, and the program that he chooses for the Fifth avenue crowd will be somewhat different from that selected for the Lady Conductors. Experience has taught him that the high brows like some good popular music and that the middle classes appreciate certain classical numbers, and by mixing the light and heavy stuff, as well as picking out special numbers appropriate for the different occasions, Wallace has built up a big and profitable following.

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Motion picture exhibitors would be doing a wise thing if they made it their business to see that their musicians did likewise. Wise musicians do without being told, whether they are playing for pictures or any other form of entertainment, but it is nothing unusual to see a pianist grab a stack of music at the last moment and begin to play just as the title of a picture is thrown on the screen and continue to play, whether the music fits the picture or not. There is not a situation shown in photoplays that the musician cannot find at least twenty numbers from different publishers that will dovetail with the scene. And the right music at the right time will do a great deal towards making a picture more interesting, as well as adding to the comfort and enjoyment of the audience. Classical music offered in conjunction with some pictures is just as detrimental as all popular numbers offered with others. If music publishers followed the careless methods adopted by some musicians and exhibitors there would be no music publishers of any account. A publisher aims to build up a catalogue that will have something in it for everybody, just the same as a magazine editor does. Successful magazine editors do not grab the first batch of stories that comes to their desks—it would be fatal and would drive away thousands of subscribers. The reading text is at least fifty per cent of a magazine, just as music is fifty per cent of motion picture entertainment, but few exhibitors give the same attention to the music that goes with their pictures as editors do with stories and articles, and when business falls off the exhibitor is puzzled and discouraged and gets the idea that there is no money in the game. He shoulders the loss, while the man who failed to produce the proper kind of music moves on and secures another job. E. M. WICKES.

General Comments

MEYER COHEN, for many years business manager for Charles K. Harris and Harry Von Tilzer, has taken offices in the Astor Theatre Building, where he will publish under the name of the Meyer Cohen Music Co. He has been fortunate in getting hold of several excellent numbers from well-known writers. Meyer should have little difficulty in winning success, for there is no one in the game who knows the many angles better.

CLEVELAND can boast of other things besides having had Lajoie for a number of years. It has a live newspaper in the Cleveland News, live in motion pictures and musical events. Last week it ran a big song story with pictures of Frederick Knight Logan, the waltz king; Teddy Moore, Fred, Rath, Bailey and Cowan, L. Wolfe Gilbert, Jack Mahoney, Harry Von Tilzer, Ed. Rose and Earl Carroll.

JAMES W. CASEY, head of The Echo Music Co., has been doing a wonderful business during the past month with "My Golden West," "Come Along Ma Honey" and "My Hawaii, I Hear You Calling Me."

FISCHER AND McCARTHY have a great picture number in "Alsace Lorraine." Fred Fischer wrote the melody, which should be sufficient to get it a hearing with all musicians.

THE only thing that bothers Joe Hollander, manager for Joe Morris, these days is where he will get goods to fill orders for half a million copies. "We're Going Over" and "There's a Service Flag in Our House" are the best sellers at present.

GILBERT AND FRIEDLAND are playing in Chicago this week and are featuring "Are You From Heaven?" If you have not tried this with pictures you are missing a great deal.

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I Wonder How The Old Folks Are At Home

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BACK AT DEAR OLD HOME SWEET HOME Orb. Ed. & Piano 75
By Same Composers In 16 & 32 45
Words by F. J. Conlon & F. W. 118
HERBERT S. LAMBERT Music by
By Paul Publishers Issued Nov. 1917 **F. W. VANDERSLOOT**

CHORUS *Chorus* *Chorus* *Chorus*

*I wonder how the old folks are at home, I wonder if my mother's ever been home,
I wonder how the old folks are at home, I wonder if they think of me when I roam,
I wonder how the old folks are at home, I wonder if they think of me when I roam,
I wonder how the old folks are at home, I wonder if they think of me when I roam.*

*Wonder if they pray for the boy that went away, And left his kind old parents all alone,
Wonder if they pray for the boy that went away, And left his kind old parents all alone,
Wonder if they pray for the boy that went away, And left his kind old parents all alone,
Wonder if they pray for the boy that went away, And left his kind old parents all alone.*

*Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night.*

*Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night,
Oh, wish for me, wish for me, wish for me, I'd give a lot to be with them to-night.*

VICTOR RECORD BY PAUL REIMERS

PATRIOTIC VERSION BY ED ROSE

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Williamsport, Pa.

"STOLEN HONOR"

(Wm. Fox Production)

Theme: "Love Theme" (Melodious) by Herzberg

- 1—"Valse Lente" by Schuett until—T: "The sensation of the art world."
- 2—"A La Bien Aimee" (Valse) by Schuett until—T: "December and May."
- 3—Piano improvise to action until—S: Girl stops playing.
- 4—Theme until—T: "Some months later."
- 5—"Jasmine" by Kretschmer (Allegretto) until—T: "The event of the season."
- 6—"Missouri Waltz" (Vandersloot Edition) until—T: "You have had your taste of fame."
- 7—Theme until—T: "Won't you come and dine?"

- 8—"The Vampire" (A Dramatic Theme) by Sol P. Levy until—T: "As the strains of, etc."
- 9—"Home, Sweet Home" (Waltz) by Margis Berger until—T: "Riccio visits the Carson Art Gallery."
- 10—"Grazielle" (Valse Halienne) by Kretschmer until—S: Telephoning.
- 11—Continue to action until—T: "When birds of a feather, etc."
- 12—"Dramatic Recitative" by Sol P. Levy until—T: "While Bel-feld and his little wife."
- 13—Continue ff until—T: "While at Virginia's home."
- 14—"Flirtation" (Valse Intermezzo) by Meyer Helmund until—T: "Hollister's business transactions, etc."
- 15—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "The night of the Italian, etc."
- 16—"Sunny Italy" (Waltz—on Italian songs) by Tobani until—T: "Luck is with us."
- 17—"Heavy Mysterioso" by Sol P. Levy until—S: Interior of bed-room.
- 18—Continue to action until—T: "The Vulture and his prey."
- 19—"Dramatic Agitato" by H. Hough until—T: "Next morning."
- 20—"Dramatic Narrative" by Pauline Pement until—T: "That little infernal affair."
- 21—"Dramatic Tension" by Sol P. Levy until—T: "Virginia having been the victim of, etc."
- 22—Piano improvise to action (Scenes of various dances, etc.) until—T: "Paul Hollister is here."
- 23—Tragic Theme by Paul Vely until—T: "You had such success, etc."
- 24—"Dramatic Tension" by Winkler until—T: "I humbly apologize."
- 25—Theme until * * * * END.

"MAN ABOVE THE LAW"

(Triangle Production)

Theme: "Adieu" (Dramatic Melody) by Friml

- 1—"Indian Theme" (Characteristic) by Winkler until—T: "With childish glee she, etc."
- 2—"Berceuse" (Lento) by Karganoff until—S: Interior of store.
- 3—"Indian Song" by Lake until—T: "The system of credits, etc."
- 4—"Dramatic Recitative" by Sol P. Levy until—T: "His imagination conjured."
- 5—"Indian Dance" by George Smith until—S: Flashback to former scene.
- 6—"Pathetic Andante" by Paul Vely until—T: "The Duke of Mesa detests."
- 7—Continue ff until—T: "Some weeks later Esther Brown, etc."
- 8—Theme until—T: "You'd do anything for money."
- 9—"Ramona" (Indian Intermezzo) by L. Johnson until—T: "The less you learn, etc."
- 10—Theme until—T: "The first class."
- 11—Organ solo to action until—T: "Tonah, I think I shall appoint you, etc."
- Note.—Watch screen and play to action.
- 12—"Dramatic Andante" by Borsch until—T: "After a lonely supper."
- 13—Theme until T: "After this you treat that white girl, etc."
- 14—"Heavy Mysterioso" by Sol P. Levy until—T: "I left God in town, etc."
- 15—"Dramatic Tension" by Reissiger until—T: "Dear God, give me strength."
- 16—Organ Solo (Scene of Prayer) until—T: "During a night of, etc."
- 17—"Intermezzo" (Moderato) by Bohm until—T: "My father said I could come here."
- 18—"Dramatic Agitato" by Hough until—T: "As times passes."
- 19—"In Lover's Lane" (Intermezzo Characteristic) by Pryor until—T: "Here, my man. You go away!"
- 20—Theme until—T: "On a great rock, etc."
- 21—"Indian Theme" by Winkler until—T: "While Esther pondering, etc."
- 22—"Ave Maria" (Lento) by Ascher until—T: "Matcha appeals to her own people."
- 23—Repeat "Indian Theme" (same as Cue 21) until—T: "Then came the annual feast."
- 24—"Torch Dance" from "Henry VIII" by Ed. German until—T: "This in the white sorceress, etc."
- 25—"Heavy Agitato" to action pp or ff until—G: After the fight.
- 26—Theme until—T: "The primitive instinct to protect."
- 27—"Storm Furioso" to action until—T: "As the late afternoon sun, etc."
- 28—Theme until * * * * END.

"MRS. DANE'S DEFENSE"

(Paramount Production)

(Reviewed on page 444)

Theme: "Heart's Devotion (4/4 And. esp.) by Hurst

- 1—"Extase" (Dramatic) by Ganne until—T: "May I speak to you alone?"
- 2—Theme until—T: "Three years ago, while, etc."
- 3—"Lost Happiness" by Eilenberg until—T: "Later the inevitable happened."
- 4—"Ein Maerchen" (Fantasia) by Bach until—T: "Then followed the awful tragedy."
- 5—Theme until—T: "Later in England, Felicia visits, etc."
- 6—"Intermezzo" by Huertter until—T: "At Sunning-water—Mrs. Dane attends, etc."

- 7—"Ballabile" (Grand Waltz) from the "Prinze Ador Suite" by C. Ruebner until—T: "I could almost swear, etc."
- 8—"Pierrot Serenade" by Randegger until—T: "We will have a little chat, my dear."
- 9—Theme until—T: The following day.
- 10—"A Poet's Dream" (Monologue) by MacDowell until—T: "It would be foolish to deny."
- 11—Theme ff until—T: "To discredit the scandal mongers."
- 12—"Two Waltzes" from Opus 54 by Ant. Dvorak until—T: "Come let us show them all, etc."
- 13—"Extase D'Amour" by Roze until—T: "Tell me something of your early life."
- 14—"Adagio Molto" and "Allegro Vivace" from Fourth Symphony by Schubert until—T: "She went to Canada as Companion, etc."
- 15—"Adagio Lamentoso" from "Symphony Pathetique" by Tschai-kowsky until—T: "Tell him who you are!"
- 16—Theme to action until * * * * END.

"OH! MARY BE CAREFUL"

(Goldwyn Production)

Theme: "In Lover's Lane" (Characteristic Intermezzo) by A. Pryor

- 1—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—T: "The Old Meacham home."
- 2—"Whispering Flowers" (3/4 Moderato-Characteristic) by Blon until—T: "The Mistress of Black hills"
- 3—"The Vampire" (A Dramatic Theme) by Sol. Levy until—T: "Corinne, the French Canadian housekeeper."
- 4—"Pizzicato-Bluette" (3/4 Andantino Grazioso) by Theo. Lack until—T: "Ahead of time, as usual."
- 5—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zameznik until—T: "Oh! Mary, be Careful."
- 6—Theme until—T: "You can occupy yourself with these."
- 7—"Gavotte" (4/4 Mod.) by E. Lutz until—T: "I'll attend to your case young man."
- 8—Theme until—T: "Were they as bad as all the rest?"
- 9—"American Patriotic Song (Such as "Marching through Georgia," etc.) until—S: Mary and Aunt at breakfast table."
- 10—"Silence until—T: "And so it came to pass."
- 11—"Funeral March" by Chopin until—T: "But hope springs eternal."
- 12—"Valse Poudree" (Intermezzo-Valse Lente) by Popy until—T: "And strange as it may seem."
- 13—"Sweet Jasmine" (Melodious Allegretto) by Bennix until—T: "Your friend Susie Winkleman, etc."
- 14—"Air de Ballet" (3/4 Allegro) by Chaminade until—T: "Foot-steps of Angels, etc."
- 15—Theme until—T: "Kate Lester with a mind of her own."
- 16—"Intermezzo" (2/4 Moderato grazioso) by Huertter until—T: "What's the funny little book?"
- 17—Theme until—T: "If you'll excuse me, etc."
- 18—"Romance" (4/4 Andanteconmoto) by Gruenfeld until—T: "I'm sorry you've been bored, etc."
- 19—Theme until—T: "It was no way to start a day."
- 20—"Gavotte and Musette" (2/4 Allegro) by Raff until—T: "That's a good idea, we'll, etc."
- 21—"Valse Caprice" by Rubinstein until—S: Bull running wild.
- 22—Hurry to action until—T: "He's not dead—he's swearing."
- 23—Continue pp until—T: "Shades of Aunt Myra."
- 24—"Dramatic Narrative" by Pauline Pement until—T: "Judge Adams is downstairs."
- 25—"Dramatic Recitative" by Sol. P. Levy until—T: "It was the wish of your Aunt, etc."
- 26—"Le Retour" (Allegro) by Bizet until—T: "You've stood the three tests."
- 27—Theme until * * * * END.

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THE BARTOLA

Mr. Charles Pacini of the Majestic and Butterfly Theatres, Kenosha, Wisconsin, came in our office last week and bought his third Bartola. He said it was a great part of his success. It will help you as it has him. Write for catalogue.

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Many a packed house is directly traceable to an advertisement in the "News."

Music and the Picture

Gilbert, Friedland and Lewis Write a Hit

L. WOLFE GILBERT, Anatol Friedland, and Henry Lewis, the popular Broadway comedian, have turned out another winner in "I'm the Brother of Lily of the Valley." Every one who ever played "Lily" for pictures or dances knows what a big winner it was, and those who did can be assured—the writers swear to it—that the answer song to "Lily" is a better number.

While the song has not been out more than a few weeks, singers and leaders with time to make the rounds of publishers are clamoring for it. And Mr. Gilbert will not be offended if twice as many musicians who used "Lily" write in for her brother.

"Are You from Heaven?" by Gilbert and Friedland, is looming up like a real honest-to-goodness hit, and every day it is finding way into more vaudeville and picture houses.

And speaking of vaudeville houses, it is not stretching matters to say that approximately all publishers are pleased to know that one of their numbers is being featured in a vaudeville theatre, and more than pleased to know when one is put on at the Palace theatre, even though a dozen other songs are used the same day. To have a number introduced and featured at the Palace gives a song a certain amount of class. Then imagine how Jos. W. Stern & Co. must feel to know that two of their songs, "When the Moon Is Shining" and "Send Back Dear Daddy to Me," are featured every day by Detty Peterson at the Broadway theatre.

Miss Peterson is the only singer there, which means that the songs could not have found a better spot.

Since this country became active in the war many of the better class of picture theaters and hotels are taking more and more to popular music, and whether it is because the present crop of songs is better or the owners of the theatres and hotels wish to serve light music as an antidote for heavy feelings is rather difficult to say. The hotels and theatres, especially the better class, could be made valuable channels of exploitation, if proper and business-like methods were adopted in getting the numbers to the leaders and owners. Some song pluggers not infrequently place publishers in a bad light with leaders and owners by employing obnoxious methods and making pests of themselves.

Fred. Forster, the Chicago publisher, has never bothered leaders or allowed pluggers to make pests of themselves, and yet practically every leader of any account in the country has been featuring "Missouri Waltz" and "Blue Rose Waltz."

Fred Vandersloot is another out-of-town publisher who knows how to induce leaders to feature his publications. He has a system all of his own that does not require the services of any pluggers, but just how he turns the trick he refuses to divulge. Without as much as having a New York office, Fred has had "I Wonder How the Old Folks Are Tonight" featured by singers, leaders and phonograph men, and has sold more than a million copies. Two weeks ago the Oakland Tribune carried the chorus of "I Wonder How the Old Folks Are" in a war dispatch from "Over There."

E. M. WICKES.

General Comments

LEO FEIST has just issued a pocket size booklet bearing the title, "Songs the Soldiers and Sailors Sing," containing about thirty choruses, words and music, of the most popular numbers of the season. The booklet sells for fifteen cents and can be obtained at any music counter.

F. J. A. Forster has gone to the Coast for three months, but his business in Chicago will continue the same as ever. The firm has just brought out a new number by Frederick Knight Logan, entitled "The Military Waltz."

L. W. Gilbert and Anatol Friedland have returned from Chicago, where they played in vaudeville for a week. While in Chicago they opened a branch office to handle the rush of performers after their new numbers.

James Casey, prime mover in The Echo Music Co., is trying to figure out who is responsible for the sudden rush of eastern orders for "My Golden West" and "My Hawaii, I Hear You Calling Me."

Sol. P. Levy, who has made a specialty of writing motion picture music, has just placed "That's My Girl," with the Times Music Co., 145 West Forty-fifth street, a new concern in the popular field.

For patriotic photoplays, "When the Yanks Come Marching Home," by Wm. Jerome, is an ideal number, and more leaders are beginning to realize this every day.

Hamilton S. Gordon's "Motion Picture Music Collection" is growing in favor with leaders and pianists all over the country.

Musical Review of Latest Publications

1—"Are You from Heaven?" by Gilbert and Friedland. A remarkably effective and Melodious composition, most appropriate for Love Themes and Scenes. (Gilbert and Friedland Edition, 230 W. 46th St., New York City.)

2—"It's a Hundred to One You're from Dixie," by Gilbert and Friedland, an exceptional clever composition, splendidly arranged and most appropriate for any light or comedy situation. (Gilbert and Friedland Edition, 230 W. 46th St., New York City.)

3—Autumn Day (Waltz), by E. M. Rosner. A very melodious Waltz, by a composer of international reputation, a number most appropriate for Society Pictures. (W. A. Quincke Edition, Los Angeles, Cal.)

4—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint, and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. (Publ. by Jeff Branen, 145 W. 45th St., N. Y. C.)

5—"Prudence" (Entr'acte), by Ernst Luz. A number in gavotte style effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photoplay. A melodious number throughout. (J. W. Stern Edition, N. Y. C.)

6—"Summer and Winter," six Piano pieces by Theodora Dutton:

- 1—At Grandmother's Fireside.
- 2—Dancing in the Moonlight.
- 3—In a Jaunting-Car.
- 4—The Jovial Gypsy.
- 5—The Lotus Lake.
- 6—A Skating Party.

In this little set of numbers the suggestions of the titles are carried out with a sense for happy melodic. (G. Schirmer Edition.)

7—"My Hawaii, You're Calling Me," by L. W. Lewis. The style of this wonderful Hawaiian ballad is quite a contrast to the other Hawaiian compositions published up to date—"My Hawaii" is a triumph of tonal beauty, and must be considered as a very valuable addition to the library of any musician. (Published by the Echo Music Co., New York and Seattle.)

8—Dramatic Narrative, by Pauline Pement. A melodious composition of exceptional tonal beauty, especially composed to portray "Scenes of Reminiscence." (Cineman Music Co., Columbia Theatre Bldg., N. Y. C.)

9—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "3/4 Expressive Movement," finishing with an exceptional fine Trio—most appropriate for Love Themes. (Vandersloot Music Co., Williamsport, Pa.)

10—"Just as Your Mother Was," by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 West 46th St., N. Y. C.)

11—"Liberty Lads," March, by Lee Olean Smith. An Alla-Breve March, in the Spirit of the Hour. (Leo Feist Edition.)

12—"The Rainbow," March, by Louis Maurice. A swinging 8 March, by the composer of the "Great Divide" and "The Fighting Hope." (Leo Feist Edition.)

13—"Love's Melody" (Reverie), by Shannon. A charming slow movement, with a most delightful melody; most appropriate for Love Scenes. (Vandersloot Edition.)

14—"Land of Joy." New York's big, smashing Spanish Musical Success—has been published by G. Schirmer, 3 East 43rd St., New York City, and a "Selection Waltz" and "One-step" from this show are now obtainable at special reduced prices.

15—"When the Yanks Come Marching Home." One-step, by Jerome and Furth. A worthy song to go with the great hit, "Over There." A wonderful overnight success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

16—"Love in April," A Love Song, by Christian Kriens. The writings of Kriens need no introduction, and this is a wonderful melody—splendidly arranged. (Carl Fischer Edition.)

"GHOSTS OF YESTERDAY"

(Select Pictures Corporation)

(Reviewed on page 446)

Theme: "Sweet Ponderings" (A Melody) Sentiment by Otto Langey

- 1—"Dramatic Recitative," by Sol. P. Levy, until—T: "His last fling as a spendthrift."
- 2—"Flirtation" (Valse Intermezzo), by Meyer Helmund, until—T: "The toiler and the waster meet."
- 3—"Tragic Theme," by Paul Vely, until—T: "And to his eye, etc."
- 4—"Canzonetta" (Moderato), by Nicode, until—T: "Go and bring your friend Marston."
- 5—Theme, until—T: "Mrs. Wittaker—a kind neighbor."
- 6—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "To get away from the scenes, etc."
- 7—Theme, until—T: "Jeanne La Fleur the rage, etc."
- 8—"A la Bien Aimee" (French Waltz), by Schuett, until—T: "The faithful Mrs. Wittaker."
- 9—"Dramatic Narrative," by Pauline Pement, until—T: "The Ball Tabarin."
- 10—"Liberty Lads," Two-Step (Leo Feist Edition), until—T: "Poor Pascal, he is madly in love."
- 11—"Eldorey" (Ballet Intermezzo), by Von der Mehden, until—T: "I'm not interested."
- 12—"La Danse," from "Scenes Napolitaines," by Massenet, until—S: "Marston looking at Jeanne."
- 13—Silence, until followed by
- 14—"Missouri Waltz" (Forster Edition), until—T: "Why do you let recklessness, etc.?"
- 15—Theme, until—T: "What would we do in this world."
- 16—Continue pp until—T: "The next morning."
- 17—"Simple Aveu" (Moderato), by Thome, until—T: "And with the change of dress."
- 18—Prelude to Act 4 (Dramatic), from "Herodiade," by Massenet, until—T: "That Evening."
- 19—"By the Fireside" (Andante), by Schumann, until—T: "As the days passed."
- 20—Theme, until—T: "In the meantime Pascale, etc."
- 21—"Autumn Day" (Waltz), by Rosner, (Quincke Edition), until—T: "As the painting nears completion."
- 22—"Love Song" (Dramatic), by Flegier, until—T: "I had no right, etc."
- 23—Theme, until—T: "I hate you! I hate you!"
- 24—"Dramatic Agitato," by H. Hough, until—T: "Come Jeanne! Don't let, etc."
- 25—"Eva," Prelude (Dramatic), by Massenet, until—T: "Back to the Ball Tabarin."
- 26—"It's a Hundred to One, You're from Dixie" (Gilbert and Friedland Edition), until—T: "Remorseful and unhappy, etc."
- 27—"Pluie D'Or" (French Waltz), by Waldteufel, until—T: "In the wee small hours."
- 28—"Home from the Club" (Characteristic), by Laurendeau, until—T: "They have gone and for the first time, etc."
- Note.—Tune No. 28 opens with 8 bars of the popular song hit, "We Won't Come Home 'Till Morning."*
- 29—"Dramatic Tension," by Sol. P. Levy, until—T: "Don't believe him, he lies!"
- 30—"Agitato No. 4," by M. L. Lake, until—T: "And through many weeks, etc."
- 31—"Sorrow Theme," by E. Roberts, until—S: "Doctor removing bandages."
- 32—Silence, until—T: "Have pity Lord! my eyes are blind."
- 33—Theme ff until * * * * END.

"FIELDS OF HONOR"

(Goldwyn Production)

(Reviewed on page 556)

Theme: "Dramatic Recitative" by Sol. P. Levy

- 1—"Intermezzo Francaise" (Moderato), by Hammer, until—T: "The Gateway of America."
- 2—"America" (National Song), until—S: Passengers leaving ship.
- 3—"Sidewalks of New York" (typical old time song hit), until—T: "New York soon provided work."
- 4—"Intermezzo" (Moderato), by Huerter, until—T: "The woman who is on the man's mind."
- 5—"Sleeping Rose" (Melodious Valse), by Borch, until—T: "Home is home on either side."
- 6—"Nocturno in F" (Moderato), by Krzyzanowski, until—T: "Judge Voris and his wife."
- 7—Theme, until—T: "Day by day Robert's love, etc."
- 8—Continue to action until—T: "I've just remembered, etc."
- 9—"Dramatic Tension No. 9," by Andino, until—T: "When Love is young."
- 10—"Petite Serenade" (Allegretto), by Horton, until—T: "It may seem a little sudden."
- 11—Theme ff, until—T: "But in those few weeks."
- 12—Tympany Rolls ad. lib. only until—T: "The shot that rang around the world."
- 13—"Allegro Agitato," by Becker, until—T: "And the red Glutton." *Note.—Watch shot.*
- 14—Tympany Rolls ad. lib. only until—S: War (On Sign).
- 15—"Herodiade," Fantasia Maestoso until—T: "This musn't make any difference."
- 16—"Melody" (Andante), by Friml, until—T: "And then came the time."
- 17—"Good-Bye" (Song), by Tosti, until—T: "And on the same ship."
- 18—Tympany Rolls ad. lib. only until—T: "And with the falling of the first snow."
- 19—"Patrol of the Guardsmen," by Losey, until—S: Battle Scene.
- 20—Battle, Hurry to action, until—T: "And meanwhile the two sisters."
- 21—"Heart Wounds" (Dramatic), by Grieg, until—T: "You take care of my sister."
- 22—Continue ff until—T: "While on the other Battlefield."
- 23—Battle, Hurry to action, until—T: "When the smoke of battle cleared."
- 24—"Pathetic Andante," by Paul Vely, until—T: "The doctor said, etc."
- 25—"Andante Pathetique No. 10," by Berge, until—T: "How do I know what he said."
- 26—Theme, until—T: "You'd better tell your troubles."
- 27—"La Reve" (Andante), by Golterman, until—T: "Does a girl named Messerau."
- 28—"Heavy Mysterioso," by Sol. Levy, until—T: "She was telling the truth."
- 29—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "And with every hope."
- 30—"Dramatic Narrative," by Pauline Pement, until—T: "His probation over."
- 31—"Le Retour" (Allegro), by Bizet, until—T: "You can't leave me like this."
- 32—Theme until * * * * END.

"ROSE OF THE WORLD"

(Aircraft Production)

(Reviewed on page 598)

Theme: "Dawn of Hope" (Pathetic Andante) by Casella

- 1—"Oriental Patrol," by Mozart, until—T: "Miss Elsie Ferguson, as Rosamund English."
- 2—Theme until—S: Exterior scene.
- 3—Repeat "Oriental Patrol" (Same as Cue No. 1) until—T: "For two months no word came."
- 4—"Battle Hurry," by M. L. Lake, until—T: "Then the survivors returned."
- 5—Funeral March from the "Eroica Symphony," by Beethoven, until—T: "After merciful time had, etc."
- 6—"Lanette Waltz," by Henton, until—T: "I beg your pardon, lady."
- 7—Theme until—T: "Janie, bring me Captain English's box."
- 8—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "Doctor Chatelard noted, etc."
- 9—"Prelude Du Deluge" (Dramatic), by Massenet, until—T: "So Lady Geraldine sailed."
- 10—"Tendresse" (Melody), by Ravina, until—T: "Let me be—it's a good, etc."
- 11—Theme until—T: "At last Rosamund sent for Bethune."
- 12—"Kunihild Prelude" (Dramatic), by Kistler, until—S: Girl near Piano.
- 13—Silence *Important Effect.—Watch cat walking over keyboard, and produce effect—followed by*
- 14—Repeat "Kunihild Prelude" (Same as cue No. 12) until—S: Girl at piano.
- 15—Piano Solo—improvise to action until—S: Gerardine takes picture off piano.
- 16—"Dramatic Recitative," by Sol. P. Levy, until—T: "Then came agony."
- 17—Theme until—S: Battle scene.
- 18—Battle hurry to action until—T: (On letter) "For I knew if the flag, etc."
- 19—"Tragic Theme," by Paul Vely (*Note.—Watch shots*) until—T: "What an enclosed note, etc."
- 20—Battle hurry, to action until—S: Flashback to Lady Gerardine.
- 21—Continue pp until—T: "Prompt as usual."
- 22—Theme until—T: "The Drudge of Life."
- 23—"Love Song" (Dramatic), by Flegier, until—T: "The breaking point."
- 24—"Allegro Movement" from "The Elijah Fantasia," by Mendelssohn, until T: "Janie, they say, etc."
- 25—"Flying Dutchman" Overture (Storm Furioso), by R. Wagner, until T: "She has had a shock."
- 26—Continue ppp and very slow until—T: "Then all night through."
- 27—"Dramatic Narrative," by Pauline Pement, until—T: "The Rainbows end."
- 28—Theme until * * * * END.

"FLAMES OF CHANCE"

(Triangle Production)

(Reviewed on page 597)

Theme: "Dramatic Narrative" by Pauline Pement

- 1-"Valse Poudree," by F. Poppy, until-T: "These boys share one hut."
2-Continue pp until-T: "The three good sons, etc."
3-"Pastel Menuet" (3/4 Allegro giocoso), by Paradis, until-T: "Offices of the National Advertising Co."
4-Theme until-T: "Why not let me call tonight."
5-"Canzonetta" (Moderato), by Nicode, until-T: "You're too helpless to be turned, etc."
6-Continue pp until-T: "At the Post Office, etc."
7-"Melody" (Moderato), by Kreschmer, until-S: Guard enters prisoner's room.
8-"Dramatic Tension," by Sol. P. Levy, until-T: "To Jeanette who's, etc."
9-Theme until-T: "I always knew something like this, etc."
10-"Intermezzo" (Moderato), by Huerter, until-T: "Back in New York, etc."
11-"Serenade" (Moderato), by Drdla, until-T: "The camouflage which has converted, etc."
12-"Mazurka Petite," by Sapellnikoff, until-T: "Do you realize that you."
13-Theme until-T: "A new day brings new cheer."
14-"Lanette" (Valse Lente), by Henton, until-T: "Harry Ledyard, called often."
15-Continue to action until-T: "Armstrong takes deep, etc."
16-"Atonement" (Lento), by Zameznik, until-T: "And that night was, etc."
17-"Heloise" (Moderato Intermezzo), by Langey, until-T: "If Ledyard had returned, etc."
18-"Sieste" (Characteristic Lento), by Laurens, until-T: "Armstrong's interest in Jeanette, etc."
19-Theme until-T: "You are charged with sending."
20-"Dramatic Recitative," by Sol. P. Levy, until-T: "This is the bird we are after."
21-"Romanze" (Moderato), by Kargenoff, until-T: "You can't come in, etc."
22-"Dramatic Agitato," by H. Hough, until-T: "Is this the sweet old lady."
23-"Dramatic Tension," by Andino, until-T: "At noon, when Miss, etc."
24-Continue pp until-T: "I used an invisible ink."
25-Theme until * * * * END.

"THE ARGUMENT"

(Triangle Production)

Theme: "Heavy Misterioso" by Sol. P. Levy

- 1-"Entr' Acte" (Valse), by Helmesberger, until-T: "John Corcin's second wife."
2-Storm Furioso to action, until-S: Interior of hotel lobby.
3-"La Grace," Piece de Genre (Moderato), by Bohm, until-T: "The conversation of the evening."
4-"Dramatic Recitative," by Sol. P. Levy, until-T: "At the Civilian club."
5-"L'Adieu" (Moderato), by Karganoff, until-S: Close up of big clock.
6-"Intermezzo" (Moderato), by Huerter, until-S: At dinner table.
7-Theme until-T: "You didn't go to Boston?"
8-"Dramatic Tension," by Sol. P. Levy, until-T: "John Corlein, the lawyer, returns."
9-"Prelude" (Heavy Dramatic), by Rachmaninoff, until-T: "My wife, I killed her."
10-Theme until-T: "Morning begins a day, etc."
11-"Erotik" (Dramatic), by Grieg, until-T: "Will you tell us why you killed, etc."
12-"Ein Maerchen" (Dramatic Fantasia), by Bach, until-T: "Where the fruit steamers."
13-"Dramatic Agitato," by H. Hough, until-T: "Fifteen minutes after."
14-"Sieste" (Characteristic Lento), by Laurens, until-T: "Even the present dad gave."
15-Theme until-T: "When Mister Corcin called the police, etc."
16-"Melody" (Andante), by Friml, until-T: "Some three months later."
17-"Dramatic Narrative," by Pauline Pement, until-T: "Thus in the fullness of time."
18-"After Sunset" (4/4 Dramatic Moderato), by Pryor, until-S: Woman playing piano.
19-Piano Solo-"Lohengrin Wedding March" to action, until-S: After wedding ceremony.
20-"Gavotte" (Allegretto), by Gossee, until-S: New couple leaving for honeymoon.
21-Theme until * * * * END.

"THE PRIDE OF NEW YORK"

(Fox Production)

No theme is here suggested

- 1-"Burlesque Overture" by Suppe until-T: "Out of America came the Yank."
2-"Liberty Bonds" March (Leo Feist Ed.) until-T: Harold Whitely, a wealthy idler.
3-Continue "Burlesque Overture" pp until-T: A Broadway cafe made in America.
4-"Fox Trot" by Lake to action pp or ff until-T: "One side of New York," etc.
5-"Slippery Hank" Rag (Vandersloot Ed.) until-T: "For the want of more time."
6-Continue to action until-T: "John Whitely, who's ability," etc.
7-"Abila Intermezzo" by Gruenwald until-T: "Jim was inclined to place," etc.
8-4 bars only of the "Star Spangled Banner"-Followed by
9-"Aubade Printaniere" (Spring Morning Serenade) by Lacombe until-T: "A pipe, paper and a can of beer," etc.
10-"Le Secret Intermezzo" by Gautier until-T: "When the president declared," etc.
11-Continue to action until-S: Near a lunch counter.

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I Wonder How The Old Folks Are At Home

Also Published for Solo Quartet 25c, Solo Quartet 25c, Chorus & Tremolo Solo with Chorus 25c, Words by HERBERT S. LAMBERT, VICTOR RECORD 954581, By Paul Reimers, issued Nov. 29, 1917. Patriotic Version by Ed. Rose. Music by F. W. VANDERSLOOT

Musical score for 'I Wonder How The Old Folks Are At Home' featuring vocal lines and piano accompaniment with lyrics.

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- 12—Piano Solo Improvise to action (Barroom Scene) until—S: (Beg. of Keel 3)—George Walsh near door.
- 13—Piano continue pp until—T: The training camps.
Note Watch for explosions.
- 14—"Sons of Uncle Sam" March by McKoy until—T: "How would you like to take," etc.
- 15—Silence until—S: Explosion.
- 16—Produce ff effect—Followed by
- 17—Galop to action until—T: "Nice work, Keely," etc.
- 18—Cont nue pp until—T: "In the waging of war," etc.
- 19—"Grand American Fantasia" by Tobani until—T: "All of which is done," etc.
- 20—"The Girl I Left Behind Me" song until—S: Old man reading letter.
- 21—Organ pp until—T: Jim Keely, U. S. A., Aviator.
- 22—"Soldiers of the King" March by Parry until—T: Forced to make a landing.
- 23—Continue to action until—T: A town in France.
- 24—Continue ff until—T: An improvised hospital.
- 25—Short Battle Hurry—to action pp or ff until—S: Interior of hospital—Girl reading letter.
- 26—"Erotik" by Grieg until—T: "While the enemy mercilessly," etc.
- 27—Heavy Battle Hurry until—T: "What h't me?"
- 28—"The Trout" by Eilenberg until—S: Exterior street scene: Soldiers running.
- 29—"Flying Artillery Overture" by Bergenholz or "The Lion Chase" Galop by Koelling until—T: "It was one of the grim ironies."
- 30—Heavy Battle Hurries to action pp or ff until—T: "Helen! That German Prince," etc.
- 31—"Cuerrassier Attaque" by Eilenberg until—T: "Here's to the Americans."
- 32—Long hurry to action until—T: "That evening by the soft glow," etc.
- 33—"In the Gloaming" Pharaphrase by Barnard until * * END.

"THE PHANTOM RIDERS"

(A Butterfly Production)

Theme: "Dawn of Love" (Melodious Allegretto) by Bendix

- 1—"Western Allegro" by Winkler until—T: Glad Norton, the only girl.
- 2—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until—T: Cheyenne Harry, a stranger.
- 3—"Fair Vassar" (Characteristic) by Tobani until—T: "Say Boss, there is a stranger," etc.
- 4—"Dramatic Tension" by Andino until—S: Cheyenne Harry looking at a girl.
- 5—Theme until—T: "A man who works for Dave Bland."
- 6—"Dramatic Agitato" by Henry Hough until—T: "The boy he killed was my brother."
- 7—"Intermezzo" (Allegretto) by Bohm until—T: "Look here stranger," etc.
- 8—"Dramatic Recitative" by Sol. P. Levy until—T: "From miles around," etc.
- 9—Galop to action until—S: Interior of room (Scene near fire-place).
- 10—Continue pp until—S: Man entering girl's room.
- 11—"Dramatic Tension" by Funck until—T: The raid.
- 12—"Lion Chase" (Grand Galop) by Koebing until—T: "I guess that's the end."
- 13—"Heavy Mysterioso" by Henry Levy until—S: Cattle running down the hill.
- 14—Repeat "Lion Chase" (Grand Galop) to action until—T: "Please daddy, remember her."
- 15—Theme until—T: "The Feller they call the unknown," etc.
- 16—Moderato Agitato by Becker until—T: "The Unknown was not the man."

- 17—"Dramatic Mysterioso" by Borch until—T: The Vengeance of the Phantoms.
- 18—"Erl King" (Dramatic Agitato) by Schubert until—T: "The rangers who seldom," etc.
- 19—Continue to action until—T: "Better kinda slow up."
- 20—"Rustles of Spring" (Dramatic Agitato) by Sinding until—S: Cheyenne shooting with rifle.
- 21—Furioso to action until—T: "You're all alone, now," etc.
- 22—Theme until * * * * * END.

"THE STUDIO GIRL"

(Select Pictures Corporation)

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

- 1—"Venetian Barcarolle" (9/8 Molto Moderato) by Godard until—T: "A Sunday Morning in Cliff Haven."
- 2—"Heloise" (Moderato Intermezzo) by Langey until—T: "Celia, their niece."
- 3—Continue to action until—S: Interior of Church.
- 4—Organ improvise to action until—T: "Even that sermon had to come to an end."
- 5—Silence until—T: "After the noon dinner."
- 6—"Stolen Sweets," Waltz (Harry von Tilzer) until—T: "I hope I didn't offend you."
- 7—Theme until—T: "But, perhaps, I shall come, etc."
- 8—"In Poppyland," Novelette (6/8 Mod.) by G. Albers until—T: "A week later."
- 9—Theme until—T: "My father took my mother to New York."
- 10—Continue ff until—T: "Bedtime."
- 11—Organ Improvise to action (Scene of Prayer) until—T: "I saw what happened this afternoon."
- 12—"Dramatic Recitative" by Sol. P. Levy until—T: "In the morning."
- 13—"Young April" (Moderato Novelette) by Cobb until—T: "That night a council of war."
- 14—"Lullaby" (Characteristic Lento) by Kjerulf until—T: "I came to tell you, etc."
- 15—"Dramatic Tension" by Sol. P. Levy until—T: "Morning."
- 16—"Aragonaise," from "LeCid" (Allegro) by Massenet until—T: "An hour later."
- 17—"Characteristic Tremolo" by Lovenberg until—T: "It's the only thing to do."
- 18—"The Vampire" (A Dramatic Theme) by S. L. Levy until—S: Young man telephoning.
- 19—Theme until—T: "Midnight."
- 20—"In the Woods," from "Scenes Poetiques" (Allegro) by Godard until—T: "A friend in need."
- 21—"Canzonette" (6/8 Mod.) by Nicode until—T: "With the dawn."
- 22—Continue to action until—T: "Doctor Grierson is out on an early, etc."
- 23—"Dramatic Tension" No. 1 by Reissiger until—T: "Oh, I've caused all this."
- 24—Theme ff until * * * * * END.

"THE DEVIL STONE"

(Aircraft Production)

(Reviewed on page 128)

Theme: "Pearl Fisher" Selection (Dramatic) by Bizet

- 1—Theme until—T: Geraldine Farrar as Marcia.
- 2—"Springtime Overture" (Characteristic) by Ziegler until—T: "It's blowing a Hurricane."
- 3—"Flying Dutchman," Overture (Storm Furioso) by Wagner until—T: "The Heritage of the storm."
- 4—Theme until—T: "Have you heard the news?"
- 5—Continue pp until—T: "The Art of Silas Martin."
- 6—"Undine Overture" (Dramatic) by Lortzing until—T: "Silas Martin plays his game."
- 7—"La Grace" (Mod.) by Bohm until—T: "Think what your answer means!"
- 8—Theme (Note—Begin with Seconds Movement (Andante)) until—T: "After the Wedding."
- 9—"Pastel Menuet" (3/4 Allegro giocosco) by Paradis until—T: "Devil Stone or no Devil Stone!"
- 10—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "A Woman's World."
- 11—"Valse Lente" to action until—T: Stolen goods.
- 12—Theme until—T: "A friend in need."
- 13—"After Sunset" (4/4 Moderato) by Pryor until—T: "Martin deliberately sets the stage."
- 14—"A la Ballerina" (Valse Lente) by Braham until—T: "I think our firm can obtain, etc."
- 15—Theme until—T: "Let's not make any fuss!"
- 16—"Dramatic Agitato" by Hough until—S: Black cat near window.
- 17—"Heavy Mysterioso" by Levy until—T: The Coroner's inquest.
- 18—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Conscience."
- 19—Theme until—T: "Some Day."
- 20—"L'Adieu" (Dramatic) by Karganoff until—T: "Why don't you wear the Emerald?"
- 21—"Dramatic Recitative" by Sol. P. Levy until—T: "The Methods of Johnson."
- 22—Good Melodious Classic Moderato until—T: "I'm sorry to inform you."
- 23—Theme until—T: "109, Waverly Place."
- 24—Heavy Dramatic Mysterioso until—T: "Spring and Brittany."
- 25—Theme until—T: "At the month's end."
- 26—Continue to action until * * * * * END.

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Musical Review of Latest Compositions

- 1—"America Makes the World Safe for Democracy," by R. E. De Vivo and Sol. P. Levy, a patriotic Song Hit in a class by itself. (Published by the Times Music Co., 145 West 45th Street, New York City.)
- 2—"Meditation Valse," by N. Kennedy. A dreamy dancing waltz in the style that has been so tremendously popular in recent years. (Chapell and Co. Edition.)
- 3—"In the Land of Wedding Bells," by Geo. W. Meyer. A splendid Foxtrot arrangement of this new novelty song. (Leo Feist Edition.)
- 4—"Cleopatra Had a Jazz Band," Foxtrot, by Jack Coogan. A modern musical sidelight on Egyptian history. (Leo Feist Edition.)
- 5—"Hitchy Koo," a "Selection," "One-step" and "Foxtrot" of this famous Musical Review have been published by M. Witmark.
- 6—"Moonlight Waltz," by the writer of the famous "Missouri Waltz"—a composition with a wonderful dancing rhythm. (Forster Music Pub. Co., Chicago, Ill.)
- 7—"Prudence," Entr'acte, by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photo Play. A melodious number throughout. (J. W. Stern Edition, 102 West 38th Street, New York City.)
- 8—"Sorrow Theme," by Edouarde Roberts, a composer of international reputation. (This number is offered at a special rate of 30 cents for small and 40 cents for full orches-

tra by the Cinema Music Co., Columbia Theatre Bldg., New York City.)

9—"Astralita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra leaders or piano players. (Published by the Red Star Music Co., Red Star, Ark.)

10—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical March rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

11—"My Golden West, I Love You Best," by James W. Casey. The very latest composition of this gifted writer's musical gems; a composition most appropriate for Western Scenes. (Published by the Echo Music Co., New York City and Seattle.)

12—"I Wonder How the Old Folks Are at Home," a great patriotic home song hit of great value to the Motion Picture Musician. (Vandersloot Music Pub. Co., Williamsport, Pa.)

13—"National Airs of the Allies, arranged by T. H. Rollinson, introducing "America" (God Save the King), the "Star Spangled Banner," "La Brabanconne" (Belgian), the Marseillaise (French) and the Royal March of Italy. (Oliver Ditson Edition.)

14—"Easter Fantasia," by M. L. Lake. A wonderfully realistic tone picture which always scores a big success. (Carl Fischer Edition.)

15—G. Schirmer of 3 East 43d Street, New York City, offer their famous "Galaxy Edition," one of the finest editions for the motion picture player, at a special yearly subscription rate. A yearly subscription includes twenty-four numbers or their equivalent in double numbers, two on the first of every month. A half-yearly subscription includes twelve numbers or their equivalent in double numbers, two on the first of every month. Yearly subscription: S. O., \$12.50 postpaid; F. O., \$15 postpaid. Half-yearly subscription: S. O., \$7 postpaid; F. O., \$8.50 postpaid. Separate numbers: Single, S. O., \$1.25; F. O., \$1.50; double, S. O., \$1.50; F. O., \$1.85. On separate numbers there is a discount of 25 per cent.

Vandersloot's New Vocal Hits

FRED VANDERSLOOT lives and does business in Williamsport, Pa. In a way he has put this town on the map, and he has the record of having sold more copies of a song than any other out-of-town publisher. For years "I Wonder How the Old Folks Are Tonight" has been a steady seller, and since the war began it has taken a big jump. Wherever you find the home ballads, the kind that live with folks long after the quick novelty hits have died, you will invariably come across a copy of "I Wonder How the Old Folks Are Tonight." Fred has the right idea; he believes in putting out clean songs, and as a result he has built up a big business. Two weeks ago some newspaper dispatches coming from France carried the entire chorus of his "Old Folks Song," which gave Fred quite a pleasant surprise.

At the present time Vandersloot is working on a new number, "Love Melody," by J. R. Shannon. "Love's Melody" is the kind of a song that one would expect to find on the catalog of a high class publisher, for it has nothing to do with hugging, squeezing and girls, but Vandersloot is not worried in the least about its selling possibilities, as he has built up a large following among the trade and public for this type of song. The lyric is somewhat of a reverie with the personal element implied. The excellence of the melody, as well as its sweetness, is going to carry the number to many high class concerts, and will become a favorite with the better class of singers.

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Besides having this winner, Vandersloot has a son who is at one of the naval training stations. Carl, his son, entered the service in January and has been making rapid progress ever since. In addition to being a member of the service he is also the composer of "The Fight Is On," march and two-step, and "Our Sammies," march or one-step. Both numbers have been published by The Vandersloot Music Co. and are doing very well with the leaders and trade.

Leo Feist is another who is making quite a play on high class songs. "Sing Me Love's Lullaby" is now being featured by Madame Frances Alda of the Metropolitan Opera Company. The number has been recorded for the Victor Talking Machine Co., by Madame Alda, and for the Victor Record by Tom Lamere. Henry Burr has made a record of it for the Columbia people.

Feist has great faith in the number, which was written by Dorothy Terriss and Theodore, and feels confident that it will out-sell Morse's "Dear Old Girl," published some years ago and still a steady seller.

Just now there appears to be a general trend toward the better class of ballads. Musicians and dealers find that the demand for high class and semi-high class ballads has grown rapidly during the past year. Even small publishers with first class ballads, who ordinarily would get little recognition owing to their lack of energy and ability to push their numbers as they should, having been doing very well. And the small publisher today is getting a better run for his money than he did for a long time. So it is up to him to get busy and take advantage of the good breaks.

E. M. Wickes.

General Comments

THE Times Music Publishing Co., Inc., has opened offices at 145 West Forty-fifth street and started in with a bang. Rudolph E. De Vico is the president. "America, Make the World Safe for Democracy," by De Vico and Sol. P. Levy, and "That's My Girl," by the same writers, are among the numbers that look to have a good chance of materializing into hits.

VINCENT SHERWOOD, professional manager for The McKinley Music Co., has just turned loose "Lovingless Day," a novelty ballad, by Jack Frost, and "Little Blue Star in the Window," a straight ballad, which are taking well with singers and musicians.

LEO. FEIST has opened a branch office in Cleveland, which will be conducted by E. Hughes.

TELL TAYLOR, the Chicago publisher, is expected to reach New York any day, and will begin activities at 146 West Forty-fifth street.

JAMES W. CASEY, head of the Echo Music Co., 145 West Forty-fifth street, is on the road again looking for orders. And he seldom returns without selling from ten to fifty thousand copies. During his absence the offices will be in charge of Gertrude Baum.

THAT Soldier and Sailor's song book that Leo Feist put out recently is selling as fast as some song hits.

ALMA M. SANDERS, composer of "Hong Kong," who is also the Detroit representative for Jos. W. Stern & Co., paid a short visit to New York, where she placed several new numbers and posed for a newspaper syndicate photographer.

"THE KINGDOM OF LOVE"

(Fox Production)

Theme: "Last Spring" (Dramatic Melody) by Grieg

- 1—Theme until—T: "The revenge of a coward."
- 2—"Serenade" (4/4 Moderato) by Widor until—T: "And now fifteen years later."
- 3—"Chasing the Chickens," Trot (Forster Music Co.) until—T: "But through it all he has, etc."
- 4—"Albumleaf" (Moderato) by Kretschmer until—S: Interior of Barroom.
- 5—"Jazzin Around," One Step (Leo Feist Edition) until—S: Girl looking at picture.
- 6—Theme until—S: Interior of Barroom.
- 7—"Jazzin Around," One Step (Leo Feist Edition) until—T: "You know what will happen."
- 8—"Dramatic Recitative" by Sol. P. Levy until—T: "Sister somebody has, etc."
- 9—"Lamento" (Pathetic Andante) by Gabriel Marie until—T: "Penniless and alone, etc."

- 10—"Melody" by Friml until—T: "And so a new attraction is added."
- 11—"Dramatic Narrative" by Pauline Pement until—T: "On the next boat."
- 12—"Lanette" (Valse) by Henton until—T: "Want to sit in on a game?"
- 13—"Olympia Overture" (for disputes) by Ascher until—T: "Midnight at the Palace."
- 14—"Hail, Hail, the Gang is Here" (Leo Feist Edition)—until—T: "As time passes."
- 15—"Theme until—T: "A boat goes down the river."
- 16—"Dramatic Agitato" by H. Hough until—T: "You must let me have the money!"
- 17—"Heavy Dramatic" by Oehmler until—T: "Evading all questions."
- 18—"Theme (Note—Watch for effect "Steam Whistle" (twice)) until—Ts "Outraged at their pastor's behavior."
- 19—"Dramatic Tension No. 1" by Reissiger until—T: "If love had waited for an invitation."
- 20—"In the Gloaming" (Paraphrase) by Barnard until—T: "Up the river several miles from Purden."
- 21—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Go up and get him to-night."
- 22—"Mysterioso Agitato" by Becker until—T: "Waiting until night."
- 23—"Heavy Mysterioso" by Sol. P. Levy (Note—Watch shot and play ff during fight) until—T: The day of payment.
- 24—"Theme until * * * * END.

"I LOVE YOU"

(Triangle Production)

(Reviewed on page 443)

Theme: "Love Song" (Dramatic) by Glegier

- 1—"Intermezzo" (Moderato) by Huerter until—S: Church bell ringing.
- 2—Produce effect (church bell) followed by
- 3—Organ Solo (Sacred Scene) until—T: "Jules Mardon, the painter."
- 4—"Entr' Acts Gavotte" from "Manon" by Massenet until—T: "I have heard of your daughters, etc."
- 5—"Missouri Waltz" (Forster Edition) until—T: "It is true, the message of the bells."
- 6—"Venetienne Barcarolle" by Goddard until—S: Church bell ringing.
- 7—Silence until—S: Men drinking wine.
- NOTE: Just produce effect of church bells.
- 8—Theme until—S: Girl playing.
- 9—Organ solo (Scene of prayer) until—S: Girl near window.
- 10—"Birds of Spring" (Mazurka) by Williams until—S: Change of Scene.
- 11—Theme until—S: Picture Gallery in view.
- 12—"A la Bien Aimee" (Valse Lento) by Schuett until—S: Italian girl in her room.
- 13—Organ Solo (Scene of prayer) until—S: Interior of Reception Room.
- 14—"Sleeping Rose" (Valse Lento) by Borch until—S: Guitar player in view.
- 15—"Beneath Thy Window" (Neapolitan Serenade) by Di Capua until—S: Girl near mirror.
- 16—Continue pp until—T: "Into the land of his ideal."
- 17—Theme until—T: "With her first romance locked."
- 18—Organ Solo (Sacred Scene) until—S: After wedding ceremony.
- 19—"Tarantelle Sicilieme" by Poleani until—T: "And during the honey-moon."
- 20—"Venetian Serenade" by Kretschmer until—T: "Then came the Carnival night."
- 21—"La Pete" (from "Scenes Napolitaines-Suite") by Massenet until—S: Dancing.
- 22—Waltz to action until T: "All memories pain."
- 23—"Dramatic Narrative," by Pauline Pement until—T: "For Felice, the happy year, etc."
- 24—"Pastel Manuet" (34 Allegro Giososso) by Paradis until—T: "I'm doubly your debtor."
- 25—Theme until S: Painter at work.
- 26—"Berecuse" (Lento) by Jaernefelt until—T: "Surely some spark of the love, etc."
- 27—Repeat "Theme" until—S: In Garden near fountain.
- 28—"Petite Bijuterie" (Valse-Intermezzo) by Bohm until—T: "I'll join you in the studio."
- 29—"Dramatic Recitative" by Sol. P. Levy until—S: Bell ringing.
- 30—Produce effect (church bell) followed by
- 31—"Dramatic Agitato" by H. Hough until—S: Automobile light in the dark.
- 32—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "You have taken the kiss of death."
- 33—"Dramatic Tension" by Levy until—T: Father and woman near Baby's bed.
- 34—"Heart Wounds" (Dramatic) by Grieg until—T: "Through the valley of the shadow."
- 35—"Pathetic Andante" by Paul Vely until—S: Woman praying.
- 36—Organ Solo (Scene of prayer) until—T: "My son she is guiltless."
- 37—Theme until * * * * END.

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VICTOR RECORD No. 15411 Patriotic Version by Ed. Rose. F. W. VANDERSLOOT

CHORUS: I wonder how the old folks are at home, I wonder if my mother-in-law has flown, I wonder if old Dad is not proud because the lid is gone, I wonder if they miss me while I roam, I wonder if they play for the boy that went away, And left his kind old parents all a-lone, I wonder if they are all well, I wonder if they are all well, I wonder if they are all well, I wonder if they are all well.

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Theatres Worth While

Splendid Theatre for Pasadena

PASADENA, CAL., is to have one of the finest theatres in the country, in The Florence, which is now being built by D. H. Schuhmann. No date has been set for the opening because the owner wants to be sure that everything will be ready before the day is announced.

The building occupies a plot 68 by 160 feet, including two stores at the front, and is located on East Colorado, a business street of the residence section of the city. The building is of brick, with hollow tile veneer inside and water proof paster outside. Ornamental terra cotta and tile is used in the front. The exterior is in strict Italian Renaissance as is suggested by the name of the house. The front of the house, with the exception of the central portion, is one story in height. Interior decorations follow out the same style, with the ceiling dome shaped.

Mushroom heating and ventilating system with an opening under each seat, is being used. Gas furnaces will supply the heat. The



entire lighting system will be indirect, there not being a light visible, except under the marquee.

Two Powers 6B machines will be used with a throw of 104 feet. The operating room will be equipped with dissolver and spotlight, motor generator, and switchboard for controlling the lighting of the entire house together with a dimmer for gradual transition from dark to full light effects and vice versa.

There will be 900 seats, all on the ground floor, the chairs being furnished by the American Seating Company.

Music will be made an important feature of the house, and the installation includes a Seeburg-Smith master organ.

The lobby will be twenty-five feet wide and forty-eight feet deep with ticket office on the left side. This will be equipped with the latest mechanical arrangements and will include a switchboard for the exterior and lobby lighting.

There will be one matinee performance and two in the evening. The prices will be 15 and 20 cents for the matinee and 15, 20 and 30 for the evening, in addition to the war tax. Film service to be used has not been announced.

"The House of No Disappointments" is the slogan that Mr. Schuhmann has taken for the Florence. As he says, his office is directly across the street from the new theatre where he can

see "each brick being laid," and he is giving the work the personal supervision that promises that the house will fulfill his every wish.

Offers War Time Seats

As a means of saving leather for the use of our soldiers in France, the DuPont Fabricoid Company is calling especial attention to a new chair which it is putting out in connection with the Wisconsin Cabinet and Panel Company of New London, Wis.

The upholstery of this chair is entirely water-proof so that it can be easily cleaned and is absolutely sanitary. The makers declare that not only has the product all the appearances of leather, but that it is even more durable because it is unaffected by perspiration which is so injurious to leather seats.

The DuPont Company points out that in these days, where other contracts which call for the use of goods that are likely to be needed by the government for war supplies, the delivery of these seats can go right along so that there will be no delay in getting theatres ready for opening on time.



Directory of New Theatres

CALIFORNIA

A motion picture theatre with a seating capacity of 900 is to be started at once by N. O. Anderson on Palos Verdes avenue, near Sixth street, in the outer harbor district of Los Angeles. Plans for the building were drawn by L. A. Smith and bids are now being taken. The structure will be of brick construction and will contain two stores, in addition to the theatre itself.

James Hamblen, owner and manager of the new combined vaudeville and moving picture theatre nearing completion on Park street, Alameda, has established a record for doing things "on schedule." When announcement was made last fall that the new theatre would be ready for occupancy after March 1, few were convinced it would be possible to construct a building of the pretentious character planned in so short a period. The seemingly impossible is about to be accomplished, however, and unless some unforeseen delay takes place he will be able to throw open the new theatre's doors about the 15th of the month mentioned. A feature of the new playhouse which promises to be attractive is a ladies' rest-room extending across the entire width of the building on the second floor.

Construction work on the seven-story hotel to be erected on Sixth street, San Pedro, has been commenced, and when this is completed it is proposed to build a motion picture theatre on a large lot immediately behind the hotel site, which will front on Seventh street. Lyman Farwell, of Los Angeles, is the architect and John B. Dawson the contractor.

The new Fremont theatre, recently erected at Menlo Park, was formally opened a few days ago, and has already earned the sobriquet "The house of a thousand comforts." John Van Derzee has been chosen as organist, and the program will consist of vaudeville and motion pictures.

Henry C. Jensen, owner of the Palace Grand theatre, Glendale, is erecting a balcony in his house to accommodate the excess crowds now visiting him.

The recent opening of the new Iris theatre at Hollywood was an event of paramount importance to Hollywood populace and a distinct triumph for Frank Alexander, and the house was packed to capacity at both performances. The new Iris seats about 900, is beautifully decorated, the lighting effects are fine, seats are comfortable, ventilation good and acoustics satisfactory. The building was erected for J. O. Tabor, a recent comer to Hollywood, and was designed and built by Frank Meline.

Plans have been completed for the store and theatre building on Sixth street, Los Angeles, to be owned by Ray Pierson, F. O. Adler and N. O.

Anderson. The theatre auditorium will be 57 by 125 feet and will have a seating capacity of 900.

GEORGIA

Brunswick may soon have an airdome, which will be ready for operation this summer provided city council grants the request. Harris M. King, proprietor of the Bijou theatre, last night petitioned council for authority to erect such a place of amusement on a lot in the business section. Council will no doubt grant the petition and Mr. King stated that it was his intention to begin the work of construction as soon as possible.

HAWAIIAN TERRITORY

Plans for the new theatre on the site of the Orpheum on Fort Street, Honolulu, which have been prepared by Barton D. Slegman, the promoter of the project, will be submitted to the members of the League of Good Films, which met recently, solely for this purpose at Laniakca. Mrs. E. J. Lindeman, president of the League, said that the husband of every wife interested in this work was urged to attend. The hour was set at four o'clock, she said, for it was considered a most convenient hour for the business men of the city.

ILLINOIS

The lease of the state of the opera house auditorium at Newton, for an Armory Hall has been cancelled and the possession of it given back to O. S. Scott, owner. It has been used by Co. B for over thirty years. Mr. Scott says that there is a probability of utilizing it for a high-class motion picture theatre.

Fred Smith has purchased from Mrs. Marrietta Hammond, the vacant lot just south of the postoffice at Mount Sterling, and intends erecting thereon a motion picture theatre. It is authentically stated that Glaze and Bond, the local picture manufacturers, have already leased the projected building.

Tony Serra, manager of the Gem theatre, Pawnee, is casting about for a site suitable for a motion picture theatre, which it is his intention to erect in the near future.

IOWA

The Palm theatre at Missouri Valley will shortly be opened by H. L. Wise. Extensive alterations and improvements are now being made.

MARYLAND

Work on the Liberty theatre at the Maryland cantonment, Baltimore, is being pushed to completion, and the playhouse will be opened in a few days.

The contract for the moving picture theatre, Garrison and Liberty Heights avenues, Baltimore, after plans of E. H. Glidden, architect, to cost about \$10,000, is soon to be awarded. Herbert M. Hartman, of the Zeit Motor Car Company, is financing the project.

As soon as plans are completed, work will be started on the theatre and motion picture parlor to be erected for H. M. Hartman on Garrison avenue, near Liberty Heights avenue, Baltimore. It is estimated that the theatre will cost close to \$100,000. E. H. Gidden is the architect.

MASSACHUSETTS

Patrons of the Colonial theatre, recently bought by the Holy Trinity Roman Catholic Parish, Boston, expect to erect a modern theatre there after the war.

MISSOURI

The new theatre at Neosho, has been christened "The White Way" by G. D. Hall, proprietor.

NORTH CAROLINA

What is claimed by its builders to be the handsomest and best appointed house between Washington and New Orleans, is just being completed where a few years ago was the wilderness of the Yadkin River Narrows of North Carolina. It is the new opera house of Badin, the new town where about twenty million dollars has already been spent in developing immense water power and turning it into heating and power for smelting aluminum in the twenty acres of factory and furnace that are in operation there.

OHIO

Just as soon as traffic between Ironton and Ashland is resumed, Mr. Martin, well-known theatrical man will reopen negotiations with H. D. Mincee, relative to the erection of a fine vaudeville theatre on Center street, Ironton, just off the alley on the property which is at present occupied by Horton and Rauch's poolrooms and tailor and barber shops. The plan is to build a handsome theatre building to be devoted exclusively to vaudeville and pictures.

At the annual meeting of the C. M. Amusement Company, held recently at Marietta, it was decided that the construction of the new Hippodrome theatre should be pushed as soon as the weather permitted. Architect Fred J. Elliott of Columbus, has charge of the undertaking. T. C. Weber is president of the organization behind the venture.

OKLAHOMA

John Griffin has opened a new theatre at Pitcher, which cost \$30,000 and has a seating capacity of 1,000.

OREGON

Plans for a \$30,000 unit of the Coliseum for the State Fair grounds at Salem, were recently approved by the members of the State Fair Board at a meeting held in Portland. Not having sufficient money on hand with which to complete the structure, only the first of two units will be built this year. For this purpose a surplus of about \$15,000, realized from the 1917 exhibition, will be used.

Lewis I. Thompson of this city, is the architect delegated with the work of the coliseum. The completed plans will be out in two weeks. The building will be 200 by 300 feet in dimensions, of brick, with a seating capacity of 8,000, or almost twice the seating capacity of the Portland Auditorium.

QUEBEC

The Maisonneuve theatre, Montreal, has been opened under the management of Eugene Lefebvre, who is also the manager of the Crystal Palace,

St. Lawrence Boulevard, Montreal. The new theatre, which is controlled by Montreal people, is an attractive and up-to-the-minute structure, seating 800 people.

RHODE ISLAND

The new B. F. Keith's house in Providence will be opened on Labor Day, and it is rumored that the old house, now in use by Keith, will be turned into a Motion Picture House, showing high-class pictures.

SOUTH DAKOTA

D. D. O'Leary has commenced on the construction work of a new theatre at McLaughlin.

TENNESSEE

Etowah is to have a new and thoroughly modern motion picture theatre. It will be located in the building now occupied by the Newmont tailors, and will be opened to the public just as soon as the house can be remodeled and transformed into a theatre. Mr. Newman will vacate the building the latter part of this week, and the workmen will begin at once to make the change—build stage, front etc. Messrs. Manning and Wink, who will conduct the business, are experienced picture men and know what the public wants.

VERMONT

W. and B. F. Adams have been awarded the contract for building the Crown theatre at White River Junction, which was recently destroyed by fire, and already have the work well advanced.

WASHINGTON

The Princess theatre at Prosser is being remodeled and the seating capacity increased by 100 seats. Manager Pacius announces that the change will increase the screen space and afford better ventilating service. The dressing rooms are to be located in the basement and this alone will give more space for the auditorium.

A deal has been concluded whereby C. P. Scates, manager of the Hub theatre, Okanogan, has acquired property on Second avenue, whereon he contemplates the erection of a modern fireproof motion picture theatre. The property is the south 35 feet of the lots owned by the Okanogan Loan & Investment Company, situated between the First National Bank and the Okanogan Department Store. A consideration of the deal was the taking over of the present theatre building and lot by the investment company.

"HER AMERICAN HUSBAND"
(Triangle Production)

IMPORTANT NOTICE: The proper musical accompaniment for this production would be excerpts from "Madame Butterfly," by Puccini—but owing to the fact that this work (Madame Butterfly) is subject to the "Music Tax" imposed by the various "Societies of Composers, Authors, and Publishers," we were compelled to use different compositions for the following cues: "Theme" and Cues, Nos. 1, 8, 11, 12, 13 and 14.

Theme: "Japanese Sunset" (4/4 Largo) by Deppen

- 1—"Kingdom of Flowers" (Valse Impromptu), by Ringleben, until—S: Close-up of hand knocking at the door.
- 2—"Home from the Club" (Characteristic), by L. P. Laurendeau, until—S: Telephoning.
- NOTE: Cue No. 3 opens with the old popular hit, "We Won't Go Home 'Till Morning."
- 3—"Lullaby" (Lento-Characteristic), by Kjerulf, until—T: "Beginning to feel somewhat bored."
- 4—Theme, until—T: "A morning of surprise."
- 5—"Gavotte and Musette" (Moderato), by Raff, until—S: Girl standing near flower vase.
- 6—"Love Theme," by Herzberg, until—S: Banquet scene.
- 7—Reception and Banquet Scene (3/4 Valse Movement), by Bendix, until—T: "In the land of the rising sun."
- 8—"Japanese Reverie," by Bartlett, until—S: Company meets the girl (in garden).
- 9—Theme, until—T: "At the close of his first visit."
- 10—Continue pp until—T: "News from their first, etc."
- 11—"Japanese Song" (Moderato), by Puerner, until T: "The lady wins."
- 12—Repeat "Japanese Reverie," by Bartlett, until—T: "So ends the day."
- 13—"Blissful Dreams" (Characteristic Intermezzo), by Meyer Helmund, until—T: "A day of anguish for Kate."
- 14—Moderato Movement from "Suite—Night in Japan," by Brahm, until—T: "Sailing with the tide."
- 15—Theme, until—T: "Instructions for the home-coming"
- 16—"Canzonetta" (Moderato), by Godard, until—T: "Guess who's back in town!"
- 17—"Bond of Love" (Waltz), by A. Roth, until—S: Young man at piano.
- 18—Piano Solo—improvise rag, until—T: "The weeks are long to those."
- 19—"Babilage," by Gillet, until T: "Each night the light shines forth."
- 20—Theme, until—"Heartsick for weeks, etc."
- 21—"Dramatic Narrative," by Pauline Pement, until—T: "Congratulations."
- 22—"Love Song" (Dramatic), by Flegier, until—T: "In Cherry Blossoms' desolation."
- 23—"Sorrow Theme," by Paul Vely, until—T: "Nearing the wedding day."
- 24—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S: Young man at piano.
- 25—Piano Solo—improvise to action, until—T: "Midnight."
- 26—"Tragic Theme," by Ed. Roberts, until—T: "And to the land of, etc."
- 27—Theme, until * * * * END.

"THE HEART OF A LION"
(Fox Standard Production)

Theme: "Heart Wounds" (Dramatic) by Grieg

- 1—"Moonlight" (Waltz), (Forster Music Co.), until—T: "I suppose your brother wants more money?"
- 2—Theme, until—T: "The close companionship, etc."

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- 3—Continue pp until—T: "Iola Hammond from a nearby city."
- 4—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, until—T: "Dick's home-coming."
- 5—Continue to action until—S: Dick handing letter to his brother.
- 6—Theme, until—T: "Like a creature from another world."
- 7—Church Hymn to action, until—T: "While to Margaret the summer, etc."
- 8—"Sweet Ponderings" (A Melodic Sentiment), by Langey, until—T: "Back in town heedless, etc."
- 9—"In the Land of Wedding Bells" (Fox Trot—Feist Ed.), until—S: On farm.
- 10—Theme, until—T: "While Barney's journey toward the city, etc."
- 11—"After the War is Over" (Echo Music Pub. Co.), (Barroom Scene), until—T: "That's the door—up there."
- 12—"Dramatic Recitative," by Sol. P. Levy, until—T: "Finally awakened to his selfishness."
- 13—"Melody" (Moderato), by Kretschmer, until—T: "On the edge of Civilization."
- 14—Silence, until—S: Interior of Saloon.
- 15—"My Hawaii, You're Calling" (Echo Music Co.), (Barroom Scene), until—T: "I want to see you a minute, Doc—"
- 16—Silence, until—T: "You can't quit now."
- 17—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S: Doctor praying.
- 18—Organ Solo—(Scene of Prayer), until—T: "The fever is raging where he came from."
- 19—Repeat first Movement of "Ein Maerchen" (same cue as No. 17), until—T: "To this wilderness of brutality."
- 20—Organ improvise pp until—S: Riot Scene in Saloon.
- 21—"Hurry," by Becker pp or ff, watch action very carefully, until—T: "Dick's first Sunday."
- 22—"Credo," from "St. Cecile Mass," by Gounod (Religious Maestoso), until—T: "Might as well go and see the fun."
- 23—Silence, until—S: Music notes on screen.
- 24—Organ Solo, "Hymn," "Jesus, Lover of My Soul." NOTE: To be played as an organ and vocal solo, until—T: "My friends, I cordially invite you, etc."
- 25—Silence, until—T: "That's providing you live that long."
- 26—"Erotik" (Dramatic), by Grieg, until—(Scene near waterfall) Priest reading letter.
- 27—"Characteristic Tremolo," by Lovenberg, until—S: Priest entering girl's room.
- 28—"Heavy Mysterioso," by Sol. P. Levy, until—T: "So this is the king of a sky pilot?"
- 29—"Heavy Dramatic," by Oehmler, until—T: "Tex, if he dies, I'm coming back."
- 30—"Tragic Theme," by Paul Vely, until—T: "No matter what happened, etc."
- 31—Theme ff, until—T: "The next Sunday."
- 32—Repeat "Credo," from "St. Cecile Mass," by Gounod. (Same cue as No. 22), until—T: "Take off your hat."
- 33—Organ Solo pp (Church Scene), until—T: "Tex, you'd better come here every day."
- 34—Organ continue ppp until—T: "Dead!"
- 35—"Tragic Theme," by Pauline Pement, until—T: "Just as sure as your soul, etc."
- 36—"Heavy Mysterioso," by Becker, (watch shots), until * END.

"THE BELGIAN"

(U. S. Exhibitors' Booking Corporation)

Spy Theme: "Heavy Mysterioso" by Sol. P. Levy

Love Theme: "Sweet Ponderings" (A Melodic Sentiment) by Otto Langey

- 1—"La Brabanconne" (Belgian National Hymn), until—T: "Victor Morenne, by occupation a fisherman."
- 2—"Aubade" (Moderato), by Massenet, until—T: "Colonel Maurice Dupin."
- 3—"Illusion" (2/4 Mod. Intermezzo), by Bustanoby, until—T: "Teuton spies at work."
- 4—Spy Theme, until—T: "Father Julian, etc."
- 5—"Fifth Nocturne" (6/8 Melodious Allegretto), by Leybach, until—T: "You dreamer, you should be."
- 6—Continue ff until—T: "The spy with the stolen, etc."
- 7—Spy Theme, until—T: "The feast day of Saint Marie."
- 8—"Solemn March" (Religious Maestoso), by Haendel, until—T: "Leopold, I want Jeanne, etc."
- 9—Continue to action, until—T: "Victor's career is decided upon."
- 10—Love Theme, until—T: "Eventide, farewell to the old life."
- 11—Continue pp, until—T: "Going to Paris! Congratulations."
- 12—"Good-bye" (Song by Tosti), until—T: "Paris."
- 13—"Bonheur Perdu" (Valse de Salon), by E. Gillet, until T:

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- "The first letter and the spy book."
- 14—Spy Theme, until—T: "The day's work done."
- 15—Continue ff until—S: Jeanne reading letter.
- 16—"Andante Mysterioso," by Becker, until T: "Time watches, while the young sculptor."
- 17—"Pluie D'Or" (Waltz), by E. Waldteufel, until—T: "Her heart saddened by longing."
- 18—Love Theme, until—T: "News of his success."
- 19—"The Vampire" (Dramatic Theme), by Sol. P. Levy, until—T: "Wilhelmstrasse, the center, etc."
- 20—Spy theme, until—T: "Rats who, etc."
- 21—"Pizzicato Mysterioso," by Minot, until—T: "The gift."
- 22—Silence, until—T: "A. D. 1914."
- 23—Tympany Rolls ad. lib. only, until—T: "The return."
- 24—"Intermezzo Francaise" (Moderato), by Hammer, until—T: "Father Julian plans a little surprise."
- 25—Love Theme, until—T: "To Arms! To Arms!"
- 26—Trumpet call ad lib., until—T: "The threat."
- NOTE: After "Trumpet Call" produce "marching effects" on "small drums," until—Title—"The Threat," appears on screen.
- 27—Spy Theme, until—T: "Belgian's sons respond."
- 28—"La Brabanconne" (Belgian National Hymn), until—S: Trumpeter and drummer in view.
- 29—Trumpet Call ad. lib., until—T: "Night after Night."
- NOTE: After "Trumpet Call" produce "marching effects" on "small drums," until Title—"Night after night" appears on the screen.
- 30—"Dramatic Recitative," by Sol. P. Levy, until—T: "A nearby base of the little Belgian Army."
- 31—"Battle Hurry," by M. Lake, until—T: "The irony of fate."
- 32—Continue pp until—T: "Paris."
- 33—Spy Theme, until—T: "The verdict."
- 34—Love Theme, until—T: "Caught! A Prussian commissary."
- 35—"Mysterioso Dramatic No. 22," by Borch, until—T: "I will handle this matter."
- 36—"Dramatic Tension," by Sol. P. Levy, until—T: "Baiting the trap."
- 37—Silence, until—S: Colonel at piano.
- 38—Piano Solo—improvise to action, until—S: Colonel walks away from piano.
- 39—"Pizzicato Mysterioso," by M. L. Lake, until—T: "I am happy to inform you."
- 40—Love Theme, until—T: "Unmasked."
- 41—Spy Theme, until—T: "It was the little girl, etc."
- 42—Repeat "Love Theme," until—T: "Her home-coming."
- 43—"Sorrow Theme," by Ed. Roberts, until—T: "Back with the colors."
- 44—First four bars only of "Belgian National Hymn," followed by
- 45—Silence, until—T: "On wings of steel."
- 45—Ad. lib. Tympany Rolls, until—S: The accident.
- NOTE: Begin pp—rolling in a "Crescendo" as the motorcycle comes nearer.
- 47—Big Crash, followed by
- 48—Silence, until—T: "Forward with guns."
- 49—Hurry pp until—T: "I am a daughter of Belgium."
- 50—Silence, until—S: Explosion.

- 51—Big Crash, followed by
- 52—"Battle Hurry," by Langey, until—T: "At Christmas time."
- 53—Popular "Christmas Song," until—T: "Do not despair."
- 54—Small Drums—ad. lib. "Marching Tempo," until—S: Soldiers marching.
- 55—"March Loraine," by Ganne, until—S: American flag in view.
- 56—"America" (National Anthem), until * * * * END.

Business Offerings

For Sale: 280 Opera Chairs—New. American Seating Co.'s No. 9. Mahogany finish—with hat wires. Price—f.o.b. Easton, Pa., \$1.25 each. Inquire C. Frank Schwep, 11 Broadway, New York City

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Personal

Will "L. G. T.", whose letter appeared on Page 992 of the Feb. 16 issue of the Motion Picture News, please get in touch with us? He will learn something to his advantage.

SCREEN OPINION,
117 W. Harrison Street,
Chicago

(The Independent Comprehensive Reviewing Service)

Music and the Picture

Musical Review of Latest Publications

- 1—"I Want to See My Girl in London," by M. Pinkard. A wealth of melody combined with snappy rhythms make this song exceptionally effective and desirable. In point of originality this song hit leaves nothing to be desired. (Published by the Independent Music Co., 850 S. 23rd St., Omaha, Nebraska.)
- 2—"I Wish I Had a Sweetheart," by Edwin Dicey. Unquestionably the most beautiful valse movement on the market. Order your copy at once and give the audience a musical treat. (Published by the National Music Co., 339 S. Wabash Ave., Chicago, Ill.)
- 3—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr. Is not a war song, but a tribute in words and music to the emblem that is sacred to every true American heart. (Shapiro-Bernstein Edition.)
- 4—"Sing Me Love's Lullaby." A delightful number by Theo. Morse. (Published for dancing as a waltz; also obtainable as a concert arrangement for cornet or trombone solo.) (Leo Feist edition.)
- 5—Compositions of value to the "Motion Picture Musician" obtainable from J. W. Stern, 102 West 38th St., New York City:
 - 1.—Light Romantic Theme No. 1. Arranged as violin solo. Will make the love story on the screen stand out.
 - 2.—Light Romantic Theme. Arranged in duet form. Two violins, 'cello and organ. Two violins, flute and oboe. Clarinet and two cornets muted with organ or piano accompaniment. Three unique tonal effects combined in one arrangement.
 - 3—"A. B. C. Sacred Set, No. 1. Contains "Onward Christian Soldiers," "Rock of Ages," "Doxology" and "Choral." Four different religious temperaments.
 - 4.—Heavy Descriptive Agitato No. 1. A new style agitato that has class and depth. The kind of a number that keeps lengthy action of this character interesting. No up-to-date leader can afford to be without it.
 - 5.—Redemption Theme. A theme that expresses mother-love in every sense of the word. Used in the Evelyn Nesbit picture, "Redemption." Don't neglect adding this to your library.
- 6—"Somewhere in France Is the Lily," the most appealing march ballad ever written, by Jos. E. Howard. (M. Witmark edition.)
- 7—"Some Sweet Day." The sensational fox-trot hit. Absolutely the greatest Jazz number on the market. Composed by the writer of the famous "Missouri Waltz." (Forster Music Co. edition.)
- 8—"Adoration," by Felix Borowski. An orchestra arrangement by Chas. J. Roberts, equally effective for small and large orchestra combinations. (Carl Fischer edition.)
- 9—"Hawaiian Nights," by Lee S. Roberts. The most wonderful Hawaiian waltz sensation of the years, introducing the ever popular "Aloha Oe." (Richmond Music Co. edition.)
- 10—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer (Published by Harry von Tilzer.)
- 11—"Barnyard Blues," Jazz fox-trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band, as recorded by the Victor Talking Machine Co., Record No. 18255, under the title of "Liberty Stable Blues." (Leo Feist edition.)
- 12—"Sorrow Theme, by Edouarde Roberts. Most appropriate for pathetic scenes. (Cinema Music Co., Columbia Theatre Bldg., New York City.)
- 13—"Source Dans Le Desert," idyl by Marguerite W. Horton. Some most interesting songs by this composer

have already been published and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of eastern impressionism which, without making to great demands, technically allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (G. Schirmer edition.)

14—"Chasing the Chickens," a fox-trot and Jazz number. (Recently published by the Forster Music Co., 509 South Wabash Ave., Chicago, Ill.)

15—"Slippery Hank," by Losey. A characteristic one-step of exceptional merit which should be in every musician's library. (Vandersloot edition.)

Piano and Drum vs. the Orchestra

THE many inquiries at the box office in regard to the orchestra and the hours it is on duty, to me, is ample proof that the music has a great deal to do in regard to filling the house. The time has arrived where the orchestra is a necessity.

There are a great many houses of large seating capacity using piano, piano and drums or orchestra. Organ: the question arises, do they give the service and pleasure to the audience that is given by the management of the house, maintaining the orchestra? The many complaints in regard to "canned" music will answer one part of the question. In regard to piano or piano and drums, can say the greatest fault of this combination is too much repetition. In seven cases out of ten the pianist will not put out a musical program, improvising and faking. It stands to reason that a man must have an extraordinarily inventive memory to play as few as three or four feature pictures without "old man" repetition sliding in every once in a while. With the orchestra it is a different matter. The men must have parts for every number in the program. The orchestra leader of a first class picture house of today must possess an enormous library of music. He must have same arranged that he can lay his hands on an appropriate number for a situation on the screen at a moment's notice, whether it be a nigger buck dance or an aria from one of the operas. To acquire such a library is by no means an easy matter, and I think your idea in organizing a club for the purchase of orchestra music with the co-operation of the publishers and suggestions of various leaders of numbers suitable for "themes" and the many situations we are called upon to synchronize is a very good one. To me the selection of a "theme" is a most important matter. That I am successful is proven by the audience as to "title" of the number used, I have had as many as a dozen requests through the ushers for the title and composer of the theme used in a picture. When you hear an audience humming a melody while they are leaving the theatre is a good sign to me, so must be also to the management.

After playing a picture I take the program used and put same in a cabinet for "used music." Only in case of requests or absolute necessity are any of those numbers used for at least six or eight weeks. In this way I avoid repeating. Suggestions of music covering the various actions on the screen would fill a book.

The many uses for the misterioso and the kind to use. The uses of the galop. A bright two-four vivace would be far from appropriate for a fire scene. Numbers for love scenes are a very important matter. One used to advantage in one picture would probably kill a good situation in another. "Oh, Promise Me" if used in some Vamp picture I have played, if used improperly, would have made a good comedy out of a strong dramatic picture. The many loose leaf collections are indispensable to the progressive leader. I would be pleased to hear from some of the leaders through your columns, and am sure if they will show an interest in this subject it will not only

mean "better music for the pictures," but more work for the musicians.

In conclusion will say: My firm belief is that if the "manager" using piano or piano and drums tries orchestras, not cheap, but good ones; if he is successful in procuring a leader who is one of those "better music for the picture" boys, I am sure he will have made the greatest possible addition to his business and his increased box office receipts will more than justify him in his expenditure.

Professionally yours,
DICK C. CAHILL,
Leader Strand Theatre, Norfolk, Va.

A. P. Wilcox Opens Offices

THE A. P. Wilcox Music Publishing Co. has opened offices in the Gaiety Theatre Building and has already released a number of good songs written by H. Lyon Smith. Jules Ruby, who has been in the popular song game since it started down in Twenty-eighth street, will act as general manager for the company.

The Wilcox firm has some very pretty numbers, especially "My Little Yellow Rose," which should become an excellent counter seller on its merits, and a big favorite with ballad singers. It is also a fine number for love scenes and quiet moments in moving pictures.

"I Want Some One to Love Me When I'm Old and Gray" is another good ballad. "How'd You Like to Have a Baby Like Me," a novelty number and good for flirting episodes in pictures. "Yankee Soldier Boy" is Mr. Smith's patriotic contribution to the war song cycle. Mr. Smith has been writing songs for a number of years and appears to be familiar with all the tricks of the trade, and he is just as versatile as he is wise. Comedy numbers are just as easy for him to write as quiet ballads, and his melodies have that something that clings to one after hearing them.

Gertrude Baum, formerly with Joseph W. Stern & Co., has been engaged as pianist for the firm, and what she does not know about teaching songs to performers and demonstrating at the stores is scarcely worth knowing.

Another new firm that is making itself heard owing to some good material is The Times Music Co., 145 West Fortyfifth street. Ralph E. De Vivo, the president, has been keeping every one on the jump, and, although very busy himself, has found time to write a few good numbers for the catalogue. "America, Make the World Safe for Democracy," is a corking good number for pictures where the story carries any patriotic elements. "St. Patrick's Day in the U. S. A." and "Love Cannot Say Good-Bye" are other numbers that are beginning to show results. Mr. De Vivo is doing things in a big way, and if he gets any breaks of the game he won't be long in getting his firm into the front line of popular music publishers.

Meyer Cohen is another addition to the ranks of publishers. He has been in the business for twenty years, knows all the worthwhile acts, leaders and every angle of the trade, as well as the buyers. His offices are in the Astor Theatre Building, and he has been fortunate in securing from another publisher, "There's a Vacant Chair in Every Home Tonight," which is doing well with singers and musicians and producing a raft of orders from the trade. As a professional and business manager for other houses Meyer has always been successful. So there is no reason why he should not win success for himself, for at the head of his own firm he will be free to apply his own theories into the business without encountering any opposition. His numbers are well worth playing.

E. M. WICKES.

General Comments

IN the February issue of the American Magazine there is a special article on Leo Feist, his theories and ideals of business. His photograph accompanies the article. The American Magazine has a monthly circulation of more than 800,000 copies, and when you figure that at least five persons read every magazine printed, you can readily see how more than 4,000,000 persons will read about Mr. Feist and his way of winning and holding success in one of the most uncertain lines of business in the world.

EARLE REYNOLDS and Nellie Donegan are busy trying to popularize two of their song compositions, namely, "My Hoosier Rose" and "Jerusalem Is True." They have induced several well known performers to use either one of the songs, and have interested a number of leaders and pianists in them.

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"THE MARIONETTES"

(Select Pictures Corporation)

(Reviewed on page 1035)

- 1—"Angelus" (Sacred) from "Scenes Pittoresques," by Massenet, until—T: "Rogers De Montclars, etc."
- 2—"Longing" (2/4 Andantino grazioso), by Florida, until—T: "Fernande spends her Summer vacation."
- 3—"Souvenir" (4/4 Andante con Moto), by Ed. German, until—T: "How would you like Fernande become, etc.?"
- 4—"Love Theme," until—T: "After the honeymoon."
- 5—"La Grace," Piece de Genre (4/4 Moderato), by Bohm, until—S: Fernande (Clara Kimball Young) writing letter.
- 6—"Romance" from "Concerto No. 2" (12/8 And. non troppo), by H. Wieniawski, until—T: "I must speak to you before I go."
- 7—"Love Theme, until—T: "I am going to be happy."
- 8—"Whims" (3/4 Allegro Giocoso), by R. Schumann, until—T: "Left alone in Paris."
- 9—"A La Bien Aimee" (Valse Lente), by E. Schuett, until—T: "At the dress rehearsal."
- 10—"Marionette Theme, until—T: "Roger returns home."
- 11—"Continue or repeat pp until—S: Interior of reception hall."
- 12—"Petite Bijouterie" (Valse Intermezzo), by C. Bohm, until—T: "I mean the modiste."
- 13—"Marionette Theme, until—T: "Could I see you a minute?"
- 14—"Continue pp until—T: "My dear, your gown, etc."
- 15—"Good Lancers" (Dance), until—T: "Their return home."
- 16—"Love Theme, until—T: "Morning."
- 17—"Swing Song" (6/8 Moderato), by Barns, until—T: "That evening."
- 18—"Continue to action, until—T: "The musicale."
- 19—"Silence, until—S: Fernande at piano (playing)."
- 20—"Piano Solo—Improvise to action, until—S: Fernande stops playing."
- 21—"Silence, until—T: "That was exquisite."
- 22—"Marionette Theme, until—T: "I'll be back in an hour."
- 23—"Continue pp until—T: "The Neapolitan party."
- 24—"Fantasia Napolitana" (On Neapolitan songs), by E. Boccalari, until S: Flashback to Fernande.
- 25—"Continue pp until—T: "Every hour I'm away from you, etc."
- 26—"Continue ff until—T: "You are not waiting for Roger?"
- 27—"Love Theme, until—S: Neapolitan girls singing."
- 28—"About 16 bars of "Fantasia Napolitana," followed by
- 29—"Dramatic Agitato," by H. Hough, until—T: "Roger has just told me, etc."
- 30—"Dramatic Narrative," by Pauline Pement, until—T: "At dawn."
- 31—"Continue pp until—T: "I'm going to Spain."
- 32—"The Vampire" (A Dramatic Theme), by Sol. P. Levy, until—T: "If I do that, you will ruin everything."
- 33—"Love Theme, until—T: "Thank goodness, now I can go home."
- 34—"Marionette Theme, until * * * * * END.

"THE GUN WOMAN"

(Triangle Production)

Theme: "By the River" (Romance) (12/8 Animato) by Morse

- 1—"Western Moderato," by Bach, until—T: "An anonymous but active, etc."
- 2—"Continue pp until—T: "La Mesa, dying metropolis, etc."
- 3—"Dramatic Tension," by Levy, until—T: "Well, just tell that feller."
- 4—"After the War is Over" (Echo Music Co.), until—T: "Another stranger in town."
- 5—"Cleopatra Had a Jazz Band," Trot (Leo. Feist Ed.) until T: "They call me the agent."
- 6—"Continue pp until—T: "Then with the passing days."
- 7—"Theme, until—T: "I'd make that pest a deputy."
- 8—"Continue pp until—T: "Again in her roll."
- 9—"until T: "The pest becomes an official."
- 10—"Dramatic Agitato," by H. Hough, until—T: "He had to kill him."
- 11—"Theme, until—T: "With thoughts of gentle future."
- 12—"Dramatic Tension No. 1," by Reissiger, until—T: "I know a little place you'd like."
- 13—"Continue pp until—T: "The partnership."
- 14—"Popular Rag to action (Western barroom scene), until—T: "Two more strangers reach La Mesa."
- 15—"Debutante" (Waltz), by Santelman, until—T: "I think we've got enough capital."
- 16—"Theme, until—T: "As the tigress becomes, etc."
- 17—"Dramatic Narrative," by Pauline Pement, until—S: Man on horseback appears.
- 18—"Western Allegro," by Winkler, until—T: "Won't you let me take you away?"
- 19—"Continue pp until—T: "Bravos transformed almost over night."
- 20—"Heavy Rag to action (Western barroom scene), until—T: "Awaiting for the first time in her life."
- 21—"Theme, until—T: "Welcome to our city."
- 22—"Love Song" (Dramatic), by Flegier, until—T: "At the end of the month."
- 23—"Continue pp until—T: "I don't know where she went."
- 24—"Allegro," by Bach, until—S: Hanging lamp in view.
- 25—"Hurry to action, until—T: "For each man kills, etc."
- 26—"Watch what happens"
- 26—"Theme, until * * * * * END.

"THE LAW'S OUTLAW"

(Triangle Production)

(Reviewed on page 442)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

- 1—"Western Moderato" by Bach until—S: Interior of Room.
- 2—"Canzonetto (Mod.) by Nicode until—T: "You ought to be ashamed of yourself."
- 3—"Dramatic Recitative" by Sol. P. Levy until—T: "Ethan Ransford, sheriff elect, etc."
- 4—"Intermezzo" (Allegretto) by Pierne until—T: "I'm not drinkin' with you."
- 5—"Theme until—T: "I'm going back to my range."
- 6—"Continue ff until—T: "El Rancho Pincon, etc."
- 7—"Manzano" (Mexican intermezzo) by Brooks until—T: "Following a day's inspection, etc."
- 8—"Continue ff until—S: Interior of cabaret."
- 9—"Stolen Sweets" Waltz (Harry von Pilzer) until—S: Dancing.
- 10—"Continue ff until—S: Girl and sheriff leave dance hall."
- 11—"Dramatic Tension" by Sol. P. Levy until—T: "Oh daddy! how I wish, etc."
- 12—"Dramatic Agitato" by H. Hough until—T: "Remember sheriff, prisoners are no good."
- 13—"Theme until—T: "Impatient at the ineffective methods, etc."
- 14—"Intermezzo" (Moderato) by Huertter until—T: "I know you don't like Mr. Ransford."
- 15—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Maybe I've discovered a clue."
- 16—"Dramatic Andante" by Ascher until—T: "A more or less friendly little posse."
- 17—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "You're a quitter, etc."
- 18—"Hurry to action until—T: "You know I shot in self defense."
- 19—"Dramatic Tension No. 1" by Reissiger until—T: "Be careful, not to say anything, etc."
- 20—"Dramatic Tension" by Andino until—T: "Ethan Ransford in death."
- 21—"Theme until—T: "You're just the man I'm looking for."
- 22—"Violetta" (Characteristic Moderato) by Tobani until—T: "Distrusting the Mexican, etc."
- 23—"Heavy Mysterioso" by Sol. P. Levy until—S: The fight.
- 24—"Agitato" No. 4 by Lake until—T: "And the devil, etc."
- 25—"Intermezzo" (2/4 Presto) by Arenski until—T: "Rejoicing in her father's recovery, etc."
- 26—"LeRetour" (Allegro) by Bizet until—T: "Unlock that door, you boob!"

"THE HOPPER"

(Triangle Production)

(Reviewed on page 387)

Theme: "Dramatic Recitative" by Sol. P. Levy

- 1—"Chinese Serenade," by Puerner, until—T: "Man's memory is short."
- 2—"Serenade" (Allegretto), by Saint-Saens, until—T: "Come to the sale with me."
- 3—"Continue ff, until—T: "No worse than you, etc."
- 4—"Dramatic Tension" by Sol. P. Levy, until—T: "And while the tempest rages."
- 5—"Theme ff, until—T: "But the vase which stayed."
- 6—"Continue pp, until—T: "The same night finds, etc."
- 7—"Heavy Mysterioso," by Levy, until—T: "Two nights later they meet."
- 8—"Vera Waltz," by A. F. Lithgow, until—T: "Four years later."
- 9—"Intermezzo" (Allegretto), by Bohm, until—T: "A few miles away."
- 10—"Continue to action, until—T: "After a successful sale of poultry."
- 11—"Mysterioso Agitato," by Becker, until—T: "The day you quit the son, etc."
- 12—"Theme, until—T: "Give me the phone book."
- 13—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—S: "Child asleep (on bed)."
- 14—"Mysterioso Pizzicato No. 14," by Lake, until—T: "I don't know what to do with you."
- 15—"Ecstasy" (Dramatic Allegro), by Zameznik, until—S: "Burglar near window."
- 16—"Fourteen Fathoms Deep" (Dramatic Mysterioso), by Lake, until—S: "The fight."
- 17—"Hurry to action, until—S: "Young woman at piano."
- 18—"Allegro," by Bach, until—T: "So that's what you went for."
- 19—"Aragonaise" from "Le Cid" (Allegro), by Massenet, until—T: "Oh, I don't know whether I can, etc."
- 20—"Dramatic Narrative," by Pauline Pement, until—T: "Meanwhile the police of your counties."
- 21—"Theme, until—S: "Close up of watch."
- 22—"Dramatic Tension No. 9," by Andino, until—T: "Watch out for the bulls."
- 23—"Dramatic Agitato," by H. Hough, until—S: "Child with man enter the house."
- 24—"Return to Me Soon" (Allegro), by Gregh, until—T: "I told you he stole that boy."
- 25—"Theme, until * * * * * END.

[More Music Cues Will Be Found on Page 1340]



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Theatres Worth While

Montana Theatre Scores Hit

PYTHIAN THEATRE, Belt, Montana, stands out among the theatres in the smaller cities that are distinctly making good. Although Manager J. W. Anderson admits that he has felt the influence of the war tax he means to survive by "digging in."

Belt is a town of 1,500, located in the center of a rich farming country and is a modern town in every respect. There is a rich



Exterior of Pythian Theatre, Belt, Montana

coal field underlying the entire section, and eight mines are now in operation. One of the mottos of the theatre is "We are not boosting Belt; we are building Belt."

This house, which seats 204 people, boasts of being one of the best equipped houses in the whole Northwest. It is the owner of a \$5,000 American Fotoplayer, which is operated by Mr. Anderson and his wife; Simplex machines of the latest model, Hallberg generator, Emerson exhaust fans and other modern conveniences. The pictures are shown on an 8 x 10 screen and the detail is made the more perfect by using a shadow box about six feet deep.

This theatre changes its bills each day, always using features, and including the product of Pathe, Bluebird, Butterfly, World and the Artcraft Hart, Fairbanks and Mary Pickford features.

Evans with National X-Ray

NATIONAL X-RAY REFLECTOR COMPANY announces the appointment of G. F. Evans as supervising engineer for the territory including Ohio, with the exception of Toledo and Cincinnati; West Virginia and Western Pennsylvania. Mr. Evans, who was formerly connected with the W. C. Moore Company, will have his offices at 825 Columbus Savings and Trust Building, Columbus, Ohio.

Directory of New Theatres

CALIFORNIA

Definite announcement has been made of the projected theatre building for the southeast corner of Clement street and Ninth avenue, San Francisco. Samuel H. Levin has engaged Reid Brothers, architects, to make plans and supervise construction of the theatre. The playhouse, which is intended for motion pictures, will cover a ground area of 82.6 x 125, and have a seating capacity of 1200 on the ground floor and 800 on the balcony. The building will be two stories in height, with two stores fronting on Clement Street, and a spacious vestibule and lobby between. Reinforced concrete will be used entirely for the structural parts. Exits will be provided on both streets and in the rear. On the second floor plans are made for the reception rooms and parlors for women. The cost estimate is stated at \$110,000.

Recent improvements at the Atascadero theatre include a vestibule with doors to exclude the draft from the main entrance and still further improved heating facilities. More important, perhaps, than anything else, the doors have been rehanged so that now they all open outward, and this fact, taken together with the number of exits from the building, makes the place as safe as a building can be in that respect. The theatre is on the ground floor and, besides the main entrance facing the playground has two double door exits on the street side and one double door exit on the opposite side.

Mrs. Ruth S. Cassil, formerly of Hollywood, the new owner of the Colonial theatre, Monrovia, is seriously contemplating the erection of a new theatre, being of the firm belief that Monrovia can and will support a more substantial and pretentious theatre than the one she now owns.

The new Liberty theatre at Camp Kearney, San Diego, was opened recently with great eclat. The theatre, with a seating capacity of approximately 1500, will do its bit toward providing clean, wholesome diversion for the men. It is of modern construction, well ventilated and sanitary in every way, and it is equipped with the very latest and best features essential to the showing of motion pictures, among them being the 100 per cent perfect projection.

It is the plan to have a change of program twice a week, and the management has been scouring the market for several weeks with a view to booking attractions which they feel sure will appeal to the boys in the camp.

J. A. Smith, 621 Investment Building, San Pedro, has completed plans for a theatre and store building to be erected on Palos Verdes avenue near Sixth street, San Pedro, for N. O. Anderson, F. O. Adler and Ray Piersons, all natives of San Pedro. The theatre auditorium will be 57 x 125 ft. in size and will have a seating capacity of 900 people. The entrance and lobby will be 25 x 75 ft. in size. There will also be one storeroom in the building. The building will have concrete foundation, tile and cement flooring, pressed brick and staff front, plate glass store front, composition roofing, skylights, ventilators, pine trim, plumbing and wiring.

ILLINOIS

Frank Bridgewater of Springfield announces his intention of converting his business property into a motion picture theatre in the near future.

IOWA

Extensive plans have been outlined by Manager E. M. Henle, of the Palace theatre, Muscatine, for a number of improvements to be made on his picture house during the early spring months. The first big improvement will be the addition to the seating capacity of the house, approximately one hundred and twenty-five seats to be added, and the adding of new carpets to replace the old ones all over the theatre.

MASSACHUSETTS

The new Broadway theatre at Springfield was opened last week to a capacity business, playing "The Garden of Allah." The Broadway was built by Goldstein Bros., who are putting on high class photoplays. It is a beautiful theatre, seating twenty-five hundred people.

Plans have finally been made for the erection of a theatre in Harvard Square, Cambridge, and it will be started on without delay. It is the new owners of the College House who are to start operations.

NEW BRUNSWICK

"The Nickel," St. John's newest motion picture theatre, was opened a week ago to capacity business, under the ownership and general management of Robert Armstrong. It has a seating capacity of one thousand and forty and is a beautifully designed structure.

NEW MEXICO

Hardwick Brothers, proprietors of the Lyceum theatre, Clovis, have contracted with architects of Kansas City for the erection of a new theatre building, which will have a much larger seating capacity than the one occupied at present.

NEW YORK

John Gillespie, the well-known Hoosick Falls builder and contractor, has been awarded the contract to rebuild the Knickerbocker theatre in Glens Falls. The Knickerbocker block, of which the theatre is a part, was recently purchased from the estate of Samuel Prun by Colburn and Lockwood, of Burlington, Vt. The contract for rebuilding the theatre calls for an expenditure of \$40,000 for construction work. When completed the theatre will be named The Rialto, and a large pipe organ, valued at \$15,000, will be installed.

An interesting structural alteration is planned on top of the new motion picture theatre at 623 Eighth avenue, New York City, forming an "L" around the northwest corner of Fortieth street, to Nos. 305 and 307 West. The Bofan Amusement Company, lessee, has commissioned S. B. Eisendath, architect, to make plans for an open air theatre for the roof in order that it may operate during the summer months. The changes will cost about \$30,000. The existing theatre was erected early in 1917 and leased to the Bofan Company for twenty-one years to Louis W. Weil.

Some one has revived the rumor that the West End, Newburgh, is to have a moving picture theatre this spring. According to the yarn, George Cohan is to convert a building near Broadway and Fullerton Avenue into a theatre. Others have it that the theatre is to be farther uptown. Had W. Schuyler Moore not been called to the colors it is probable that he and R. A. Brown would have had a company incorporated seeking to locate a moving picture there.

NOVA SCOTIA

Bridgewater's newest motion picture theatre, "The Empire," was opened a week ago under the management of Cragg and Fraser. It has a seating capacity of five hundred.

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WASHINGTON

Marking the beginning of a new period in Bremerton's theatrical history, the new Rialto theatre had its opening performances Feb. 6 and 7.

An unusually good program was provided, and that doubled the pleasure of attending one of the opening performances to see the inside of the beautiful amusement structure, the building of which has caused so much interest in the city.

Probably not a city in the country the size of Bremerton can boast of a playhouse that is superior to the Rialto, in which are incorporated all of the most modern features for the comfort of the patron and for the presentation of a high class of entertainment.

A building permit for the erection of a \$50,000 theatre building at South Ninth and Market Streets, Tacoma, has been taken out by John S. Baker and H. F. Moore. The permit states that the building will be 90 x 120, with the entrance on Ninth Street and the alley. Roland E. Borhek is named as the contractor and Dawson and Dahlberg as the contractors. It is estimated that the building, which was started last month, will be completed in five months.

Joe Lucas, manager of the Grand theatre, Centralia, announces that he has secured a lease on the new \$50,000 theatre being erected at the corner of Tower Avenue and Maple Streets and which is rapidly nearing completion. The lease runs for a period of ten years. Arrangements have been completed for the furnishing of the new theatre, the equipment to be as fine as in any house on the Coast. All of the big road attractions possible will be booked for the new house, the stage of which is large enough to accommodate the biggest shows.

"DODGING A MILLION"

(Goldwyn Production)
(Reviewed on page 1038)

Theme: "Illusion Intermezzo" (2/4 Moderato) by Bustanoby

1—"A La Bien Aimee" (French Waltz Lente), by Schuett, until—T: "And this lowly person is Arabella Flynn."

2—"Intermezzo" (Allegretto), by Pierne, until—T: "She's stabbed me."

3—"Dramatic Tension," by Sol. P. Levy, until—T: "I will give you this gown and a dinner."

4—"Missouri Waltz" (Forster Ed.), until—T: "Arabella makes a delivery, etc."

5—"Serenade" (Allegretto), by Saint-Saens, until—T: "A late customer."

6—"Album Leaf" (4/4 moderato), by Kretschmer, until—S: "Arabella dressing in front of mirror."

7—Theme, until—S: "Arabella near taxi."

8—"Silvery Brook" (Waltz), by Braham (Melodious), until—S: "Arabella enters the restaurant."

9—"Swing Song" (6/8 Moderato), by Barns, until—S: "Arabella running out of restaurant."

10—"Allegro," by Bach, until—T: "Raquines, night watchman, etc."

11—"Dramatic Recitative," by Sol. P. Levy, until—T: "Does a dame Arabella Flynn?"

12—"Essence Grotesque" (Mysterioso), by M. Lake, until—S: "Interior of Hotel Lobby."

13—"Manzano" (Mexican Intermezzo), by Brooks, until—T: "Par-don, Senorito, but I am the manager."

14—Theme, until—T: "But I am not a fatalist."

NOTE: Watch Door Bell and Produce Effect.

15—Continue pp, until—T: "Her first false step."

16—"Sweet Jasmine" (Allegretto), by Bendix, until—S: "Arabella reading letter."

17—"Heavy Mysterioso," by Sol. P. Levy, until—T: "New York gets a little reading matter."

18—Theme, until—T: "Arabella comprehends a financial, etc."

NOTE: Watch for Telephone Bell.

19—"Dramatic Narrative," by Paulin Pement, until—T: "Throughout the day Jack was unable, etc."

20—"Egyptian Ballet" (Part 3 Andante Sostenuto), by Luigini, until—T: "And they say that opportunity, etc."

21—"Love Theme" (Dramatic), by Herzberg, until—T: "The second morning at the St. Rex."

22—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "When the theatres are empty."

23—"Aurora" (Ballet Intermezzo), by Vonder Mehden, until—S: "Jack kissing Arabella."

24—"Serenade" (Andante), by Drigo, until—S: "Jack standing on stairs near window."

25—"Tragic Theme," by Paul Vely, until—S: "Arabella telephoning."

NOTE: Watch for Scene "Jack Breaking Window" and Produce Effect.

26—"Serenade" (Dramatic Andante), by Widor, until—T: "Morning came as dull and grey, etc."

27—"Sorrow Theme" (Andante), by Pauline Pement, until—S: "Interior of office."

28—"Aragonaise" from "Le Cid" (Allegro), by Massenet, until—T: "To say nothing about your hotel bill."

29—"Dramatic Agitato" by H. Hough, until—T: "My son has gone, etc."

30—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "Don't you believe me?"

31—"Dramatic Andante," by E. Ascher, until—T: (on letter) "It is my sad experience, etc."

32—Theme, until * * * * * END.

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"WOLVES OF THE RAIL"

(Artcraft Production)

(Reviewed on page 734)

Theme: "Heartwounds" (Dramatic) by Grieg

- 1—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "At Smoky Cap, New Mexico."
- 2—"Silence "just produce railroad effects" until—T: "The office of the division."
- 3—"Violetta" (Concert Piece), by Herman, until—T: "Box Canyon in the Sant Rita, etc."
- 4—"Manzona" (Characteristic Mexican Intermezzo), by Brooks, (watch for railroad effects), until—T: "Buck Andrade, one of the many."
- 5—"Heavy Western Allegro—to action (watch for railroad effects), until—T: "A wild cat trail."
- 6—"Dramatic Recitative," by Sol. P. Levy, until—T: "Over the divide in another country."
- 7—"Ave Maria" (Dramatic), by Ascher, until—S: "When bandit shoots Andrade."
- 8—"Watch Shot—with ad. lib. Tympany Rolls during fall, followed by
- 9—"Dramatic Allegro—to action, until—T: "My son, you will tell me the truth!"
- 10—"Theme, until—T: "After dislodging and driving his followers, etc."
- 11—"Continue pp, until—T: "On the Westbound limited."
- 12—"Hearts Devotion," Reverie (4/4 And.), by Hurst (Watch for railroad effects), until—T: "The mutiny that band, that refused."
- 13—"Continue to action—with ad. lib. railroad effects, until S: "The hold-up."
- 14—"Tragic Theme," by Paul Vely, until—T: "Morning."
- 15—"Con Amore" (Melody), by Beaumont, until—T: "With the arrival of No. 3."
- 16—"Continue to action until—T: "A fortnight later."
- 17—"Open with railroad effects, followed by
- 18—"Melody," by Friml, until—T: "In New York."
- 19—"Continue to action until—T: "Then came the quiet mountain twilight."
- 20—"Theme, until—T: "The band that rallied, etc."
- 21—"Olla Podrida" (Spanish Burlesque), by Puerner, until—T: "My name is Cassidy."
- 22—"Dramatic Tension," by Sol. P. Levy, until—T: "Didn't your mother ever teach you, etc."
- 23—"Theme, until—T: "The outlaw, Buck Andrade, is dead."
- 24—"Dramatic Tension No. 1," by Reissiger (watch for railroad effects), until—T: "Are you the man who? etc."

- 25—"Heavy Battle, Hurry, until—T: "Is he Buck Andrade, my dear?"
- 26—"The Lion Chase" (Grand Galop), by Koelling (watch for railroad effects), until—T: "I'm going to kill you with my hands."
- 27—"Continue ff until—S: "Andrade throws the bandit through the window."
- 28—"Cymbal Crash, followed by
- 29—"Theme, until—T: "The last of the Devil's division."
- 30—"Continue to action (with ad. lib. railroad effects), until * END."

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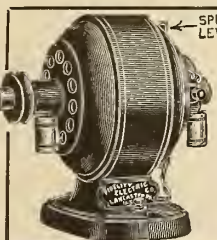
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Music and the Picture

Musical Review of Latest Publications

- 1—A List of Hits published by Leo Feist:
 - 1—"Darktown Strutter's Ball," Fox Trot.
 - 2—"In the Land of Wedding Bells," Fox Trot by Geo. W. Meyer.
 - 3—"Round Her Neck She Wears a Yeller Ribbon," Fox Trot, by George A. Norton.
 - 4—"Cleopatra Has a Jazz Band," Fox Trot, by Rocca.
 - 5—"Liberty Lads," March, by Lee Oream Smith.
 - 6—"The Rainbow," March, by Louis Maurice.
- 2—"Fifteen Minutes of Laughter and Tears." A double number in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the plaintive which is the most serious requirement of the Photoplay. Obtainable from J. W. Stern, 102 W. 38th St., New York City.
- 3—"Told at Twilight," by Huerter. A composition most appropriate for pathetic situations. (Published by the Boston Music Co.)
- 4—"When a Boy Says Good-Bye to His Mother," by Jack Frost. (Published by Frank K. Root & Co.)
- 5—"Way Down in Macon, Georgia," by Paul Bese. A composition of standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)
- 6—"Just as Your Mother Was," by Harry von Tilzer. The very latest of this gifted writer's musical gems. A really delightful melody which shows Harry von Tilzer at his very best. (Published by Harry von Tilzer.)
- 7—"You're Breaking My Heart with Good-Bye," by Abe Olman. A pathetic composition which every musician should add to his library. (Published by the Vandersloot Music Co.)
- 8—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer.)
- 9—"Chasing the Chickens," a great jazz number. (Published by Foster Music Co., Chicago, Ill.)
- 10—"Serenade," by C. Saint Saens, arranged by Chas. J. Roberts. An exquisite number for a good program beautifully arranged. (Carl Fischer edition.)
- 11—The following numbers have just been published by G. Schirmer from the great New York Musical Success, "Over the Top":
 - 1—Waltz Medley introducing Golden Pheasant and Galatea.
 - 2—Fox Trot introducing Justine Hohnstone Rag and Galatea.
 - 3—One Step introducing "Oh Justine" and "Algerian Girl."
- 12—Three new numbers have recently been added to the Famous-Cinema Incidental Series":
 - 1—"Dramatic Tension," by Sol. P. Levy.
 - 2—"Dramatic Narrative," by Pauline Pement.
 - 3—"Sorrow Theme," by Edward Roberts. Obtainable from the "Cinema Music Company," Columbia Theatre Building, New York.

Park Theatre in Boston Engages Mr. Krauth as Musical Director

MUSICIANS are often accused of being men of only one idea. Whether there is any truth in this statement or not, it is at least unusual to find a musician who covered so many and varied fields as William A. Krauth, the musical director of the Park theatre in Boston.

Mr. Krauth began his career at Keith's theatre, Boston, as

violinist, and before long was made assistant director in that theatre. It was while in the latter position that his accomplishments and rare genius were recognized by Eva Tanguay. She immediately offered great inducements to him and persuaded him to become her musical director. He traveled for two years with Miss Tanguay as her manager and musical director.

Boston again claimed her own and Mr. Krauth was once more induced to return to his home city as a member of the Boston Opera Company. At the same time he undertook the management of the Meister Singers. He retained these two difficult positions for three years, and then entered the employ of the Old Orpheum theatre as musical director.

When the "Birth of a Nation" picture was released Mr. Krauth was induced to take charge of the music. Then it was that Manager Thomas D. Soriero recognized Mr. Krauth's ability, and succeeded in signing him up for the Park theatre, Boston. Mr. Krauth studied at the New England Conservatory of Music, and also with Messrs. Jaques Hoffman and Gustav Straube. He is the composer of many pieces, and is well known for his orchestral arrangements.

To-day, Mr. Krauth is one of Manager Thomas D. Soriero's most able assistants. He is the orchestra leader of the Park Theatre Symphony Orchestra in Boston, and we predict that in a short time the "Park Orchestra" will become one of the finest and most popular musical organizations in Boston.

Fischer & McCarthy Winning Out

When Fred Fischer and Joe McCarthy went into business for themselves some of the wisecracks gave them six months, saying that they know how to write hits, but what they don't know about the business end of the song game would fill a library. But it looks as if Fred and Joe are fooling the prophets. They did not get away to a flying start and they did not lose any time worrying about it, but kept plugging away and always writing new numbers. Today they have a big seller in "They Go Wild Over Me," which is a big feature with leaders all over the country. One hit, however, does not appear to satisfy Fred and Joe, so they have started two new ones on the way to prosperity and popularity. "My Beautiful Alsace Lorraine" and "In Yama Yama Land" carry typical Fischer melodies, which mean that they will become equally as popular as anything that Fischer has ever turned out.

Fischer and McCarthy try to find out what will please performers and the public and then write that sort of stuff, instead of aiming to force their own theories over. The kind of novelty numbers they turn out are always in demand by singers and musicians.

Gilbert and Friedland are also wise in this respect, and much of the success that they have won in the past few years has come from novelty numbers. "Lily of the Valley," which they wrote some time last year, is just as big a hit now as it ever was, and they have been quick to take advantage of the song's popularity by writing a companion song to it, called "I'm the Brother of Lily of the Valley." Lily's brother is an excellent motion picture number, as well as being an ideal selection for an overture or a dance.

Many small publishers who spend a great deal of time and money on funeral ballads and hackneyed war songs would do well to pay more attention to novelty numbers, for they receive more attention from singers and musicians and cost about half as much to exploit. Publishing a song because no one else will bring it out is not a wise policy; better not go into the game at all unless you offer what you really believe will find a market.

The fact that novelty songs are the biggest sellers on the market is the best proof that musicians in picture houses should keep well stocked with them. If the public buys them at the music

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counters the same public likes to hear them played when it patronizes a picture theatre. It takes a little time and money to keep up to date in novelties, but any one who goes to this trouble and expense will find that he will be well repaid, just as the well-known singers are by being constantly on the lookout for novelties.

E. M. WICKES.

General Comments

There seems to be a big demand for Spanish music at the present time, according to reports from leaders and phonograph companies.

Miss Gladys Hart, known on the stage as Gladys Siddons, who played in "Rambler Rose," and was a wonderful singer, was married to Charles H. Mapes, a wealthy banker and ranchman.

"It's a Long Way to Berlin," published by Leo Feist, is the biggest phonograph seller in years. At the present time one company is 100,000 records behind on "Over There," another Feist hit.

"The Military Waltz," by Frederick Knight Logan, the popular waltz king, is keeping Fred Forster's staff busy filling orders. It looks as if it will be another "Missouri Waltz" in sales.

James W. Casey, president of the Echo Music Co., is going on the road to get more orders for "My Golden West" and "My Hawaii, I Hear You Calling Me."

An American soldier on being hurled into the sea after his ship had been hit by a German torpedo shouted to one of his comrades: "Where do we go from here?"

"BROWN OF HARVARD"

(Essanay-Perfection)

(Reviewed on page 129)

Love Theme: "When Love Is Young" by Ellis

College Theme: "College Life," March by Frantzen

- 1—College Theme, until—T: "Evelyn Ames, the one and only, etc."
- 2—Love Theme, until—T: "Wilton Ames, Evelyn's brother."
- 3—"Canzonetta," by Schuett, until—T: "Marian Thorn, Nancy Winston."
- 4—"Sweet Ponderings" (A Melodie Sentiment), by Langey, until—T: "Your sister Evelyn is engaged to Tom Brown."
- 5—Love Theme, until—T: "I'm sorry Wilton, but I can't give you any more money."
- 6—Intermezzo, by Huerter, until—S: "Where college boy shows his tutor—through window—students in row boat."
- 7—College Theme, until—T: "I've been unable to raise the money."
- 8—"Eva," Prelude by Massenet (ff during short change of scene), until—T: "I'll bet they are going to bring, etc."
- 9—Continue ff, until—T: "While Marian waited."
- 10—"Dramatic Adagio," by Kretschmer, until—T: "Bud Hall, the coach for, etc."
- 11—College Theme pp, until—T: "Edith Sinclair, Madden's fiancée."
- 12—"Monona," Intermezzo by Armand, until—S: "Girl standing near Brown's door."
- 13—"Awakening of Spring," by Bach, until—T: "My son ought to be, etc."
- 14—Silence until—S: "Dancing."
- 15—Piano Solo—to action until—T: "I've got a new game."
- 16—Second Movement "Allegro" from "The Romantic Overture," by Keler Bela, until—T: "Let's lock him in his room."
- 17—Continue ff with ad. lib. Tympany Rolls until—S: "Girl (Marian) faces the whole company."
- 18—"Among the Roses," by Lake, until—T: "Two weeks later."
- 19—College Theme, until—T: "I must have money to go away."
- 20—Love Theme, by Herzberg, until—T: "In the afternoon."
- 21—College Theme, until—S: "Browne with Evelyn near bench."
- 22—Love Theme, until—T: "You need money! Well, etc."
- 23—Fourth Movement of "After Sunset" (47 bars from beginning), until—T: "During the evening."
- 24—"After Sunset" from beginning, until—S: "College boys at piano."
- 25—Piano to action (College Song with Ukelele accompaniment), until—T: "The day of the big race."
- 26—"Ein Maerchen," Fantasia by Bach, until—S: "Thorne near row boat reading letter."
- 27—Continue pp until—T: "To h—l with the race."
- 28—Hurry to action until—T: "Brown will take the place."
- 29—"Under the Leaves," by Thome, until—T: "It's Tom Brown."
- 30—College Theme, until—T: "The opposing crew."
- 31—Silence about 10 seconds until—T: "They're off."
- 32—Galop ff, until—T: "Harvard wins by a length."
- 33—Continue to action, until—T: "Pet him, cheer him, hail him!"
- 34—"Dramatic Agitato," by H. Hough, until—T: "I have nothing to say."
- 35—Continue ff, until—S: "After short fight."
- 36—Continue pp, until—T: "After an all-night session."
- 37—Serenade, by Widor, until—T: "He's got to settle with me now."
- 38—Agitato to action, pp or ff, until—T: "Very well, I'll wait."
- 39—"Adoration," by Borowski, until—S: "Tom trying to kiss Evelyn—when his college mates enter."
- 40—Love Theme, until * * * * * END.

"LIMOUSINE LIFE"

(Triangle Production)

(Reviewed on page 886)

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix
1—"Vision" (Characteristic), by Blon, until—T: "Mated from childhood."

- 2—"Entr'Acte Valse," by Helmesberger, until—T: Emma Ballard the stock old maid."
 - 3—"Continue to action, until—T: "Where the evening"
 - 4—"Theme, until—T: "The plain fare of three weeks follow"
 - 5—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, until—T: "A silent exit from a silent town."
 - 6—"Pizzicato Misterioso," by M. L. Lake, until—T: "Afternoon at Yvettes."
 - 7—"Maesmawr" (Valse Lente), by Braham, until—T: "Well, now that you are here."
 - 8—"Dramatic Recitative," by Sol. P. Levy, until—T: "The furnished flat of Gertrude."
 - 9—"Continue pp, until—T: "With the dull morning, etc."
 - 10—"Capricious Anette" (4/8 Allegretto Moderato), by Borch, until—T: "That's Moncure Kelt's Kiddo."
 - 11—"Theme, until—T: "As the days fly by."
 - 12—"Reve D'Amour" (2/4 Allegretto Grazioso), by Zameznik, until—T: "You're so much nicer."
 - 13—"Vanity" (4/4 Allegro), by Jackson, until—T: "But, Miss Welkins, he is no different."
 - 14—"Longing Reverie" (Moderato), by Armand, until—T: "Will your mother be back."
 - 15—"Theme, until—T: "I'm going to wait right here."
 - 16—"Menuet des Follets" (3/4 Moderato), by Berlioz, until—T: "Eleven o'clock of some morning."
 - 17—"Flirtation" (Valse Intermezzo), by Meyer Helmund, until—T: "Minnie is all right."
 - 18—"Club Galop," by Lauredeau, until—T: "I could have run it, etc."
- NOTE: Play to Action pp or ff.
- 19—"Petite Bijouterie" (Valse Intermezzo), by Bohm, until—T: "The young woman has been discharged."
 - 20—"Theme, until—T: "A day of unsatisfied, etc."
 - 21—"Nocturno in F" (Moderato), by Krzyzanowski, until—T: "If you'll go away."
 - 22—"Illusion," Intermezzo (2/4 Moderato), by Bustanoby, until—T: "Gertie, I've broken with Moncure."
 - 23—"Three Graces" (Allegro Intermezzo), by Herman, until—S: "The accident."
 - 24—"Cymbal Crash—followed by"
 - 25—"Dramatic Agitato," by H. Hough, until—T: "The speeders' court opens."
 - 26—"Theme, until * * * * * END.

"THE CAPTAIN OF HIS SOUL"

(Triangle Production)
(Reviewed on page 1034)

Theme: "Ein Maerchen" (Dramatic Fantasia) by Bach

- 1—"Canzonetta" (Moderato) by Nicode until—T: "Martin's Daughter Nira."
 - 2—"Theme until—S: Three men at breakfast table."
 - 3—"Heloise" (Moderato Intermezzo) by Langey until—S: Old man looking at picture."
 - 4—"Sorrow Theme" by Edw. Roberts until—T: "Rollins, whose 25 years," etc."
 - 5—"Albumleaf" (Melodious Moderato) by Kretschmer until—T: "Impatient to carry out his orders."
 - 6—"Serenade" (Moderato) by Drdla until—T: "Four weeks after his arrival."
 - 7—"Continue pp until—T: "In the Van Vleet home."
 - 8—"Theme until—S: Martin reading newspaper."
 - 9—"Draamtic Andante" by E. Ascher until—T: "While the world is convulsed."
 - 10—"Tragic Theme" by Paul Vely until—T: "Another week and the," etc."
- NOTE.—Ad. Lib. Tympany Rolls during short Battle Scene.
- 11—"Continue to action until—S: Old man at telephone."
 - 12—"Allegro" by Bach until—T: "Leave Martin to me."
 - 13—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "Anywhere save where his brother is."
 - 14—"Le Retour" (Dramatic Allegro) by Bizet until—T: "A solitary mountain hermit."
 - 15—"Serenade D'Amour" (Moderato) by Blon until—T: "Feeling now only compassion."
 - 16—"Continue pp until—T: "In a land that draws," etc."
 - 17—"Popular One-Step to action until—T: "I can't, I won't, how can you?" etc."
- NOTE.—Play ff during dancing scenes only.
- 18—"Theme until—T: "Across the hall," etc."
 - 19—"Dramatic Tension" by Sol. P. Levy until—T: "I want you to meet a little lady," etc."
 - 20—"Continue pp until—S: (one letter) "Myra, I am leaving for good."
 - 21—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "With the morning comes news," etc."
 - 22—"Cavatine" (4/4 Dramatic Mel.) by Bohm until—T: "During the day of Henry's," etc."
 - 23—"Theme until—T: "Still bewildered by Henry's strange," etc."
 - 24—"Dramatic Agitato" by Becker until—T: "Under the Physician's quieting," etc."
 - 25—"Love Song" (Dramatic) by Flegier until—T: "I loved Martin and after," etc."
 - 26—"Dramatic Misterioso" by Borch until—S: Flashback to former scene."
 - 27—"Bond of Love" (Melodious Waltz) by A. Roth until—END.

"REAL FOLKS"

(Triangle Production)
(Reviewed on Page 1036)

Theme: "L'Adieu" (12/8 Dramatic) by Favarger

- 1—"Violetta" (Characteristic Moderato) by Tobani until—T: "And then the Mansion of the Dugans."
- 2—"Missouri Waltz" (Forster Music Co.) until—T: "Come down to the Parlor."
- 3—"Dramatic Recitative" by Sol. P. Levy until—T: "James Francis Xavier Dugan," etc."
- 4—"Yester Love" (Intermezzo-Andantino) by Borch until—T: "I am Dugan of California."

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one thing here I miss, that's my mother's good night kiss, I soon for how the old folks are at home, I wonder how the old folks are at home, I wonder how they are at home now.

one thing here I miss, that's my mother's good night kiss, I soon for how the old folks are at home, I wonder how the old folks are at home, I wonder how they are at home now.

one thing here I miss, that's my mother's good night kiss, I soon for how the old folks are at home, I wonder how the old folks are at home, I wonder how they are at home now.

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- 5—Hurry pp until—S: The fight.
- 6—Continue ff until—T: "And so ended Jimmy Dugan's first," etc.
- 7—Theme until—T: "Forlorn misfits in a New York Hotel."
- 8—"Serenade" (Allegretto) by Saint-Saens until—T: "Delightfully installed in the Clinton Home."
- 9—"Garden of Love" (Melodious Caprice) by Ascher until—T: "My daughter, Mildred."
- 10—"Moonlight Waltz" (Forster Edition) until—T: "Another week-end finds," etc.
- 11—Theme until—T: "Mother Dugan, however, is breaking in," etc.
- 12—"A la Ballerina" (Valse Lente) by Braham until—T: "Some weeks and later," etc.
- 13—Continue to action until—T: "Then if I arrange the marriage," etc.
- 14—"Menuet" (Melodious) by Paderewsky until—T: "Jimmy! It's a grand wedding."
- 15—Theme until—T: "Jimmy takes his father at his word."
- 16—Repeat ("Menuet" by Paderewsky) (same as Cue No. 14) until T: "Beginning the weekly routine."
- 17—"Menuet" by Bocherini until—S: Jimmy meets his former partner.
- 18—Canzonetta (Moderato) by Godard until—T: "Jimmy's father is also a firm believer."
- 19—Repeat "Menuet" by Bocherini (same as Cue No. 17) until S: Old man talking to girl.
- NOTE.—Must be produced as a Piano Solo.
- 20—Theme until—S: Girl goes back to her dancing pupils.
- 21—Repeat "Bocherini Menuet" (as Piano Solo) until T: "Lady Blessington prepares."
- 22—"Intermezzo" (Allegretto) by Bohm until—T: "Pat I want you to get me back."
- 23—Continue pp until—T: "Real Folks of wealth," etc.
- 24—"Velvet of the Rose" (Waltz) by Barnard until—T: "And now I want you to meet," etc.
- 25—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—END.

"WOMAN AND WIFE"

(Select Pictures)

(Reviewed on page 889)

Theme: "Lost Happiness," Nocturno (12/8 Andante Sostenuto) by R. Eilenberg

- 1—"Dramatic Recitative" by Sol. P. Levy until—T: "I'll teach you to touch my books."
- 2—Continue ff until—T: "Pack her belongings."
- 3—"Pathetic Andante" by Paul Vely until T: "The tragic honeymoon of Edw. Rochester."
- 4—"Home from the Club" (Characteristic) by Laurendeau until S: Norwood Charity School.
- NOTE.—Cue No. 4 is a Characteristic Composition opening with the old song hit, "We Won't Come Home 'Til Morning."
- 5—Theme until—S: Rochester brings his afflicted wife home.
- 6—"After Sunset" (4/4 Dramatic Moderato) by Pryor until T: "A few months later."
- 7—"Baby Sweetheart" (6/8 Allegretto, by Corri until S: (letter) "My dear son-in-law."
- 8—Continue pp until—S: Interior of school.
- 9—Theme until—T: "Two days later, an opportunity." To Action pp or ff.
- 10—"Yester Love" (3/4 Intermezzo Andantino) by G. Borch until—T: "Thornfield Hall, the English home."
- 11—"Serenade" (2/4 Allegretto) by Kautzenbach until—T: "A few days later."
- 12—"Serenade" (3/4 Moderato) by Chaminade until—S: Rochester looking at Governess and girl.
- 13—"Dramatic Narrative" by Pauline Pement until—T: "Days of Happiness."
- 14—"Moonlight Waltz" (Forster Music Co.) until—T: "Evening Shadows."
- 15—"Am Kamin" (Song) by Schumann until—T: "I heard Adele's prayer."
- 16—Theme until—T: "The next day, an answer."
- 17—Continue to action until—T: "Rose tinted dreams."
- 18—"Valse Gracieuse" (3/8 Allegretto leggiero) by Ed. German until—T: "There was another to whom," etc.
- 19—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "That mental-ruin is my wife."
- 20—Continue pp until—S: Jane in automobile, etc.
- 21—"L'Antonne, Bacchanal from "The Seasons" (2/4 Lento) by A. Glazounov until—T: "She must be told."
- 22—Continue pp until—T: "A night of agony."
- 23—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "After a week."
- 24—"Erotik" (Dramatic) by Grieg until—T: "Jane, would you care if," etc.
- 25—Theme until—T: "The wedding."
- 26—"Sleeping Rose (Valse) by Borch until—S: Crazy woman trying to escape.
- 27—Continue ff until—S: Wedding ceremony.
- NOTE.—With Ad. Lib. Tympany Rolls.
- 28—Organ Solo—improvise to action—until—S: Crazy woman looks at wedding ceremony.
- 29—Silence until—T: "Who is that woman?"
- 30—"Heavy Dramatic" by Oehmler until—S: Dead woman on ground (near lake).
- 31—Theme until * * * * * END.

s th
s a nic "OUR LITTLE WIFE"

(Goldwyn Production)

(Reviewed on page 1317)

- Theme: "Dramatic Narrative" by Pauline Pement
- 1—Theme until—T: "Fanny Weston inclined to be catty."
 - 2—"Bonheur" (Moderato-Gavotte Serenade) by Hartog until—T: "You were my inspiration."
 - 3—Theme until—T: "Don't worry about my husband."
 - 4—"Capricious Annette" (6/8 Moderato) by Borch until—T: "And this is the way it started."
 - 5—"Intermezzo" (Allegretto) by Bohm until—T: "The honeymoon in full blast."
 - NOTE.—Watch for Railroad effects.
 - 6—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until—T: "I must tell my poor boys."
 - 7—Theme until—T: "Yes, I did send it to myself."
 - 8—"Dramatic Recitative" by Sol. P. Levy until—T: "Heavens! Her voice."
 - 9—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "An authority on heart murmurs."
 - NOTE.—Watch for Railroad effects.
 - 10—"The Vampire" (A Dramatic Theme) by Levy until—T: "And you growled at me."
 - 11—Theme until—T: "And because Dodo kept her promise."
 - 12—"Vera Waltz" (Melodious) by Alex. F. Lithgow until—T: "Then came Dodo's first anniversary."
 - 13—Continue to action until—T: "Do you know what day this is?"
 - 14—Theme until—T: "Dodo let me present Mr. Geo. Haywood."
 - 15—"A la Ballerina" (Valse Lente) by Braham until—T: "Something terrible is going to happen."
 - 16—"Love Song" (Dramatic) by Flegier until—T: "Doctor Elliot did not permit."
 - NOTE.—Play Tremolo ff.
 - 17—"Jasmine" (Allegretto) by Kretschmer until—T: "That part of Herb's brain," etc.
 - 18—"Iris" (Moderato) by Reynard until—S: Woman reading poem.
 - 19—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: "Geo. Haywood's apartment."
 - 20—"Menuet des Follets" (Ala Mysterioso-Allegro) by Berlioz until—T: "Oh! Doctor."
 - 21—"Bizzicato Bluette" by Lack until—S: When Doctor's wife is trying to break door.
 - 22—Hurry to action until—T: "Here is another pale."
 - 23—Continue pp until—T: "I was on my way to Alumnii."
 - 24—Theme until—S: Police arrive.
 - 25—Continue ff until—T: "Let's make up, deary!"
 - 26—Continue to action until * * * * * END.

Operators' Licenses

(Continued from page 1485)

card taken away at once. He should be reported to the license bureau and have his license revoked. It should be a matter of professional pride to make a fellow member attain and hold a certain position so that he will be an honor rather than a detriment to his profession and organization. Let it be self-government among the organizations and let them see to it that their memberships mean something which is worth while to the community.

VI. This all leads up to one thing—the proper training of the man before he is allowed to take charge of the projection in any theatre from the largest to the smallest. To accomplish this we recommend the strictest of examinations conducted in a manner beyond possible criticism, followed by the issuance of a preliminary license so that the applicant can act as an assistant operator. Then after a given time, say two months, he is allowed to take a second examination which, if he passes, allows him to apply for a position as a regular operator. In order that his progress may be aided with all possible advantages the apprentice should join national or local bodies of operators which are organized and run for the benefit of their members and where instruction is given.

If this plan is followed out we will have only men worthy of holding down a responsible job, where human life is at stake, applying for an operator's license. These men will then replace those at present in the booths who are not reliable and never should have received an operator's license.

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Music and the Picture

Compositions of Dramatic Value

THE Film Director, unfortunately, does not as a rule consider music in "assembling" his pictures; hence it is all the more necessary for the musical leaders to consider the pictures in adapting his music, on the principle that "Since the mountain did not come to Mohammed, Mohammed went to the mountain." Dramatic photoplay situations are in the most cases either psychic (emotional, without much action), or physical (in which emotion is expressed in movement). In "romantic" situations, where love, hatred, anxiety, despair, horror, ecstasy, etc., are shown by facial registration and with little or no bodily movement, dramatic maestros, lentos, adagios or andantes are best employed; while in scenes of physical violence or agitation, bodily struggles, encounters, etc., agitados, "hurries" and furiosos are the proper musical mediums of expression.

Music can properly interpret and emphasize practically every human emotion portrayed in the photoplay. And it is the place of the orchestra leader to immediately recognize the dramatic musical possibilities of a picture and to "augment and support them through the medium of his art."

The most important point for the orchestra leader is to acquire an appropriate musical library. We know that real Dramatic Compositions are hard to obtain, we also know that many publications are advertised as Dramatic Compositions, but turn out to be Dramatic in name only, but almost anything in character. Being aware of this fact, and as the Music Editor of this page, I consider it my duty to call your attention to a Series of Incidental Music which has recently been published and which I have personally used to great advantage. Every composition in this Series signifies its purpose through its title, and I sincerely recommend this edition to every musician who aims to interpret the Photoplay with appropriate music.

1—"The Cinema Incidental Series," published by the "Cinema Music Company," Columbia Theatre Building, Seventh Ave. and 47th St., New York City, consisting of ten numbers (with more numbers in preparation):

- 1.—The Vampire (a Dramatic Theme), by Sol. P. Levy
- 2.—Pathetic Andante.....by Paul Vely
- 3.—Dramatic Recitative.....by Sol. P. Levy
- 4.—Dramatic Agitato.....by H. Hough
- 5.—Heavy Misterioso.....by Sol. P. Levy
- 6.—Dramatic Tension.....by Sol. P. Levy
- 7.—Dramatic Narrative.....by Pauline Pement
- 8.—Sorrow Theme.....by Edouard Roberts
- 9.—Tragic Theme.....by Paul Vely
- 10.—Love Theme.....by Abbot Lee

2—G. Schirmer's "Photo Play Series," published by G. Schirmer, 3 E. 43rd St., New York City:

- 1.—Hurry No. 1.....Langey
- 2.—Furioso No. 1.....Langey
- 3.—Agitato No. 1.....Langey
- 4.—Hurry No. 2.....Langey
- 5.—Misterioso No. 1.....Langey
- 6.—Misterioso No. 2.....Minot
- 7.—Allegro No. 1.....Minot
- 8.—Misterioso No. 3.....Andino
- 9.—Agitato No. 2.....Andino
- 10.—Agitato No. 3.....Langey
- 11.—Furioso No. 2.....Langey
- 12.—Hurry No. 3.....Langey
- 13.—Andante Pathetique.....Langey
- 14.—Galop No. 1.....Gungl-Langey
- 15.—Allegro Vivace No. 1.....Langey
- 16.—Allegro No. 2.....Langey

- 17.—Galop No. 2.....Langey
- 18.—Allegro and Andante.....Langey
- 19.—Agitato No. 4.....Minot
- 20.—Hurry No. 4.....Minot

3—The Carl Fischer "Moving Picture Series," published by Carl Fischer, Cooper Square, New York City, consisting of fifty numbers.

- 1.—Dramatic Tension.....by E. Ascher
- 3.—Dramatic Maestoso.....by E. Ascher
- 5.—Dramatic Andante.....by E. Ascher
- 12.—Dramatic Love Theme.....by Loraine
- 13.—Dramatic Maestoso.....by Loraine
- 14.—Dramatic Tension.....by Reissiger
- 30.—Dramatic Adagio.....by Kretschmer
- 35.—Dramatic Adagio.....by Funk
- 37.—Heavy Dramatic.....by Ochmler, etc.

4—Carl Breil's Collection of "Dramatic Music," published by "Chappell & Co.," New York City, consisting of twelve numbers.

- | | |
|-----------------------------|------------------------|
| 1.—Molto Agitato | 7.—Misterioso Moderato |
| 2.—Allegro Agitato | 8.—Love Theme No. 1 |
| 3.—Agitato Misterioso | 9.—Love Theme No. 2 |
| 4.—Misterioso and Lamentoso | 10.—Recitativo |
| 5.—Molto Agitato | 11.—Utility Theme |
| 6.—Andante Misterioso | 12.—Marcia Funelere |

General Comments

THE Young Music Co. of Columbus, Ohio, has opened an office at 146 West Forty-fifth street, where Fred Forster used to be. The firm is making excellent progress with its feature number, "We'll Follow Pershing Into Old Berlin," and the fact that it has been listed by the five and ten-cent stores is cogent proof that there must be many calls for it.

Meyer Cohen, now head of the Meyer Cohen Music Co., Inc., has songs by Bide Dudley, Leo. Wood and Blanche Merrill. "There's a Vacant Chair in Every Home Tonight," with which he started business, is a splendid number for patriotic photoplays.

L. Wolfe Gilbert and Anatol Friedland have just finished a brand new song that carries a brand new idea. It is the best song for boy and girl acts that has been published in years, and it is going to be a joy to moving picture musicians. Just what girls will do when they hear it played in ball-rooms has been cut by the censor.

Harry Tenney, professional manager for Jos. W. Stern & Co., has proved his worth by putting over "Send Back Dear Daddy to Me." The melody gives Irving Maslof the right to call himself a popular composer.

"When the Yanks Come Marching Home," by Seymour Furth and William Jerome, is filling the gap in sales left by the transfer of "Over There" to Leo. Feist.

The biggest phonograph seller on the market today is "It's a Long Way to Berlin," by Arthur Fields and L. Flatow, and published by Leo. Feist.

"FAUGH-A-BALLAGH," published by the F. J. A. Forster Music Co., Inc., is a big hit in the Middle West with performers and leaders. It is starting out to win success just as "Missouri Waltz" did some time ago. Fred Forster is still on the Coast, and he is perfectly satisfied with the reports relative to "Faugh-A-Ballagh," which has been mentioned in more than a dozen press dispatches coming from France.

THE SOLDIERS' AND SAILORS' SONG BOOK, published by Leo Feist, is going faster than some of the hits of other catalogues. With a copy of it in hand musicians can get a good line on many of Feist's new numbers.

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VANDERSLOOT MUSIC PUB. CO.
WILLIAMSPORT, PA.

Operators' Licenses

(Continued from page 1621)

devoted to the projection of motion pictures." (End of change.)

COMMENT—We do not believe that any man should receive a license as a full-fledged operator under twenty-one years of age. A projection machine in improper hands is a menace, though in proper hands it is absolutely safe. Therefore, we advocate that a man be of age before he is allowed to run a projector when human lives are in the balance. Let him graduate from his boyish and playful ways before taking over a job where a man with a cool head is needed. This does not always apply, but the few exceptions must suffer for they all must be governed by the same law.

The bill continues: "Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars, or imprisonment for a period not exceeding three months, or both.

"Section 2. This act shall take effect immediately."

GENERAL COMMENT—There are three important provisions which should have been included in this act:

1. Every applicant for a license should be made to pass an examination on all laws of the state and the ordinances of the city which govern the operation of motion picture apparatus, as well as the laws which actually govern the issuance of the license.

2. The theatre license and the operator's license should be issued from the same bureau. A theatre manager should be held responsible for the action of his operator. If the theatre man breaks the law his theatre license should be taken away just as it should be if his operator is found breaking the law. At the present time, with two bureaus handling the licenses, there is a continuous "passing of the buck." There should be one supreme authority over both and this authority should be exerted according to the letter of the law.

3. When a man is found breaking the law he should have his license permanently revoked, without appeal. If he has not a realization of the importance of his position he has no business acting as a motion picture machine operator. E. K. GILLET.

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"STELLA MARIS"

(Artcraft Production)
(Reviewed on page 733)

Theme: "After Sunset" (4/4 Dramatic Moderato) by A. Pryor

- 1—"Pathetic Andante" by Paul Vely until—T: "Sir Oliver and Cady," etc.
- 2—"Intermezzo" (Allegretto) by Pierne until—S: Children near wall.
- 3—"Ringelreih" (Children Dance) until T: "Among the women who think," etc.
- 4—"La Grace" (Piece Le Genre) by Bohm until—S: Woman smoking cigarette.
- 5—"Dramatic Recitative" by Sol. P. Levy until—S: Chop house in view.
- 6—"Petite Serenade" (Allegretto) by Horton until—T: "Servants were always leaving," etc.
- 7—Theme until—T: "Comes Spring to lay."
- 8—"Whispering Flowers" (Characteristic) by Blon until—S: Boys running away with basket.
- 9—"Dramatic Agitato" by H. Hough until—S: Newspaper clipping.
- 10—"Cavatine" (Dramatic Moderato) by Bohm until—T: "Six months later."
- 11—"Mon Plaisir" (Valse Mod.) by Lee S. Roberts until—T: "As the weeks pass by."
- 12—"Three Graces" (Allegro Intermezzo) by Herman until—T: "She's just a little villager."
- 13—Continue pp until—T: "A consultation of England's foremost."
- 14—Theme until—T: "Aunt Gladys Linden."
- 15—"Humoresque" (Characteristic) by Tschaiowsky until—T: "The Surgeon's prophecy," etc.
- 16—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "For John Riska's sake."
- 17—"Sparklets" (Moderato) by Miles until—T: "For the woman who is still his wife."
- 18—"Tragic Theme" by Paul Vely until—T: "The passing days bring their glow."
- 19—Theme until S: Exterior scene—Soldiers marching.
- 20—"Soldiers of the King" March by Pary until—T: "And yet I do not want to believe."
- 21—"Venetia" (Spring Song) by Tobani until—T: "Longing to see John."
- 22—"Heartwounds" (Pathetic Dramatic) by Grieg until—T: "Romance born in the moonlight."
- 23—"Lovers' Lane" (Characteristic) by A. Pryor until—T: "Why are you so unhappy?"
- 24—Theme until—T: "Stella Maris journeys," etc.
- 25—"Sorrow Theme" by Ed. Roberts until—T: "It hurts to think."
- 26—Continue pp until—S: Orphan girl brushing coat.

- 27—"Moment Musical" (Moderato) by Schubert until—T: "By early winter," etc.
- 28—"Dawn of Hope" (Dramatic Andante by Casella until—T: "Dusk of the following day,"
- 29—"Heavy Mysterioso" by Sol. P. Levy until—S: Change of scene.
- 30—Organ Solo to action until—S: Automobile in view.
- 31—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "The years of the spring," etc.
- 32—Theme ff until * * * * * END.

"THE KNIFE"

(Select Pictures)

(Reviewed on page 1187)

Theme: "Love Theme" by Herzberg

- 1—"La Colombe" (Allegretto Intermezzo), by Gounod, until—T: "Now that you are of age."
- 2—Continue to action, until—T: "Kate, is it possible that? etc."
- Note.—Watch shots.
- 3—Silence, until—S: "Colored servant in view."
- 4—Organ imitation of "Mouth Organ," until—S: "Flashback to former scene."
- Note.—Small colored boy playing a mouth organ.
- 5—"Wooing Hour," Serenade (2/4 Moderato grazioso), by Zameznik, until—T: "Take my love with you."
- 6—Theme, until—T: "There's a dark cloud."
- 7—Silence—Tympany Rolls ad. lib. only, until—T: "The wonderful city."
- 8—"Valse Lente," by Schuett, until—T: "We believe that Dr. R. Manning."
- 9—"Dramatic Recitative," by Sol. P. Levy, until—T: "You're a stranger here?"
- 10—"Heavy Mysterioso," by Levy, until—S: "Interior of hospital."
- 11—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "It takes a lot to put her away."
- 12—"Tragic Theme," by Paul Vely, until—T: "You're sure Kate didn't say."
- 13—"Romance" from "King Manfred" (3/4 Andante Sostenuto), by Reinecke, until—T: "Meredith, I am in trouble."
- 14—"Second Movement," Allegro, from the "Romantic Overture" by Keler-Bela, until—S: "Kate gradually waking up."
- 15—"Dramatic Agitato," pp, by H. Hough, until—S: "Kate sees the stranger and screams."
- 16—Continue ff, until—T: "Dr. Manning she may need a woman."
- 17—"Mysterioso No. 23," by Becker, until—S: "The fight in the dark room."
- 18—"Mysterioso Agitato No. 33," by Becker, until—S: "After the fight."
- 19—"Dramatic Tension," by Sol. P. Levy, until—T: "I am going to get the truth."
- 20—"Dramatic Tension" (for heavy disputes), by E. Ascher, until—T: "Kate, don't you know me?"
- 21—Theme, until—T: "Don't let Dr. Manning, etc."
- 22—Heavy Dramatic Allegro to action, until—T: "God has sent me these healthy bodies."

- 23—Love Theme, until—T: "The balm of oblivion."
- 24—"Dolce Far Niente" (9/8 Mod.), by L. Hosmer, until—T: "The haunts of memory."
- 25—"Serenade" (6/8 Allegretto), by Saint-Saens, until—S: "Kate enters Doctor Manning's office."
- 26—Theme, until—T: "Dearest, I have to talk to Mr. Scott."
- 27—"Dramatic Theme," by Levy, until—T: "You're framing me."
- 28—"Prelude" (Heavy Dramatic), by Rachmaninoff, until—T: "Go back home, Mary."
- 29—Theme, until * * * * * END.

"FROM TWO TO SIX"

(Triangle Production)

(Reviewed on page 1185)

Spy Theme: "Heavy Mysterioso" by Sol. P. Levy

- 1—"Dramatic Tension," by Sol. P. Levy, until—S: "Woman enters inventor's room."
- 2—"Serenade" (Allegretto), by Saint Saens, until—T: "Fate plays into the hands,"
- 3—"Hurry No. 4," by Lake, until—T: "Maybe the police can head her off."
- 4—Theme, until—T: "You can catch the 3 o'clock."
- 5—"Canzonetta" (Mod.), by Nicode, until—T: "Margaret Worth has a mind of her own."
- 6—"Fifth Nocturno" (Melodious Allegretto), by Leybach, until—T: "Still thinking of him, etc."
- 7—"Dramatic Recitative," by Sol. P. Levy, until—T: "I'm going to hide out here until the row's over."
- 8—Theme, until—T: "Here is the key to the, etc."
- 9—"Return to Me Soon" (Allegro), by Gregh, until—T: "Please connect me with room 309."
- 10—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S: "Girl near door of room 310."
- 11—"Mysterioso Pizzicato," by Lake, until—T: "How you startled me."
- 12—"Dramatic Mysterioso," by Borch, until—T: "How dare you, you brute!"
- 13—"Mysterioso Agitato," by Becker, until—T: "I sail for Europe to-morrow."
- 14—"Dramatic Agitato," by H. Hough, until—T: "Of course I will do anything in my power."
- 15—Theme, until—T: "House detective first to respond, etc."
- 16—"Vanity" (Allegro Caprice), by Jackson, until—T: "I've got it all fixed."
- 17—"Dramatic Tension No. 1," by Reissiger, until—T: "Well, here we are, etc."
- 18—"Love Theme," by Herzberg, until—S: "Interior of the Baron's room."
- 19—"Dramatic Tension," by Andino, No. 9, until—T: "After the hasty ceremony."
- 20—"Three Graces" (Allegro Intermezzo), by Herman, until—S: "Metropolitan tower in view."
- 21—Theme, until * * * * * END.

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IMPORTANT

- Cue No. 6—Phonograph Record.
 Cues No. 7, 8, 9, 10 should be carefully played with all effects as indicated on cue sheet.
 Cue No. 11—To obtain the proper slide effects of the trombone, this number should be played slow.
 Cue No. 12—This effect is very important.
 Cue No. 13—Phonograph.
 Cue No. 15—Best place for an orchestra rest.
 Cue No. 18—Must be played slow.

"JACK SPURLOCK PRODIGAL"

(Fox Production)

(Reviewed on page 1183)

Theme: "Le Secret" (Intermezzo) by Gautier

- 1—Theme, until—T: "In a small college town."
- 2—"College Life" (March), by Frantzen, until—S: "Young man dancing on table."
- 3—"Cleopatra Had a Jazz Band" (Leo Feist Ed.), until—T: "Up with your napkins, boys."
- 4—Continue to action until—T: "Bring on your pink elephant."
- 5—"Everybody Is Doing It Now" (old song bit by Irving Berlin), until—T: "Pardon me, what do you say?"
- Note.—This song is not appropriate for this cue due to the bear, who predominates the entire situation.
- 6—"In the Land of Wedding Bells," Fox Trot (Leo Feist Ed.), until—S: "Bear stopping phonograph."
- Note.—Must be produced on a phonograph.
- 7—Silence, produce effect of scratching a record, ff followed by
- 8—"Sleep, Baby, Sleep" (old popular song hit), until—S: "Bear enters bathroom."
- 9—Silence until—S: "Walsh enters his bathroom."
- 10—Silence with ad. lib. effects, imitation of bear growl, until—T: "Since meeting Jack Spurlock."
- 11—"Slippery Hank," Rag (Vandersloot Ed.), until—S: "Bear Note.—Play it slow in bathroom."
- 12—Silence, with effect of bear growl, until—T: "What was that disturbance?"
- 13—Phonograph Record (Waltz), with effect of bear growl, until—T: "Are you aware that mother, etc."
- 14—Stop Phonograph, then silence, until—T: "The college classroom."
- 15—Only possible Orchestra rest, until—T: "So Jack Spurlock, star, etc."
- 16—Theme, until—T: "Injudicious buying, etc."
- 17—"Ragged Thoughts," by von der Mehden, until—T: "Geel Governor, did I buy onions? etc."
- 18—"Jazzin' Around," One Step (Feist Ed.), until—T: "Long before Jack's arrival."
- Note.—Play very slow.
- 19—"Moderate Agitato" for mob scene, until—T: "Wait, I come not to praise, etc."
- 20—"Herzensdieb Caprice," by Popp, until—T: "Hold those reporters off."
- 21—"Passaiale Intermezzo," by Greg, until—T: "Jack arrived at his office."
- 22—"Sparkling Eyes Morceau," by Puerner, until—T: "Jack's only rival."
- 23—"Ghost Dance," by Salisbury, until—T: "So Jack now had a pull."
- 24—"La Toupie," by Gillet, until—T: "Why! I have got enough onions."
- 25—"Cricket's Serenade," by Bendix, until—T: "I'll call the cops."
- 26—"Light Hurry to action, until—T: "We'll organize a company."
- 27—Theme, until * * * * * END.

"KEITH OF THE BORDER"

(Triangle Production)

(Reviewed on page 1185)

Theme: "Dramatic Narrative" by Pauline Pement

- 1—"Menuet des Follets" (Mysterioso), by Berlioz, until—T: "Border bandits, etc."
- 2—"Hurry No. 4," by Lake, until—S: "Man looking at watchcase."
- 3—Continue pp, until—T: "Los Palos, a man made, etc."
- 4—"Dramatic Agitato," pp, by H. Hough, until—T: "You're wanted for killing."
- 5—Theme, until—T: "The loot of the prairie schooner."
- 6—Continue to action until—S: "Interior of saloon."
- 7—"Darktown Strotters Ball" (Feist Ed.), until—T: "Boys, that coyote got away."
- 8—"Dramatic Tension No. 1," by Ascher (heavy dispute), until—S: "Mob running out of saloon."
- 9—Continue ff, until—T: "After hours of riding."
- 10—"Reve d'Amour" (Allegretto), by Zameznik, until—T: "Lady he is bad, etc."
- 11—"Hurry, by Becker, until—T: "Well, I am back; ain't you glad?"
- 12—"Dramatic Tension," by Sol. P. Levy, until—S: "The fight."
- 13—"Heavy Agitato" or Hurry to action until—T: "Hit the trail for Willopah."
- 14—"Good Galop to action, until—T: "Willopah typically lawless."
- 15—Theme, until—T: "Are you game to pretend to be Christie?"
- 16—"Jasmine" (Allegretto), by Kretschmer, until—T: "And black Bart loses no time."
- 17—"Intermezzo" (2/4 Presto), by Arenski, until—T: "Hope can place but one construction, etc."

- 18—"By the River," Romance (12/8 Animato), until—T: "By the Lord, there's the real Christie."
- 19—"Moderato Agitato," by Becker, until—T: "Get the posse, Black Bart, etc."
- 20—"Lion Chase" (Grand Galop), by Koelling, until—S: "Old man arrives in Willopah."
- 21—Theme, until—T: "Sure that villain is Black Bart, etc."
- 22—Repeat "Lion Chase" (same as Cue No. 20), until—S: "Cow puncher arrives on horseback."
- 23—Continue ppp and very slow, until—S: "The fight."
- 24—"Heavy Hurry or Agitato, until—S: "After the fight."
- Note.—Watch shots.
- 25—Continue pp, until—T: "I have found your lost sister."
- 26—Theme ff, until * * * * * END.

"THE GRAIN OF DUST"

(Crest Features)

(Reviewed on page 887)

Theme: "Serenade" by Widor (4/4 Dramatic Moderato)

- 1—Silence, until—T: "In the seething canyon."
- Note.—Just produce effect of Wall Street market ticker.
- 2—"Dramatic Recitative," by Sol. P. Levy, until—T: "Mr. Gallo-way will have to wait for me."
- 3—"Dramatic Tension" (for disputes), by Reissiger, until—T: "If you insist on the half interest."
- 4—Repeat "Dramatic Recitative" (same as Cue No. 3), until—T: "Are you sure you can spare the time now?"
- 5—Continue pp, until—T: "The long purple shadows."
- 6—Silence, until—T: "Dorothy Hollowell, etc."
- Note.—Just produce effects of working typewriter.
- 7—Theme, until—T: "Ursula, sister of Frederick Norman."
- 8—"A la Ballerina" (Melodious Valse Lente), by Braham, until—T: "Josephine Burroughs, Norman's fiancée."
- 9—"Pastel Minuet" (3/4 Allegro giocoso), by Paradis, until—T: "The humble home of Dorothy."
- 10—Continue with Trio of "Pastel Minuet" (Melodious Moderato), until—T: "In the quietness of his apartment."
- 11—"By the Fireside" (Song), by Schumann, until—T: "In Norman's machine like creed."
- 12—"Dramatic Narrative" (Melody Moderato), by Pauline Pement, until—S: "Stenographer entering Norman's office."
- 13—Theme, until—T: "We are to hear Caruso."
- 14—"Intermezzo" from the Opera "Pagliacci," by Leoncavallo, until—T: "So the grain of dust remained."
- 15—Theme, until—T: "The important business."
- 16—"Erotik" (4/8 Lento Molto), by Grieg, until—T: "As sponsor of the new corporation."
- 17—"Garden of Love" (Melodious Mod. Caprice), by Ascher, until—T: "And then—"
- 18—Theme, until—T: "Tetlow returns from Albany."
- 19—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "Tetlow resolves to shatter his, etc."
- 20—"Dramatic Tension," by Sol. P. Levy, until—T: "I want you! want you with every drop."
- 21—"Dramatic Agitato," by Henry Hough, until—S: "Norman's fiancée enters with her father."
- Note.—Play to action pp or ff.
- 22—Continue ppp, until—T: "A man does not have to be, etc."
- 23—"Prelude to Act. 3," from "Kunihild" (Dramatic), by Kistler, until—S: "Change of scene to girl's home."
- 24—"Sorrow Theme (a Pathetic Melody), by Edouard Roberts, until—T: "I pray God I may never see you."
- 25—Continue ff, until—T: "And so with a kindly hand."
- 26—"Berceuse" (4/4 Lento), by Karganoff, until—T: "In the desert of remorse."
- 27—Theme, until—T: "In Milledgeville it was gossip."
- 28—"Sieste" (Characteristic Lento), by Laurens, until—T: "And then came Norman's day."
- 29—Repeat "Dramatic Recitative" (same as Cue No. 1), until—T: "The night of the party."
- 30—"Country Fair" (a descriptive Fantasia), by Volpatti, until—T: "What do you mean by bringin'?" etc."
- 31—"Dramatic Tension" (for heavy disputes), by Ascher, until—T: "Discharge her right away."
- 32—Continue pp, until—T: "Out of the crucible of suffering."
- 33—"Sweet Ponderings" (a Melodic Sentiment), by Langley, until—T: "As a grain of dust, etc."
- 34—"Pathetic Andante," by Paul Vely, until—T: "The world old emblem."
- 35—"Bond of Love" (Waltz), by A. Roth, until—S: "Girl at piano."
- 36—"Piano Solo improvise to action, until—S: "Change of scene."
- 37—"Piano improvise pp, until—S: "Frenchman struggling with girl."
- 38—"Dramatic Agitato" to action, until—S: "Norman talking to Galloway."
- 39—"Dramatic Adagio," by Kretschmer, until—T: "Norman sees the girl through automobile window."
- 40—Theme ff, until—T: "In the sheltering hands of Fate."
- 41—"Melody" (Moderato), by Friml, until—S: "Norman knocking at door."
- 42—"Tragic Theme by Paul Vely, until—S: "Clouds in view."
- 43—"Morning" from "Peer Gynt Suite," by Grieg, until—T: "Have you everything you want?"
- 44—"Aragonaise" from "Le Cid" (Dramatic), by Massenet, until—T: "Slowly but surely the daily lessons, etc."
- 45—Theme, to action, until—T: "I have learned the lesson."
- 46—Continue, watching big church bell effect, until * * * * * END.



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Musical Review of Latest Compositions

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New Compositions by Charles Huerter:

- 1.—Told at Twilight
- 2.—In Springtime
- 3.—Caprice
- 4.—Mélodie
- 5.—Au Bal
- 6.—Yesterdays
- 7.—Valse, in F
- 8.—Longing
- 9.—In the Starlight
- 10.—Scène de Ballet
- 11.—Cradle Song
- 12.—At the Show

1, With Xylophone and Bells; 2, The Pretty Ballad Singer; 3, The Juggler Comedian; 4, The Toe Dancer; 5, On the High Trapeze; 6, Soldier Song.

- 13.—Berceuse, in G
- 14.—Dance Caprice, in A
- 15.—Goldilocks
- 16.—In the Land of Sunshine
- 17.—Old Friends
- 18.—Valse
- 19.—The Tease
- 20.—Intermezzo
- 21.—Forget-me-nots
- 22.—At the Kirmess
- 23.—Albumleaf
- 24.—Happyland
- 25.—At Play
- 26.—At the Toy Shop

1, Rocking Horse; 2, Little Jumping Jack; 3, Tin Soldiers' Guard; 4, Punch and Judy; 5, The Story Book; 6, The Clowns.

You Can't Keep Good Songs Down

"FAUGH-A-BALLAGH," the new battle song of the trenches, is another instance of a good song forging to the front in spite of handicaps. Shortly after Abe Olman wrote it he was caught in the draft and then enlisted. Following this Fred Forster, the publisher, had to go to the Coast for a rest and he closed the New York office. These sudden shifts in business upset matters a little, but they could not prevent the song from progressing. Practically the last thing that Forster did before leaving New York was to have some copies of "Faugh-A-Ballagh" sent to France. Since he closed the New York office scarcely a day passes but at least a dozen performers call and ask Pat Howley if Forster left any copies of "Faugh-A-Ballagh" around. And when they find there is none to be had they want to know where is the nearest music store that has regular copies of "Faugh-A-Ballagh" on sale. Reports coming from Chicago say that the song is a tremendous hit out there, and last Saturday the New York Evening Sun ran a picture of a band in France, with a caption saying that the band had adopted "Faugh-A-Ballagh" as the battle song.

A good song will sell a certain amount of its own accord, regardless of who put it out, and it will sell a great deal more if

properly exploited. Look at what "Missouri Waltz" did. Every one but Forster thought it was a joke. Logan published it in Oskaloosa, Iowa, but that fact did not keep it down. "Long Boy" is another case of a good number forcing its way out of the timber.

"M-O-T-H-E-R" was thought to be such a joke that Morse and Johnson presented it to Phil Kornhiser with apologies. And Kornhiser shared their opinion until Eva Tanguay took a fancy to it and turned it into a hit. The song had the punch for the crowd and would in all likelihood have been a big hit whether Tanguay or some one else had used it.

According to Wolfe Gilbert, Belle Baker introduced "Waiting for the Robert E. Lee" and took it off. She tried it the second time and discarded it. Then a few others, not so big, used the song and it was a hit.

Some years ago a newspaper man and a composer framed up a job on a big publisher. The composer had a waltz that he had peddled all around and was about to tear it up in disgust when the newspaper man met him. After listening to the composer's tale of woe the newspaper man told him to give it a new title, make a new copy, and then he would run a feature story in one of the Sunday papers on it.

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A story came out in the paper and was read by one of the big publishers at the time. The latter sent for the newspaper man and asked him if he thought the composer would sell.

"I'll see him," replied the newspaper man.

Then the newspaper man told the composer to go and see if he could get a hundred for it. The composer called on the publisher, and, after refusing \$25 advance and a royalty contract, sold the waltz outright for \$100. Ten minutes later he met the newspaper man and gave him \$25 for engineering the deal, and the pair had several drinks and any number of laughs at the expense of the publisher. A year later the publisher quit the business, after having sold half a million copies of the waltz, and disposed of that copyright for \$1,500. E. M. WICKES.

General Comments

"AMERICA, MAKE THE WORLD SAFE FOR DEMOCRACY" is going to make itself heard throughout the vaudeville and motion picture fields. It is an excellent number, for if it were not, Reine Davis would not add it to her repertoire. It is published by the Times Music Co., 145 W. 45th street, which is exploiting it with a real bank roll and modern methods. Reports coming in from salesmen on the road, as well as from performers and musicians who have used the number, convince Mr. De Vivo, the president, that the firm has a genuine hit.

Sam Mitnick, who used to get acts and cover some of the motion picture houses for Jos. W. Stern & Co., has joined the staff of Shapiro Bernstein Co., and is working on Joe Goodwin's new song, "Liberty Bell, It's Time to Ring Again."

"There'll Be a Hot Time for the Old Men When the Young Men Go to War," published by Leo Feist, is creating a great deal of talk and is being featured by many singers and musicians.

James W. Casey, president of the Echo Music Co., is on the road and sending in plenty of orders for "My Golden West" and "My Hawaii, I Hear You Calling."

"Pick a Four-Leaf Clover and Send It to Me" is a new number just issued by the F. J. A. Forster Music Co., Chicago, Ill.

"Nona," Fred Vandersloot's latest waltz, has brought in a raft of compliments from the leaders who have put it on. Plenty of grass grows in Williamsport, Pa., Fred's home town, but none gets a chance to sprout under his feet.

"IF YOU'LL RETURN" "Little Yokohama Lady"

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NEW YORK

M. J. SAMUELS, vice-president of the American Photo Player Company, and directing head of that organization's headquarters in New York, has been visiting the home office, in San Francisco. Incidental to the record of war conditions and weather reports, Mr. Samuels has enfolded several orders for the Robert-Morton in New York State and two large FOTOPAYER deals in Pennsylvania.

"A SOUL IN TRUST"

(Triangle Production)

Theme: "Lamento" (Dramatic and Pathetic) by Gabriel-Marie

- 1—"Melody," (Moderato), by Friml, until—T: "Off in quest of fame."
- 2—Continue pp, until—T: "A storm."
- 3—"Storm Furioso," pp., until—T: "Hemmed in by the elements."
- 4—Continue to action until—S: Girl in bridal dress.
- NOTE—With ad. lib. Tympany Rolls during Storm Scenes.
- 5—"Capricious Anette" (Moderato Intermezzo), by Borch, until—T: "With each succeeding day."
- 6—Theme, until—T: "Marse Dabney told me, etc."
- 7—"Erotik" (Dramatic), by Grieg, until—S: Exterior of horse stables.
- 8—Continue ff, until—T: "On the brink of the great divide."
- 9—"Heavy Dramatic," by Oehmler, until—T: "Troubled by the ever present memory."
- 10—"Dramatic Narrative," by Pauline Pement, until—T: "Courtney legally adopts, etc."
- 11—Theme until—T: "From Virginia to Washington."
- 12—"Berceuse" (Moderato), by Grieg, until—T: "For Nan the twenty years."
- 13—"L'Adieu" (12/8 Dramatic), by Karganoff, until—T: "Nan's game begins."
- 14—Continue pp, until—T: "Once more the old, old story."
- 15—Theme until—T: "Each succeeding week, etc."
- 16—"Reception Scene" (Valse Lente), by Braham, until—S: Courtney playing piano.
- 17—Piano Solo, improvise to action, until—T: "You know I love you, etc."
- 18—"Melody" (Moderato), by Kretschmer, until—T: "Hello, mother, I've just heard the news."
- 19—Theme until—T: "Arrogantly confident of winning, etc."
- 20—"Debutante" (Melodious Waltz), by Santelman, until—T: "I must have left, etc."
- 21—Continue pp, until—T: "An inspiration to use the son."
- 22—Theme until—T: "Next morning finds Dabney, etc."

- 23—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "I wonder what did become, etc."
- 24—"Heart Wounds" (Pathetic-Dramatic), by Grieg, until—T: "Franklin discerns, etc."
- 25—Continue to action until—T: "Any message to your mother?"
- 26—Piano Solo, improvise to action, until—S: Courtney leaves piano.
- 27—"Adieu" (Moderato Mel.), by Karganoff, until—T: "Mother, I think I have the right, etc."
- 28—"Dramatic Recitative," by Sol. P. Levy, until—T: "If he loves you, mother."
- 29—Theme until—S: Interior of Senator's office.
- 30—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "I've come to you to hear."
- NOTE—Opening of Cue No. 30 is "Maestoso-Mysterioso Movement."
- 31—"Dramatic Andante," by E. Ascher, until—T: "God sent his soul, etc."
- 32—Theme until—T: "Mother, I've judged all women, etc."
- 33—"Prelude" (Heavy Dramatic), by Rachmaninoff, until—T: "She will keep her promise."
- 34—Theme until * * * * * END.

"LITTLE RED DECIDES"

(Triangle Production)
(Reviewed on page 1318)

Theme: "Dawn of Love" (Allegretto) by Bendix

- 1—Silence until—S: First scene of picture.
- 2—Organ, improvise imitation of mouth organ, until—S: Man stops playing mouth organ.
- 3—Silence until—T: "The home of Red Antone."
- 4—"Sorrow Theme," by Edw. Roberts, until—T: "The heart of Aliso Roncho."
- 5—"Dramatic Recitative," by Sol. P. Levy, until—S: Colonel looking at picture.
- 6—Repeat "Sorrow Theme" (same as Cue No. 4), until—S: Interior of kitchen.
- 7—"Intermezzo (2/4 Presto), by Aranski, until—S: Cook bathing the child.
- 8—"Birds of Spring" (Mazurka), by Williams, until—T: "The room long held sacred."
- 9—Theme until—S: Child running out of kitchen.
- 10—"Intermezzo (Allegretto), by Bohm, until—T: "The news of little Red's orphaning."
- 11—Continue to action until—T: "Perhaps not but, etc."
- 12—"Sieste" (Characteristic Lento), by Laurens, until—T: "During ensuing weeks, etc."
- 13—"Reve D'Amour" (Allegretto), by Zameznik, until—S: Colonel looking at picture.
- 14—Theme until—T: "Angels and celestial singing."
- 15—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, until—T: "Throughout the night, etc."
- 16—"Tragic Theme by Paul Vely, until—T: "With the advent of sickness."
- 17—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "But a mere change, etc."
- NOTE—Tympany Rolls ff during Scenes—where Doctor arrives in wagon.
- 18—"Good Bye," song, by Tosti, until—T: "Far into the night, etc."
- 19—"L'Adieu" (12/8 Moderato), by Favarger, until—T: "Mr. Gilroy, this is, etc."
- 20—"Le Retour" (Allegro), by Bizet, until—T: "You've got to make that wedding, etc."
- 21—"Vanity" (Allegro Caprice), by Jackson, until—T: "Just over the hill, etc."
- 22—"Louise" (Comic Waltz), by Pryor, until—T: "Wouldn't you like a new mamma?"
- 23—"Chinese Serenade," by Puerner, until * * * * * END.

"THE BELOVED TRAITOR"

(Goldwyn Production)

Theme: "A Deep Sea Romance" (4/4 Andante Moderato) by M. L. Lake

- 1—"Morning" (6/8 Allegretto-Pastorale), by Grieg, until—T: "A tale of soft living."
- 2—"Eldorey" (Ballet Intermezzo), by Von der Mehden, until—T: "A tale of the rescuing beacon."
- 3—"Pearl Fisher" Selection (Second Movement, Andante non troppo), by Bizet, until—T: "Judd Minot, Mary's Judd."
- 4—"Whims" (3/4 Allegro Giocoso), by Schumann, until—T: "Captain Nat's weather beaten inn."
- 5—Continue to action until—T: "Judd's Mutt dolls are primitive."
- 6—"Hurry," No. 22, by Lake, until—T: "And in the night, etc."
- 7—"Tragic Theme," by Paul Vely, until—S: Priest praying near bed of old fisherman.
- NOTE—With ad. lib. Tympany Rolls during Storm Scenes.
- 8—"Nearer, My God, to Thee" (hymn), until—T: "But as sure, etc."
- 9—Theme until—S: Man playing piano.
- 10—Piano improvise to action until—S: Exterior view of inn.
- 11—"La Grace" (4/4 Moderato), by Bohm, until—T: "And to Mary came the knowledge."
- 12—Continue to action until—T: "And Mary prayed only, etc."
- 13—Organ Solo, improvise to action (scene of prayer), until—T: "And the morning found another girl, etc."

- 14—"The Vampire" (a Dramatic Theme), by Sol. P. Levy, until—T: "My father will make it possible for you, etc."
 - 15—Theme until—T: "Your grand friends is comin'."
 - 16—"Love Song" (Dramatic), by Flegier, until—T: "Henry Bliss failed utterly."
 - 17—Continue to action until—T: "The Day of Departure."
 - 18—Theme until—T: "Two years and money, etc."
 - 19—"Dramatic Narrative," by Pauline Pement, until—T: "Myrna Bliss is entirely responsible."
 - 20—"Reve D'Amour" (Melodious Allegretto), by Zameznik until—T: "Always the face of that fisher girl."
 - 21—Theme until—T: "On the eve of the event."
 - 22—"Pastel Minuet" (3/4 Melodious Allegro Giocoso), by Paradis, until—T: "There was a time when, etc."
 - 23—Continue pp. until—T: "Judds, benefactor, anxious to learn, etc."
 - 24—"Dramatic Recitative," by Sol. P. Levy, until—T: "Henry Bliss had realized, etc."
 - 25—Theme until—S: Interior of Judds' studio.
 - 26—"Illusion (2/4 Moderato Intermezzo), by Bustanoby, until—T: "And so the usual crowd, etc."
 - 27—"Valse Caprice," by Rubinstein, until—S: Young girl playing piano.
 - 28—Piano Solo, improvise to action, until—T: "The light of the beacon."
 - 29—Continue piano solo to action until—T: "The beacon, it is the beacon."
 - NOTE—FF during dancing scenes only.
 - 30—Popular Trot until—S: Crowd enters the studio and sees the fisher girl.
 - NOTE—Begin pp. then to action.
 - 31—"Three Graces" (Allegro Intermezzo), by Herman, until—T: "Get out of there, you scum!"
 - 32—"Aragonaise," from "Le Cid" (Dramatic Allegro), by Massenot, until—T: "You're a clever boy."
 - 33—"Heavy Agitato" (for fight) to action, until—S: After the fight.
 - 34—Continue pp. until—T: "Borne on the surge, etc."
 - 35—Theme until * * * * * END.
- (Additional Music Charts will be found on page 1791.)

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WISCONSIN

August Shocow, owner of the Bijou theatre at Wausau, contemplates the erection of a new and thoroughly modern theatre on the site of the present one, in the early spring.

The Bijou theatre, Kaukauna, which was recently destroyed by fire, is being rebuilt by Messrs. Clelland and Conkey, who purchased the building and interests from Nugent Bros.

(Continued from page 1787)

"A DAUGHTER OF THE GODS"
(Fox Standard Production)

Witch Theme: "Halloween Episode" by Lake
Anitia Theme: "Anthony's Love Song" from the "Cleopatra Suite" by Oehmler

- 1—"Bee Dance of the Almas" from "Queen of Sheba Ballet," by Goldmark, until—T: "Let us pretend with the children, etc."
- 2—"Blue Violets" (Mazurka Caprice), by Eilenberg, until T: "The witch a mischief maker."
- 3—Witch Theme until—T: "In her wicked travels, etc."
- 4—Continue to action, until—T: "The Sultan distraught leads the search, etc."
- 5—"To Spring," by Greig, until—T: "Gentle Mydia's heart breaks, etc."
- NOTE—Begin with "Second Movement—Letter B"
- 6—Continue pp. until—T: "This is the prologue of our story."
- 7—Song of India from "Sadko," by Rimsky-Korsakow, until—T: "The realm of the mermaids."
- 8—Second movement, "Allegro Non Troppo," from "Undine Overture," by Lertzing, until—T: "From the sea which claimed her, etc."
- 9—Anitia Theme, until—T: "Knowing that Anitia will, etc."
- 10—Witch Theme, until—T: "Believing the witch's lie, etc."
- 11—"Heavy Dramatic," by Oehmler, until—T: "While Anitia breaths, etc."
- 12—Repeat Cue No. 8, Second Movement, from "Undine Overture," by Lortzing, until—T: "Within the Sultan's harem."
- 13—"Moorish Serenade," by Chapi, until—T: "Anitia's timid peace offering."
- 14—"Romance," by Rubens, until—T: "The call of mate to mate."
- 15—Anitia Theme, until—T: "The Spring Festival."
- 16—"Dance Arabe," from "The Nut Cracker Suite," by Tschai-kowsky, until—T: "Take her to the tower to await, etc."
- 17—"Elijah Fantasia," by Mendelssohn (Noto from beginning), until—T: "With the morning, etc."
- 18—Continue Elijah with "Allegro con fuoco" movement, Letter L. to Letter P., always repeating this movement "only," until—T: "Zarah seeks advice from her mistress."
- 19—Witch Theme, until—S: Fire rain in view.
- 20—Continue ff. with ad. lib. "Tympany Rolls," until—T: "When the spirit of good will, etc."
- 21—Second Movement, "Allegro Energico," from Rienzi Overture," by Wagner, until—T: "The very next day Zarah pleads, etc."
- 22—Prelude to "First Carmen Suite," by Bizet, until—T: "Anitia is lost to you forever."
- 23—"Fourteen Fathoms Deep," by Lake (effects of rough sea waves, etc.), until—T: "With grateful heart Anitia would, etc."
- 24—"Caguetterie" (Tempo di Valse), by Mathews, until—T: "The gnomes are the busiest people."
- 25—Light and Good Allegro Hurry, until—T: "Although very, very busy, etc."
- NOTE—Watch for Church Bell effect.
- 26—Organ solo (Scene of Prayer), until—S: Witch appears amongst them.
- 27—Witch Theme ff. until—T: "Treat her well for as long, etc."
- 28—Anitia Theme, until—T: "Shadows of the Evening."
- 29—"Scheherazade," by Korsakow, until—T: "While the mermaids, etc."
- 30—Continue to action, until—T: "Of course gnomes are wise."
- 31—"Evening Breeze," idyl by Langey, until—T: "The Sultan's subjects rise in wrath, etc."
- 32—"Rienzi Selection," by Wagner. Note—*from beginning to Lento movement, and keep on repeating*, until—T: "In this dire extremity, etc."
- 33—"Credo," from the "St. Cecile Mass," by Gounod, until—T: "A mighty army approaches, etc."
- NOTE—Play it "Two in a Bar."

- 34—"Dramatic Maestoso," by Loraine, until—T: "So the Prince takes command."
- 35—Fanfare Call, by two trumpets, until—S: Anitia with her army arrives.
- 36—Very heavy battle and fire furiosos, until—T: "The soul of Anitia, etc."
- 37—Anitia Theme, until—T: "The Prince does honor, etc."
- 38—"Solemn March," by Haendel, until—T: "Now the Sultan of a city of ruins."
- 39—Continue pp. until—S: Mob running to the seashore.
- 40—Continue ff., with ad. lib. Tympany Rolls, until—T: "It was the Prince's wish, etc."
- 41—Anitia Theme, until * * * * * END.

"CHEATING THE PUBLIC"
(Fox Standard Production)

(Reviewed on page 735)

IMPORTANT NOTE: CUE NO. 29 is of a very dramatic character but the continuity of the picture is not consistent. The dramatic action is often interrupted by scenes showing an automobile racing after a train. I suggest to overlook these incidents as the theme is really dramatic and to simply use ad. lib. railroad effects pp—wherever necessary.

CUES NO. 20 and 22 are the best adapted for an Orchestra Rest.

Dramatic Theme: "Love Song" by Flegier

Storm Theme: "Any Heavy and Long Storm Furioso"

- 1—Silence until—T: "Young soldiers bearing too early."
- 2—"Baby Sweetheart," by Corri, until—T: "The widowed mother whose, etc."
- 3—Dramatic Theme until—T: "Dowling master of Millvale."
- 4—"Romance," by Frommel, until—T: "Just a minute, Cutey."
- 5—Second Movement, "Molto Vivace," from "Frieshuetz Overture," by Weber, with ad. lib. Tympany Rolls and crashing effect of falling tin cans (watch, carefully for this effect), until—T: "Good for you, I'll get you, etc."
- 6—Continue pp. until—T: "A surprise visit."
- 7—"Dramatic Agitato," by H. Hough, until—T: "Thompson canned me, but, etc."
- 8—Theme until—T: "Who do you think you are?"
- 9—Continue ff. until—T: "Another charge is laid to Dowling."
- 10—"Parting," by Bendix, until—T: "The following month Dowling, etc."
- 11—"Dramatic Tension," No. 1 (mob scene), by Ascher, until—T: "As your attorney, Dowling, I tell you, etc."
- 12—Good "Allegro Agitato" or heavy hurry to action pp. or ff. until—T: "Bright and early next morning."
- 13—"Dramatic Tension," No. 44, by Borch, until—T: "At the hour when those, etc."
- 14—Theme until—S: Mob scene in view.
- 15—Continue ff. with ad. lib. Tympany Rolls, until—T: "There came a night."
- 16—Storm theme, with big storm effects to action, until—T: "A lady to see you, sir."
- 17—Another storm Furioso, or keep on repeating "Storm Theme," pp. with Tympany Rolls, during lightning scenes, until—S: The fight.
- 18—Continue ff. until—T: "Five minutes later."
- 19—Continue pp. until—T: "The State tries Mary Garvin."
- 20—Organ to action (court-room scene) until—S: Mary tells about the fight.
- 21—Storm Theme (watch shots), until—S: Full view of jury. After shots.
- 22—Organ to action (court-room scene) until—T: "Mary's story awakened young Dowling."
- 23—Dramatic Theme until—T: "This rat has been on the bum."
- 24—"Agitato" to action, until—T: "Midnight and down to see, etc."
- 25—"Heavy Dramatic," by Oehmler, until—T: "I fired the shot—hers went clean."
- 26—Storm Theme until—T: "Officers, you heard this murderer's confession."
- 27—"Erl King," by Schubert, until—T: "At the Governor's town house."
- 28—Continue to action until—T: "Facing the greatest adventure in life."
- 29—"Voice of Chimes," by Luigini, until—T: "I'm sorry, Mary, to be such a messenger."
- IMPORTANT—See note on top of Cue Sheet.
- 30—"Elegie," by Massenet, until—S: Dowling's son stops the execution.
- 31—Sudden orchestra stop, then silence, for about 30 seconds until—T: "God's wisdom is inscrutable."
- 32—"The End of a Perfect Day," song, until * * * * * END.

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Musical Review of Latest Compositions

- 1—"Way Down in Macon, Georgia," by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by Frank K. Root Music Co.)
- 2—"America, I Love, My Yankee Land," by Jack Frost. A wonderful, inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th street, Chicago, Ill.)
- 3—"The Garden of Allah, by Moonlight," composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)
- 4—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)
- 5—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest ballad ever written by an American writer; it is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player, after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th street, New York City.)
- 6—"Missouri Waltz," by John Valentine Eppel. About this waltz we have nothing to say. Get it for your picture work, it will speak for itself. (Published by J. A. Forster, Chicago, Ill.)
- 7—"Your Voice Came Back to Me," by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor—it is in "Andante Expressivo" of exceptional beauty, a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)
- 8—"I Don't Know Where I'm Going, but I'm on My Way," an inspiring and catchy melody by Geo. Fairman. (Published by Harry von Tilzer.)
- 9—"Homeward Bound," by Geo. Meyer. A typical composition of popular appeal, introducing a new surprise in every bar. A fine, snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., New York City.)
- 10—"Just as Your Mother Was." A beautiful and melodious waltz movement. (Published by Harry von Tilzer.)
- 11—"Cradle Time," song by Shannon. A melodious lullaby—very expressive, and splendidly arranged. (Vanderslott Music Co.)
- 12—"Chasing the Chickens." A Fox-Trot and jazz number, has recently been published by the Forster Music Co., 509 South Wabash avenue, Chicago, Ill.
- 13—"Slippery Hank," by Losey. A characteristic one-step of exceptional merit, which should be in every musician's library. (Vanderslott Edition.)
- 14—"Love's Melody" (Reverie), by Shannon. A charming slow movement with a most delightful melody—most appropriate for love scenes. (Vanderslott Edition.)
- 15—"Astralita Serenade," by Mabel A. Whaley. Considered by deserves to be owned by any orchestra leader or piano player. (Published by the "Red Star Music Co.," Red Star, Ark.)
- 16—"All That I Want Is in Ireland," by Lloyd. An exceptionally fine "andante con espressivo movement," typical and original in every bar. It is a composition of standard quality. (Published by Jeff Branen, 145 W. 45th street, New York City.)
- 17—"Elk's March," by M. L. Lake. A brand new novelty march. (Carl Fischer Edition.)
- 18—"Berceuse," by Huerter. Another wonderful composition by this gifted writer. "Berceuse," by Huerter is a delightful and charming melody, very effectively arranged and obtainable for any combination of instruments. (Published by the Boston Music Company.)
- 19—"A Russian Pansy," by Otto Langey. An attractive new intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song," by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, New York City.)

Ideal Usefulness of the Organ for Motion Pictures

THE Motion Picture Industry, in its remarkable development during the last few years from a mere commercial enterprise to what might be properly termed a new art, has found in music a natural complement.

The Photoplay is the "dumb art," and music, properly adapted, not only supplies this deficiency, but imparts new life and virile emotion to the visualized sentiment.

What medium should, then, be employed to provide a proper musical accompaniment to the pictures? Everything from a hurdy-gurdy to a symphony orchestra has been tried. The modern Pipe Organ as a basis on which to build seems to be the ideal instrument, inasmuch as it embodies a great variety of tone color, with the possibility of numerous traps and effects, all at the command of one performer.

The orchestra is unwieldy under ordinary circumstances, and with difficulty follows the rapidly changing scenes on the screen. The versatile organist on the other hand has no trouble at all. Of course, the size and quality of the instrument is an item of great importance. Theatres like "The Rialto," "The Rivoli," "The Strand" in New York, "Temple" in Toledo, and scores of others, employing large orchestras have found the organ an indispensable part of the musical equipment.

During the intermissions of an orchestra in large houses during Church Scenes—and other portrayals where the action is of a pathetic or emotional character, the organ is of greater value than an entire orchestra. As an accompanying instrument, especially in *ff* movements and crescendos, the organ has proven to be a very important factor and with only one operator can replace tone volume of any medium sized orchestra.

It has been claimed that in some theatres the organ has proven to be an orchestral tone destroyer—but, from recent experience, I have come to the conclusion—that if true orchestral tone is destroyed by the organ, it is, in most cases the fault of the organ player, or due to a weak instrument.

A large well-trained orchestra is a great attraction in itself, but it can not play for eight or nine hours in succession. It must

have relief which adds to the expense. The clap-trap piano player is worthless, though in the small houses an artist on the piano makes a very good impression though his range is limited. The organ, however, with its attachments, is never out of place. With the proper man at the keyboard it can be made to almost talk, and adds forty per cent to the show. Every man should go into his house and give this musical question deep thought. He should get an expert to advise him and then make the purchase which best suits his needs.

Times Music Company Growing Rapidly

Rudolph E. De Vivo, president of The Times Music Company, 145 West Forty-fifth street, has accomplished a great deal for the company during the short time that it has been doing business. In the first place he has built up a professional following and has put himself and his company in right with the trade. In writing lyrics for his own company or selecting songs from others for publication he keeps an eye out for the kind of songs that will sell over a music counter on merit, as well as having a punch for performers. His advertising and publicity campaign has secured for him quick recognition from performers, jobbers and dealers. To sit back and let the jobbers and dealers do all the "plugging" is not his idea of doing business. Like a few other live wires in the game he believes in helping the dealer to help himself, and in helping the dealer he is doing the performer and jobber a good turn. The result is that his numbers are getting plenty of calls and the right kind of co-operation from every one.

"America, Make the World Safe for Democracy," is a patriotic number published by the Times Music Co., with the lyric by De Vivo and the melody by Sol P. Levy. The lyric is good, in fact, good enough for Reine Davis to feature. The melody is fine for motion picture work, and there is no reason why it should not be, for Levy is a past master at handling picture music. He prepared several books of picture music for Hamilton S. Gordon Music Co., which have become very much in demand with musicians all over the country. And most of the cue sheets going out with feature pictures carry titles of Levy's compositions.

"That's My Girl," is a novelty number by De Vivo, Weslyn, and Levy. "Love Cannot Say Good By," by Brett Page, De Vivo, and Levy, is a splendid high class ballad both in lyric and melody, which should become a favorite with singers and musicians and a steady seller on music counters. "St. Patrick's Day in the U. S. A.," "Little Yokohama Lady" and "If You'll Return" are some other numbers issued by The Times Music Company, and all by writers who have proved their value in the song-writing game.

The Buckeye Music Co., Columbus, Ohio, is another firm that is beginning to stir up things in the music field. Chas. Roy Cox, the president of the company, has been in the game for a number of years, but it is only recently that he started out after his catalog in a real way, and he finds that he is getting excellent results from his activities. Last week he was in New York City for a few days and did a great deal of business with the jobbers. Of late Mr. Cox has been grabbing off quite a few headlines for his numbers and has had most of them featured by leaders and musicians in the picture field. While in town he said that the results obtained from his copy in the Saturday Evening Post were more than gratifying. His songs have been welcomed in theatres and homes that were formerly more or less indifferent.

E. M. WICKES.

General Comments

Gilbert & Friedland have just issued two first class novelty numbers, good for singing, dancing and motion picture work, in "I'm a Brother of Lily of the Valley," and "You've Been Your Mother's Baby Long Enough." If the reception that Gilbert & Friedland received when they introduced them at the Alhambra theatre this week is any criterion of their prospects, the both numbers look like sure fire hits.

In the future it will be better for a publisher to have a stone tied about his neck and be cast into the trenches with the Boches than to bring out unpatriotic songs.

In "You're So Cute, Soldier Boy," Anatol Friedland has the

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

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Theatre.....

City.....

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hit song in the new musical comedy now playing at the Cohan theatre.

Mrs. Lena G. Ford, author of "Keep the Home Fires Burning," is reported to have been killed in London during a recent air raid by the Huns.

By purchasing "I'm Sorry I Made You Cry" and "Don't Leave Me, Daddy," from the Triangle Music Company of New Orleans, Leo Feist has added two more hits to his big catalog. His song book for Soldiers and Sailors is selling faster than he can print it.

Private Frederick Rath, who was very active in the motion picture field before he joined the army, came from Camp Upton this week to place two new songs. His "When the Moon Is Shining Somewhere in France" is one of the big sellers of the Jos. W. Stern & Company's catalog.

"SHOES THAT DANCED"

(Triangle Production)

(Reviewed on Page —)

Mysterious Theme: Heavy Mysterioso by Sol. P. Levy

Love Theme: "Love Song" (Dramatic) by Flegier

- 1—Mysterious Theme, until—S: Girl dancing.
- Note—Watch shot.*
- 2—Piano Solo, improvise to action, until—S: Police enter.
- 3—Short Agitato, until—T: "Evening Extra, Murder!"
- 4—"Intermezzo" (2/4 Presto), by Arenski, until—T: "Hogan, a plain clothes man."
- 5—Continue pp, until—T: "In the headquarters of the Hudson Dusters."
- 6—Mysterious Theme, until—T: "Meantime, the Pepper Pot."
- 7—"Homeward Bound" (Leo Feist Ed.), until—S: Interior of dining room.
- 8—"I Don't Know Where I'm Going" (Tilze's Ed.), until—S: Hagen enters room.
- Note—To be produced as a vocal solo.*
- 9—"Dramatic Tension," by Sol. P. Levy, until—T: "A new day."
- 10—"Intermezzo" (Moderato), by Huerter, until—T: "Late afternoon find, etc."
- 11—"Le Secret" Intermezzo (Allegretto), by Gautier, until—T: "Don't carry it any more."
- 12—Love Theme, until—T: "So long, kid!"
- 13—Mysterious Theme, until—T: "The Harmony Lad's debut."
- 14—"Mother Machree" (Popular Song), until—T: "God bless you."
- Note—To be produced as a vocal solo with piano accompaniment.*
- 15—"Missouri Waltz" (Forster Music Co.), until—S: Exterior scene.
- 16—Mysterious Theme, until—T: "It's a secret."
- 17—Love Theme, until—T: "I'm going to take, etc."
- 18—"Dramatic Agitato," by Hough, until—T: "The Rat's garret in New Jersey."
- Note—Watch shots.*
- 19—"Dramatic Tension," by Winkler, until—T: "The lights flare early."
- 20—"Blue Rose Waltz" (Forster Music Co.), until—S: Dancing.
- 21—"Homeward Bound" (One Step, Leo Feist Ed.), until—T: "Early morning."
- 22—Love Theme, until—S: Dancing.
- 23—"Amerinda" (Fox Trot, Feist Ed.), until—T: "Realizing that the Harmony Lad, etc."
- 24—"Dramatic Tension," by Borch, until—T: "As per orders."
- 25—Hurry to action, until—S: After the fight.
- 26—"Tragic Theme," by Paul Vely, until—T: "Comes morning and—"
- 27—Love Theme, until * * * * *END.

"HEIRESS FOR A DAY"

(Triangle Production)

(Reviewed on Page 1466)

Theme: "Love Theme" by Abbot Lee

- 1—"Intermezzo" (Allegretto), by Bohm, until—T: "Grace Antrin, a social parasite."
- 2—"Laverne" (Melodious Valse), by Henton, until—T: "Jack, you must not be, etc."
- 3—Continue to action, until—T: "Daniel Hodges, multi-millionaire."
- 4—"Dramatic Tension," by Sol. P. Levy, until—T: "The weekly hop at the Maryland."
- 5—"Just as Your Mother Was," Waltz (Harry von Tilzer), until—S: Change of dance.

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- 6—Popular Trot to action, until—S: Young man talking to girl.
- 7—Theme, until—S: Dancing.
- 8—"Chasing the Chickens," Trot (Forster Music Co.), until—T:
- "Your conduct amazes me,"
- 9—"Dramatic Recitative," by Sol. P. Levy, until—T: "Stealing away from the match-makers."
- 10—"Serenade" (Allegretto), by Saint-Saens, until—T: "Sir, I have nothing to say."
- 11—"Valse Caprice," by Rubinstein, until—T: "I presume you will have to remain, etc."
- 12—"Sweet Ponderings" (a Melodie Sentiment), by Langey, until—T: "But they told me, etc."
- 13—"Sorrow Theme, by Edw. Roberts, until—T: "Rumors of wealth bring, etc."
- 14—"Le Secret" (Allegretto Intermezzo), by Gautier, until—S: Dancing.
- 15—"Missouri Waltz," until—T: "With love leading her, etc."
- 16—"Theme, until—T: "Credit then some more credit."
- 17—"Dawn of Love" (Melodious Allegretto), by Bendix, until—T: "Trying to be one of his people."
- 18—"Continue to action, until—T: "I did all this to please him."
- 19—"Theme, until—T: "We gotta get the money or the goods."
- 20—"Pathetic Andante," by Paul Vely, until—S: Helen in jewelry store.
- 21—"Tragic Theme," by Paul Vely, until—T: "Determined to play the game."
- 22—"Reception and Banquet Scene" (Valse) by Braham, until—S: Dancing.
- 23—"America, I Love You" Two Step (McKinley Ed.), until—T: "Don't you dare tell him."
- 24—"Theme, until—T: "Please deliver this to Mr., etc."
- 25—"Continue ff, until * * * * * END.

"THE HOUSE OF GLASS"

(Select Pictures)

(Reviewed on Page 1608)

Theme: "Dramatic Narrative" by Pauline Pement

- 1—"Sidewalks of New York" (Popular Old Song Hit), until—T: "James Burke, a chauffeur."
- 2—"Petite Bijouterie" (3/4 Tempo di Valse), by Bohm, until—T: "And so the next day."
- 3—"Serenade d'Amour" (Moderato), by Blon, until—T: "You promised you wouldn't wear it."
- 4—"Theme, until—T: "Hide them, anyway."
- 5—"Dramatic Tension," by Sol. P. Levy, until—T: "Please, don't take him away."
- 6—"Tragic Theme by Paul Vely, until—T: "The way of the lost footstep."
- 7—"Melody by Friml, until—T: "Eighteen months of silence."
- 8—"Continue pp, until—T: "Freedom without reference, etc."
- 9—"Theme, until—S: Interior of railroad station."
- 10—"Continue pp, until—T: "Later in Kansas City."
- 11—"Visions" (3/4 Andante), by Tschaiakowsky, until—T: "Margaret unmindful of the past."
- 12—"Lanette" (Valse Lente), by Henton, until—S: Margaret recognizes Burke.
- 13—"Theme, until—T: "You will never see me again."
- 14—"Nocturno in F" (Melodious Mod.), by Krzyzanowski, until—T: "Their arrival in New York."
- 15—"Open with railroad effects, until—Followed by
- 16—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "The months go by."
- 17—"Serenade" (Dramatic Moderato), by Widor, until—T: "Before long the rich young Jackson."
- 18—"Dramatic Recitative to action, until—T: "Will you let that boy go?"
- 19—"Theme, until—T: "Good-bye, Mrs. Lake."
- 20—"Erotik" (Dramatic), by Grieg, until—T: "It is useless to fight further."
- 21—"Prelude from "Eva" (Dramatic), by Massenet, until—T: "You've got James Burke in this house."
- 22—"Dramatic Tension, No. 2," by Reissiger, until—T: "I am a cop and it's my business."
- 23—"Adieu" (Dramatic), by Karganoff, until—T: "There is another case, etc."
- 24—"Theme, until * * * * * END.

"FORBIDDEN PATH"

(Fox Standard Production)

(Reviewed on Page 1030)

Theme: "Ave Maria" (Dramatic) by J. Ascher

- 1—"Yester Love" (Intermezzo Andantino), by Borch, until—T: "While Nelly's gentle mother, etc."
- 2—"Piano Solo—improvise to action, until—S: Woman stops playing piano."
- 3—"Nocturno in F" (Melodious), by Krzyzanowsky, until—T: "The first sitting."
- 4—"Theme, until—T: "My car is outside, may I? etc."
- 5—"Erotik" (Dramatic), by Grieg, until—T: "As the picture nears completion."
- 6—"Dramatic Recitative," by Sol. P. Levy, until—S: Interior of Nelly's home.
- 7—"Theme, until—T: "The day of the last sitting."
- 8—"Dramatic Tension," by Sol. P. Levy, until—T: "The Trap."

- 9—"Continue to action, until—T: "She's dared to disobey me."
- 10—"Heavy Mysterioso," by Sol. P. Levy, to action pp or ff, until—S: Young man smoking cigarette.
- 11—"Theme, until—T: "At the mountain camp."
- 12—"Bond of Love" (Waltz), by A. Roth, until—T: "You have been promising to get."
- 13—"Ave Maria" (heavy Dramatic), by Langey, until—T: "In New York."
- 14—"Valse Lente," by Schuette, until—T: "There comes a day, etc."
- 15—"Theme, until—T: "With what irony did? etc."
- 16—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "And with the morning."
- 17—"Prelude" (Dramatic), by Rachmaninoff, until—T: "In the city."
- 18—"Heartwounds" (Dramatic), by Grieg, until—T: "So Nelly passes another milestone."
- 19—"Felize" (Andantino), by Langey, until—T: "To consult with Felix."
- 20—"Theme, until—T: "In the path of his search, etc."
- 21—"Piano Solo—to action Rags, etc., until—T: "He said you'd died."
- 22—"Theme, until—T: "Nelly poses with the burning, etc."
- 23—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "It's a damnable trick."
- 24—"Dramatic Agitato," by H. Hough, until—T: "Oh, no, it is not a costume."
- 25—"Dramatic Tension," by Sol. P. Levy, until—T: "And so the bitter game goes on."
- 26—"Le Sylphes" (Valse Characteristic), by Bachman, until—T: "The climax of her revenge."
- 27—"The Vampire" (a Dramatic Theme), by Sol. P. Levy, until—T: "Give me the police station."
- 28—"Tragic Theme," by Vely, until—T: "I've reached my goal, etc."
- 29—"Theme, until—T: "You are right, Felix, etc."
- 30—"Mysterioso Agitato," by Becker, until—T: "At the hour set."
- 31—"Organ Solo to action (Interior Church Scene), until—T: "No, he is not fit, etc."
- 32—"Theme, until—T: "Judge me as you will."
- 33—"Sorrow Theme by Ed. Roberts, until * * * * * END.

"SIX SHOOTER ANDY"

(Foxfilm Production)

(Reviewed on Page 1468)

Theme: "Love Theme" by Abbot Lee

- 1—"Western Allegro," by Winkler, until—T: "Andy Crawford, a trapper."
- 2—"Intermezzo" (Moderato), by Huerter, until—T: "Two of the Sheriff's gang."
- 3—"Continue pp, until—T: "Look a couple of bandits, etc."
- 4—"Dramatic Tension," by Sol. P. Levy, until—T: "An entertaining day, etc."
- 5—"Trombone Sneeze," by Sorensen, until—T: "Mio Dio, what a beautiful Senorita."
- 6—"Dramatic Tension," by Reissiger, until—T: "Andy and his father, etc."
- 7—"Vanity" (Allegro Caprice), by Jackson, until—T: "The slayers of Susan's father."
- 8—"Aragonaise," from "Le Cid" (Allegro), by Massenet, until—S: Dead man on ground.
- 9—"Theme, until—T: "At the gang's headquarters."
- 10—"Finale from "Ariele" (Allegro), by Bach, until—T: "Be ready to shoot."
- 11—"Dramatic Recitative," by Sol. P. Levy, until—T: "Andy is going to fight."
- 12—"Heavy Agitato to action, until—S: Shots are fired."
- 13—"Produce effects, followed by
- 14—"Silence, until—T: "So Andy makes progress."
- 15—"Missouri Waltz" to action, until—S: Musicians commence to play.
- 16—"Virginia Reel to action, until—T: "Andy, do you know the Sheriff?"
- 17—"Silence, until—S: Dancing."
- 18—"I wonder How the Old Folks Are" (Waltz), until—S: Musicians stop playing.
- 19—"Theme, until—T: "You're missing the entertainment."
- 20—"Baby Sweetheart" (Allegretto), by Corri, until—T: "Stop, where is the sheriff."
- 21—"Dramatic Tension," by Ascher, until—T: "With public opinion."
- 22—"Moderato Agitato," by Becker, until—T: "The forty-eight hours, etc."
- 23—"Hurry to action, until—T: "And during the same night."
- 24—"Heavy Mysterioso," by Sol. P. Levy, until—S: Kids fighting until Mexican.
- 25—"Hurry to action, until—S: Interior of barroom."
- 26—"Piano Solo improvise to action, until—S: Exterior scene, Andy on horse."
- 27—"Galop to action, until—T: "You'll learn to like me better."
- 28—"Erl King" (Dramatic Agitato), by Schubert, until—S: Andy opens door and sees Susan on floor.
- 29—"Continue pp until—T: "I'll give you one hour to leave."
- 30—"Dramatic Agitato," by Hough (watch shot), until—T: "Much obliged, sir."
- 31—"Theme ff, until—T: "Let us drop into the alder Gulch, etc."
- 32—"Lohengr'n Wedding March," by Wagner, until * * * * * END.



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Music and the Picture

Review of Latest Compositions

1—"The Road to France," by S. Lund. A martial composition with the right spirit—which has obtained the first prize of the National Arts Club, in its war song competition, October 31, 1917. The words for this famous hit have been written by M. D. M. Henderson. (Published by G. Schirmer, New York City.)

2—"Venetian Barcarole," by Ernest S. Golden. A beautiful melody in Venetian style. Adapts itself wonderfully for theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, 102 W. 38th street, New York City.)

3—Norman (Waltzes), by Ernest Luz. A long concert waltz with a catchy and melodious introduction. Eight minutes of interesting melody that will be remembered. Just the kind of a number needed to fill the intervals during lengthy neutral descriptive action on the photoplay screen. (J. W. Stern, 102 W. 38th street, New York City.)

4—"Garden of Memories," by F. W. Vandersloot. A Reverie Serenade most appropriate for love themes. (Vandersloot Music Co.)

5—"Blue Rose Waltz" and "Moonlight Waltz," both composed by Fred K. Logan and J. V. Eppel, the writers of the famous "Missouri Waltz"; are now obtainable at special reduced prices from the Forster Music Co., Chicago, Ill.

6—"Suite from the Ballet, Salambo," by H. Arends. In six movements, has been recently orchestrated by Otto Langey. (Published by G. Schirmer, New York City.)

7—The Cinema Music Co., Columbia Theatre Building, New York City, announce that the following compositions are now ready for sale and are not subject to any music tax:

- 1.—"The Vampire" (A Dramatic Theme), by Sol. P. Levy.
- 2.—"Pathetic Andante," by Paul Vely.
- 3.—"Dramatic Recitative," by Sol. P. Levy.
- 4.—"Dramatic Agitato," by H. Hough.
- 5.—"Heavy Mysterioso," by Sol. P. Levy.
- 6.—"Dramatic Tension," by Sol. P. Levy.
- 7.—"Dramatic Narrative" for scenes reminiscent, by Pauline Pement.
- 8.—"Tragic Theme," by Paul Vely.
- 9.—"Sorrow Themt," by Ed. Roberts.
- 10.—"Love Theme," by Abbot Lee.

"Novelties," Published by "G. Schirmer"
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1—"Smiles, Then Kisses," by Charles Ancliffe. S. O., 60 cents net, postpaid. F. O., 80 cents net, postpaid. The publication of this composition was hastened in order to meet the already existing demand on the part of the foremost dance orchestra leaders.

2—"Liberty Forever!" A patriotic march by Enrico Caruso and Vincezzo Bellezza. S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. This spirited war march will be sung by the ever-popular Caruso himself.

3—"We Are Coming." A patriotic march by John Philip Sousa. S. O., 60 cents net, postpaid. F. O., 90 cents, net, postpaid.

New Numbers from the Two Successful Musical Comedies Recently Launched by the Messrs. Shubert
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1—From "Girl o' Mine," by Frank Tours. Fox-trot, introducing "Shrug Your Shoulder" and "The Birdies in the Trees." One-step, introducing "The Woman Pays" and "The Winning Race," waltz. Each S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. Special price on the above three numbers, until April 30, 1918, S. O., 75 cents net, postpaid. F. O., \$1.00 net, postpaid.

2—From "Fancy Free," by Augustus Barratt. Selection. S. O., \$1.40 net, postpaid. F. O., \$2.00 net, postpaid. One-step and Fox-trot. Each S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. Special price on the One-step and Fox-trot, until April 30, 1918, S. O., 50 cents net, postpaid. F. O., 75 cents net, postpaid.

Carl Breil's Collection of Dramatic Music

MR. BREIL has had ten years' experience in active association with Daniel Frohman, Adolph Zukor and D. W. Griffith's, the latter producer of the "Birth of a Nation" and "Intolerance," two of the largest films ever shown; for both of these productions Mr. Breil arranged and composed the music score. On these facts alone we feel that Carl Breil's collection of dramatic music offers a broader and more musical conception of film interpretation than any other collections on the market.

The twelve numbers contained in this collection are loose leaf and are indispensable to musicians playing for vaudeville, drama or photoplays. They are arranged that they can be played as a piano or organ solo, or by any orchestral combination either large or small; there is no turning of pages, no searching for the proper number, you arrange the loose sheets just as you want them to follow the act, reel or show, and you have them right there in the spot. This collection is published by Chapel & Co., New York.

War Songs Wanted

Not so much by the publishers are they wanted, as the majority of publishers have plenty, but the public seems to be clamoring for more war songs—war songs that vibrate with fight, optimism and victory. The weepy song, unless a real novelty, does not stand much of a chance these days. Hence it is up to all patriotic musicians to see that they get hold of the snappy war songs regardless of publishers.

Some time ago a feeling became general that the public had become tired of war songs and was looking for a rest from them. Performers, jobbers and dealers felt this way. Then peace songs began to crop up in all parts of the country, and some hold that these were part of the Hun's propaganda, a nice little efficiency scheme to keep the public's mind on peace. However, the plan has become a flivver and a boomerang in the bargain causing a reaction to set in, for according to Washington reports the officials there have heartily approved of plenty of war songs of the proper sort. Keep the public, the soldiers, and all connected with the war keyed up to the proper pitch—keep them on edge and ready to fight; and the best way to do this is to feed them good war songs. Sing them, play and shout them. After the war is over there will be ample time to eulogize the beautiful dove of peace, but it won't be safe to let the dove fly until the vultures waiting to rob it of

(Continued on page 2121)

Better Music

IN accordance with our policy of encouraging the use of better music and more up-to-date selections we are planning to publish from time to time thematic such as those appearing below. Should musicians desire full

copies of orchestrations of these selections or any others we will be only too glad, through our Music Department, to secure and mail them at once. Charges for these are—piano copies, 15 cents, and orchestrations, 25 cents, plus postage.

Military Waltz

By FREDERIC KNIGHT LOGAN
Composer of "Mars" "Mars" "Blue Rose" "Haltz"

(RED, WHITE AND BLUE)
Tempo di Polka
O Co-lum-bia the gem of the o-c-ean The home of the

DIXIE
I wish I was in Dix-ie Hoo-ray! Hoo-ray! In

(WHEN JOHNNY COMES MARCHING HOME)
Legato
When Johnny comes marching home a-gain Hurrah Hurrah We'll give him a heart-y welcome then Hurrah

(JOHN BROWN'S BODY)
Glor- y Gor- y Hal- lo- lu- jab Glor- y

(MARCHING THROUGH GEORGIA)
Bring the good old bu- gle boys we'll sing as oth- er song Sing it

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IN THE LAND OF WEDDING BELLS*

Words by HOWARD JOHNSON

Music by GEO. W. MEYER

CHORUS

Gee, but it's grand in the land of wed-ding
bells, Sweet land of joy, for girl and
boy, You start in plan-ning a home, as you
roam the hills and dells; Each blush-ing bride—
has a groom by her side, The preach-er
comes and ties the knot, Then you buy a house and
lot, Bye and bye two hearts are bound a-round a-ba-by,
may-be, Won-der-ful place, ev-ry face love's stor-y tells,
It's sim-ply grand, hand in hand, in the land of wed-ding bells.

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Song Reverie

By J. R. SHANNON

Moderato
mp

Ten-der and sweet at the close of the day Twi-ght-comes steal-ing o'er land and
sea, Sil-ent and gold-en the sun sinks to rest Far o'er the hills in the west,
Moon-rays are kiss-ing the flow-ers good-night, Ha-by stars twink-ling from skies so bright,

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Chorus.

Are you from Heav-en? My glad heart sings, Are you an an-gel?

Where are your wings? Who were you sent for? Who were you meant for?

I'll tell you, I'll tell you, For me a-lone! Your smile is sun-shine,

Your tears are dew, Your eyes are star-light, So pure and true.

Your god-ly splen-dor, Your soul so len-der, Are you from Heav-en? Please tell me, do!

Are You From Heaven? 2
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Mr. Exhibitor "How Is Your Music?"

"THE exhibitor who thinks it is not necessary to follow the picture with the proper musical accompaniment is far behind the times. If those who are using the best pictures and not getting the proper results would turn their attention to their musical programs, they would no doubt find where the trouble lies. Many theatres are using a poor class of musicians with a small repertoire, and who play the same thing day in and day out, which does not prove an attraction nor add to the receipts. In other theatres are found the musicians of the old school, who imagine that music in a picture theatre is an entirely different part of the program, and do not appreciate that it is an important part of the entertainment which must synchronize and not conflict temperamentally with the action on the screen.

Many times I have seen good pictures spoiled by inappropriate music. Now the question arises as to the kind of music the exhibitor can use that will give him the best results.

I have been arranging music for the film since its infancy and have had the occasion to come in contact with numerous exhibitors. I have come to the conclusion that the one-man orchestra, if played by a proficient operator is the only means by which an exhibitor can obtain best musical results. The great musical problem that confronts the exhibitor of to-day should be a matter of serious consideration, but instead of studying the situation, exhibitors have gone ahead, without the least bit of thinking, and employed cheap piano players and cheap orchestras. It seems that most exhibitors are concentrating their efforts into one direction—"the orchestra." They all dream of "Rialto," "Strand" and "Rivoli," etc., organizations with high-priced orchestras directed by the best conductors of the country, they seem to forget that even these wonderful and perfect organizations would be a complete failure, in case of a daily or even semi-weekly change of program.

Mr. Exhibitor, the one-man player is the solution of your problem, everyone of them is an orchestra in itself.

I did not write this endeavoring to advertise any instrument, but I believe, as do a great many others who have been fortunate enough to choose the proper music that a "One-Man Player," if properly adapted to the size of the theatre is the only instrument capable of rendering a musical program to the entire satisfaction of your patronage.

There is only one word of warning I would offer to any manager who wishes to employ an instrument of this type. To do it justice, it must have a good performer. In other words, do not economize in the salary of the musician who plays it.

"THE HARD ROCK BREED"

(Triangle Production)

Theme: "On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn

- 1—"Legend of a Rose" (2/4 Allegretto), by Reynard (2 minutes and 30 seconds), until—T: "Shiela, his daughter."
- 2—"Paroles D'Amour" (2/4 Allegro appassionato), by Tobani (2 minutes and 35 seconds), until—T: "The next morning."
- 3—"Western Moderato," by Bach (2 minutes and 10 seconds), until—T: "The Gem Saloon."
- 4—Piano improvise to action (Baroom scene) 2 minutes), until—T: "An employment agent, who"
- 5—"Serenade" (Allegretto), by Kautsenbach (4 minutes and 50 seconds), until—T: "We got to run, etc."
- 6—"Water Lilies" (And. Mod.), by St. Clair (2 minutes and 25 seconds), until—T: "The train for snowslide."
- 7—"Dramatic Tension No. 1," by Reissiger (3 minutes and 10 seconds), until—T: "Carney plans a reception."
NOTE—Watch for Railroad Effects.
- 8—"Petite Serenade" (Allegretto), by Horton (2 minutes and 45 seconds), until—T: "I'm the boardin' boss."
NOTE—Watch for Railroad Effects.
- 9—"Dramatic Tension (for heavy disputes), by Ascher (1 minute and 40 seconds), until—T: "You men! come with me."
- 10—"Allegro Agitato," by Andino (2 minutes and 30 seconds), until—T: "Let 'em go you, etc."
- 11—Theme (2 minutes and 35 seconds), until—T: "And long after the camp, etc."
- 12—"Dramatic Narrative," by P. Pement (35 seconds), until—T: "Up with the dawn, etc."
- 13—Continue to action (2 minutes and 15 seconds), until—T: "The first day on the job."
- 14—"Dramatic Tension," by Sol. P. Levy (1 minute and 20 seconds), until—S: Explosion.
- 15—Produce effect (strong explosion)—Followed by
- 16—Ad. Lib. Tympany Rolls (10 seconds), until—T: "This stuff you're using."

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- 17—"Dramatic Agitato," by H. Hough (2 minutes and 20 seconds), until—S: Distant view of girl on rock.
 - 18—Theme (2 minutes), until—T: "Even tougher and rougher."
 - 19—"Moderato Agitato," by Becker (2 minutes and 45 seconds), until—T: "The day's work over."
 - 20—"Admiration" (Moderato grazioso), by Jackson (3 minutes and 35 seconds), until—T: "What's eatin' you?"
 - 21—Theme (2 minutes and 50 seconds), until—T: "Dolan, this Dolan himself."
 - 22—"Dramatic Recitative," by Sol. P. Levy (3 minutes), until—S: The fight.
 - 23—Hurry or heavy Agitato to action (2 minutes and 15 seconds), until—S: After the fight.
 - 24—"Violette" (Allegretto grazioso), by Herman (3 minutes and 25 seconds), until—T: "We'll try some of the, etc."
 - 25—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 25 seconds), until—T: "If we can get, etc."
 - 26—Hurry to action (2 minutes), until—T: "Round up the Boys."
- NOTE—Watch Explosion.*
- 27—Long Hurry to action (3 minutes and 15 seconds), until—S: After the fight.
 - 28—Continue pp (50 seconds), until—T: "And the dawn of a new, etc."
 - 29—Theme (50 seconds), until * * * * * END.

"MADAME DU BARRY"

(Fox Standard Production)
Theme: "The Vampire" by Sol P. Levy

- 1—Opening of "Manon Selection," by Massenet (1 minute and 50 seconds), until—T: "Long live the King."
- 2—"Credo from St. Cecilia Mass by Gounod (3 minutes), until—T: "That's Lebel whom the King intrusts."
- 3—"March from Scenes Pittoresques," by Massenet (4 minutes and 10 seconds), until—S: "At the King's Banquet."
- 4—"Pomp and Circumstance," Marches by Elgar (6 minutes), until—T: "You must be patient."
- 5—Theme (5 seconds), until—T: "Count Du Barry arranges, etc."
- 6—"First Heart Throbs," by Eilenberg (4 minutes), until—T: "And so Jeanne Vaubernier becomes, etc."
- 7—"Gavotte," by Gossec (1 minute and 20 seconds), until—T: "The Reign of Madame Du Barry."
- 8—"Menuet," from "Manon," by Massenet (5 minutes), until—T: "A gentleman to see you Madame."
- 9—"Dramatic Recitative," by Levy (3 minutes and 10 seconds), until—T: "No! The sentence of the court martial, etc."
- 10—Theme (2 minutes and 30 seconds), until—T: "The day of her Triumph."
- 11—"Herodiade," Fantasia (First Maestoso Movement), by Massenet (2 minutes), until—T: "A petition from the people."
- 12—Silence (25 seconds), until—T: "The shot."
- 13—Produce effect—followed by
- 14—Ad. lib. Tympany rolls (35 seconds), until—S: "Procession with Madame Du Barry starts off again."
- 15—Repeat "Herodiade" (from beginning) (1 minute and 30 seconds), until—T: "You are late Madame."
- 16—Continue pp (3 minutes and 10 seconds), until—T: "In recognition we create you Duke de Brissac."
- 17—Continue ppp and slow (30 seconds), until—T: "For the first time in her life."
- 18—Theme (3 minutes and 30 seconds), until—T: "At midnight while Count Du Barry, etc."
- 19—"Heavy Mysterioso" (3 minutes and 45 seconds), IMPORTANT EFFECT "Watch Shot," until—T: "A man was seen entering your room."
- 20—Theme (2 minutes and 25 seconds), until—T: "Henriette will take you to her mother."
- 21—Tragic Theme, by Paul Vely (3 minutes and 10 seconds), until—T: "And while Jeanne is waiting."
- 22—"Menuet," by Bolzoni (3 minutes and 50 seconds), until—T: "A Toast to those we love."
- 23—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—T: "With the mortal illness, etc."
- 24—"Cavatina," by Bohm (3 minutes and 10 seconds), until—T: "So dies Louis the 15th."
- 25—Organ Solo to action (15 seconds), until—T: "Time brings the dawn, etc."
- 26—Heavy battle Furioso (2 minutes and 40 seconds), until—T: "While Jeanne, the Follies of the past, etc."
- 27—"Love Song," by Flegier (2 minutes), Tympany rolls during mob scenes, until—S: "Jeanne sees the mob and flees."
- 28—Mob and Riot Hurry (3 minutes and 50 seconds), until—S: "Interior of court room."
- 29—Continue pp (25 seconds), until—T: "This woman, Mistress of a King, etc."
- 30—Theme ff (2 minutes and 15 seconds), Tympany rolls during mob scenes, until—T: "To-morrow you will, etc."
- 31—Continue fff with Tympany rolls (35 seconds), until—T: "Jeanne Du Barry more, etc."
- 32—"Lamento," by Gabriel-Marie (3 minutes and 40 seconds), until—S: "Brissac knocks the guard down."
- 33—Heavy Agitato (2 minutes and 40 seconds), until—S: "Shots are fired."
- 34—Produce effect—followed by
- 35—Heavy Mob Furioso (4 minutes), until—T: "God have mercy on my soul."
- 36—Silence—just pp Tympany rolls (30 seconds), until—S: "After the execution."
- 37—First Movement of "Rachmaninoff's Prelude" (40 seconds), until * * * * * END.

"THE GUILTY MAN"

(Paramount Production)
Theme: "Erotik" by Grieg

(Reviewed on page 1186)

- 1—Theme (55 seconds), until—T: "Whatsoever a man, etc."
- 2—"Whispering Flowers," by Blon (1 minute and 10 seconds), until—T: "That shall he also reap."
- 3—Continue with "Andante Movement" (50 seconds), until—T: "In the suburbs of Paris."
- 4—"Intermezzo Francaise," by Hammer (2 minutes and 50 seconds), until—T: "If you go what will become of me?"
- 5—Theme (5 minutes and 15 seconds) until—T: "It must be my doctor."

- 6—"Last Spring," by Grieg (2 minutes and 10 seconds), until—T: "You have lied to me."
- 7—Continue or repeat ff (5 minutes and 40 seconds), until—T: "There is no hope in the Law."
- 8—Dramatic Recitative, by Sol. P. Levy (2 minutes and 10 seconds), until—T: "The man."
- 9—"Love Theme," by Abbott Lee (1 minute and 30 seconds), until—T: "With the passing of time."
- 10—"Tears," by Zameznick (1 minute and 20 seconds), until—T: "Flambois Cafe over which, etc."
- 11—Continue to action (50 seconds), until—S: "Girl near piano."
- 12—Piano improvise to action (55 seconds). *Note—Girl is singing semi-popular song, with piano accompaniment, until—S: "Girl talking to her mother."*
- 13—Piano continue improvising pp (1 minute and 45 seconds), until—T: "The meeting place."
- 14—"Dragon Fly," Mazurka by Strauss (2 minutes and 10 seconds), until—T: "Monsieur Claude Loseuyes, etc."
- 15—Continue pp (1 minute and 40 seconds), until—S: "Girl playing piano."
- 16—Piano improvise to action (1 minute and 15 seconds). *Note—Girl is singing semi-popular song with piano accompaniment, until—S: "Girl stops playing piano."*
- 17—"Dramatic Tension, by Sol. P. Levy, to action pp or ff until—S: "Interior of cafe."
- 18—"Serenade," by Kautzenbach (2 minutes and 35 seconds); until—S: Interior of cafe after T: "To-morrows inevitable reaping."
- 19—"Popular Rag—violin and piano only (2 minutes). *Note—Girl is singing with violin and piano accompaniment, until—S: "Father is announcing the appearance of his daughter."*
- 20—"Popular song—Girl singing (50 seconds), until—S: "Guests applauding."
- 21—"Vanity Caprice," by Jackson (1 minute and 15 seconds), until—T: "You Rat it is you."
- 22—"Dramatic Tension No. 36," by Andino (heavy dispute) (1 minute and 25 seconds), until—T: "At the Club where the men of the law, etc."
- 23—Theme (2 minutes and 20 seconds), until—T: "It is in your honor."
- 24—"After Sunset," by Pryor (3 minutes and 20 seconds), until—T: "Go to hell, your long face, etc."
- 25—"Dramatic Agitato, by H. Hough (3 minutes and 30 seconds). *Note—Watch for shot, until—T: "The mills of the law grind."*
- 26—"Heart Whispers," by Delacour (2 minutes and 50 seconds), until—T: "It is your past life, etc."
- 27—"Ave Maria," by J. Ascher (2 minutes and 50 seconds), until—T: "You are lying Flambois."
- 28—Continue ff (1 minute and 30 seconds), until—T: "This woman's name is Marie."
- 29—Theme (45 seconds), until—T: "My God, Marie—"
- 30—Continue ff (1 minute and 30 seconds), until—T: "The battle of legal minds."
- 31—"Adagio Cantabile," from "B Minor Sonata," by R. Strauss (5 minutes and 25 seconds), until—T: "He is here in this room."
- 32—Theme ff (2 minutes), until—T: "The prisoner is not guilty."
- 33—"Dramatic Maestoso No. 3," by Ascher (55 seconds), until—T: "Can you forget?"
- 34—Theme pp (35 seconds), until—T: "For who alas! has lived."
- 35—Continue ff until * * * * * END.

"THE SEA PANTHER"

(Triangle Production)

Theme: "A Deep Sea Romance" (Melodious Moderato Melody) by M. L. Lake

- 1—"Heavy Mysterioso," by Sol. P. Levy (1 minute and 10 seconds), until—T: "In 1860 among the."
- 2—Continue to action (2 minutes and 40 seconds), until—T: "The Dog Watch on the Lady of Devon."
- 3—"Love Theme Moderato," by M. Herzberg (1 minute and 30 seconds), until—T: "Under cover of darkness, etc."
- 4—"Dramatic Agitato," by H. Hough (5 minutes and 10 seconds), until—S: Pirate Captain in cabin.
- 5—"Dolorosa" (Moderato Poeme D'Amour by Tobani (5 minutes and 30 seconds), until—T: "Off the Florida reefs."
- 6—Theme (2 minutes), until—T: "The lady of Devon changes masters."
- 7—"Aragonaise," from "Le Cid" (Allegro), by Massenet (4 minutes and 10 seconds), until—T: "You will send me back to Captain Saunders."
- 8—"Dramatic Andante," by E. Ascher (3 minutes and 40 seconds), until—T: "The Dove, the raven and the panther."
- 9—Continue pp (35 seconds), until—T: "The landing at the pirate town."
- 10—"Characteristic Tremolo," by Lovenberg (3 minutes), until—T: "The master has had good fortune."
- 11—Theme (2 minutes and 25 seconds), until—T: "The half loaf is divided."
- 12—"Dramatic Tension," by Sol. P. Levy (2 minutes and 15 seconds), until—T: "You have been long at sea."
- 13—"Gavotte" (Moderato), by Gossec (1 minute and 15 seconds), until—S: View of big rocks near seashore.
- 14—"Pearl Fisher," Selection by Bizet (3 minutes and 10 seconds), until—T: "Le Marsan gratifies a belief, etc."
- NOTE—First movement "Allegro," Second movement "Moderato Melodious."*
- 15—Prelude from "Kunihild," Dramatic by Kistler (4 minutes and 20 seconds), until—T: "I'll throw you three casts."

- 16—"Presto" (for duets, by M. L. Lake (2 minutes and 25 seconds), until—T: "Pardon Mademoiselle my friend there, etc."
- 17—Theme (2 minutes and 20 seconds), until—T: "The mutterings of mutiny."
- 18—"Adoration" (Melodious), by Barnard (2 minutes and 30 seconds), until—T: "Is it not possible, etc?"
- 19—Theme (1 minute and 50 seconds), until—T: "A brave band M'Sieur Kip."
- 20—"Allegro," by Bach (1 minute and 15 seconds), until—T: "For a fair voyage."
- 21—"Ein Maerchen" (Dramatic Fantasia), by Bach (2 minutes and 20 seconds), until—T: "Midnight."
- 22—"Mysterioso Agitato," by Becker (50 seconds), until—T: "As the vessel skirts."
- 23—Long Hurry to action (2 minutes), until—S: After the fight.
- NOTE—Begin pp.*
- 24—"Dramatic Recitative to action (1 minute and 30 seconds), until—T: "The middle watch."
- 25—"Fourteen Fathoms Deep" (Mysterioso), by M. L. Lake (5 minutes), until * * * * * END.

"THE FLOOR BELOW"

(Goldwyn Production)

(Reviewed on page 1764)

Theme: "Heloise," Intermezzo (2/4 Andantino) by Otto Langey

- 1—Theme (2 minutes and 45 seconds), until—T: "The star reporter."
- 2—"Dramatic Recitative," by Sol. P. Levy (1 minute and 50 seconds), until—T: "Florrie Fredericks, editor of the woman's page."
- 3—"Flirtation" (Valse Intermezzo), by Meyer Helmund (2 minutes and 50 seconds), until—T: "Hope Harbor Mission."
- 4—"Melody" (Moderato), by Kretschmer (2 minutes), until—T: "On their way from the opera."
- 5—"Animato Movement," from "L'Adieu," by Favarger (3 minutes and 5 seconds), until—T: "On sinister business."
- 6—"The Vampire" (A dramatic Theme), by Sol. P. Levy (1 minute and 50 seconds), until—T: "Be a sport Amos."
- 7—"Jasmine" (Allegretto), by Kretschmer (2 minutes and 10 seconds), until—T: "Monty gets down to business."
- 8—"Andante Mysterioso," by M. L. Lake (1 minute and 50 seconds), until—T: "The inner sanctum of the police."
- NOTE—With ad. lib. Tympany Rolls during short fight.*
- 9—Continue to action (2 minutes and 20 seconds), until—S: Interior of office, Patsy playing a mouth organ.
- 10—Organ improvise to action (45 seconds), until—T: "Give me that thing."
- NOTE—Imitation of mouth organ.*
- 11—Silence (15 seconds), until—S: Patsy again plays the mouth organ.
- 12—Organ improvise to action (55 seconds), until—S: Old man holding mouth organ in his hand.
- NOTE—Imitation of mouth organ (watch action very carefully).*
- 13—Theme (4 minutes), until—T: "You've made trouble enough."
- 14—"Pathetic Andante," by Paul Vely (2 minutes and 35 seconds), until—T: "Then I ain't canned?"
- 15—"Capricious Anette" (4/8 Allegretto), by Borch (2 minutes and 50 seconds), until—S: Patsy running away with watch.
- 16—Light Hurry to action (3 minutes and 10 seconds), until—T: "Is the coast clear yet?"
- 17—Theme (4 minutes and 30 seconds), until—T: "This place is as good as any."
- 18—"Pizzicato Bluette," by Lack (3 minutes and 50 seconds), until—T: "Breakfast for two."
- 19—"Mazurka" (Moderato), by Sapelnikoff (4 minutes and 40 seconds), until—T: "Two cups are too much for your nerves."
- 20—"Essence Grottesque" (Mysterioso), by Lake (3 minutes and 30 seconds), until—T: "After a two hour siege."
- 21—"Dolorosa" (Moderato Poeme D'Amour), by Tobani (3 minutes and 25 seconds), until—T: "Luncheon is waiting Miss."
- 22—"Blue Violets" (Mazurka Caprice), by Eilenberg (6 minutes), until—T: "Don't leave in this terrible place."
- 23—Theme (1 minute and 20 seconds), until—T: "Days of wonder and happiness."
- 24—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (3 minutes and 20 seconds), until—T: "Keep it."
- 25—"Pizzicato Mysterioso," by M. L. Lake (55 seconds), until—T: "Monty at work."
- 26—"Menuet Des Follets" (A la Mysterioso), by Berlioz (2 minutes), until—S: Patsy finds the book with the drawings.
- 27—Continue ff (1 minute and 10 seconds), until—T: "The Charity Bazaar."
- 28—"Valse Caprice," by Rubinstein (5 minutes and 50 seconds), until—T: "Spike puts his O. K., etc."
- 29—"Dramatic Tension," by Reissiger (35 seconds), until—T: "Checking up."
- 30—Continue to action (40 seconds), until—T: "Bedtime."
- 31—"Dramatic Tension, by Sol. P. Levy (3 minutes and 30 seconds), until—T: "Gee I've lost my lucky elephant."
- 32—"Heavy Mysterioso," by Sol. P. Levy (2 minutes and 50 seconds), until—T: "I came just in time."
- 33—"Tragic Theme," by Paul Vely (5 minutes), until—T: "And behind her shattered happiness."
- 34—"Sorrow Theme," by Edouard Roberts (2 minutes and 10 seconds), until—T: "It was I, I took the money."
- 35—"Allegretto Intermezzo," to action (3 minutes and 40 seconds), until—T: "Echoes of her triumph."
- 36—Theme (1 minute and 25 seconds), until * * * * * END.



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Music and the Picture

Lyon & Healy Sell Fotoplayer and Robert Morton Pipe Organ

ONE of the most notable agencies made for some time in the piano trade is that announced recently whereby the products of the American Photo Player Company, manufacturers of the famous Fotoplayer instruments and Robert-Morton pipe organs, will be handled by Lyon & Healy in the future for the central territory.

After having made a thorough investigation of the field, Lyon & Healy completed the arrangements with W. R. McArthur, sales manager in the central and southern territory, and A. L. Abrams, vice-president of the American Photo Player Company, and are making elaborate preparations for presenting the line.

Mr. McArthur, who has maintained headquarters for the past year or more at 14 East Jackson Boulevard, where salesrooms have been conducted, will in the future make his home in the new Fotoplayer department of Lyon & Healy, to be opened shortly, as will also A. L. Abrams, vice-president of the Photo Player Company, who has heretofore made his home in San Francisco. The lease on their present quarters at 14 East Jackson Boulevard expires May 1 and these rooms will be vacated at that time.



Large, fully equipped studios for displaying the various models of the Fotoplayer will be opened in the Lyon & Healy building. In addition to this a special De Luxe model will be installed in the Lyon & Healy Recital Hall, thus adding another feature to their popular auditorium. The Model 50, which is to be placed in the hall, operates on the ordinary 88-note player-piano roll, like all Fotoplayers.

In the accompanying illustrations are shown the large new plant of the American Photo Player Company at Van Nuys, Cal., "built in the mountains," where the Robert-Morton pipe organs are manufactured, and also the main plant of the company in Berkeley, Cal., whence the Fotoplayer instruments come.

California mountain scenery near these factories and the spacious gardens, which are especially noticeable in the Van Nuys plant, are unique for musical instrument factories. The Van Nuys plant is one of the most modern manufacturing institutions in the country.

Lyon & Healy's slogan, "Everything Known in Music," is widely known, and it seems particularly fitting that this orchestral instrument be added to the Lyon & Healy line.

It Takes More Than a Large Orchestra to Solve "The Music Problem" Satisfactorily

THE following interesting letter has been received from Mr. Albert F. Wayne, conductor of the Stanley theatre orchestra, Philadelphia, Pa., with a view to suggesting how the very best and most suitable music could be obtained for high-class motion pictures. Mr. Wayne is showing us in this letter that the orchestra alone is not the solution of the music problem—it takes more than that—and we fully agree with him, especially after we have read his views on this particular point.

That music and the picture is here to stay is an accepted fact. We may rest assured, however, of one thing, if the pictures and the theatres are to have continued success, a broader and more musical conception than the so-called "Motion Picture Music," as now given to the public, will have to be striven for.

What then must be done to enhance its value to the performance?

To distort, as is being done in the larger theatres, all over the country, employing orchestras of symphonic size, its value beyond all proportions, does not seem to me to be the proper course to pursue.

Art calls for perfect balance, above all else, and one does not find this where the music predominates; not played with the picture, but over it and against it, most of the time. Would it not be better for all of us to aim for the perfect merging of music and picture into a complete unit of effect? Surely such an ideal is worth striving for. Music should establish the mood, provide the atmosphere, infuse the mute action of the screen into life. It can portray in tones, every emotion

known. It can almost take the place of the spoken word. This being true, why can we not use our orchestras with appropriate tonal volume, to underline every detail of the scenes shown upon the screen? And right here comes the big question—tonal volume. It is a big one and as every conductor, organist or pianist providing the music for the picture has his own method of working out a musical accompaniment, they answer it each in his own way; in most cases a perfect bedlam of noise, without taking thought that no matter how fine the picture may be the audience cannot concentrate upon it alone, so that they forget all else, and lose themselves in the silent drama, and that is what they must do to thoroughly enjoy it, unless the music is soothing and melodious enough to lull them into the land of imagination.

Our performances must satisfy and please, and we best please when the music is "felt but never heard." Why destroy all this then with loud music? The orchestra can be used softly and it can blare and crash loudly when necessary, but in my opinion should always be subservient and never, in any case, predominate.

The desire of most conductors to crowd as many big musical moments into every performance, giving no thought to the fact that each photoplay has its climax or "punch" as it is called, instead of gradually, with the picture and music, leading the audience right up to the big scene, wherever it be, and then "putting it over" is one cause for inartistic results. The orchestra taking all the main scenes, or all they can find suitable music for is another.

I cannot see why the wealth of good music written by the masters, for organ alone, and not available for the orchestra, should be denied the public, because the "rules of the house," never considering the artistic at any time, call for the orchestra to play almost continually, and when the men need

a few minutes rest, the organ is simply used to fill in. The filling in, is usually improvising, by the organist, until the orchestra resumes again. This condition does not exist at the Stanley theatre, I am happy to say. We lay out our musical plots so that the work is almost evenly divided between orchestra and organ and "no improvising" by the organist is tolerated, and Managing Director J. E. Hennessy, who supervises every performance, holding the opinion with which I agree, that no matter how it may be done, it does not please the audience, as they never hear anything they know.

The film directors, in making and assembling their pictures never, in any case, take the music into consideration and as long as this condition exists, the highest artistic results cannot be attained.

The engaging of men to compile "music cue sheets" is a step forward in the right direction, though not solving the problem by any means. Let us hope that some day, men qualified to do this work, will be consulted or engaged by the producers, before the picture is made. Then and then only, will our work be made easier, artistic results secured and the public given that which is best.

Very sincerely yours,

ALBERT F. WAYNE,

Conductor, Stanley theatre Orchestra.

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"THE SECRET OF THE STORM COUNTRY"

By Claude M. Sweeten, Director American Theatre Orchestra, Salt Lake City, Utah

Theme: Barcarolle from "The Seasons," Tschaiowsky

At Screening (3 minutes and 35 seconds)—"Gold, Wine and Kisses," Bratton.

T: Deforest Young, etc. (5 minutes and 10 seconds)—"Love's Sunshine," Wolff.

T: Ebenezer Walterstricker (1 minute and 25 seconds)—"Serande," Rubenstein.

D: Tess starts to run from Letts (45 seconds)—"Hurry No. 3," Langey.

T: Helen Walderstricker (3 minutes and 20 seconds)—"Noveletto," D'Ambrosio.

T: Madelene, you love Fred (2 minutes and 40 seconds)—Theme.

T: Then opened the portals (one minute)—Continue very PP tym. at lighting.

T: While the silent city (3 minutes 15 seconds)—Prelude, Rachmannoff, very P.

T: Daylight reveals (5 minutes)—"Rosaura," from "Carnaval Ventieri," J. Burgmein.

T: Andy Bishop escaped (3 minutes 10 seconds)—"Miss Antique," Trinkans.

T: \$5,000 reward (3 minutes 45 seconds)—"In a Bungalow," Langey.

T: Any jail birds (4 minutes 5 seconds)—"Intermezzo Pittoresque," Kocian.

T: I've already told her (7 minutes and 30 seconds)—Theme and Organ (sentimental).

T: "Memories" (1 minute and 50 seconds)—"Melodie," Frimil.

T: After three months (four minutes and 15 seconds)—"Southern Reverie," Bendix.

T: Tissibel's secret is revealed (one minute and 40 seconds)—Theme.

D: Accident on water derrick (20 seconds)—Continue theme with heavy tym. rolls.

T: Confronted by the hypocritical (2 minutes and 40 seconds)—Organ (church scene).

T: And for the sin, etc. (2 minutes and 35 seconds)—"Adagio Cantabile," Strauss.

T: Thy ways are beyond (3 minutes)—"Largo," from "New World's Symphony," Dvorak.

T: Three years later (3 minutes and 10 seconds)—"A Woodland Inn," Bendix.

T: Old Mother Moll (50 seconds)—"Ronde d'Amour," Westerhout.

S: Tess plays with little boy (2 minutes and 15 seconds)—Theme.

T: Later (2 minutes and 10 seconds)—"Intermezzo," Arensky.

T: Tess seeing squatter settlement (1 minute and 35 seconds)—Erliking, Schubert, Liszt, tym. rolls storm.

S: Tess brings baby into home (2 minutes)—"Why?" Schuman.

T: After the storm (55 seconds)—Theme, until * * * END.

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"THE SPLENDID SINNER"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Love Theme" by Albot Lee

VERY IMPORTANT

It is of vital importance that all cues, "Violin Solos," "Silence Marks," etc., should be played as indicated on this cue sheet.

1—"Second Movement" (3/8 Allegretto), from the Egyptian Ballet by Luigini (4 minutes and 15 seconds), until—S: Dancers leave the table.

2—Silence (1 minute), until—S: Mary Garden Dolores playing violin.

3—Violin Solo, "The Song of the Soul," by Breil (50 seconds), until—T: "I have played a song for myself."

4—Silence (30 seconds), until—T: "And now a song for you."

5—Violin Solo (Vulgar 2/4 Rag) to action (45 seconds), until—T: "Riccardo Giotti, a young musician."

6—Continue to action (50 seconds), until—S: Dolores finishes the violin solo.

7—Silence (40 seconds), until—T: "My dear boy, any intrusion?"

8—Theme (4 minutes), until—T: "Tell this young man, etc."

9—Tragic Theme, ff by Paul Vely (3 minutes and 30 seconds), until—T: "I despise you, and I am trying, etc."

10—Allegro Movement from "Elijah Fantasia," by Mendelssohn (2 minutes), until—T: "And so Dolores cast off, etc."

11—"Blue Violets" (Mazurka), by Eilenberg (1 minute), until—S: Dolores takes the violin.

Note—To be played ppp.

12—Watch action very carefully (25 seconds), until—T: "It's a wonderful song."

Important Note—Dolores is listening to the bird and is imitating it on her violin.

13—Repeat "Blue Violets Mazurka" (1 minute and 25 seconds), until—T: "Hugh Maxwell, M.D."

14—Continue to action (5 minutes and 10 seconds), until—T: "Lord, no Miss! etc."

15—Organ improvise pp (1 minute and 45 seconds), until—T: "When the twin mysteries of night, etc."

16—Violin Solo, "Song of the Soul" (1 minute and 55 seconds), until—S: Doctor Maxwell at piano.

17—Continue with Piano accompaniment (20 seconds), until—S: The doctor's dog brings the letter to Dolores.

18—Continue as Piano Solo (1 minute and 25 seconds), until—T: "And a single melody, etc."

19—Continue as Violin Solo with Piano accompaniment (20 seconds), until—T: "And then romance."

20—"The Mill" (2/4 Allegretto), by Jensen (2 minutes and 40 seconds), until—T: "Von Zorn again comes into the story."

21—"Pathetic Andante," by Paul Vely (2 minutes), until—T: "And then the shadow came."

22—"Ein Maerchen" (Dramatic Fantasia), by Bach (5 minutes and 30 seconds), until—T: "After wedding bells, etc."

23—Theme (1 minute), until—T: "When Hugh's small capital, etc."

24—Continue to action (3 minutes and 25 seconds), until—T: "But the months passed by."

25—"Badner Madin" (Waltz), by Komzak (4 minutes and 40 seconds), until—T: "Let Miss Fargis have five thousand."

26—Continue pp (1 minute), until—S: Interior of Dr. Maxwell's rooms.

27—"Dramatic Recitative," by Sol. P. Levy (5 minutes and 35 seconds), until—T: "The hold of the old life, etc."

28—Continue pp (35 seconds), until—T: "Another night and the shadow, etc."

29—"Dramatic Tension," by Sol. P. Levy (4 minutes), until—T: "For five years she was, etc."

30—Continue ff with ad. lib. Tympany Rolls (35 seconds), until—T: "After I met you and found."

31—Continue to action (1 minute and 15 seconds), until—T: "After a night of anguish."

32—Theme (50 seconds), until—T: (on flag) "Britishers enlist today."

33—"Over There," ppp and very slow (2 minutes), until—T: "Over there where the Red Cross."

34—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—T: "Tell me, nurse, do you, etc."

35—Organ Solo, "Nearer, My God, to Thee" (25 seconds), until—T: "At Division headquarters."

36—"Romance" (4/4 Andante sostenuto), by Frommel (4 minutes and 40 seconds), until—T: "In the still of the night."

37—"Heavy Mysterioso," by Sol. P. Levy, pp (3 minutes), until—T: "Under the iron heel."

37—"Dramatic Maestoso No. 3," by Ascher (2 minutes and 50 seconds), until—T: "What I have done, etc."

39—Organ improvise, ppp (2 minutes), until—T: "Dawn and expiation."

40—Theme (2 minutes and 35 seconds), until—T: "Do your duty!"

Note—Watch shots.

41—Silence, until * * * * * END.

Wolfe Gilbert & Anatol Friedland are winning new laurels singing their latest hits, "I'm the Brother of Lily of the Valley," and "You've Been Your Mother's Baby Long Enough," over the Keith circuit.

Sophie Tucker, the Mary Garden of ragtime, has collected to date \$10,000 for the various smoke funds for the soldiers. Yes, and she collected funds for the Knights of Columbus drive.

"THE ANSWER"

(Triangle Production)
(Reviewed on page 1924)

Theme: "Heart Wounds" (Dramatic Pathetic) by Grieg

- 1—"Dramatic Narrative," by Pauline Pement (2 minutes and 15 seconds), until—S: Interior of hotel lobby.
- 2—"Sorrow Theme," by Edward Roberts (4 minutes and 30 seconds), until—T: "Guido Garcia sincere in his belief, etc."
- 3—Continue pp (1 minute and 5 seconds), until—T: "Throwing his heart and soul, etc."
- 4—"Violetta" (Characteristic Concert Piece), by Tobani (4 minutes and 40 seconds), until—T: "Why the extermination of the Capitalist, etc."
- 5—"Serenade" (4/4 Dramatic Moderato), by Widor (5 minutes and 45 seconds), until—T: "My poor little girl, etc."
- 6—Theme (1 minute and 15 seconds), until—T: "Working far into the night."
- 7—"Serenade" (Allegretto), by Saint-Saens (1 minute and 45 seconds), until—T: "Then the day on which, etc."
- 8—"Alla Balerina" (Valse Lente), by Braham (2 minutes and 10 seconds), until—T: "Lorraine Van Allen, an unspoiled daughter, etc."
- 9—Theme (2 minutes and 45 seconds), until—T: "For Shepherd the occasion furnishes, etc."
- 10—"Dramatic Tension," by Sol. P. Levy (1 minute and 50 seconds) until—S: Old man being overrun by automobile.
- 11—Tympany Rols ad. lib., followed by
- 12—"Tragic Theme," by Paul Vely (2 minutes and 35 seconds), until—T: "Her heart filled with pity, etc."
- 13—Organ improvise to action pp (2 minutes), until—T: "Now I want to tel you about Pop Shepard."
- 14—"Pathetic Andante," by Paul Vely (3 minutes and 10 seconds), until—T: "Next morning the daughter, etc."
- 15—"Erotik" (Dramatic), by Grieg (3 minutes and 15 seconds), until—T: "You are unjust to her."
- 16—Theme (3 minutes and 35 seconds), until—T: "News from across the sea."
- 17—"Melody" (Moderato), by Kretschmer (2 minutes and 15 seconds), until—T: "John reaches England."
- 18—"Canzonetta" (Moderato), by Nicode, (1 minute and 50 seconds), until—T: "A page from the past."
- 19—Repeat "Dramatic Narrative," by Pauline Pement (5 minutes and 50 seconds), until—T: "He found her nearly dead."
- 20—"La Reve" (Pathetic Melody), by Golterman, (2 minutes and 30 seconds), until—T: "Warfield's first thought, etc."
- 21—"Yester-Love" (Intermezzo Andantino), by Borch (4 minutes), until—T: "At the end of a momentous day."
- 22—"Pastel Menuet" (3/4 Allegro Giocoso), by Baradis (4 minutes and 10 seconds), until—T: "While in England the daughter of the people, etc."
- 23—"Gavotte," by Gossec (4 minutes and 15 seconds), until—T: "Days of disappointment, etc."
- 24—Theme (2 minutes and 20 seconds), until—T: "The silence of Warfield, etc."
- 25—"Dramatic Recitative," by Levy (1 minute and 40 seconds), until—T: "The daughter of the people has found, etc."
- 26—Continue to action (3 minutes and 25 seconds), until—T: "I had to come, etc."
- 27—"Last Spring" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Next day Lorraine receives, etc."
- 28—Continue pp (50 seconds), until—T: "Many a woman has chartered, etc."
- 29—"Heavy Mysterioso," by Sol. P. Levy (3 minutes), until—T: "The return."
- 30—Theme (1 minute and 50 seconds), until * * * * * END.

"FAITH ENDURIN"

(Triangle Production)
(Reviewed on page 1922)

Theme: "Canzonetta" (Allegro Moderato) by Godard

- 1—"Pizzicato Mysterioso," by Lake (4 minutes and 10 seconds), until—T: "Open the safe."
- 2—"Dramatic Agitato," by Hough (3 minutes and 15 seconds), until—T: "Three years later."
- Note—Watch for shots, also for railroad effects.
- 3—Theme (1 minute and 50 seconds), until—T: "But next day, etc."
- 4—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, (5 minutes and 30 seconds), until—T: "I guess I look as funny, etc."
- 5—"Reve d'Amour" (Allegretto), by Zameznik (2 minutes and 50 seconds), until—T: "A month later."
- 6—"Ein Maerchen" (Fantasia Dramatic), by Bach (2 minutes and 25 seconds), until—T: "One Sunday afternoon, etc."
- 7—"Western Allegro," by Winkler (3 minutes), until—T: "The conflicting menace, etc."
- 8—"Violetta" (Characteristic), by Tobani (1 minute and 20 seconds), until—T: "At last the smelter."
- 9—Continue to action (3 minutes), until—T: "Put up that gate."
- 10—Hurry to action (45 seconds), until—T: "Gathering the clan."
- Note—With ad. lib. Tympany Rols during fire scene.
- 11—"Allegro," by Bach (2 minutes and 45 seconds), until—T: "Old Jerry, the mine watchman."
- 12—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "The ashes of hope."
- 13—"Legende" (Melodious), by Friml (3 minutes), until—T: "A year and nineteen Sundays."
- 14—"Le Retour" (Allegro), by Bizet (2 minutes and 45 seconds), until—T: "The rocking chair sheriff, etc."
- 15—Theme (2 minutes and 30 seconds), until—T: "A week later."
- 16—"Jasmine" (Allegretto), by Kretschmer (4 minutes and 50 seconds), until—T: "I was just thinkin', etc."
- 17—"Dramatic Tension," by Reissiger (2 minutes and 35 seconds), until—T: "Waiting for the town to blossom."
- 18—"Pizzicato Bluette" (2/4 Andantino), by Lack (4 minutes and 40 seconds), until—T: "A poor loser."
- 19—"Dramatic Tension," by Winkler (2 minutes), until—T: "We'll just look for that scar."
- 20—"Moderato Agitato" by Becker (1 minute and 15 seconds), until—T: "The company's investigators."
- 21—"Canzonetta" (Moderato), by Schuette (3 minutes), until—T: "You might stay out here, etc."
- 22—Theme (1 minute and 5 seconds), until * * * * * END.

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(Reviewed on page 1923)

Theme: "Love Theme" (Dramatic) by Abbot Lee

- 1—"Over There" (Popular Song Hit) (2 minutes and 5 seconds), until—T: "Richard Derwent, a social n'er do well."
 - 2—"Valse Caprice," by Anton Rubinstein (2 minutes and 50 seconds) until—T: "Haven't you any time for me?"
 - 3—"Popular Waltz to action (50 seconds), until—T: "Margot's mother, an ambitious social climber."
 - 4—"Sleeping Rose" (Melodious Valse), by G. Borch (2 minutes and 30 seconds), until—T: "Gwynn, a show girl."
 - 5—"Dramatic Recitative," by Sol. P. Levy (1 minute and 15 seconds), until—T: "Shadwick Himes begins to realize, etc."
 - 6—Theme (3 minutes and 25 seconds), until—T: "Dick's happy hunting ground."
 - 7—"Love Song" (Dramatic), by Flegier (1 minute and 35 seconds), until—S: Interior of Margot's room.
 - 8—Continue to action (4 minutes and 30 seconds), until—T: "Chadwick Himes seeks to, etc."
 - 9—Theme (3 minutes), until—T: "Five o'clock tea at the Plaza."
 - 10—"Sleeping Beauty" (Classic Valse Lente), by Tschaiakowsky (2 minutes and 30 seconds), until—T: "Margot yielding to her mother's counsel."
 - 11—Theme (3 minutes and 10 seconds), until—T: "The wedding reception."
 - 12—"Reception and Banquet Scene," by Bendix (2 minutes and 50 seconds), until—T: "You have my best wishes always."
 - 13—"Bridal Song" (from Wedding Music), by A. Jensen (1 minute), until—T: "The honeymoon yacht."
 - 14—"Whims" (Melodious Allegretto), by Schumann (2 minutes and 30 seconds), until—T: "Don't forget our agreement."
 - 15—"Reve d'Amour" (Melodious Allegretto), by Zameznik (3 minutes and 45 seconds), until—T: "Just to say good-night."
 - 16—Theme (40 seconds), until—T: "During Margot's absence."
 - 17—"Canzonetta" (Moderato), by Nicode (1 minute and 15 seconds), until—T: "Even as wind and wave."
 - 18—"The Flying Dutchman" (Overture—Storm Furioso), by R. Wagner (7 minutes and 30 seconds), until—T: "To subdue the fear, etc."
- Note—Begin pp, then to action pp or ff.
- 19—"Dolorosa" (Poeme d'Amour—Moderato), by Tobany (1 minute and 50 seconds), until—T: "The friendship between Nugent and Madge."
 - 20—"Valse Lente," by Schuette (2 minutes), until—T: "Dick calls on Margot."
 - 21—Piano Solo, improvise to action (40 seconds), until—S: Margot leaves the piano.
 - 22—"Dramatic Tension," by Sol. P. Levy (5 minutes), until—T: "What is on your mind?"
 - 23—Theme (1 minute and 55 seconds), until—T: "Margot im- prudently exposes herself."
 - 24—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 15 seconds), until—T: "Himes determines to an end, etc."
 - 25—Continue to action (1 minute and 50 seconds), until—T: "I have the same privilege, etc."
 - 26—Theme, ff (1 minute and 45 seconds), until—T: "After years of devotion, etc."
 - 27—"Intermezzo" (Moderato), by Huerter (1 minute and 35 seconds), until—T: "Nugent makes an effort."
 - 28—Continue to action (1 minute and 20 seconds), until—T: "Margot, why did you give Derwent? etc."
 - 29—"Erotik" (Dramatic), by Grieg (2 minutes and 40 seconds), until—T: "Trying to right matters, etc."
 - 30—"Tragic Theme" (Dramatic), by Sol. P. Levy (4 minutes and 50 seconds), until—T: "How many among us forge life, etc."
 - 31—"Heartwounds" (Dramatic—Pathetic), by Grieg (5 minutes and 10 seconds), until—T: "Oh, Margot, can you, etc."
 - 32—Theme (50 seconds), until * * * * * END.

General Comments

FRED VANDERSLOOT says that one of the nicest phases of the music game is the letters from musicians and singers carrying compliments to the publisher for bringing out a good number. Fred has been prompted to make this remark as a result of the many missives he has received since he published his new instrumental hits, "Nona" and "Love's Melody."

In the weekly report slips coming from some of the manufacturers of mechanical instruments last week Gilbert & Friedland's ballad, "Are You From Heaven?" ran third, with "I'm a Brother of Lily of the Valley" sixth.

Sophie Tucker, the Mary Garden of ragtime, has collected more than \$10,000 for smokes for the boys in France. This week she is the headliner at Keith's Boston house. Last week she starred at the Riverside, and during her spare moments she took up collections for the Knights of Columbus War Fund. Next

week she will hold a monster cabaret in the Claridge Hotel and will give the proceeds to the smoke fund.

Adeline Francis, another favorite with managers and musicians all over the country, has started a campaign to collect contributions for phonographs for the soldiers in the trenches. Last week she topped the bill at the Orpheum, Brooklyn.

"The Military Waltz," the latest by Frederick K. Logan, composer of "Missouri Waltz," looks to become as big a hit as "Missouri."

EVERY day last week Leo Feist had two singers at the War Savings Stamps at the Flatiron Building. And when the men were not singing they went among the crowd selling stamps. They proved to be good stamp salesmen in the bargain.

Tell Taylor has finally reached New York and is working on his big number, "Oh, Min." He has his offices at 145 West 45th street. Pat Howley is keeping him company there.

"America, Make the World Safe for Democracy!" and "Love Cannot Say Good-by," both published by the Times Music Co., 145 West 45th street, are getting many calls from leaders throughout the country.

Fred Forster, who was in Seattle last week, has started a campaign to make "Blue Rose Waltz," by Frederick K. Logan, as big a seller as "Missouri Waltz," by Logan. Even at this time orders for 100,000 copies of "Missouri Waltz" from jobbers are not unusual.

A report from the New York local says that some of the demands made by the musicians here have been met.

Kalmar & Abrahams Music Co., have been reported to be ready to close shop, with Mr. Abrahams going over to the Waterson, Berlin & Snyder Co.

Theatres Changing Hands**ILLINOIS**

Joseph A. Humphreys and Joseph McCarthy, who leased the Grand and Empress theatres at Taylorville about two months ago, have dissolved partnership. Mr. Humphreys will retain the leases and personally manage the theatres.

C. W. Joehrendt has sold the Princess theater at Monticello to Ed. Thorpe.

The Gayety theatre, Kankakee, which has been closed practically all winter, was reopened on the 17th of March under the management of Jack Pierce and Mark Shannon.

INDIANA

William Francis has bought the Lyric theatre at Greensburg from James Alcorn.

The Auditorium theatre building, situated in the heart of South Bend's business district, was recently sold by the Studebaker Vehicle Co. of South Bend to George A. Robertson for \$215,000. The theatre has a seating capacity of 1,500 and has been regarded as one of the most profitable amusement enterprises in the city. The new owner announces that the building will be razed to make room for a more modern store and office building.

WISCONSIN

Otto Weber has again assumed the management of the Mermac theatre at West Bend.

The Kewaskum Amusement Co. have reopened their motion picture theatre at Kewaskum after several weeks of darkness.

The Toy theatre, Second street near Grand avenue, Milwaukee, has reverted to the management of Charles Toy, who will reopen same on Easter Sunday. It is now undergoing a thorough overhauling prior to its opening.



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Music and the Picture

Review of Latest Compositions

- 1—"Somebody's Done Me Wrong," by Skidmore. A typical and characteristic coon song. (J. W. Stern, 102 W. 38th St., New York City.)
- 2—"Valse Parfume," by Romberg. A melodious waltz by the composer of the famous "Auf Wiedersehen" and "Blue Paradise" music. (J. W. Stern, 102 W. 38th St., New York.)
- 3—"My Paradise Waltz," by J. S. Zemecknick. A tuneful waltz movement. (Published by Sam Fox, Cleveland, Ohio.)
- 4—"My Belgian Rose Waltz," by Benoit and Garton. A waltz of exceptional beauty, most appropriate for society dramas. (Leo Feist Edition.)
- 5—T. B. Harms, 62 West 45th St., have just issued the following extracts from the following famous musical comedies:
 - 1—From "Toot Toot":
 - "The Last Long Mile," one-step.
 - Medley fox-trot, "Let's Go," etc.
 - "If There Is Anything You Want," etc.
 - Medley one-step, "Wake Up Dancing" and "If."
 - 2—From "Oh Lady, Lady":
 - Selection (concert size).
 - Fox-trot, "When Ships Come Home" and "You Found Me."
 - One-step, "Before I Met You."
 - "Not Yet" (Hotel Ed.).
 - "When the Ships Come Home" (Hotel Ed.).
 - "You Found Me and I Found You" (Hotel Ed.).
 - 3—From "Flo Flo":
 - Selection (concert size).
 - "There's One Little Girl" (Hotel Ed.).
 - "I Don't Know What You Can See in Me" (Hotel Ed.).
 - "Good-Bye, Happy Days," waltz.
 - 4—From "Her Regiment":
 - Selection (Harmonium, 25c).
 - "American Serenade" (can be used concert or fox-trot).
 - "Some Day," waltz song (Hotel Ed.).
 - "Twixt Love and Duty" (Hotel Ed.).
 - 5—From "Leave It to Jane":
 - Selection (concert size).
 - "Siren's Song" (Hotel Ed.).
 - "Leave It to Jane" (Hotel Ed.).
 - "Crickets Are Calling" (Hotel Ed.).
 - "Just You Watch My Step," one-step.
 - Medley fox-trot (contains three titles).
 - "There It Is Again," medley waltz.
- 6—"Song of Songs," by Moya. The most celebrated theme intermezzo published and an indispensable number for the motion picture musician. (Chappell edition.)
- 7—Chappell & Co., 41 East 34th St., New York, announce that the following hits from "Jack O'Lantern" are now ready for sale:
 - "A Sweetheart of My Own."
 - "Wait Till the Cows Come Home."
 - "Along Came Another Little Girl."
 - "Jack o' Lantern" (Candyland), one-step.
 - "Come and Have a Swing With Me."
- 8—"When the Flowers Bloom on No Man's Land," by Archie Gottler. The supreme hit in war songs. Archie Gottler's wonderful idea which has taken the country by

storm. A song with a melody you can't forget. (Kalmar, Puck & Abrahams edition.)

9—"Carry Me Back to Old Virginy Waltz." This grand old melody has been offered as a song. Its great success had led the publishers to also publish it as a waltz. (Oliver Ditson edition.)

10—"Among the Roses," reverie, by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer edition.)

Music Publishers and the War

War is nothing new to popular publishers, for they have been at war with some one ever since the popular music game became an established industry, and when no outsider would fight with them they usually started a war among themselves. Even the under valued song writer isn't the most peaceful soul on earth. Did you ever see one coming out of a publisher's office on royalty day looking as if he wished to make peace with all the world? With the song writer, life is a continuous war, a fight to get ideas, one to land his stuff, and another to see that his stuff gets proper exploitation; to say nothing about royalties.

In spite of all this, publishers and song writers have been indirectly informed that the government does not care to see any peace songs, which is about the same as telling Irishmen that there should be nothing but home rule in Ireland. Song writers blame the Kaiser for many of their troubles, and if they can help put him out of commission by writing war songs they won't have to be coaxed to do it. And if the performers and musicians will take to the war songs as they should no one will have any cause to complain about song writers not doing their bit.

There are plenty of good ideas in the air for excellent war songs; and just now some of the keen minds among the fraternity appear to be hitting the right track. "Liberty Bell, It's Time to Ring Again," and "Like Washington Crossed the Delaware Pershing will Cross the Rhine" are showing the way. The big events and the critical moments that occurred during the past wars of this country should furnish fine material for patriotic hits. And the man who can dig them out and phrase the ideas in an attractive manner will get some of the golden harvest, be he a seasoned writer or an unknown scribbler in a tank town. An historical cycle of war songs appears to be coming, and there are any number of subjects that possess all the essentials of a successful song. The lives and careers of Washington, Grant, Lincoln, Sheridan, as well as the big battles of all our past wars, are replete with good ideas, the kind, if properly handled, will find a welcome with our fighters and the public.

The present war has made the public and our officials realize that popular sheet music and publishers are of some value after all, that they have a hold on the public's heart and are willing to exercise that hold for the benefit of all mankind. Ever since the war began several publishers have kept salaried men out helping the government by recruiting, entertaining the soldiers and sailors, and now by drawing crowds to help sell Liberty Bonds and War Stamps. Only the other day one publisher had two men selling war stamps at the Flatiron Building, and the boys worked as if their very lives depended upon their success. And don't forget that the government knows all about this work and just what firms are going out of their way to do their bit. Down at Washington every one may be busy looking after troops and enemy activities, but they find time to keep an eye on their friends. Do you happen to be one?

E. M. WICKES.

Picture Patrons Appreciate Good Music

MINNEAPOLIS theatredom seems to be in the habit of consistently combining art and business. The motto seems to be to "Get the artist with business sense into business." We offer an illustration. Julius K. Johnson, manager of the New Garrick theatre in the Flour City. Mr. Johnson is the New Garrick organist.

For three years while Lowell V. Calvert was manager at the New Garrick, Julius Johnson sat at the organ and touched the keys to the tunes of the circus calliope and Victor Herbert, and Wilhelm Telm, and the Second Hungarian. People came to the New Garrick because of its music. They came week after week with faithful consistency—to hear the New Garrick music. When all the bills of the theatre screens were generally conceded poor for any certain week, people shrugged their shoulders and said, "Well, let's go to the New Garrick then, we'll hear the music even if the picture isn't extra!" So consistently they came. They still come.

When Lowell Calvert was called to the colors, Messrs. Finkelstein and Ruben decided on Mr. Johnson for manager. So Mr. Johnson became manager. And he now "orges" as well as manages.

Before coming to the New Garrick, Minneapolis, Mr. Johnson was organist at the Strand theatre, New York City, when "Roxy" Rothapfel had the house. "Roxy" had been manager of the Lyric theatre in Minneapolis before coming to New York; Johnson was his organist at the Lyric, and Johnson went along to the Strand, New York.

Once upon a time Mr. Johnson was a church organist; and he now blandly admits that the church elders prophesied eternal perdition for him when he left them to enter the theatre game.

"THE INNOCENT'S PROGRESS"

(Triangle Production)

Theme: "Last Spring" (Dramatic) by Grieg

- 1—"Whims Allegretto," by Schumann (4 minutes and 50 seconds), until—T: "Bubbles and Dreams."
- 2—Continue to action (1 minute and 15 seconds), until—T: "The Life she meets."
- 3—Theme (2 minutes and 10 seconds), until—T: "Tessa's bright eyes."
- 4—Continue to action (2 minutes and 10 seconds), until—T: "In the days that follow."
- 5—"Sieste" (Characteristic Lente), by Laurens (11 minutes and 10 seconds), until—T: "At length comes a night, etc."
- 6—"Pathetic Andante," by Paul Vely (1 minute and 40 seconds), until—T: "Buffeting the storm, etc."
Note—Watch for Railroad effects.
- 7—"Characteristic Tremolo," by Lovenberg (1 minute and 35 seconds), until—T: "I came to see you."
- 8—Storm Furioso to action (1 minute), until—S: Interior of restaurant.
- 9—Theme (2 minutes and 15 seconds), until—T: "In the fraternity club."
- 10—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 55 seconds), until—T: "The age old menace."
- 11—Storm Furioso to action (1 minute and 15 seconds), until—T: "Masters, Valet to two generations."
- 12—"Dramatic Narrative," by P. Perment (3 minutes), until—T: "The storm increases."
- 13—Continue to action (1 minute and 20 seconds), until T: "The most prominent actor in N. Y."
- 14—Theme (4 minutes and 45 seconds), until—T: "The storm brings another visitor."
- 15—"Dramatic Tension," by Sol. P. Levy (3 minutes and 45 seconds), until—T: "Larned's tense suppression."
Note—Open with ff Tympany Rolls.
- 16—"Tragic Theme," by Paul Vely (3 minutes and 50 seconds), until—T: "I thought it was the end."
- 17—"Sorrow Theme," by Ed. Roberts (5 minutes and 10 seconds), until—T: "Ready to start West."
- 18—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (3 minutes and 50 seconds), until—T: "While in a sun baked land."
- 19—Theme (2 minutes and 40 seconds), until—T: "At the fountain of experience."
- 20—"Elegy" (Dramatic Melody), by Massenet (2 minutes and 30 seconds), until—T: "At length Madeline writes, etc."
- 21—Piano Solo improvise to action (20 seconds), until—S: Tessa leaves piano.
- 22—"Dramatic Andante," by E. Ascher (2 minutes and 35 seconds), until—T: "Alone and never so lonely."
- 23—"Lamento" (Dramatic Pathetic), by Gabriel Marie (1 minute and 25 seconds), until—T: "The eternal feminine."
- 24—Theme (6 minutes), until * * * * * END.

"THE SUBMARINE EYE"

Selected and Compiled by M. Winkler

Love Theme: "A Deep Sea Romance" (Andante Mod.) by M. L. Lake

Undersea Theme: "Fourteen Fathoms Deep" (A Deep Sea Mysterioso) by M. L. Lake

Theme, for the Prologue: "Dramatic Tension" by Sol. P. Levy

- 1—"Characteristic" (6/4 Andante), by Ziegler (32 bars), until—Opening.
- 2—"After Sunset" (Dramatic Moderato), by Pryor (16 bars), until—T: "Denise de Fontenelle."
- 3—Theme for the Prologue (24 bars), until—S: Man writing on book.
- 4—"Melody of Peace" (Sacred Andante), by Martin (20 bars), until—S: In graveyard.
- 5—Theme for the Prologue (32 bars), until—M: Man writing on book.
- 6—"Nocturno in F" (3/4 Andante), by Krzyanowski (94 bars), until—S: Interior of club rooms.
- 7—Theme for the Prologue (20 bars), until—S: (Second time) Man writing on book.
- 8—"Wild Rosebud" (Moderato), by Tobani (32 bars), until—S: Fade in on ship.
- 9—Short Agitato (16 bars), until—S: Interior ship's cabin.
- 10—Theme for the Prologue (16 bars), until—S: Man writing on book.
- 11—"By the River" (Romance) (12/8 Animato), by Morse (32 bars), until—S: Island—both being pulled on beach.
- 12—Slow Cello Movement (12 bars), until—T: "When night came."
- 13—Theme for the Prologue (40 bars), until S: Close up of book.
- 14—"Sweet Jasmine" (Melodious Allegretto), by Bendix (160 bars), until—T: "But all this was long ago."
- 15—"Ala Ballerina" (Valse Lente), by Bendix (64 bars), until—T: "Dorothy Morgan had always."
- 16—"Allegro Tremolo" (12 bars), until—S: Speeding launch.
- 17—Love Theme, by Abbott Lee (24 bars), until—T: "The inner knowledge."
- 18—"Illusion," Intermezzo (Mod.), by Bustanoby (120 bars), until—T: "The Morgan Green House."
- 19—"Yester Love" (Intermezzo Andantino), by Borch (64 bars), until—S: Miss Hartley arrives in auto.
- 20—"To Spring" (6/4 Allegro), by Grieg (48 bars), until—T: "Thirty years ago."
- 21—"Storm Furioso" (80 bars), until—T: "We could not open it."
- 22—"Melody," by Primpl (106 bars), until—S: Fade in to hall room.
- 23—"Melodious Valse Lente" (96 bars), until—S: In garden.
- 24—Undersea Theme (42 bars), until—T: "As a Mother cares."
- 25—"Dramatic Narrative" (4/4 Andante), by P. Pement (40 bars), until—T: "Confident of success."
- 26—Undersea Theme (18 bars), until—S: Fish under dock.
- 27—Continue pp (8 bars), until—T: "The unpretentious manner."
- 28—"Evening Breeze" (2/4 Allegretto Idyl), by Langey (144 bars), until T: "It had been a wonderful, etc."
- 29—Undersea Theme (24 bars), until—T: "Too deep, Missy, call Buller."
- 30—"Berceuse" (Moderato), by Karganoff (32 bars), until—T: "The Treasure Island."
- 31—Undersea Theme (144 bars), until—T: "Fourteen Fathoms Deep."
- 32—"Dramatic Recitative," by Sol. P. Levy (112 bars), until—T: "Deep Sea Divers are not, etc."
- 33—"Pearl Fisher" (Selection), by Bizet (34 bars of first movement "Allegro non Troppo"), until—(104 bars of second movement "Andante non Troppo"), until—T: "Sharks!"
- 34—Undersea Theme (128 bars), until—S: Barnett on ladder.
- 35—Tragic Theme (Andante Molto) (96 bars), until—S: Barnett taking things out of safe.
- 36—"Dramatic Tension No. 9, by Andino (32 bars), until—T: "Your Governor was right."
- 37—Love Theme (48 bars), until—S: Ship bell.
- 38—"Cavatine" (3/4 Dramatic), by Bohm (16 bars), until—S: Nell and Miss T. walking off.
- 39—"Under the Leaves" (Poco Agitato), by Thome (92 bars), until—S: Wireless operator.
- 40—Love Theme (32 bars), until—T: "In all the years."
- 41—Undersea Theme (48 bars), until—S: Buller swimming.
- 42—"Tremolo" (8 bars), until—S: Speeding launch.
- 43—"Dramatic Andante," by Ascher (40 bars), until—S: Launch slows down.
- 44—Love Theme (32 bars), until—S: Buller comes up on board of ship.
- 45—Undersea Theme (34 bars), until—S: Buller descending into water.
- 46—"Dramatic Agitato," by Hough (80 bars), until—S: Buller coming out of water.
- 47—"Ein Maerchen" (Dramatic Fantasia), by Bach (64 bars), until—S: Barnett coming out of water.
- 48—Love Theme (72 bars), until * * * * * END.

Portland Gets Two Organs

Portland, Ore., is to have two magnificent photo-theatre organs soon. This month Manager J. C. Stille of the Peoples theatre will have his \$25,000 Robert Morton orchestral pipe organ ready for dedication, while within two months the Liberty will present to the Portland public the biggest and most expensive theatre orchestral organ in the country, a \$50,000 Wurlitzer Hope-Jones unit orchestral organ.

E. J. Myrick, manager of the Liberty, has been busy for two weeks receiving sections of the Wurlitzer, which are arriving in six cars from Tonowanda, New York.

Fred Scholl will preside over the Morton at the Peoples, which

reproduced a twenty-five piece symphony orchestra, while Albert Hay Malotte will handle the giant Wurlitzer.

Malotte is on his vacation at present, while Henri Monct, the other Liberty organist, is awaiting the call for the National Army.

"NANCY COMES HOME"

(Triangle Production)

Reviewed on page 2095

Theme: "Love Theme" by Abbot Lee

- 1—"Les Sylphes" (Valse Impromptu), by Bachman (3 minutes and 45 seconds), until—T: "Mrs. Jerry in Ballou."
 - 2—"Dramatic Recitative," by Sol. P. Levy (1 minute and 30 seconds), until—T: "Nancy Worthing in her third year."
 - 3—"Garden of Love" (Caprice), by E. Ascher (2 minutes and 25 seconds), until—T: "Nancy'll be here at 4:15."
 - 4—"By the River" (Romance) (12/8 moderato), by Morse (2 minutes and 10 seconds), until—S: "Near Railroad station."
 - 5—"Reve Amour" (Melodious Allegretto), by Zameznik (2 minutes and 20 seconds), until—T: "They told me at school, etc."
 - 6—"Sorrow Theme, by Ed. Roberts (3 minutes and 50 seconds), until—T: "Poor little girl, etc."
 - 7—"Ballerinas Vision" (Valse Lente), by Braham (3 minutes and 10 seconds), until—T: "The child has inherited."
 - 8—"Pathetic Andante," by P. Vely (50 seconds), until—T: "A day in which dreams come through."
 - 9—"Theme" (3 minutes and 30 seconds), until—T: "I'll take the roadster, etc."
 - 10—"Canzonetta" (Moderato), by Nicode (4 minutes and 45 seconds), until—S: Girl packing coat into leather bag.
 - 11—"Valse Lente," by Schuette (2 minutes), until—T: "The eagerly awaited dinner."
 - 12—"Erotik" (Dramatic), by Grieg (3 minutes and 30 seconds), until—S: Nancy running up the stairs to her room.
 - 13—"Illusion" (2/4 Mod. Intermezzo), by Bustanoby (3 minutes and 50 seconds), until—T: "All dressed up, and no place to go."
 - 14—"Theme" (2 minutes and 40 seconds), until—S: Interior of restaurant.
 - 15—"Aurora" (Ballet Intermezzo), by Von der Mehden (2 minutes), until—S: Young man dancing.
 - 16—"Popular jig to action" (1 minute), until—S: Young man with gun.
 - 17—"Watch Shot, followed by
 - 18—"Dramatic Agitate," by Hough (2 minutes and 30 seconds), until—T: If you're innocent, etc.
 - 19—"Dramatic Tension," by Sol. P. Levy (3 minutes and 20 seconds), until—S: Girl in bed.
 - 20—"Continue to action" (15 seconds), until—T: "Next morning."
 - 21—"Dramatic Tension," by Reissiger (4 minutes and 20 seconds), until—T: "I'd like to see the fellow."
 - 22—"Moderato Agitato," by Becker (2 minutes and 25 seconds), until—T: "It was a lady who pawned."
 - 23—"L'Adieu" (Dramatic), by Fararger (3 minutes), until—T: "Fancy my boy being, etc."
 - 24—"Theme" (2 minutes and 50 seconds), until—S: until * * * * *
- END.

General Comments

"The Meaning of Y. M. C. A." has just been published by Fred Forster, which, translated into song parlance, means "You must come across!" "Blue Rose Waltz," and "Military Waltz," by Frederick Knight Logan, are selling as fast as presses can turn them out.

"Love Cannot Say Good-by," by R. De Vivo, and published by The Times Music Company, 145 West Forty-fifth street, New York, is being used as a feature with many of the better grade of romantic photoplays.

Fred Vandersloot is not worrying about the coming summer, for his "Love Melody" and "Nona" look like the two most natural instrumental hits that he has ever issued.

The Meyer Cohen Music Company, Inc., is now prepared to meet the demands of the trade and profession. "There's a Vacant Chair in Every Home Tonight," and "Mothers of France" are getting a big hold on singers and musicians.

James W. Casey, who is now on the road, is flooding the offices of the Echo Music Company with orders for "My Hawaii, I Hear You Calling," and "My Golden West."

"You've Been Your Mother's Baby Long Enough," which Gilbert and Friedland feature at the Riverside this week, is, without a doubt, the best baby song on the market, and a wonderful number for motion picture plays.

Publishers have discovered that peace songs are not looked upon with favor by our government. There will be plenty of time for peace songs after some one gets the Kaiser by the throat and makes him say "Uncle, Uncle, Uncle Sam, Blease Gimme Beace."

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"WOMAN AND THE LAW"

(Fox Production)

Reviewed on page 1764

Theme: "Lost Happiness" by Eilenberg

Note—The only proper orchestra rests in this picture are Cues Nos. 32 and 38.

- 1—Theme (1 minute and 30 seconds), until—T: "In the quiet and refined atmosphere, etc."
- 2—"A la Cubana," by Granados (1 minute and 50 seconds), until—T: "And as each day would slip, etc."
- 3—"Sweet Reverie," by Tchaikowsky (2 minutes and 5 seconds), until—T: "Fifteen years later, in New York."
- 4—"Cyclone in Darktown," (Rag), by G. D. Barnard (2 minutes and 40 seconds), until—T: "There is a beautiful blonde outside."
- 5—Continue ppp (25 seconds), until—T: "Colonel Thomas La Salle, etc."
- 6—"Romance," by O. Mercanton (3 minutes and 40 seconds), until—T: "It was through the firmness, etc."
- 7—Continue pp (1 minute and 20 seconds), until—T: "In sunny Chile."
- 8—"Manzano," Intermezzo by Brooks (3 minutes), until—S: Jack meets the Castillo girl.
- 9—Continue pp (25 seconds), until—T: "After a month in the tropics."
- 10—"Beautiful Girls of Valencia," Waltz by Morena (2 minutes and 40 seconds), until—T: "It was his custom to call up, etc."
- 11—Continue pp and slow (40 seconds), until—T: "Paris."
- 12—"Bonds of Love," Waltz by Roth (2 minutes and 30 seconds), until—T: "A very pronounced example."
- 13—Theme (1 minute and 50 seconds), until—T: "The following month in South Africa."
- 14—"Andante Pathetique," by Godard (2 minutes), until—T: "Fifth Ave., New York."
- 15—Theme (1 minute and 30 seconds), until—T: "Josie Sable, that type, etc."
- 16—Continue to action (1 minute), until—T: "The passing of time brought, etc."
- 17—Continue pp (25 seconds), until—T: "After six years filled, etc."
- 18—"Awakening of Spring," by Bach (3 minutes and 35 seconds), until—T: "And thus the little mother suffered, etc."
- 19—"Last Spring," by Grieg (4 minutes and 30 seconds), until—T: "Deep into the night he returned."
- 20—Theme (1 minute and 45 seconds), until—T: "Frequent meetings between Jack and Josie."
- 21—"Les Patineurs," Waltz by Waldteufel (1 minute and 15 seconds), until—S: Interior of room.
- 22—Continue pp and slow (1 minute and 25 seconds), until—T: "Get off my Papa's lap, etc."
- 23—"Chanson D'Amour," by Saar (4 minutes), until—T: "Determination born out of, etc."
- 24—"Tragic Theme," by Paul Vely (1 minute and 30 seconds), until—S: Jack's wife enters the room of Jack's mistress.
- 25—Continue ff (1 minute and 15 seconds), until—T: "After remaining in the closet, etc."
- 26—Continue pp (15 seconds), until—T: "The Castillo Secretary, etc."
- 27—Melody from Opus 16, by Paderewsky (2 minutes and 10 seconds), until—T: "So it's fifty, fifty."
- 28—Continue to action pp or ff (30 seconds), until—S: The fight.
- 29—Short Agitato to action (25 seconds), until—S: After the fight.
- 30—Theme ff (1 minute and 50 seconds), until—T: "I shall not let you, etc."
- 31—Continue fff (35 seconds), until—T: "The details of the divorce, etc."
- 32—Orchestra Rest (about 6 minutes), until—T: "With the passing of the time, etc."
- 33—Theme (3 minutes), until—T: "I am going to call up mother."
- 34—"Dramatic Tension," by Sol. P. Levy (2 minutes and 50 seconds), until—T: "You can't have him now."
- 35—Silence—Just Watch Shot. This effect is very important.
- 36—Followed by
- 37—"Lamento," by Gabriel Marie (2 minutes and 30 seconds), until—S: Interior of Court Room.
- 38—Orchestra Rest (About 9 minutes), until—S: Jury comes in again.
- 39—Silence (30 seconds), until—T: "Not Guilty."
- 40—Solemn March, by Haendel, until * * * * * END.

"JUST A WOMAN"

(Frank Hall Production)

Reviewed on page ????

The timing is based on a speed limit of fourteen minutes per reel (one thousand feet)

Theme: "Sorrow Theme" by Edouard Roberts

- 1—"Anvil Chorus," from "Il Trovatore," by Verdi (1 minute and 15 seconds), until—T: "Anna, wife of Jim Ward."
- 2—"Pathetic Andante," by Paul Vely (2 minutes and 20 seconds), until—T: "Jim Ward, Lee Becker."
- 3—Repeat "Anvil Chorus" (same as cue No. 1), (45 seconds), until—S: Anna arrives with basket.
- 4—"Dramatic Adagio," by Kretschmer (1 minutes and 45 seconds), until—T: "There it knocks him off."
- 5—Continue ff. (2 minutes and 10 seconds), until—T: "Take care, Anna, the Mills," etc.
- 6—"Dramatic Tension, No. 1, by E. Ascher (50 seconds), until—S: Anna returns home.
- 7—"L'Adieu" (dramatic), by Favarger (5 minutes and 50 seconds), until—T: "Have faith, this is what God," etc.
- 8—Theme (4 minutes and 10 seconds), until—T: "I'm going over to Fred's shack."
- 9—Repeat "Anvil Chorus" pp. (same as cue No. 3), (1 minute and 30 seconds), until—T: Fred, my boy, you got it."
- 10—Continue, pp. (1 minute and 5 seconds), until—T: "Looking back, Anna."
- 11—"Dramatic Narrative," by Pauline Pement (1 minute and 15 seconds), until—T: "Within six months."
- 12—"Intermezzo" (moderato), by Huerter (4 minutes and 5 seconds), until—T: "Many a self-made man," etc.
- 13—Theme (1 minute and 25 seconds), until—T: "And within six years."
- 14—"Sieste" (characteristic Lente, by Laurens (2 minutes and 10 seconds), until—T: "Think it over, my way," etc.
- 15—"Dawn of Love" (Melodious Allegretto), by Bendix (2 minutes), until—T: "The Prentis Reception."
- 16—"Ballerinas Vision" (Valse Lente), by Bendix (5 minutes and 20 seconds), until—T: "And in New York"
- 17—"The Vampire" (a dramatic theme), by Sol. P. Levy (1 minute and 30 second), until—T: "The alluring world," etc.
- 18—Popular songs to action (carbare scene), (2 minutes and 30 seconds) until—T: "Her interest aroused," etc.
- 19—Repeat "The Vampire" (same as cue No. 17), (3 minutes and 30 seconds), until—T: "And when Jim returned home."
- 20—"Heloise" (Moderato Int.), by O. Langey (2 minutes and 10 seconds), until—T: "As time rolls on."
- 21—Theme (2 minutes and 25 seconds), until—T: "At last his home becomes," etc.
- 22—"Cavatine" (dramatic Mod.), by Bohm (3 minutes and 35 seconds), until—T: "Nothing can justify the man," etc.
- 23—Theme (1 minutes and 15 seconds), until—T: "Mentally and physically no longer," etc.
- 24—"L'Adieu" (dramatic), by Karganoff (4 minutes), until—T: "I've come to say good-bye."
- 25—"Erotik (dramatic melody), by E. Grieg (3 minutes and 45 seconds), until—T: "Compelled by his promise."
- 26—Theme (2 minutes and 20 seconds), until—T: "Anna, on arriving in New York."
- 27—"Pathetic Andante," by Margis-Berger (1 minutes and 15 seconds), until—T: "We flatter those we scarcely know," etc.
- 28—Tragic theme, by P. Vely (3 minutes), until—T: "Jim having lost sense," etc.
- 29—"Serenade" (dramatic Mod.), by Widor (6 minutes and 20 seconds), until—T: "My boy taken from me," etc.
- 30—"Lamento" (dramatic-pathetic), by Gabriel Marie (3 minutes and 50 seconds), until—T: "The Epilogue, 1917."
- 31—"Dramatic Maestoso," by Loraine (40 seconds), until—T: "Jim escorted by his soldier son."
- 32—Theme (2 minutes), until—S: Interior of factory.
- 33—Continue, pp. (45 seconds), until—T: "And so will our boy," etc.
- 34—Short battle hurry, to action (25 seconds), until—S: Flashback to former scene.
- 35—Silence (20 seconds), until—T: "The proudest day," etc.
- 36—"Sons of Uncle Sam" (patriotic march), by McCoy (1 minute and 15 seconds), until—T: "Father in heaven, watch," etc.
- 37—Theme (35 seconds), until * * * * * END.

INDIANA

The Lyric theatre, Indianapolis, is to be remodeled and enlarged this summer, according to plans announced by Barton & Olson, the owners. They expect to start the work within the next thirty days, and complete it in the autumn. The remodeled theatre will seat 2,500 persons, about twice its present capacity. The improvements, as designed by Vonnegut, Bohn & Mueller, the architects, will cost about \$125,000. Barton & Olson have obtained a ninety-nine-year lease on the property, having forty-one foot frontage, just south of the theatre. This space will be incorporated in the new theatre, giving the entire building a frontage of 112 feet and a depth of ninety feet.

Theatres Changing Hands**ILLINOIS**

It is planned to improve the Liberty theatre, Murphysboro, to the tune of \$12,000 or \$15,000, and though no definite date has been set for the commencement of operations, the management aims to have all titivations completed by early fall.

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Music and the Picture

Musical Review of "Latest Compositions"

1—The following hits from "Oh Look," the famous musical comedy success by Carroll and McCarthy, are now published and obtainable from McCarthy & Fischer, Inc., 148 W. Forty-fifth street, New York City:

- 1—"I'm Always Chasing Rainbows," fox-trot.
- 2—"Typical, Topical Tunes," fox-trot.
- 3—"A Kiss for Cinderella," fox-trot.

2—"My Belgian Rose," a beautiful and tuneful waltz published by Leo Feist.

3—"I'm Sorry I Made You Cry," a famous melody by N. J. Clesi, published by Leo Feist. Waltz and fox-trot. The fox-trot is a corking jazz arrangement.

4—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr, the biggest song hit of the season. Shapiro-Bernstein edition.

5—John Philip Sousa's latest patriotic march, "Solid Men to the Front," is published by G. Schirmer.

6—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra and published by G. Schirmer:

- 1—Fox-trot, introducing "The Rag-Lad of Bagdad and Bagdad."
- 2—Fox-trot, introducing "Badalumbo" and "A Thousand and One Arabian Nights."
- 3—One-step, introducing "I Hail from Cairo" and "Our Ancestors."
- 4—Selection.

7—"Our Starry Flag," a fine military march, composed by Schofield, and published by Carl Fischer.

8—"Texas Fox-Trot," by Guoin, the latest Witmark hit.

9—"At Twilight," theme and romance by Ernest S. Golden. A delightful concert number with a theme accompanied by chimes. This number is indispensable when playing to pictures.

10—"Dramatic Recitative," by Sol P. Levy. The Cinema Music Co., which is publishing this number, offers it at a special price of thirty cents for orchestra, and will refund the money if not satisfactory. (Cinema Music Co., Columbia Theatre Building, New York City.)

The Third Liberty Loan as Affecting Music and Our Soldiers

(Reproduced from THE METRONOME)

A BAR of any martial music will inspire a soldier to do his duty in the trenches, or elsewhere. It should inspire the non-combatant to do his bit by the soldier, who needs the stimulating influence of music as much as he needs equipment. The Government can, and will, provide music with some of the money which will be at its disposal from the sale of the Third issue of Liberty Loan bonds which begins April 6, the first anniversary of the entrance of the United States into the war.

The "boys over there" need melody to cheer the loneliness of the trenches. In fact they are so much in need of music and musical instruments that they resort to all sorts of devices to fill the want they feel. Tin whistles are contrived out of all kinds of piping, snare drums are made out of petrol cans, fiddles are fashioned out of cigar boxes and even harps have been contrived out of hoops and piano wire taken from instruments demolished by the enemy in some of the homes they have destroyed.

The soul of a regiment has been declared by Kipling to be in its songs, and when one hums over a few bars of some military air, it is realized at once what a stimulant music is to a soldier. The sale of one Liberty Loan bond will help the Government to keep up the morale of the men who are doing their "bit," to let the spirit of song once more prevail in devastated France and Belgium.

In all such national airs as "The Star Spangled Banner," "The Marseillaise," or "Columbia, the Gem of the Ocean," we meet with unconcealed truthfulness. French martial airs are particularly sparkling and naive; Italian, suave and graceful; the Polish, mournful and affecting; the Spanish, poignant and gay; Russian, unsympathetic but attractive; Scandinavian, keen and cutting; American, concordant; English, bracing and convincing, and the Irish, melancholy.

The music of the soil grows of itself, especially the national music which in any country has no fixed composer and cannot be accounted for by the earliest inhabitants. In fact the question who invented music has been asked by people of many ages and an answer is still wanting. In the trenches, the sighing of the wind through the death-laden barb-wire entanglements of "No Man's Land" carries along freakish wangles of sound that strike the ears of the soldiers like the wail of a banshee. Aviators, who have traversed heights above the clouds will imagine strange tunes that come from the wires of the plane, the tune taking almost any mournful sound that the mood of the aviator conjures.

Music comes from natural causes. The elements of all music exist around us in the sighing of the leaves, the trill of the birds, the gentle monotone of bees, in the swell of the seas and the peal of thunder. Alone in the trenches, the whistling of bullets overhead, the swish of "starlight" shells, the long wail of mighty shrapnel driving through the air, makes music, though the controlling of such raw sounds calls upon all the resources of the fertile imagination of the soldier dreamer, who will be better satisfied with the music that the sale of Liberty Bonds will provide.

A spell in the trenches gives a man ample opportunity to reflect upon many things, and while the war has been productive of poets and some wonderful verse, notably that of Rupert Brooke, who died off Gallipoli; John Masefield, whose "August 1914" is generally regarded as the most remarkable poem yet produced as a result of the war, and Rudyard Kipling, whose poem, "When the English Begin to Hate," is one of the most virile things he has produced, it has not given the world anything wonderful in the way of music. Music will come when the war is over and some of the poetic masterpieces of the war poets will be set to harmonies that will live eternally. Trench reflection takes the soldier back through youth and school days, and when a reverie is induced by the sounds evoked from the makeshift fiddle, or tin whistle, the student will recall the "shell" story. According to the Hymn to Hermes—at one time attributed to Homer—the god, soon after his birth, found a mountain tortoise grazing near his grotto on Mount Kyllene. He disemboweled it, took its shell, and out of the back of the shell he formed the lyre. He took two stalks of equal length, and, boring the shell, he employed them as arms or sides of the lyre. He stretched the skin of the ox over the shell, to cover the open part, tied cross-bars of reed to the arms, and attached seven strings of sheep gut to the cross-bars. This is the first suggestion of a stringed instrument from which was patterned the harp, dulcimer, lute, harpsichord and piano. Probably the first ironsmith was the unconscious originator of percussion instruments.

However the origin of music may do for reflection; what is needed is more bands, more music for the boys at the front to enliven the tedium of trench warfare which has long intervals between "drives," and which will be well provided for through the success of the Third Liberty Loan drive in which every non-combatant musician will be glad to participate.

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"WILL YOU MARRY ME?"

(Selected and Compiled by M. Winkler)

Theme: "Love Theme (4/4 Andante Sentimento) by Abbott Lee

Opening—"Pearl Fisher" (Selection), by Bizet (3 minutes and 45 seconds); 1st Movement, "Allegro non Troppo"; 2nd Movement, "Andante non Troppo."
T: "His Name was Ned Chapman"—Intermezzo (Allegretto), by Pierne (2 minutes).
T: "She had never seen much."
T: "Ruth loved fishing"—"Gavotte and Musette" (Allegro), by Miles (2 minutes and 45 seconds).
T: "You've come just in time."
T: "Each day he continued."
T: "The tempest smiled"—Storm Furioso to action (3 minutes and 40 seconds).
T: "Just as we were married."
T: "You are beautiful tonight."
T: "I love you, Ruth"—Theme (1 minute and 30 seconds).
T: "Of course you're going, etc."
T: "Ruth"—Continue ff (50 seconds).
S: The fight—"Dramatic Agitato," by Hough (2 minutes).
T: "Fearing the outcome."
T: "Where have you been?"—"Dramatic Recitative," by Levy (4 minutes and 10 seconds).
T: "I searched all over."
T: "But Ned has promised."
T: "If you ever need help."
T: "Chapman, realizing, etc."—"Sorrow Theme," by Roberts (1 minute and 20 seconds).
T: "Come with me to the city."
T: "Doctor Benjamin Conner"—"Melody" (Mod.), by Huerter (2 minutes and 45 seconds).
T: "Ned, haven't you forgotten?"
T: "Wearying of Ruth"—Theme (3 minutes and 40 seconds).
T: "A lady called."
T: "As the truth dawned"—"Heart Wounds" (Dramatic), by Grieg (3 minutes and 30 seconds).
T: "I am sorry I cannot help."
T: "Will you marry me?"—Theme (2 minutes).
T: "But your promise."
S: Interior of Hotel—"Romance" (Andante Sostenuto), by Karganoff (5 minutes and 20 seconds).
T: "You must go in alone."
T: "I am going to bring Ruth."
T: "Mystery in girl's death"—Theme (1 minute and 40 seconds).
T: "You have been a brave girl."
T: "The medical society, etc."—"Tragic Theme," by Paul Vely (4 minutes and 35 seconds).
T: "I'll phone for Doctor Norton."
T: "My dear child, you must tell me, etc."
T: "This is a case like, etc."—"Love Song" (Dramatic), by Flegier (3 minutes and 40 seconds).
T: "Ruth, I've come to take you."
T: "You must tell us."
T: "I am interested in this lady"—"Dramatic Tension," by Levy (4 minutes).
T: "This is David."
T: "It is my duty."
T: "There is the scoundrel."
T: "The next day"—"Sweet Reverie" (Melodious), by Tshaikowsky (2 minutes).
T: "A little rest and, etc."
T: "Ruth has consented"—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 30 seconds).
T: "Doctor Connor, I have."
S: Ruth getting out of bed—Theme (2 minutes and 30 seconds).
T: "The following morning."
T: "Brought to trial"—"Dramatic Andante," by Borch (1 minute).
T: "Turning her back upon, etc."—"Yester Love" (Intermezzo Andantino), by Borch (4 minutes).
T: "There is nothing to forgive."
S: Arriving train—"Pastel Menuet" (Allegro Giocoso), by Paradis (2 minutes and 20 seconds), until * * * * * END.

"UNFAITHFUL"

(Triangle Production)

Theme: "Love Theme" by Albert Lee

1—"Serenade" (Dramatic Mod.), by Widor (2 minutes and 10 seconds), until—T: "I want to share your trials."
2—Theme (2 minutes and 20 seconds), until—T: "Morning, the dawn of a desperate plan."
3—"Dramatic Narrative," by P. Pement (1 minute and 40 seconds), until—T: "Luncheon with Dick."
4—Continue to action (40 seconds), until—T: "Later."
5—Theme (3 minutes and 30 seconds), until—T: "Take down every word."
6—"The Vampire" (Dramatic Theme), by Levy (5 minutes), until—T: "The unexpected—"
7—"L'Adieu" (Dramatic), by Karganoff (3 minutes), until—T: "Meet me at the Hotel Savery."
Note—Watch Telephone Bell.
8—Theme (1 minute and 10 seconds), until—T: "At the Hotel Savery."
9—Continue pp (1 minute and 35 seconds), until—T: "The end of the chapter."
10—"After Sunset" (Dramatic Moderato), by A. Pryor (4 minutes), until—T: "It isn't funny."
11—Heavy Mysterioso to action (2 minutes and 50 seconds), until—T: "The shot, it frightened me."
Note—Watch Shot.
12—Theme (1 minute and 40 seconds), until * * * * * END.

Music and the Picture

Review of Latest Compositions

1—"I Want to See My Girl in London," by M. Pinkard. A wealth of melody combined with snappy rhythms make this song exceptionally effective and desirable. In point of originality this song hit leaves nothing to be desired. (Published by the Independent Music Co., 850 S. 23rd St., Omaha, Nebraska.)

2—"Valse Parfume," by Romberg. A melodious waltz by the composer of the famous "Auf Wiedersehen" and "Blue Paradise" music. (J. W. Stern, 102 W. 38th St., New York.)

3—"My Paradise," Waltz by J. S. Zemecnick. A tuneful waltz movement published by Sam Fox, Cleveland, Ohio.

4—"My Belgian Rose," Waltz by Benoit and Garton. A waltz of exceptional beauty most appropriate for society dramas. (Leo Feist edition.)

5—"Somewhere in France is the Lily," the most appealing March Ballad ever written by Jos. E. Howard. (M. Witmark edition.)

6—"Some Sweet Day." The sensational Fox Trot hit—absolutely the greatest Jazz Number on the market—composed by the writer of the famous "Missouri Waltz." (Forster Music Co. edition.)

7—"Adoration," by Felix Borowski. An orchestra arrangement by Chas. J. Roberts equally effective for small and large orchestra combinations. (Carl Fischer edition.)

8—"Hawaiian Nights," by Lee S. Roberts. The most wonderful Hawaiian Waltz sensation of the year, introducing the very popular "Aloha Oe." (Richmond Music Co. edition.)

9—"Stolen Sweets," a beautiful and melodious Waltz Movement by Harry von Tilzer. (Published by Harry von Tilzer.)

10—"Barnyard Blues," Jazz Fox Trot by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co. Record No. 18255 under the title of "Liberty Stable Blues." (Leo Feist edition.)

11—"Sorrow Theme," by Edwarde Roberts. Most appropriate for pathetic scenes. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

12—"Source dans Le Desert," Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published.

13—"Carry Me Back to Old Virginny," Waltz. This grand old melody has been offered as a song; its great success had led the publishers to also publish it as a waltz. (Oliver Ditson edition.)

14—"Among the Roses," Reverie by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer edition.)

15—"In the Land of Wedding Bells," by Geo. W. Meyer. Leo Feist's latest hit.

16—"At the Yankee Military Ball," fox trot, by Harry Jentes. The most popular and most often requested fox trot—and exquisite dance number which every music lover will appreciate. (Leo Feist edition.)

17—"The Vampire" (A dramatic theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)

18—Compositions of value to the "Motion Picture Musician" obtainable from J. W. Stern, 102 W. 38th St., New York City.)

1—Light Romantic Theme No. 1. Arranged as Violin Solo. Will make the love story on the screen stand out.

2—Light Romantic Theme No. 2. Arranged in Duet form. Two violins, cello and organ. Two violins, flute and

oboe. Clarinet and two cornets muted with organ or piano accompaniment. Three unique tonal effects combined in one arrangement.

3—A. B. C. Sacred Set No. 1. Contains "Onward Christian Soldiers," "Rock of Ages," "Doxology" and "Choral." Four different religious temperaments.

4—Heavy Descriptive Agitato No. 1. A new style agitato that has class and depth. The kind of a number that keeps lengthy action of this character interesting. No up-to-date leader can afford to be without it.

5—Redemption Theme. A theme that expresses mother-love in every sense of the word. Used in the Evelyn Nesbit picture "Redemption." Don't neglect adding this to your library.

19—"Land of Joy," New York's big, smashing Spanish musical success, has been published by G. Schirmer, 3 East 43rd St., New York City, and a "Selection Waltz" and "One-Step" from this show are now obtainable at special reduced prices.

20—"Doing Our Bit," the famous New York Winter Garden production, is also published by G. Schirmer, and several of the best and most popular extracts of this show are now obtainable in single form—at special reduced prices.

Music and the Photoplay

By W. E. Greene, President of Paramount Pictures Corp.

SECOND only in importance to the house itself is the matter of appropriate music in the proper presentation of photoplays. With the growth of the motion picture, and its uplift from a manufacturing project to an artistic industry, music has become a vital consideration.

The idea of musical accompaniment, of course, was coincident with the exhibition of pictures, but the matter of APPROPRIATE music is a subject that has kept pace with the progress in film production. It is admitted that crimes, without number, have been committed against musical art, and I recall—with a shudder—an incident I witnessed on South Halsted Street, Chicago, some years ago, when the Passion Play was exhibited to the accompaniment of the popular Hootchy-Kootchy.

When the producer has spent a vast sum of money, often running into six figures, on a photoplay, he has brought together an artistic ensemble, in which the composite work of numerous artists are harmoniously joined. In an Artcraft picture we have such stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Elsie Ferguson, Geraldine Farrar and George M. Cohan, admittedly the premier stars of the screen and stage. Their work is directed by such wizards of the screen as D. W. Griffith, Cecil B. De Mille, Thomas H. Ince, Maurice Tourneur, Allan Dwan, John Emerson and other famous producers. Expert photographers film the scenes and attend to the developing and printing.

When the producer has finally placed the picture in the theatre he has exhausted every avenue and used every means at his command to make a pleasing picture, but as viewed on the screen, it appeals only to the sense of sight, and is in fact "the silent drama." The addition of musical accompaniment gives it tongue, and in reality furnishes the soul of the production, and makes it doubly attractive by appealing to the sense of hearing of the audience.

The average patron of a high class motion picture theatre, and even the musicians themselves, probably do not realize how important the music is, but employes of the producing companies, who see the pictures in the projecting rooms of the studios without music and then witness the presentation at theatres like the Strand or Rialto, appreciate the worth of music.

The value of the recent Artcraft spectacle, Geraldine Farrar in "The Woman God Forgot," was greatly enhanced by the accompanying music, which no doubt had much to do with the great success of even this magnificent production.

D. W. Griffith's "Birth of a Nation" was made a stirring subject by the accompanying music, and no one who has witnessed the picture will ever forget the high bugle notes as the Ku-Klux Klan appeared, which fairly lifted the audience out of its seats. Consideration of these two pictures, which are conceded to be the most stupendous and artistic film productions in the history of motion photography, produced by Cecil B. De Mille and D. W. Griffith, respectively, shows that the best photoplays it is possible to make, entirely regardless of expense, are made materially more pleasing by the addition of the proper musical accompaniment.

How much more, therefore, is it necessary to give attention to the musical score for lesser pictures, which are the daily source of income for the theatres. And I am sure that if the musicians knew how much their co-operation with the industry is appreciated by everyone in it, it would be an incentive to high aims on their part.

Musical Agent for the Americas

The French Society of Authors, Composers and Publishers of Music have appointed Oscar Osso as its sole agent for North and South America. Mr. Osso has, for the past two years, successfully represented the interests of the Society of French Playwrights and Composers; and this second appointment now concentrates into the one office the collection of royalties for French music and the transaction of the business of the Society of French Playwrights and Composers. These two societies practically control the entire artistic, dramatic and musical output of France.

Since no public performance of a French musical or dramatic work may be given without the consent of the author or composer, Mr. Osso, as the duly authorized agent of his principals, announces his willingness to co-operate with such establishments as may need this license.

Extensive plans are being formulated for a national propaganda campaign to exploit French music in America. The American music-loving public have not heretofore been fully aware of the genius of French composers, and it is the intention of Mr. Osso to establish a library of French music for the convenience of artists and musicians. Mr. Osso will employ various other means to educate the American musical public to a fuller appreciation of the superiority of French musical accomplishments.

"THE MARRIAGE BUBBLE"

(Triangle Production)

Theme: "By the River," Romance (12/8 Animato) by Morse

- 1—"Lanette" (Melodious Valse Lente), by Henton (3 minutes and 25 seconds), until—T: "Peter is endeavoring to drown."
- 2—"Dramatic Tension," by Sol. P. Levy (1 minute), until—T: "The stranger."
- 3—Theme (1 minute and 50 seconds), until—T: "A plan to save the day for Peter."
- 4—Continue to action (2 minutes and 25 seconds), until—T: "When the lightning bugs, etc."
- 5—"Canzonetta" (Moderato), by Nicode (3 minutes and 10 seconds), until—T: "Morning and the arrival, etc."
- 6—"Moderato Agitato," by Becker (2 minutes and 35 seconds), until—T: "Why did you faint?"
- 7—"Under the Leaves" (Melody-Allegro), by Thome (4 minutes), until—T: "Seeing double."
- 8—"Aragonaise" from "Le Cid" (Allegro), by Massenet (2 minutes and 40 seconds), until—S: Peter escaping through the window.
- 9—Light hurry to action (2 minutes and 15 seconds), until—T: "You're not going to desert us now?"
- 10—Theme (2 minutes and 20 seconds), until—T: "The return of Peter."
- 11—"Vanity" (Allegro Caprice), by Jackson (3 minutes and 40 seconds), until—T: "I suppose my job is finished."
- 12—"Legende" (Melody), by Friml (2 minutes and 40 seconds), until—S: Interior of dark room.
- 13—Storm Furioso to action (1 minute), until—S: Castle burning (fire scene).
- Note—Watch Explosions
- 14—Hurry for fire scenes to action (5 minutes), until—T: "What is your name?"
- 15—Theme (40 seconds), until * * * * * END.

"THE HEART OF THE SUNSET"

(Rex Beach Production)

Theme: "Love Theme" (4/4 Andante Sentimento) by Abbott Lee

- 1—"Characteristic Tremolo," by Lovenberg (2 minutes and 10 seconds), until—T: "And Austin Alaire's husband, etc."
- 2—"Dramatic Recitative" (4/4 Andante Dramatico), by Sol. P. Levy (3 minutes and 10 seconds), until—T: "Dave Law, a Texas Ranger."
- 3—"Admiration" (Moderato Grazioso), by Jackson (1 minute and 20 seconds), until—T: "The murderer."
- 4—"Jovita" (Characteristic Mexican Serenade), by Armand (3 minutes), until—T: "With the dying day, etc."
- 5—"Tragic Theme" (4/4 Andante Molto), by Paul Vely (1 minute and 45 seconds), until—T: "Rosa returned to her father's house."
- Note—Begin pp and Watch Shot.
- 6—"Mexican Kisses" (slow Habanera), by Roberts (1 minute and 25 seconds), until—T: "It is growing late and I must, etc."
- 7—"Ein Maerchen" (Dramatic Fantasia), by Bach (5 minutes), until—T: "Any honest Greaser needs, etc."
- 8—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Did Paniflo get away?"
- 9—Theme (2 minutes and 10 seconds), until—T: "Where were you last night?"
- 10—Continue ff (1 minute), until—T: "Having delivered his prisoner."
- 11—"Bella Mexicana" (Mexican Serenade), by Langey (2 minutes and 25 seconds), until—T: "I was at Corpus Christi, etc."
- 12—"Flirtation" (Valse Int.), by Meyer Helmund (4 minutes and 45 seconds), until—T: "That ain't the worst of it."
- 13—"Three Graces" (Allegro Int.), by Herman (1 minute and 40 seconds), until—T: "Palomas joy, etc."
- 14—"Romance" (Andante Sostenuto), by Karganoff (3 minutes and 35 seconds), until—T: "I am going into long dresses."
- 15—"Capricious Anette" (Allegretto Moderato), by Borch (1 minute), until—T: "In Mexico, General, etc."
- 16—"Manzano" (Mexican Int.), by Brooks (3 minutes and 10 seconds), until—T: "Tad Lewis was a clever cattle thief."
- 17—"Dramatic Tension" (3/4 Andante Molto), by Sol. P. Levy (5 minutes and 5 seconds), until—T: "I'm sick of your meddling."
- 18—Continue pp (35 seconds), until—T: "In the days that followed."
- 19—Theme (1 minute), until—T: "Senor, my brother Paniflo, who killed him?"
- 20—"Spanish Moderato," by Redla (45 seconds), until—T: "Longorio was an ardent suitor."
- 21—Continue to action (3 minutes and 10 seconds), until—S: Longorio enters Alaire's room.
- 22—"Serenade" (Dramatic Moderato), by Widor (2 minutes), until—T: "Paloma Jones had reached, etc."
- 23—"In Lovers' Lane" (Characteristic and Melodious Intermezzo), by A. Pryor (3 minutes and 35 seconds), until—T: "The Awakening."
- 24—Theme (3 minutes and 25 seconds), until—T: "On the following morning, etc."
- 25—"L'Adieu" (Dramatic), by Favarger (3 minutes and 30 seconds), until—T: "Tortured by the thousand."
- 26—Continue ff (1 minute and 30 seconds), until—T: "Dave returned hopeless."
- 27—Continue pp (45 seconds), until—S: Paloma reading theatrical advertisement.
- 28—"Legend of a Rose" (2/4 Allegretto), by Reynard (2 minutes), until—T: "Although border conditions, etc."
- 29—Continue pp (40 seconds), until—T: "Jose prepared to carry."
- 30—"Heavy Mysterioso," by Sol. P. Levy (3 minutes and 45 seconds), until—T: "Where is the Senorita?"
- Note—Watch Shot.
- 31—"Dramatic Tension," by Reissiger (3 minutes and 30 seconds), until—T: "I have carried Longorio's good will, etc."
- 32—"Dramatic Mysterioso," by Borch (3 minutes and 45 seconds), until—T: "When I was in the Philippines."
- 33—"Prelude" (Heavy Dramatic), by Rachmaninoff (4 minutes and 10 seconds), until—T: "Into the heart of the sunset."
- 34—Ad. Lib. Tremolo (20 seconds), until—T: "After a night of rumors, etc."
- 35—"Allegro Movement," from the "Elijah Fantasia," by Beethoven (arr. by Tobani) (2 minutes and 15 seconds), until—S: Alaire reading letter.
- 36—Continue or repeat to action (1 minute), until—T: "Let no one leave this house."
- 37—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 25 seconds), until—T: "I am unarmed, I am a friend, etc."
- 38—"Rustles of Spring" (Dramatic Agitato), by Sinding (2 minutes and 20 seconds), until—S: Wedding ceremony.
- 39—"Sorrow Theme" (Pathetic), by Roberts (1 minute and 35 seconds), until—T: "So I'll make her a widow again."
- 40—Heavy Agitato to action (2 minutes), until—T: "It was a night of suspense."
- 41—"Cavatine" (Dramatic Mod.), by Bohm (3 minutes), until—T: "The crisis came with the dawn."
- 42—Pathetic Andante, by Vely (4 minutes), until—T: "True to its principles, etc."
- 43—Theme (3 minutes and 25 seconds), until—T: "Gringoes."
- Note—Begin Cue No. 43 with Ad. Lib. Tympany Rolls.
- 44—Battle Hurry to action (2 minutes), until—S: Alaire reading letter.
- 45—Theme (2 minutes and 15 seconds), until—T: "Longorio's men, etc."
- 46—Battle Hurry to action (2 minutes and 45 seconds), until—S: American cowboys rescue Dave and Alaire.
- 47—"Dramatic Allegro" to action (2 minutes), until—S: American flag in view.
- 48—"America" ("My country 'tis of thee," etc. First eight bars only), until * * * * * END.

(Additional Music Cues on page 2742)

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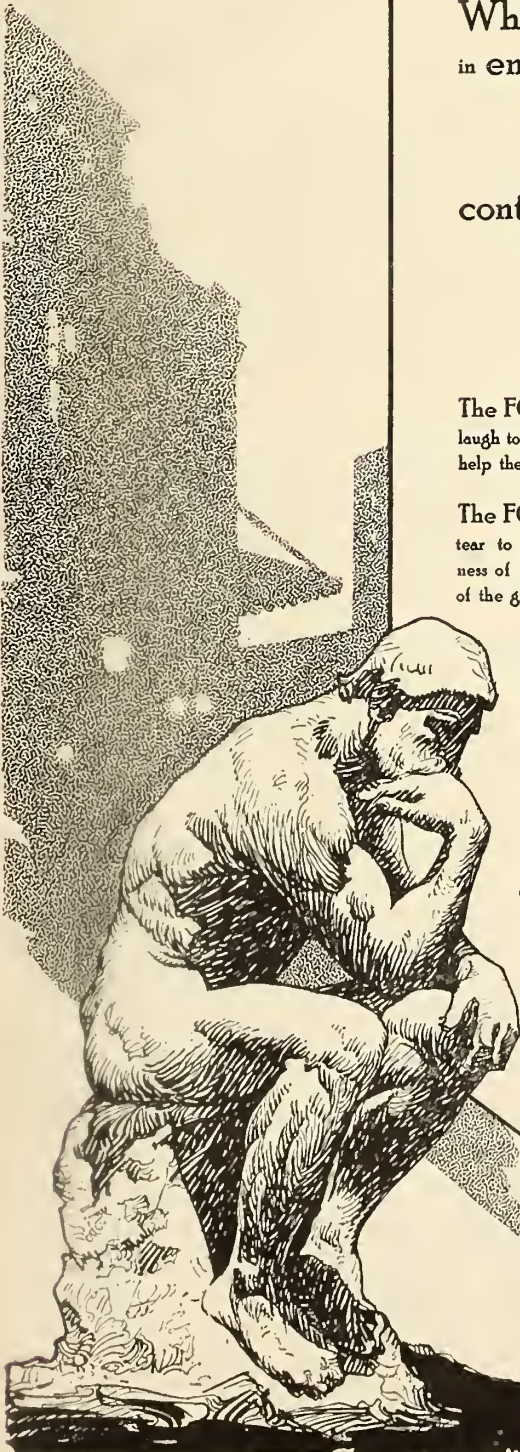
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"THE DANGER GAME"

(Goldwyn Production)

Reviewed on page 2416

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

- 1—Theme (1 minute and 15 seconds), until—T: "William Rogers, Merchant Prince."
- 2—Continue to action (3 minutes and 15 seconds), until—T: "Let's make a night of it."
- 3—"Serenade" (2/4 Allegretto), by Kautzenbach (2 minutes and 15 seconds), until—T: "Pinnacle of Fame."
- 4—"By the River" (12/8 Moderato-Romance), by Morse (3 minutes and 10 seconds), until—S: Close up of book—the danger game.
- 5—"Valse Lente," by Schuette (3 minutes and 45 seconds), until—T: "As for Gilpin, etc."
- 6—"Dramatic Recitative," by Levy (1 minute and 20 seconds), until—T: "A glimpse into the secluded, etc."
- 7—"Doloroso" (Poeme D'Amour-Moderato), by Tobani (2 minutes and 50 seconds), until—T: "A marriage license bureau."
- 8—"Gavotte and Musette" (Allegro Gavotte), by J. Raff (2 minutes and 15 seconds), until—S: Interior of dining room.
- 9—Theme (5 minutes), until—S: Madge near letter box.
- 10—"Mysterioso," by Sol P. Levy (4 minutes and 5 seconds), until—S: Madge powdering her nose.
- 11—Light Hurry—to action (1 minute 30 seconds), until—T: "And so began her great adventure."
- 12—Theme (4 minutes and 50 seconds), until—S: Newspaper Clipping of Powder Annie.
- 13—"Valse Caprice," by Rubinstein (5 minutes and 10 seconds), until—T: "I've always admired your work."
- 14—"Essence Grotesque" (Comic Mysterioso), by Lake (4 minutes and 15 seconds), until—T: "So Powder Nose Annie, etc."
- 15—"Pizzicato Bluette" (Characteristic), by Lack (3 minutes and 30 seconds), until—T: "Clytie gets a close up, etc."
- 16—"The Booster" (a Trombone Rag), by Lake (3 minutes and 15 seconds), until—T: "Say, Angel face, quit vampin'."
- Note—ff during dancing scene only.
- 17—"The Vampire" (Dramatic Theme), by Levy (1 minute and 25 seconds), until—S: The fight.
- 18—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "Jimmy decides that it is his duty."
- 19—Theme (3 minutes and 45 seconds), until—T: "Home was never like this!"
- 20—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 10 seconds), until—S: Hunter entering Clytie's room.
- 21—"Love Theme," by Abbott Lee (3 minutes 10 seconds), until—T: "Lay off that girl."
- 22—"Dramatic Tension," by Levy (2 minutes), until—T: "A nice little nifty job."
- 23—"First Waltz" (Characteristic Concert Waltz), by Durand (4 minutes and 50 seconds), until—T: "If I wanted to be a certain, etc."
- 24—"Love Song" (Dramatic), by Flegier (2 minutes and 30 seconds), until—T: "Kid Glove Jimmy had just, etc."
- 25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (3 minutes and 45 seconds), until—T: (on card) "James Gilpin."
- 26—Theme (4 minutes and 50 seconds), until * * * * END.

"BOSS OF THE LAZY Y"

(Triangle Production)

Reviewed on page 2556

Theme: "Love Song" (Dramatic) by Flegier

- 1—"Violetta" (Characteristic Concert Moderato), by Tobani (2 minutes and 20 seconds), until—T: "For years there had been bad blood, etc."
- 2—"Western Moderato," by Bach (4 minutes), until—T: "Well, son, I got him, etc."
- 3—"Tragic Theme" by Paul Vely (3 minutes), until—T: "Bar S. Ranch in the Durango County."
- 4—Continue pp (50 seconds), until—T: "At the earnest request of the wounded."
- 5—Theme (4 minutes and 20 seconds), until—T: "After a journey of numerous, etc."
- 6—"Sorrow Theme," by Roberts (2 minutes), until—T: "After a journey of numerous, etc."
- 7—"Melody," by Friml (3 minutes and 50 seconds), until—T: "Hands up!"
- 8—"Dramatic Agitato," by Hough (2 minutes), until—T: "Betty tells Cal."
- 9—"Dramatic Narrative," by Pement (1 minute and 40 seconds), until—T: "The days that follow."
- 10—"Reve D'Amour" (Allegretto), by Zameznik (4 minutes and 25 seconds), until—T: "I think you're progressed enough."
- 11—Theme (3 minutes and 25 seconds), until—T: "Lazette."
- 12—"Heloise" (Mod. Intermezzo), by Langey (2 minutes and 40 seconds), until—S: Interior of barroom.
- 13—"Dramatic Tension," by Sol P. Levy (2 minutes and 20 seconds), until—T: "If Cal. Marston had realized, etc."
- 14—"Intermezzo" (Moderato), by Huerter (2 minutes and 30 seconds), until—T: "In the days that follow."
- 15—"Lanette" (Valse Lento), by Henton (1 minute and 50 seconds), until—S: The fight.
- 16—Hurry to action (1 minute and 45 seconds), until—T: "Step by step Betty's pilgrim, etc."
- 17—Theme (3 minutes and 20 seconds), until—T: "Days of suspicion, etc."
- 18—"Illusion Moderato Intermezzo," by Bustanoby (1 minute and 25 seconds), until—T: "Randall's some day arrives."
- 19—"Moderato Agitato," by Becker (2 minutes and 30 seconds), until—T: "Why don't you keep out."
- Note—Wash Shots.
- 20—Continue pp (1 minute and 15 seconds), until—T: "In the days that follow."
- 21—"Return to Me Soon" (Allegro), by Gregh (3 minutes and 45 seconds), until—T: "In which invincible."
- 22—Hurry to action (1 minute and 40 seconds), until—T: "The surrender of a worthy foe."
- 23—Repeat "Return to Me Soon" pp (same as Cue No. 21) (1 minute and 45 seconds), until—T: "At length open battle."
- 24—"Heavy Mysterioso," by Levy (4 minutes and 40 seconds), until—T: "And in discussing the incidents, etc."
- Note—Wash Shots.
- 25—Theme (2 minutes), until * * * * END.

"THE VORTEX"

(Triangle Production)

Theme: "Romance" (Andante Sostenute) by Karganoff

- 1—Popular One Step, to action (1 minute and 30 seconds), until—T: "With the Herfords it is the old story."
- 2—Valse Lente, by Schuett (1 minute and 50 seconds), until—S: Girl at piano.
- 3—Piano, improvise to action (1 minute and 5 seconds), until—S: In garden.
- 4—Theme (2 minutes and 10 seconds), until—T: "I can't stand it."
- 5—Piano, improvise to action (on dance music) (40 seconds), until—S: Guests are leaving.
- 6—"Inspiration" (Andante Sostenuto), by Edwards (3 minutes and 10 seconds), until—T: "Tortured by jealousy."
- 7—"Serenade" (Allegretto), by Kautzenbach (4 minutes), until—T: "You realize what it means."
- 8—Theme (2 minutes and 25 seconds), until—T: "Anxious to end his suspense."
- 9—"Allegro," by Bach (2 minutes and 50 seconds), until—T: "After an hour of watchful waiting."
- 10—Dramatic Tension, by Sol. P. Levy (2 minutes and 25 seconds), until—T: "Years before he had lost, etc."
- 11—Theme (4 minutes and 20 seconds), until—T: "His injuries aren't serious."
- 12—"After Sunset" (Dramatic), by A. Pryor (3 minutes and 30 seconds), until—T: "Tortured in a hell of, etc."
- 13—"Petite Serenade" (Allegretto), by Horton (2 minutes and 25 seconds), until—T: "No, I am not ill."
- 14—Dramatic Recitative, by Sol. P. Levy (1 minute and 45 seconds), until—T: "And where Meredith, etc."
- 15—Continue ff (50 seconds), until—T: "Impatiently waiting."
- 16—"Serenade" (Dramatic), by Widor (7 minutes and 30 seconds), until—T: "With her faith in Dunning shattered."
- 17—Theme (3 minutes and 50 seconds), until—T: "Well, where were you, etc."
- 18—Tragic Theme, by P. Vely (2 minutes), until—T: "That was clever of you."
- 19—"Lisolette" (Moderato), by Adam (3 minutes and 15 seconds), until—T: "And so they came again."
- 20—"L'Adieu" (Dramatic), by Favarger (4 minutes), until—T: "Then I'll stay too."
- 21—Theme (3 minutes and 50 seconds), until * * * * END.

"THE LOVE BROKERS"

(Triangle Production)

Reviewed on page 2254

Theme: "Love Song" (Dramatic) by Flegier

- 1—"Melody" (Moderato), by Kretschmer (4 minutes and 50 seconds), until—T: "Peter Ladislaw, who has been, etc."
- 2—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 25 seconds), until—T: "That night, at Olga's apartment."
- 3—Piano improvise to action (1 minute 50 seconds), until—T: "I've interested, etc."
- Note—Play good popular tune—Vocal with Piano acc.
- 4—"Budding Roses" (Valse Caprice), by Kretschmer (5 minutes and 10 seconds), until—T: "I know you are sincere."
- 5—Continue pp (45 seconds), until—T: "News that astonishes."
- 6—"Dramatic Tension," by Levy (1 minute and 20 seconds), until—T: "Thoughts of home."
- 7—"Dramatic Narrative," by Pement (2 minutes), until—T: "And in the home of his fathers."
- 8—"Adoration" (Andante), by Borowski (6 minutes and 40 seconds), until—T: "Mr. Townsend wishes to have, etc."
- 9—Theme (3 minutes), until—T: "It's you, you've helped them, etc."
- 10—"Last Spring" (Dramatic), by Grieg (4 minutes and 35 seconds), until—T: "Why, you're crying!"
- 11—Sorrow Theme by Roberts (1 minute and 40 seconds), until—T: "I am going with you, etc."
- 12—"Dramatic Tension," by Winkler (1 minute and 45 seconds), until—T: "At the hospital, etc."
- 13—"Nocturno in F" (Melodious Moderato), by Krzyzanowski (2 minutes), until—T: "Balked in her endeavor, etc."
- 14—Theme (2 minutes and 25 seconds), until—T: "Charlotte's protests, etc."
- 15—Piano solo improvise to action (1 minute and 40 seconds), until—T: "And at Highfield it seems, etc."
- 16—"Dramatic Recitative" to action (3 minutes), until—T: "A Spring day in the mountains."
- 17—"Gavotte" (Moderato), by Gossec (2 minutes and 10 seconds), until—T: "They will try to get money."
- 18—Theme (1 minute and 45 seconds), until—T: "Catherwood's opinion of Charlotte."
- 19—"Dreams of Devotion" (Heavy Dramatic), by Langey (4 minutes and 25 seconds), until T: "Next morning Townsend speculates."
- 20—Theme (2 minutes), until * * * * END.

"BABBLING TONGUES"

(Ivan Production)

Theme No. 1: Love Theme Broken Melody by von Biene

Theme No. 2: (Babbling Tongues), Gavotte and Musette by Raff

- 1—Silence (1 minute and 10 seconds), until—T: "Joseph Morean, a retired business man."
- 2—"Menuet No. 2 in G," by Beethoven (1 minute and 15 seconds), until—S: Mob scene in Wall Street.
- 3—"Intermezzo," by Arenski (50 seconds), until—T: "Everyone turned from me."
- 4—Continue pp (25 seconds), until—S: Flashback to mob scene.
- 5—Continue ff (45 seconds), until—T: "Through that timely loan."
- 6—Continue pp (35 seconds), until—T: "Paul Savary, a struggling dramatist."
- 7—"Romance," by Frommel (4 minutes and 30 seconds), until—S: Close up of Therese reading back.
- 8—Love Theme (1 minute and 40 seconds), until—T: "And so the passing weeks."
- 9—"Melody," by Kretschmer (2 minutes and 50 seconds), until—S: Interior of kitchen (maid and butler).
- 10—"Blue Violets Mazurka," by Eilenberg (1 minute and 45 seconds), until—T: "The morning sun found Paul."
- 11—Continue pp (2 minutes), until—T: "Louise Morean, Joseph's brother."
- 12—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 15 seconds), until—T: "Smiles and meaning glances."
- 13—Continue pp (1 minute and 10 seconds), until—T: "My dear, I am going to call, etc."
- 14—"Dragon Fly Mazurka" by Strauss (2 minutes and 30 seconds), until—T: "Madame Demarest is cut."
- 15—Love Theme (1 minute and 30 seconds), until—T: "Viscount Armand de Bellervie, etc."
- 16—"Theme No. 2" (2 minutes and 10 seconds), until—T: "Why not let him find out."
- 17—Continue pp and slow (20 seconds), until—S: Girl playing piano.
- 18—Piano solo improvise to action (2 minutes), until—T: "My dear, if you expect to go, etc."
- 19—Love Theme (1 minute and 50 seconds), until—S: Fade out into scene maid near garage.
- 20—"Theme No. 2" (3 minutes and 10 seconds), until—T: "As your brother Joseph's friend."
- 21—Continue ff (1 minute and 30 seconds), until—S: Therese at piano.
- 22—Piano solo improvise to action (1 minute and 40 seconds), Pathetic Melody until—S: Therese stops playing piano.
- 23—Love Theme pp (1 minute and 15 seconds), until—T: "Therese believe me, I know how."
- 24—Continue ff (50 seconds), until—T: "There, I must tell you, etc."
- 25—"Dramatic Recitative," by Levy (4 minutes and 10 seconds), until—S: Full view of dining room.
- 26—"Adagio Pathetic," by Godard, until—S: Interior of restaurant.
- 27—"Theme No. 2" (1 minute and 40 seconds), until—T: "Felix tells of the coming duel."
- 28—"Second Movement Allegro" from Romantic Overture by Keler Bela (2 minutes), until—T: "I'll kill him; yes, I'll kill him!"
- 29—Continue fff (1 minute and 45 seconds), until—T: "There is an unlet room."
- 30—Love Theme ff (2 minutes and 30 seconds), until—T: "But she insists on seeing you."
- 31—"Tragic Theme," by Paul Vely (2 minutes and 20 seconds), until—T: "It is Joseph's voice."
- 32—Continue ff (1 minute and 40 seconds), until—T: "I am here to defend my wife."
- 33—"Dramatic Agitato No. 43," by Borch (2 minutes and 30 seconds), until—S: Paul hides Therese in closet.
- 34—Continue or repeat ff (1 minute and 15 seconds), until—T: "Open the door, can't you see he is dying."
- 35—Silence (10 seconds), until—T: "My God, Therese."
- 36—Last Movement Grandioso from Lake's "Easter Fantasia" (50 seconds), until—S: Paul fights his duel.
- 37—Agitato to action (1 minute and 15 seconds), until—S: Therese leaves Paul's room.
- 38—"Largo" from "New World Symphony," by Dvorak (5 minutes), until—T: "But, Monsieur, my orders are, etc."
- 39—Love Theme ff (2 minutes and 35 seconds), until—T: "What good does crying do?"
- 40—"Fifth Nocturno," by Lcybach (4 minutes and 40 seconds), until—T: "Don't touch me."
- 41—From Poco Agitato Movement (second last movement) of Lake's Easter Fantasia" (2 minutes and 15 seconds), until—T: "You cur."
- 42—Sudden Orchestra stop, then silence (30 seconds), until—T: "Sec, they are together."
- 43—"Elegy," by Massenet (2 minutes and 20 seconds), until—T: "Traitors at last I see, etc."
- 44—"Ave Maria," by Gounod (2 minutes and 10 seconds), until—T: "Let no one touch this woman."
- 45—Love Theme ff (1 minute and 20 seconds), until * * END.

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Music and the Picture

Review of Latest Publications

- 1—"Stolen Sweets," a beautiful and melodious waltz movement by Harry von Tilzer. (Published by Harry von Tilzer.)
- 2—"In a Garden of Shadows and Tears," by A. Manlowe, a very attractive melody of pathetic character. (Vandersloot Publishing Company, Williamsport, Pa.)
- 3—"Hail, Hail, the Gang's All Here," by Theodore Morse; every musician knows the famous old song hit—"We Won't Come Home Till Morning"—"Hail, Hail," is better. (Leo Feist edition.)
- 4—"We're After You," by Lloyd; one of those typical up-to-date march songs—most appropriate for cartoons of a political character. (Jeff Brannen, editor, 145 W. 45th street, N. Y. C.)
- 5—"Buy a Liberty Bond for the Baby"—Harry von Tilzer's latest hit—as popular as the "Liberty Bonds."
- 6—"Dramatic Recitative," by Sol. P. Levy. An exceptional fine composition depicting scenes of intense danger and heavy dramatic situation. This number is obtainable from The Cinema Music Company, Columbia Theatre Building, 47th street and 7th avenue, N. Y. C., at a special reduced price.
- 7—"Chasing the Chickens," a great jazz number published by Forster Music Company, Chicago, Ill.
- 8—"A Russian Pansy," by Otto Langey. An attractive and new intermezzo, melodious and most appropriate for love scene. (G. Schirmer edition.)
- 9—"Ching, Chong," a great "jazz" one-step and popular favorite. (Richmond Music Company, 147 W. 45th street, N. Y. C.)

Musical Score for "Venus"

Among the various exhibitor aids being provided for the release of Edwin Bower Hesser's "The Triumph of Venus," with Betty Lee starred, is a fine musical score, especially devised for this picture. The atmosphere of beauty which is the graphic attraction of this feature will be enhanced, announces General Film Company, the distributor, by the carefully selected music arranged to accompany the screen presentation.

This music has been timed for use with the picture in its popular five-reel form, and the various moods of the gods and goddesses on Olympus, the denizens of the underground regions, the nymphs at play in the sylvan pools.

An early release announcement is expected from General Film.

Sergeant Empey Versatile "Guy"

Sergeant Arthur Guy Empey, the original human dynamo, and star of the Vitagraph production of "Over the Top," has broken out in a new place. The man who fought the Hun for eighteen months and suffered seven wounds has turned song writer, and in the near future will turn out lyrics for six songs for Jos. W. Stern & Company, the well known publishers. The first of these will carry the title, "Your Lips Are 'No Man's Land' But Mine," and the royalties that accrue to Empey will be donated by him to the American Red Cross and other war relief organizations and charities.

When Empey bursts into song he will have the palm for versatility, his score to date being as follows: Soldier, author, lecturer, motion picture star, Liberty loan salesman, Red Cross worker, smoke fund booster, recruiting agent, special writer, and lyricist.

Ever since he wrote "Over the Top," most famous of all the soldier narratives so far produced, Empey has been one of the hardest working patriots in the country. He followed his book with lectures to hundreds of thousands of people, and then appeared in the film version of his book, produced under the personal supervision of Albert E. Smith, president of the Vitagraph Company, and directed by Wilfred North. It has just finished a record run of four weeks at the Lyric theatre, New York. This picture, showing the realities of trench fighting and the tragedies of No Man's Land, is bound to prove a big asset to the Government.

Empey is at all times the soldier's friend and pal, and his work for the various smoke funds is one of the finest things he has done. By his appeals he has raised thousands of dollars for smokes and with the amounts he has brought in to the Red Cross his efforts in behalf of the soldiers have resulted in contributions of approximately \$100,000. In the second Liberty loan drive he sold more than \$1,000,000 in bonds and he is out to double this in the present campaign.

Where he finds time to do all the things he does is a mystery, but he is just as strong as he is magnetic, and when he puts his hand to song-writing he most likely will do the job just as thoroughly as he fought the Hun and performed his other numerous tasks.

In addition to his first song, "Your Lips Are 'No Man's Land' But Mine," he is working now on the lyrics for two others, entitled "Up and At Them" and "We're In It to Win It."

Valuable Addition to Your Library

Most every leader that is wide awake and is making a success of his business is on the lookout for music that will help him build up his line of work; there is no doubt that every progressive musician is looking for something "new" and "unique" in its construction—something out of the beaten path.

I also know that the greatest difficulty to be encountered in the work of Picture Music is the accumulation of a proper musical repertoire.

Being aware of this fact, I wish to call the attention of every musician to an edition of Hurries and Furiolos, recently published by the "Cinema Music Company," Columbia Theatre Building, New York City.

These numbers known as the "Cinema De Luxe Edition" are compositions of exceptional musical merit, with a total playing time of at least 5 minutes, without repeats. They are written with an "Aftermath" or "Coda," maintaining the



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character of the composition in a subdued manner, and thereby enabling the musician to make the transition into the next number without a too abrupt finish.

This "Aftermath" or "Coda" is also playable at the end of any strain or movement. This in my estimation is a very important factor, due to the fact that in most cases the battle or fight scene is longer or shorter than the composition, and the "Aftermath" can then be played and serve as a modulation into the next number whenever necessary.

The first number of this edition entitled "Military Hurry" (for battle scenes) is now ready and is obtainable at a special advertised rate of 60 cents for small, and 80 cents for full, and 25 cents for piano or organ.

Serving the purpose of this department, which is here to help all, I earnestly suggest that every musician avail himself of a copy of this "Military Hurry," which I consider the most valuable addition to any Music Library. Just think of a battle scene, lasting through a half reel and not having the trouble of playing the same hurry 5 or 6 times, and I am sure you will appreciate my suggestion.

Music Cues vs. the Exhibitor

The importance of appropriate and suitable music for motion pictures is one of the most essential factors in the exhibition of motion pictures.

The enormous variety of subjects presented on the screen, the wealth of possibilities from a musical standpoint, and the increased effectiveness of exhibiting through the right kind of music, was and is the only factor that has induced us to create the music cue service in MOTION PICTURE NEWS. More and more it has been brought to our attention that we have in the music pages published in the MOTION PICTURE NEWS a wonderful aid to exhibitors, of which some of them are not taking advantage. We are getting letters from all over the country, from musicians who have used this music page, saying that it is the most beneficial thing MOTION PICTURE NEWS can give them.

Our Music Cues are compiled by an expert. They can not be considered as advertising mediums for the music of certain music publishers, the reason being the fact that in selecting the music for our cues we do not only give the title of the musical number, but also clearly specify the character of the number suggested so to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

In a recent conversation with S. L. Rothapel, Manager of the Rivoli and Rialto theatres in New York City, Mr. Rothapel commented as follows about the special significance of real good music in connection with motion pictures.

"Music is the all-important feature in this kind of an enterprise and it is a pity that exhibitors do not give this subject more careful attention. I know of very few theatres in the United States where I can sit back in my chair and thoroughly enjoy the music for a picture."

Mr. Exhibitor, we wish you to bear this fact in your mind that Mr. Rothapel is not the only one who condemns your ideas as far as music is concerned, it is your patron—your ticket buyer who does the same thing. It is up to you to help your musicians and to see to it that your music is, if not a predominating, at least an important feature of your show. Give your musician the music page of the NEWS; call his attention to it—it means no extra expense to you, but it surely will help your show. By doing so, you will in a very short time notice the difference in the attitude of your audience. When music is played which is adapted to the photoplay, your audience will go out and talk about it, and in a few weeks you will find that it also makes a big difference in your receipts. You all realize that the effect of a motion picture is heightened to an extraordinary degree if each situation represented therein is brought into proper atmosphere, and that this result can be attained only through the rendition of good program music selected with special reference to the varied settings of the picture, but experience has demonstrated that most managers and theatre owners invariably cut down on their music just as soon as their box-office receipts show any signs of diminishing. They do not seem to know that it is possible to make music a special attraction and that the public invariably enjoys and is willing to pay for hearing a good concert.

Give your musicians the music cues, get the first performance perfect, don't experiment in the presence of your audience in trying to improve your music with each successive performance, your show will never be perfect, as by the time your experiments have brought a fairly good result, the picture has finished its run, and an unknown film takes its place, and the process, if repeated too often will sicken even the most conscientious musician. He will get lazy and incompetent and in despair will give up this struggle and resign to playing musical doggerel. It is up to you to change these conditions, if they exist, and if not, improve. Remember, Mr. Exhibitor, good music makes good pictures better. Give the public double value, a fine show, and a good concert.

—THE EDITORS.

General Comments

Practically all of the better class of vaudeville houses throughout the country have signified their intention of paying the tax to the Authors and Composers' Society for the privilege of using the musical numbers issued by members of the society.

William Jerome has quit the publishing field to join the staff of Leo Feist. He and Jack Mahoney are collaborating on some new songs. Feist has acquired the publishing rights of several of Jerome's old numbers.

Vincent Sherwood, the professional manager for the McKinley Music Co., is working hard to make "Daddy, I Ain't Mad," a real jazz hit. It is the sort of a song that Sophie Tucker sings into popularity.

When one well known song writer heard that Irving Berlin, Howard Johnson, and several other song writers had joined the army, he remarked: "There'll be a hot time for the old song writers when the new song writers go to war."

L. Wolfe Gilbert and Anatol Friedland have made a business record for themselves. Since the first of December, when they opened offices, they have landed three real winners in "Are You from Heaven?" "You've Been Your Mother's Baby Long Enough," and "I'm the Brother of Lily of the Valley." For motion picture work the melody of the baby song is a wonder.

At the Royal theatre two weeks ago Sophie Tucker sold \$112,000 worth of Liberty Bonds. The first half of last week at the Riverside she disposed of \$90,000 worth of Liberty Bonds.

F. J. A. Forster, the Chicago publisher, has returned from the coast. "Missouri Waltz," which he publishes, has outsold any instrumental number ever issued. "Blue Rose Waltz," by Frederick Knight Logan, the Waltz King of America, promises to give "Missouri Waltz" a stiff fight for first honors.

"There's Always Something Doing Down in Dixieland" is a new novelty number published by Jos. W. Stern & Co. Private Frederick Rath, author of "When the Moon is Shining Somewhere in France," published by the same firm, is arranging to have one of his war sketches produced.

Fred Vandersloot, the genial publisher of Williamsport, Pa., writes that he never saw a number get such a splendid start as did his latest composition, "Nona." His "Love's Melody" is selling better than ever and is becoming a fixture on most musical programs.

The A. J. Stasny Music Co. has moved into the offices in the Strand Theatre building formerly occupied by the William Jerome Music Corporation. Stasny's "Parlez Vous" song has become a real hit.

"In the Makins' of the U. S. A.," Harry Von Tilzer feels that he has one of the real hits of the war songs. And it makes a good instrumental number.

About two years ago Ernest Bruer wrote "When the War Breaks Out in Mexico I'm Off for Montreal." Today Bruer is in the army and doing his little bit in France.

The two bands at the Grand Central Palace appear to be shy of good music, especially live war numbers. It might be a good idea for some of the song "Pluggers" to give the bands the "once over."

"If He Can Fight as He Can Love" is the latest war song put out by Leo Feist, and if the way singers are going after it is any criterion of its future success, there is nothing for the firm to worry about.

L. Wolfe Gilbert and Anatol Friedland are doing their share in writing war songs, their latest being "Who's Afraid of the Kaiser?"

"LEGION OF DEATH"

(Metro Special)

Theme: "Adoration" by Borowski

- 1—"Melody Op. 42 No. 3," by Tschaiowsky (2 minutes and 25 seconds), until—T: "It is the stirring symbol."
- 2—"Amer-ca" (My Country, 'Tis, etc.), (25 seconds), until—T: "Dimitri their faithful servant."
- 3—"From Foreign Lands "Russian," by Moszkowski (2 minutes), until—S: Two traitors' with gun near door.
- 4—"Dramatic Tension," by Sol. P. Levy (2 minutes and 30 seconds), until—S: Fight in Count's room.
- 5—"Continue ff with ad. lib. Tympany Rolls (40 seconds), until—T: "Fate has again honored me, etc."
- 6—"Russ an Life Waltz," by Katz (1 minute and 20 seconds), to action pp or ff until—T: "May we hope for a better acquaintance?"
- 7—"Continue ppp and slow (30 seconds), until—T: "In Petrograd."
- 8—"Danse Des Cygnes No. 11" from "The Enchanted Lake Suite," by Tschaiowsky (2 minutes and 25 seconds), until—S: Grand Duke directing dancers to leave.
- 9—"Nocturne in G Minor," by Krzyzanowski (2 minutes and 40 seconds), until—T: "The Czarina of Russia."
- 10—"Chanson Russe" (Maestoso Opening), by Smith (1 minute and 35 seconds), until—T: "While in the land of freedom."
- 11—"Knickerbocker Intermezzo," by Yon (1 minute and 15 seconds), until—S: American soldiers marching.
- 12—"Thundered March," by Sousa (1 minute and 20 seconds), until—T: "Last winter we were called to Petrograd."
- Important Note—Play ppp during interior scenes.*
- 13—"Very heavy Agitato to action (2 minutes and 45 seconds), until—S: German officer commands his men to leave.
- 14—"Continue to action pp or ff (1 minute), until—T: "And when the raiders left."
- 15—"Prelude by Rachmaninoff (5 minutes and 15 seconds), until—T: "In your great country, etc."
- 16—"Adieu," by Friml (4 minutes and 10 seconds), until—T: "Six weeks later."
- 17—"Dramatic Recitative," by Sol P. Levy (4 minutes and 40 seconds), until—T: "The Cossacks are coming."
- 18—"Continue or repeat with ad. lib. ff Tympany Rolls (35 seconds), until—T: "While on the Atlantic."
- 19—"Theme ff (45 seconds), until—T: "The night of the twentieth."
- 20—"Organ improvise pp (2 minutes), until—T: "And there in the harbor."
- 21—"With full orchestra A La Maestoso "My Country 'Tis of Thee" (30 seconds), until—T: "Then I saw happy children."
- 22—"Organ imitation of street grind organ with ad. lib. Tympany Rolls during Cossack scene (1 minute and 15 seconds), until—T: "When the Stars and Stripes, etc."
- 23—"March Slave," by Tschaiowsky (4 minutes), until—T: "Another Paul Revere for Liberty."
- 24—"Continue to action (2 minutes and 50 seconds), until—T: "The dawn of freedom."
- 25—"Credo," from the St. Cecile Mass, by Gounod (3 minutes and 10 seconds), until—S: "Cossacks open fire on crowds."
- 26—"Battle Furioso" to action pp during interior scenes (3 minutes and 50 seconds), until—S: Czarina in her room.
- 27—"Finale from "Symphony in F Minor No. 4," by Tschaiowsky (2 minutes), until—S: Battle scene in street.
- 28—"Continue ff with Tympany Rolls during battle scenes (3 minutes and 45 seconds), until—T: "The Cossacks are coming to arrest, etc."
- 29—"PP Tympany Rolls only (35 seconds), until—S: Cossacks force their way into the palace.
- 30—"Furioso for riots to action (1 minute and 50 seconds), until—S: Czarina leaves her room under arrest.
- 31—"Intermezzo Russe," by Franke (2 minutes and 10 seconds), until—T: "Then I may hope that some time."
- 32—"Theme (1 minute and 25 seconds), until—T: "I must leave at once."
- 33—"Continue pp (20 seconds), until—T: "An inn near the frontier."
- 34—"Silence, just pp Tympany Rolls imitation of battle in distance ff Tympany Roll during cannon shot (50 seconds), until—T: "The first fruits of German intrigue."
- 35—"Dramatic Tension No. 1," by Ascher (1 minute and 20 seconds), until—S: Picture of Joan of Arc.
- 36—"Marsellaise," pp and slow (1 minute and 10 seconds), until—S: Princess leaving room.
- 37—"Hymn of Free Russia," by Gretchaninoff (when through, shift to last cue (1 minute and 30 seconds), until—T: "We're no traitors, etc."
- 38—"Continue ff (15 seconds), until—T: "Meanwhile Orloff traitorously."
- 39—"Organ improvise to action (2 minutes and 10 seconds), until—S: Close up of Russian proclamation.
- 40—"March Russe," by Ganne, to action pp or ff with ff small drums during marching scenes (4 minutes and 50 seconds), until—T: "Behind the Russian lines."
- 41—"Tragic Theme," by Paul Vely (4 minutes), until—T: "Send word to the Premier, etc."
- 42—"Continue or repeat pp (45 seconds), until—T: "The legion of death."
- 43—"Tremendous Battle Hurry pp during interior scenes (3 minutes and 30 seconds), until—S: American flag in view.
- 44—"Trumpet Call "To Arms" to be repeated at least twice, followed by
- 45—"Another Battle Furioso (1 minute and 15 seconds), until—T: "Princess Marya was taken prisoner."
- 46—"Continue ppp (15 seconds), until—T: "Over the top."
- 47—"Repeat Bugle Call "To Arms" just once and very quick, followed by
- 48—"Heavy Dramatic, by Oehmler (2 minutes), until—S: Orloff fighting with Princess.
- 49—"Dramatic Ag.tato, by Hough (2 minutes and 10 seconds), until—T: "Let Orloff be taken, etc."
- 50—"Theme (2 minutes), until—T: "Father has been released."
- 51—"Continue ppp (25 seconds), until—S: Bugler in view.
- 52—"Bugle Call "To Quarters" (once and slow), followed by
- 53—"Hymn of New Russia" ff, until * * * * * END.

Additional Music Cues on Next Page

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"BLUE BLOOD"

Theme: "Erotik" (Dramatic Melody) by Grieg

- 1—"Dramatic Narrative," by Pauline Pement (2 minutes and 25 seconds), until—T: "The house of Wellington."
- 2—Reception and Banquet Scene (3/4 Valse Lente), by Bendix (2 minutes), until—T: "Doctor Rand having his own, etc."
- 3—"Serenade" (6/8 Allegretto), by Rubinstein (3 minutes and 50 seconds), until—S: Flashback to banquet scene.
- 4—"Dramatic Agitato," by Hough, pp (30 seconds), until—S The fight.
- 5—Continue ff (35 seconds), until—S: Doctor in Grace's room.
- 6—Continue pp (45 seconds), until—T: "I'll rush over to the Valiant's."
- 7—"Dramatic Tension," by Sol P. Levy (4 minutes), until—T: "Too had a man with everything, etc."
- 8—Theme (2 minutes and 45 seconds), until—T: "What would mean public disgrace."
- 9—"Serenade" (4/4 Dramatic), by Widor (3 minutes), until—T: "You must not marry Spencer."
- 10—Theme ff (2 minutes), until—T: "With the coming of the night."
- 11—"Dreams of Devotion" (Heavy Dramatic), by Langey (5 minutes and 45 seconds), until—T: "You seem persistent in a matter, etc."
- 12—"Dramatic Recitative," by Levy, ff (5 minutes), until—T: "Rand has ordered me South."
- 13—Theme ff (2 minutes and 20 seconds), until—S: Fight on board ship.
- 14—Hurry (for fights) to action (1 minute and 40 seconds), until—T: "In the cave of El Diabolo."
- 15—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 10 seconds), until—T: "Where the tainted blood turned."
- 16—"Dramatic Maestoso," by Loraine (1 minute 30 seconds), until—S: On board steam yacht.
- 17—Theme ff (4 minutes and 40 seconds), until—T: "The trustees of the Valiant estate."
- 18—"Tragic Theme," by Paul Vely (2 minutes and 50 seconds), until—T: "What was that?"
- 19—Continue ff (55 seconds), until—T: "With a mind obsessed by fears."
- 20—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "And the little baby fingers."
- 21—Continue to action (3 minutes and 10 seconds), until—T: "You were wrong, my child."
- 22—Continue ppp (1 minute and 25 seconds), until—T: "During the five years that pass."
- 23—"Sorrow Theme," by Roberts (2 minutes and 30 seconds), until—T: "In a modern Babylon."
- 24—"The Vampire" (Dramatic Theme), by Levy (1 minute and 30 seconds), until—T: "The last of the Wellington line."
- 25—Continue pp (2 minutes), until—S: Oriental dancer appears.
- 26—"Danse Arabe" (Characteristic), by Tschaiowsky (1 minute and 30 seconds), until—S: Child walking near stone wall.
- 27—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 40 seconds), until—S: Wellington drops dead.
- 28—Theme (1 minute and 15 seconds), until * * * * * END.

"WHO KILLED WALTON"

(Triangle Production)

Reviewed on page 2587

Theme: "Reverie" (4/4 Lento) by Rissland

- 1—"Melody" (Moderato), by Kretschmer (4 minutes and 10 seconds), until—T: "A quiet morning in another part, etc."
- 2—Hurry to action (1 minute and 20 seconds), until—S: Interior of office.
- 3—"Dramatic Recitative," by Sol P. Levy (2 minutes), until—T: "The office of John B. Marvin."
- 4—"Yester Love" (Intermezzo Andantino), by Borch (5 minutes and 50 seconds), until—T: "In the publisher's hands."
- 5—Theme (3 minutes and 10 seconds), until—T: "Farnum Walton, an artist."
- 6—"Serenade" (3/4 Allegretto), by Chaminade (2 minutes and 35 seconds), until—S: Interior of restaurant.
- 7—"Valse Lente," to action (4 minutes and 10 seconds), until—T: "Among those attending, etc."
- 8—"Artists' Life" (Waltz), by Strauss (4 minutes), until—T: "I have changed my mind about that."
- 9—Continue pp (40 seconds), until—T: "Hamilton had tried before."
- 10—Theme (1 minute and 10 seconds), until—T: "Walter's evening call."
- 11—"Serenade" (Allegretto), by Saint-Saens (3 minutes and 50 seconds), until—S: Cabaret scene in restaurant.
- 12—"Cyclone in Darktown" (Rag), by G. D. Barnard (3 minutes), until—T: "It's a deliberate insult."
- 13—"Dramatic Tension," by Sol P. Levy (50 seconds), until—S: Spanish dancers appear.
- 14—"Short Spanish Intermczzo" (30 seconds), until—T: "Two hours later."
- 15—"Tragic Theme," by Paul Vely (4 minutes), until—S: Girl escaping in taxi.
- 16—"Dramatic Agitato," by H. Hough (2 minutes and 50 seconds), until—T: "The morning sunshine."

(Continued in next column)

- 17—Theme (1 minute and 30 seconds), until—T: "In her desperate hour."
- 18—Continue to action (1 minute and 10 seconds), until—T: "And while some of the, etc."
- 19—"Dramatic Tension," by Ascher (2 minutes and 30 seconds), until—T: "Free, yet already in the, etc."
- 20—Prelude (Heavy Dramatic), by Rachmaninoff (3 minutes and 30 seconds), until—T: "I loved Farnum Walton."
- 21—Popular Rag, ppp (1 minute and 35 seconds), until—T: "Your little party, etc."
- 22—"Dramatic Tension," by Andino (5 minutes and 20 seconds), until—T: "I don't believe a word."
- 23—Theme (4 minutes), S until * * * * * END.

"ROUGH AND READY"

(Fox Standard Production)

- 1—At Screening—A Medley of Christmas Carols.
- 2—Eveyn and Farnum on Bench—"Rondo D'Amour," 2/4.
- 3—Reception—Fox Trot, 2/4.
- 4—Jack Belmont—Dram. Tension.

REEL 2

- 5—"Miss Durant is not at Home"—Andante, 3/4.
- 6—Yellow Gulch—Allegro, 2/4 (Rags or Fox Trots).
- 7—Bill Straton—Two Step, 3/4.
- 8—"Hey, boys, there's a sky pilot"—Allegro, 4/4.

REEL 3

- 9—The Post Office—Andante, 3/4, acc. to action.
- 10—"Hello, Lucky"—Dram. Andante, 3/4.
- 11—"Each day has added"—Allegro, 4/4 (Alla Breve).
- 12—At scene in cabin—Andante, 2/4.
- 13—"Where is my father?"—Allegretto, 3/4.

REEL 4

- 14—In the wilderness—Agitato, 3/4.
- 15—"The Runaway"—Hurry, 2/4.
- 16—Buggy Upset—Same as No. 15, softly.

REEL 5

- 17—Rescue of Indian Joe—Allegro Moderato, 2/4.
- 18—Night in the wilderness—Allegro Energico, 4/4.
- 19—Evelyn is delivered—Moderato Assai, 3/4.

REEL 6

- 20—When Farnum takes off coat—Allegretto Molto, 4/4.
- 21—"I told you I never lied"—Andante, 4/4.
- 22—Farnum meets Evelyn with sleigh—Romance Andante Con Moto until * * * * * END.

"A CAMOUFLAGE KISS"

(Fox Production)

Reviewed on page 2256

- 1—At Screening—Bright Intermezzo, 3/4.
- 2—"King! I am an expert on pork"—Allegretto, 2/4.
- 3—"Sudden Wealth had wrought"—Valse.
- 4—When King enters Martha's drawing-room—Andante.

REEL 2

- 5—"Let us go where there isn't such a crowd"—Allegretto, 6/8.
- 6—"You must play the man"—Bright Andante, 2/4.
- 7—"The book says kissing is wrong"—Allegretto, 2/4.
- 8—A few days later—Andante Con Moto, 2/4.

REEL 3

- 9—As the days wore on—Valse.
- 10—The second house party—Allegretto Con Grazia.
- 11—"Give me something rough and ready"—Two Step or Rag, 2/4.
- 12—Martha and Marston going into conservatory—Andante, 3/4 (Theme).
- 13—At flash-back of kiss—Valse Amoreuse.
- 14—"You have a husband"—Agitato, 4/4.

REEL 4

- 15—"Guess I'll go upstairs"—Slow Valse.
- 16—Marston enters room—Allegretto Graziosa, 6/8.
- 17—Martha finds sister in closet—Agitato.
- 18—"Now, it is for you ladies to explain"—Allegretto, 2/4.
- 19—"Keep still or you'll spill the beans"—Continue No. 18.
- 20—"Out of my house"—Agitato, 2/4.
- 21—When Marston is seen taking ladder—Andante, 3/4 (Theme).

REEL 5

- 22—"Oh, you shouldn't come here"—Andante, 2/4.
- 23—"Oh, John, you shouldn't eat"—Allegretto, 2/4.
- 24—When men appear in pajamas—Mysterioso.
- 25—Chase of burglars—Hurry, 4/4, Alla Breve.
- 26—Martha and Marston on bench—Andante, 3/4 (Theme).

until * * * * * END.



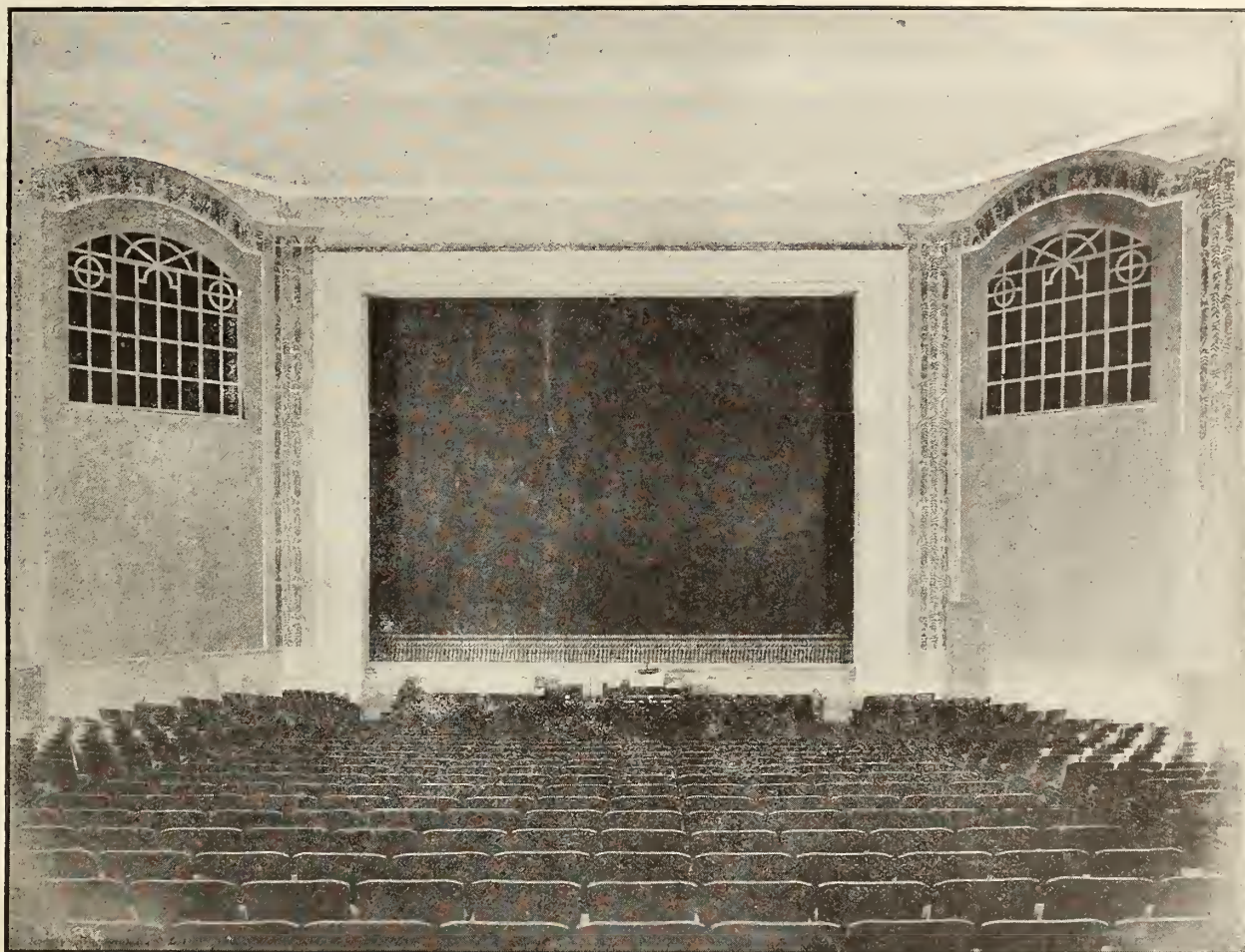
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Music and the Picture

Review of Latest Compositions

- 1—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox edition.)
- 2—"Fancy Free," the new musical comedy success; also "Sinbad," the latest Winter Garden extravaganza, are published by G. Schirmer.
- 3—"I'm Sorry I Made You Cry" by Clesi. The latest fox trot and waltz by the famous Leo Feist edition.
- 4—"American Bells," a fine patriotic march. (Cramer's edition, Frederick, Md.)
- 5—"Homage of a Nation," by Chavez. A grand memorial march published by Oliver Ditson.
- 6—"Moonlight Blues," by Homer Deane. A weird and fascinating melody. (McKinley Music Co.)
- 7—"Oriental Nights," a beautiful dreamy and melodious waltz. (J. W. Stern edition.)
- 8—"Carry On—General Pershing's March," by M. L. Lake. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season. (Carl Fischer edition.)
- 9—"Dear Kiss," waltz by Ager. A very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist edition.)
- 10—The Cinema Music Co., Columbia Theatre Building, New York City, will mail you free Violin Thematics of their famous Photoplay edition upon request.

Is It Patriotic to Abandon Music?

By GUSTAV SAENGER

SOME day when the complete account of the present war is written, when every phase and part of the gigantic struggle will be known, when the indescribable feats of bravery and endurance of our men, together with the material factors which aided in the ultimate victory will have been duly recorded, a considerable chapter will be necessary for the proper presentation of the important, the essential as well as the uplifting part which music, in its every form, contributed to our cause.

After everything is said and done, the spirit, pluck, endurance and courage of the man behind the gun cannot be upheld forever without outside influences of some kind. Besides being clothed, fed and attended to in cases of accident, the men gathered together from every field of human endeavor, made up from every possible scale of human society, need periodical rest and entertainment of one kind or another to divert their attention from the bloody work in hand. And what more potent or vital influence can be thought of for collecting, strengthening and upholding the morale and courage of our troops, of entertaining them in their hours of leisure and reminding them of the loved ones at home for whom they are fighting, than music? What greater stimulus can be given to a tired, fagged-out company of men than to start them singing a rousing marching song or by letting a military band play it for them?

Everyone of the belligerent nations has long since established bands, choruses, theatres and entertainments of all kinds for the relaxation and amusement of its soldiers. America, too, has quickly seen into the need of providing its fighters with every possible kind of musical relaxation, not only for reasons of absolute amusement but on account of its far-reaching influences as a direct need.

Public attention has been frequently directed of late to the inspiring work done by Lieutenant John Philip Sousa in connection with the organizing of military bands for use in the present war.

Not so very long ago Major-General Leonard Wood issued an invitation to musicians in the seven states from which the men of the Eighty-ninth Army Division were drawn to submit original marches from which an official divisional march was to be selected and I believe it was he or Secretary Baker who stated at one time that "a singing army is a triumphant army"; another has declared that "the singing of the army will be one of the inspiring chapters in the history of the war," and a capable writer in the Chicago Evening Post recently said, among other things, that—"Music when men are going into a charge lifts the heart and makes the hand strong. Music in the intervals between actions, back of the trenches and in the billets, lifts the souls of the soldiers, acts as a palliative of hardships and comforts like a mother. Old soldiers have said that no man can be a coward as long as he can hear the band play. The men of ours who are over there have music supplied to them, and if the ration of instruments or notes or song words is short, they improvise. Almost better a foodless camp than a songless camp. The man who can supply music for the troops is as necessary as the man who can supply munitions.

But while this essential need of music as an inspiring and uplifting force is gaining greater impetus with our authorities as the war keeps on, we are threatened with manifold powerful influences at home to declare a ban on music in general, do away with it and place it in line with those luxuries of life which our authorities have classified as non-essential.

And it seems doubly discouraging to consider that regardless of all the efforts made to provide music for our enlisted men and with due acknowledgment of the value and need of musical activity in connection with their duties, no end of propaganda is being scattered broadcast at home, in connection with civilian life, to depreciate the value of music and prove it worthless as a factor in war-time activities.

Quite recently the New York Musicians' Union approached the so-called Theatre Managers' Association with a request for a ten per cent increase in salaries for all members of their organization. Not only did the Managers' Association flatly refuse consideration of this request but announced through their counsel that it would be impossible for them to reach a higher scale of wages for their musicians, that well-nigh prohibitive cost of living had carried production expenses with it, that music had taken its place with other non-essentials, that it was a luxury now if there ever was one, and that it was not necessary to the production of a great majority of legitimate plays.

Aside from the fact that the general rise in the cost of living has affected musicians just as seriously as any other class of citizens it seems rather high-handed for an organization of theatre managers, dependent upon the amusement-seeking public, to declare music a luxury and non-essential, just because their orchestras have taken it upon themselves to ask for a raise in salaries. Why not declare the products of scene painters, costumers, program printers, electricians, etc., unessential because advance in salaries for services rendered has been asked for?

This question of music for those who stay at home is a serious and a vital matter. Our civilian population must be provided with opportunities for relaxation and amusement and to this end nothing serves to better advantage than music in one form or another. Let us insist upon non-essentials, if they really are non-essentials, but let everyone in a position to do so and in particular American music lovers and the American public in general, register a distinct protest against the proposed and constant efforts of those who are endeavor-

ing to have music and musical performances put into the luxury class.

It would be just as unpatriotic and harmful to deprive our home communities of the benefits and pleasures of music in these trying times as it would be to refuse the same thing to our fighting units.

Music should not be dispensed with or objected to on account of convenience, business reasons or because of thoughtless, war-time classification. Music is a vital essential in the lives of hundreds of thousands of our citizens. To deny it would mean the taking away of one of our strongest and most desirable forces for the up-keep of our spirits, our powers of endurance, our patience, our belief in ultimate success and in depriving us of so many factors necessary for victory it would seem that in the end our enemies would be served and benefited to a much greater extent through such a purpose than we would.

"JOAN OF PLATTSBURG"

(Goldwyn Production)

- 1—At Screening (2 minutes)—"Salambo-Arenda" (Prelude), 4/4 Moderato Maestoso.
- 2—T: On Lake Champlaine (1 minute and 30 seconds)—"Salambo-Arenda (Love Scene), 6, 8 Molto Moderato.
- 3—T: A big camp (1 minute and 30 seconds)—"We are Coming" (Sousa), 2/4 Tempo di Marcia.
- 4—T: A little girl (2 minutes)—"Festival March" (Borch), no introduction, 4/4 Maestoso.
- 5—T: She had grown up (3 minutes)—"Valse Poupee" (Poldini), 3/4 Tempo di Valse.
- 6—D: Interior of headquarters (1 minute and 45 seconds)—"Liberty Forever" (Caruso), 2/4 Tempo di Marcia.
- 7—T: Behold grog shop of camp (2 minutes and 15 seconds)—"Doing Our Bit" (Romberg), Fox Trot, 4/4 Moderato.
- 8—T: John Miggs (2 minutes)—"Rouet D'Omphale" (Saint Saens), J to K, 2/4 Lento.
- 9—D: Joan Climbs in Window (2 minutes and 15 seconds)—"Pierrot Macabre (Lanciani), 6, 8 Allegro Moderato.
- 10—D: Joan climbs out of window (2 minutes)—Hurry *26 (Minot), 2/4 Vivo.
- 11—D: Major and Joan alone (1 minute and 45 seconds)—"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.
- 12—D: Joan passes sentry (2 minutes)—"My Dough Boy" (Frey), 2/4 a la Patrol.
- 13—T: To my soldier boy (2 minutes and 15 seconds)—"Sunbeams" (Helier), 4/4 Moderato Grazioso.
- 14—T: Well Joan was a poor (3 minutes)—"Intermezzo" (Hadley), 4/4 Andante.
- 15—T: Do you think (3 minutes)—"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.
- 16—D: Joan in tree, children close up (3 minutes)—"March Miniature" (Jacobi), 4/4 Tempo di Marcia.
- 17—T: Joan takes refuge in cellar (1 minute and 45 seconds)—"Shakes of Night" (Friedland), 4/4 Moderato.
- 18—T: The time arrives for experiment (3 minutes and 15 seconds)—"Hail, America" (Drumm), 4/4 Maestoso.
- 19—D: Jim at counter—cigar changed (4 minutes and 30 seconds)—"Implorations Neptune" (Massenet), 2/2 Agitato.
- 20—D: Men leave wireless apparatus (3 minutes and 30 seconds)—"Woodland Whispers" (Czibulka), 4/4 Moderato.
- 21—D: Joan and major in cellar (3 minutes)—"Misterioso No. 2" (Minot), 4/4 Moderato.
- 22—D: Gang enter secret wireless room (2 minutes)—"Rouet D'Omphale (Saint Saens), 2/4 Lento.
- 23—T: I want you to make lots of money (4 minutes)—"Misterioso Dramatico 54" (Borch), 3/4 Poco Agitato.
- 24—T: You saved us, Joan (3 minutes and 15 seconds)—"Land of Romance" (Herbert), 4/4 Tempo di Marcia.
- 25—T: Joan, I've got an order for you (4 minutes)—"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.
- 25—D: Joan raises hand, Major walks away (1 minute and 45 seconds)—"La Marseillaise" (French Anthem), work to crescendo until April 6, 1917, on American flag.
- 26—T: Over there (1 minute and 15 seconds)—"Le Ville" (Puccini), 4/4 Maestoso; Allegro (battle), 2/4 Allegro.
- 27—D: Major, carried from field (1 minute and 30 seconds)—"Trusting Eyes" (Gartner), 4/4 Moderato.
- 28—T: When the boys come home (1 minute and 30 seconds)—"Patriotic March" (Rosey), 2/4 Tempo di Marcia.
- 29—D: Major kneeling before mother (2 minutes and 45 seconds)—"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato * * * END.

* Repeated selections.

"THE LAW OF THE GREAT NORTHWEST"

(Triangle Production)
Reviewed on page 2585

Theme: "Love Theme" by Abbott Lee

- 1—"Whispering Flowers" (Characteristic Intermezzo), by Blon (2 minutes and 30 seconds), until—T: "Indians brought in the furry fruits."
- 2—"Indian Theme" (Characteristic), by Winkler (2 minutes and 40 seconds), until—T: "Into Sinclair's despotism, etc."
- 3—"Dramatic Tension," by Reissiger (3 minutes), until—T: "So under the command of Sinclair."
- 4—"Battle Hurry to action (2 minutes and 10 seconds), until—T: "Though not yet stationed."
- 5—"Canzonetta" (Moderato), by Nicode (3 minutes and 45 seconds), until—T: "From the South each year, etc."
- 6—Theme (1 minute and 40 seconds), until—T: "After a survey of Sinclair's."
- 7—"Dramatic Recitative," by Levy (2 minutes and 45 seconds), until—T: "Old Monast had saved nothing."
- 8—"Forest Whispers" (Moderato Gavotte), by Losey (4 minutes), until—T: "Without a struggle, old Monast."
- 9—Theme (2 minutes and 30 seconds), until—T: "And falsely rich through credit, etc."
- 10—"Rustles of Spring" (Dramatic), by Sinding (2 minutes and 40 seconds), until—S: The fight.
- 11—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "So Mary began to go, etc."
- 12—"Intermezzo" (Moderato), by Huerter (1 minute and 30 seconds), until—T: "The jaws of the tyrant's trop, etc."
- 13—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "That very evening Sinclair hastened."
- 14—"Moderato Agitato," by Becker (3 minutes and 10 seconds), until—T: "Realizing that Monast, etc."
- 15—"Violetta" (Characteristic Concert Piece), by Tobani (2 minutes and 40 seconds), until—T: "They lie, I found the money."
- 16—"Continue ff (45 seconds), until—T: "That trader's up to some."
- 17—Theme (1 minute and 25 seconds), until—T: "That night without a friend, etc."
- 18—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 30 seconds), until—T: "And then Morin strolled."
- 19—"Continue ff (1 minute and 50 seconds), until—T: "And the trader fell for the plot."
- 20—"Dramatic Tension," by Winkler (3 minutes and 15 seconds), until—T: "I'm tired waiting."
- 21—"Erl King" (Dramatic Agitato), (2 minutes), until—T: "There they are now, watch 'em."
- 22—"Continue ff (45 seconds), until—T: "Start the fight."
- 23—"Heavy Agitato to action, pp or ff (1 minute and 15 seconds), until—T: "Mary, is that true?"
- 24—"Continue pp (1 minute and 35 seconds), until—T: "Your message came just in time."
- 25—Theme (35 seconds), until * * * * * END.

"SOCIETY FOR SALE"

Theme: "By the River" (12/8 Romance) by Morse

- 1—"A la Bien Aimee" (Valse Lente), by Schuett (2 minutes and 50 seconds), until—T: "The inevitable financial smash, etc."
- 2—Theme (2 minutes), until—T: "In Billy's pocket burned a note, etc."
- 3—"Continue to action (2 minutes and 35 seconds), until—T: "Pierce, a punctillious piece."
- 4—"Romance" (Melodious Mod.), by Frommel (6 minutes), until—T: "Lady Mary, who puts her."
- 5—"Love Theme," by Abbott Lee (1 minute and 50 seconds), until—T: "One of the many affairs."
- 6—"Popular Trot to action (2 minutes and 40 seconds), until—T: "Look here, you'll have to."
- 7—"Continue pp (25 seconds), until—T: "Lord Sheldon, whom society, etc."
- 8—"A la Ballerina" (Valse Lento), by Braham (4 minutes), until—T: "Take my advice, marry her."
- 9—"Continue pp (1 minute and 25 seconds), until—T: "Three a. m. finds honorable Billy, etc."
- 10—"Theme (5 minutes and 10 seconds), until—T: "Remorse was a new emotion."
- 11—"Sweet Ponderings" (a melodic sentiment), by Langey (4 minutes and 25 seconds), until—T: "By the way, what sort of a chap? etc."
- 12—"Canzonetta" (Moderato), by Nicode (2 minutes and 30 seconds), until—T: "In fact, I'll lay ten pounds, etc."
- 13—"Continue ff (45 seconds), until—T: "That afternoon."
- 14—"La Grace" (Moderato), by Bohm (3 minutes and 45 seconds), until—T: "Cynical society would have suffered, etc."
- 15—"Theme (4 minutes and 50 seconds), until—T: "Why should I come around."
- 16—"Sweet Jasmine" (Melodious Allegretto), by Bendix (4 minutes and 40 seconds), until—T: "Here is the most of your money."
- 17—"Serenade" (Andante), by Drigo (2 minutes and 45 seconds), until—T: "The honorable Billy experiences, etc."
- 18—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Thillys had followed."
- 19—"Love Song" (Dramatic), by Flegier (5 minutes and 10 seconds), until—T: "You told me once, etc."
- 20—Theme (1 minute and 45 seconds), until * * * * * END.

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Music and the Picture

Review of Latest Compositions

- 1—"Sam Fox of Cleveland, Ohio," has just added 12 new numbers to their famous "Library Edition," which are most appropriate as accompaniments for Motion Pictures. These compositions are all original and exceptionally well orchestrated. Violin Thematics of these numbers are obtainable free of charge direct from the publisher.
- 2—"Stock of Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable two steps—with all the melody snap and dash which made this writer famous. (Leo Feist edition.)
- 3—"Somewhere in France is the Lilly," a novelty song by J. E. Howard. A typical composition of tempo *Marziale* most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)
- 4—"Krey Music Company, 361 Washington St., Boston, Mass.," are offering the following overtures at a special rate of only 25c. for full orchestra and piano: William Tell, by Rossini; Light Cavalry, by Suppe; Raymond, by Thomas; Pique Dame, by Suppe; Lustspiel, by Keler; Fest, by Leitner; Poet and Peasant, by Suppe; Morning, Noon and Night, by Suppe; Jolly Robbers, by Suppe; Seminramide, by Rossini, and Orpheus, by Offenbach.
- 5—"Bring Back My Daddy to Me," by G. W. Meyer. A *valse moderato* movement of exceptional tonal beauty. (Leo Feist edition.)
- 6—"America I Love You," "My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)
- 7—"Say I to Myself, Says I," by H. Von Tilzer. A rollicking Irish song, a sure hit if played for Parlor Comedies. (Harry Von Tilzer edition.)
- 8—"A Little Bit of Sunshine." This number is also by James F. Hanley, writer of this month's sensational headliner, "Three Wonderful Letters from Home," "It is one of the best Jazz Fox Trots ever. (Shapiro Bernstein edition.)
- 9—"Overseas March," by Herbert W. Lowe. This new march by the composer of the ever-popular "On the Plattsburg March" is fully equal to its predecessor and in 6-8 time. (Oliver Ditson edition.)
- 10—"Tishomingo Blues," a new Western craze, published by J. W. Stern.

"The King of All Instruments"

IT is a proven fact that "a successful musical interpretation is as necessary to a picture as good projection." The truth of this maxim born of experience, cannot be denied. Music with motion pictures provides "atmosphere" and establishes mood. It infuses the mute action of the motion drama with the life of tone and harmony. Properly used, it may be made to take the place of the spoken word, and underline every detail of picture action and registration with appropriate tonal comment, explanation or emphasis.

But music should never be considered an accompaniment to the motion picture, it should be a part of it. In this fact, accepted in theory and carried out in practice, we have the gist of music success in "pictures." Synchronization is its secret—the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect.

"Synchronization is the secret of a perfect musical accompaniment and it is the organ—the king of the instruments, the only medium where synchronization is really possible in the strictest sense of the word.



Signor Carlo Ronchi Has Been Engaged By Aubrey M. Kennedy As Conductor of the Orchestra at the New Symphony Theatre at Broadway and Ninety-fifth, New York

The man at the organ is the being with an orchestra at his finger ends. He is only a single person, an individual and yet he has at his instant command the resources of a pipe organ with its wonderful variety of stops, the tender, true tones of a violin, the brisk notes of a xylophone, the gay click of the castanets, the silver rattle of the tambourine and the syncopated beats of the drum.

He can produce every possible shade of expressive musical thought from the softest *pianissimo* to the loudest *fortissimo*.

There is no episode that he cannot make more thrilling, more touching, more enjoyable to the audience. As his fingers run over the keyboard he is master of every situation. He is the living interpreter of every shade of emotion registered by the silent players. He can express the sorrow of the life stories enacted there in the heart-searching melodies of that great organ's voice; or he can add zest and life to a comedy film with an instrumental accompaniment which puts a new bustle and spirit into the fun-making of the screen comedians.

No musical accompaniment can be called perfect if improvisation and perfect synchronization is impossible.

Improvisation creates that bond of sympathy and interest be-

tween audience and "show," which is the prime factor in the former's enjoyment of the latter.

Here "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitation as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musician, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute co-operation with the film operator at all times must underlie any motion picture improvising that deserves the name.

Can this be accomplished by an orchestra of 5, 10 or 15 men. "No," unless at least 5 or 6 rehearsals are possible.

The man at the organ or the man at the "one-man orchestra" is the one and only one who has at his command all effects which can only be produced by a large and efficient orchestra.

"HONOR'S CROSS"

(Selexart-Goldwyn Production)

Reviewed on Page 3000

Theme: "Love Theme" (Dramatic) by Abbot Lee

- 1—"Valse Lente," by Schuette (1 minute and 15 seconds), until—T: "I went up the mountain, etc."
 - 2—Popular Rag to action (1 minute and 20 seconds), until—T: "Marian Cabot, etc."
 - 3—Popular Waltz to action (35 seconds), until—T: "Jeanne their daughter."
 - 4—Continue pp (1 minute and 35 seconds), until—S: Interior of factory.
 - 5—Piano Solo, Cabaret Scene (2 minutes), until—T: "No, you don't remember."
 - 6—"Dramatic Recitative," by Sol. P. Levy (1 minute and 45 seconds), until—T: "Well, what are you going, etc."
 - 7—Continue ff and ad. lib. Tympany Rolls (40 seconds), until—S: After the short fight.
 - 8—Continue pp (1 minute and 50 seconds), until—T: "Do you think McCann?"
 - 9—Piano Solo improvise—watch action carefully (30 seconds), until—S: Woman leaves piano.
 - 10—Theme (2 minutes and 10 seconds), until—T: "In the Sierras where?"
 - 11—"Forest Whispers" (Mod. Gavotte), by Losey (40 seconds), until—T: "The Try Out."
 - 12—Continue pp (25 seconds), until—S: Young man at piano.
 - 13—Piano Solo improvise to action pp (15 seconds), until—S: Flashback to ext. scene.
 - 14—Repeat "Forest Whispers," pp, by Losey (40 minutes), until—T: (On newspaper) "Dist. Att. Montgomery, etc."
 - 15—"Romance" (Dramatic), by Karganoff (1 minute and 10 seconds), until—T: "A representative audience, etc."
 - 16—Continue to action (50 seconds), until—S: Interior of cabaret.
 - 17—Piano Solo improvise—Cabaret Scene (3 minutes and 45 seconds), until—T: "If you like that kind."
 - 18—Theme (2 minutes and 15 seconds), until—T: "What's the matter? Did you?"
 - 19—"Tragic Theme," by Paul Vely (2 minutes), until—S: Ext. of real estate office.
 - 20—"Albumlead" (Moderato), by Kretschmer (6 minutes), until—T: "Where can I see you to-night?"
 - 21—"Canzonette" (Moderato), by Nicode (2 minutes and 15 seconds), until—T: "Telegraph Hill's gangster."
 - 22—Hurry to action—fight (45 seconds), until—T: "Dist. Attorney Montgomery follows, etc."
 - 23—"Intermezzo" (Allegretto), by Pierre (1 minute and 20 seconds), until—T: "A quiet Sunday evening."
 - 24—Hurry to action—Riot Scene (1 minute), until—S: The fight.
 - 25—Continue ff (3 minutes and 25 seconds), until—S: The girl returns home.
 - 26—"Dramatic Tension," by Sol. P. Levy (4 minutes and 50 seconds), until—T: "After the first sleep."
 - 27—"After Sunset" (Dramatic Moderato), by Pryor (4 minutes and 15 seconds), until—T: "I'm through, Dolan."
 - 28—Continue pp (35 seconds), until—T: "That evening the Dist. Attorney, etc."
 - 29—Theme (3 minutes and 20 seconds), until—T: "Far into the night, etc."
 - 30—"Heavy Mysterioso," by Levy (50 seconds), until—T: "With avenues to decent employment."
- Note.—Watch Shot.
- 31—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes), until—T: "The following eve."
 - 32—Theme (2 minutes and 15 seconds), until—T: "She just drove off with Dolan."
 - 33—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Girl reading letter.
 - 34—Theme (40 seconds), until * * * * * END.

"MY OWN UNITED STATES"

(Frohman Amusement Corporation)

Reviewed on Page 732

Love Theme: "After Sunset" by Pryor

Patriotic Theme: "My Own United States," "Trio"

- 1—"My Own United States March" from beginning, (1 minute and 20 seconds), until—T: "The New York home of, etc."
 - 2—Continue pp (20 seconds), until—S: Soldiers marching.
 - 3—Continue ff (25 seconds), until—T: "His son lately returned."
 - 4—Continue pp (1 minute and 30 seconds), until—T: "You know that there was no other course."
 - 5—"Sons of Uncle Sam" (March), pp, by McCoy (1 minute and 30 seconds), until—T: "Back in that time."
 - 6—"Down South," by Middleton (1 minute and 30 seconds), until—T: "Mother, etc."
 - 7—"Wild Rosebud Melody," by Tobani (2 minutes and 30 seconds), until—S: Loving couple on couch.
 - 8—Love Theme (2 minutes and 15 seconds), until—T: "To the Republic."
 - 9—Patriotic Theme (20 seconds), Chorus, until—T: "News from the election."
 - 10—"Chanson Joyeuse," by Ravina (1 minute and 15 seconds), until—T: "It's bad news, sir."
 - 11—Continue ff (30 seconds), until—T: "After the annual banquet."
 - 12—"Southern Reverie," by Bendix (2 minutes and 40 seconds), until—T: "Later at Richmond Hill."
 - 13—"Femme Aime Valse" (Caprice), by Berger (2 minutes), until—T: "What the mantle of night."
 - 14—Orchestra Rest Organ improvise to action (10 minutes), until—T: "The eve of the tragedy."
 - 15—"Dramatic Tension," by Levy (2 minutes and 20 seconds), until—T: "In the rosy hush of early dawn."
 - 16—"Morning," by Grieg (2 minutes and 30 seconds), until—S: After Duel.
- Note.—Watch Shots.
- 17—"Heart Wounds," by Grieg (2 minutes and 35 seconds), until—T: "Convinced by Burns."
 - 18—"Aces Death," by Grieg (3 minutes), until—T: "The first inkling of the great Burr."
 - 19—"Dreams of Love" (Nocturno), by Liszt (1 minute and 30 seconds), until—T: "Then the flight of Aaron Burr."
 - 20—Continue ff Tremolo (50 seconds), until—T: "In Washington."
 - 21—"Willie! We Have Missed You" (from Gms of Foster), selection (1 minute and 35 seconds), until—T: "After the death of Philip's mother."
 - 22—Love Theme (2 minutes), until—T: "General Wilkinson, etc."
 - 23—"Erl King" (Dramatic Agitato), by Schubert (1 minute and 10 seconds), until—T: "The night of the wedding."
 - 24—Love Theme (40 seconds), until—T: "At dawn."
 - 25—Cont. ff (2 minutes and 25 seconds), until—T: "His keen sympathy for, etc."
 - 26—"Lamento," by Gabriel Marie (3 minutes), until—T: "This court will not tolerate."
 - 27—Continue ff (40 seconds), until—T: "That is all your honor."
 - 28—Continue pp (45 seconds), until—T: "Damn the United States."
 - 29—Silence, until—T: "Title disappears."
 - 30—Tremendous Hurry ff open with ff Tympany Roll (1 minute), until—T: "Men whose very lives."
 - 31—"Tragic Theme," by Vely (2 minutes and 20 seconds), until—T: "The aftermath."
 - 32—Continue pp (1 minute and 30 seconds), until—T: "The last farewell."
 - 33—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "Hoping against hope."
 - 34—Love Theme—4th movement (55 seconds), until—T: "All mention of the United States."
 - 35—"America, Our Pride" (Song) once through, followed by
 - 36—Patriotic Theme, until—T: "In answer to the call."
 - 37—Organ pp improvise (1 minute and 15 seconds), until—S: Flag on mast.
 - 38—Patriotic Theme (Chorus), ff (2 minutes), until—T: "When the pirates of Algiers."
 - 39—Continue pp (45 seconds), until—T: "There's the Morocco."
 - 40—"Battle Furioso" to action (3 minutes and 30 seconds), until—T: "Morning."
 - 41—Patriotic Theme, pp and slow (1 minute and 10 seconds), until—T: "For more than fifty years."
 - 42—Continue ppp (30 seconds), until—T: "In the red days."
 - 43—"Battle Cry of Freedom" Song (2 minutes), until—T: "At last embrace."
 - 44—Assembly Call, then silence until—S: Soldiers mount horses.
 - 45—"Boots and Saddles" Bugle Call, followed by
 - 46—"Advance" Bugle Call then silence until—S: Soldiers leave.
 - 47—"Massa's in the Cold Ground" (30 seconds), until—T: "Oh how the U. S., etc."
 - 48—Patriotic Theme (45 seconds), until—T: "And who is the new President?"
 - 49—"Tramp, Tramp the Boys are Marching" (20 seconds), until—T: "While Grant, etc."
 - 50—"Battle Hurry to action (1 minute and 25 seconds), until—T: "In the gathering dusk."
 - 51—Patriotic Theme (55 seconds), until—T: "The birds singing."
 - 52—Continue pp (50 seconds), until—T: "That is the story."
 - 53—"Over There" (Song), ff (1 minute and 15 seconds), until * * * * * END.



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The timing is based on a speed limit of 14 minutes per reel.

Theme: "Romance" (4/4 Moderato con espressione) by Mericanto

- 1—Silence (1 minute and 30 seconds), until—T: "In New York society, etc."
- 2—"Springtime" (Valse Intermezzo), by Drum (4 minutes), until—T: "A professional caterer to vanity."
- 3—Valse Caprice, by Rubinstein (2 minutes and 35 seconds), until—S: Manton at piano.
- 4—Piano solo "Traumereri," by Schumann (25 seconds), until—S: Manton leaves piano.
- 5—Dramatic Recitative, by Levy (3 minutes and 45 seconds), until—T: "Think it over what I said, etc."
- 6—Continue pp (1 minute and 10 seconds), until—T: "Then the inevitable crash."
- 7—"Pathetic Andante," by Vely (2 minutes), until—T: "Mrs. Van Tyie has at last accepted."
- 8—Theme (4 minutes and 50 seconds), until—T: "Seeking the freedom, etc."
- 9—"Melody" (4/4 Moderato), by Friml (2 minutes and 45 seconds), until—T: "When smiling summer descends."
- 10—"Intermezzo Allegretto," by Pierne (4 minutes and 15 seconds), until—T: "Rose, just a girl."
- 11—"Gondoliera" (Mod.), by Saar (2 minutes and 30 seconds), until—T: "Where they play as hard, etc."
- 12—"Noisy Bill" (Trombone Rag), by Losey (3 minutes and 45 seconds), until—T: "I made it for you."
- 13—Continue ppp (20 seconds), until—T: "Some illumination."
- 14—Piano Solo Rag (dancing scene), (1 minute), until—T: "Let me see if I can, etc."
- 15—Silence (15 seconds), until—S: Manton begins to play.
- 16—"Home, Sweet Home" (song), (2 minutes), until—S: Manton stops playing.
Note—As violin solo with piano acc.
- 17—Piano Solo Rag pp (1 minute and 10 seconds), until—S: Dancing waltz.
- 18—"Old Timers' Waltz," introducing "Rosie O'Grady," "Sidewalks of New York," etc. (1 minute and 15 seconds), until—T: "Don't you think you have had enough."
Note—As violin solo with piano acc.
- 19—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Interior of Manton's room.
Note—Begin pp then to action.
- 20—Silence (20 seconds), until—S: Music of "Home, Sweet Home" appears on screen.
- 21—"Home, Sweet Home" (song), (1 minute and 45 seconds), until—T: "Where night affords no cover."
- 22—"Sorrow Theme," by Roberts (3 minutes), until—T: "Throughout the weeks, etc."
- 23—Continue pp (2 minutes and 10 seconds), until—T: "With realization of devotion, etc."
- 24—Theme (2 minutes and 55 seconds), until—T: "While in the North, etc."
- 25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (2 minutes and 50 seconds), until—T: "The first unpopular strike."
- 26—Dramatic Tension Heavy, by Ascher (2 minutes), until—T: "The enmity of the camp, etc."
- 27—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Spring and Slucin time."
- 28—"Silvery Brook" (Melodious Waltz), by Brooks (3 minutes), until—T: "I've had a wire from N. Y."
- 29—Theme (2 minutes and 15 seconds), until—T: "With the dark shadow, etc."
- 30—Continue pp (40 seconds), until—T: "Again in New York."
- 31—"Intermezzo" (Moderato), by Hueter (1 minute and 40 seconds), until—T: "After a week of black despair."
- 32—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Evening, with her plans."
- 33—"The Vampire" (a dramatic theme), by Levy (5 minutes and 30 seconds), until—T: "So you are not even worth."
- 34—"Tragic Theme," by Vely (3 minutes), until—T: "When winter yields to springtime."
- 35—"Gavotte," by Gossec (4 minutes and 50 seconds), until—T: "Just so, Manton, go in, etc."
- 36—"Dramatic Tension," by Winkler (2 minutes and 35 seconds), until—T: "Rose."
- 37—Theme ff (2 minutes), until * * * * * END.

"LES MISERABLES"

(Fox Standard Production)

Note—Cue No. 21 is the only possible Orchestra Rest
Theme: "Caratine" (Dramatic) by Bohm

- 1—Theme (4 minutes and 30 seconds), until—S: Valjean looking at bread in window.
- 2—"No. 2 Allegro Agitato Passionato," from "Orestes," by Bendix (3 minutes), until—T: "Years of slavery and, etc."
- 3—Prelude from "First Carmen Suite," by Bizet (1 minute and 10 seconds), until—T: "After nineteen years of torture!"
- 4—"Easter Chimes," by Lake (1 minute and 15 seconds), until—S: Interior of inn.
- 5—"Tragic Theme," by Paul Vely (3 minutes and 40 seconds), until—T: "The saintly shepherd of his flock."
- 6—"Ave Verum Corpus," by Mozart (4 minutes and 10 seconds), until—T: "A guest for the night."
- 7—"The Omnipotence," by Schubert (2 minutes), until—T: "The thing that was once a man."
- 8—"Fourteen Fathoms Deep" (Mysterioso), by Lake (5 minutes), until—T: "Here is a letter to my brother."
- 9—"Largo," by Corelli (2 minutes), until—S: Young boy with grind organ.
- 10—Theme fff (2 minutes and 45 seconds), until—T: "Let us leave Jean."
- 11—"French Serenade," by Grieg (3 minutes and 25 seconds), until—S: Child under hayload.
- 12—Theme Tremollo ff (1 minute), until—T: "I congratulate your honor."
- 13—Continue pp (15 seconds), until—T: "Had Fantine but known, etc."
- 14—"Romance from Concerto No. 2," by Wieniawsky (5 minutes and 10 seconds), until—T: "And you are still young enough."
- 15—Heavy Dramatic Agitato to action (2 minutes and 45 seconds), until—T: "I knew nothing about."
- 16—Theme (4 minutes), until—T: "All that day and through the night."
- 17—"Misterioso Dramatico No. 54," by Borch (2 minutes and 15 seconds), until—T: "As the trial of the supposed Jean, etc."
- 18—Theme fff (4 minutes and 50 seconds), until—T: "While awaiting the pleasure of the court."
- 19—"Fifth Symphony in C Minor" (Allegro con Brio Movement), by Beethoven (3 minutes and 30 seconds), until—T: "With the law again his enemy."
- 20—Continue or repeat to action (2 minutes and 45 seconds), until—T: "While poor little Cosette, etc."
- 21—Orchestra Rest (9 minutes), until—T: "In 1832 Javert has failed, etc."
- 22—"Intermezzo Pittoresque," by Kocian (2 minutes and 30 seconds), until—T: "Driven by want to the slums."
- 23—"Serenade," by Karganoff (5 minutes and 15 seconds), until—T: "To lay the pretty trap."
- 24—"Mysterioso Dramatico No. 61," by Borch (3 minutes and 10 seconds), until—T: "Now, you write her address."
- 25—Heavy Agitato (1 minute and 45 seconds), until—T: "Sister, dear, this is no place for me."
- 26—"Jours Passes Intermezzo," by Horne (3 minutes and 45 seconds), until—T: "The headquarters of Marius."
- 27—"Credo," from St. Cecile Mass, ppp, by Gounod (20 seconds), until—T: "The evening of June 5."
- 28—Continue fff (40 seconds), until—S: Battle scene.
- 29—Battle Furioso to action (35 seconds), until—T: "Eponi has cast her lot."
- 30—Continue ppp (25 seconds), until—S: Near barricade.
- 31—Continue ff (1 minute and 15 seconds), until—T: "That night in the seclusion."
- 32—Continue fff (45 seconds), until—T: "I'm dying because I am happy."
- 33—Continue to action (1 minute and 45 seconds), until—T: "Realizing that Cosette's happiness, etc."
- 34—Another Battle Hurry to action, pp or ff for about five minutes, until—T: "The labyrinth of sewers."
- 35—Continue Hurry pp with ad. lib. Tympany Rolls (30 seconds), until—T: "On slip of paper" "In the event of my death, etc."
- 36—"Dramatic Tension," by Levy (3 minutes), until—T: "Before you imprison me, etc."
- 37—Theme (2 minutes and 10 seconds), until—T: "Although his nemesis, etc."
- 38—"Pierrot Serenade," by Randegger (2 minutes and 10 seconds), until—T: "The clothes she wore when, etc."
- 39—"A Thought," by Chas. Roberts (2 minutes), until * * * * * END.

Vincent Sherwood, professional manager for the McKinley Music Company, made a flying trip to Chicago. He expects to bring Mr. F. Root, one of the firm back to New York with him.

Printers are unable to turn out enough copies of "Nona" and "Love's Melody" to meet the orders received by Fred Vander-sloot, the publisher at Williamsport, Pa.

H. Ferguson, the well-known arranger, handled the orchestra at the Audubon theatre for two weeks and then gave it up. He finds he can make more in arranging.

Turn the Page to Read About
THEATRES
WORTH WHILE

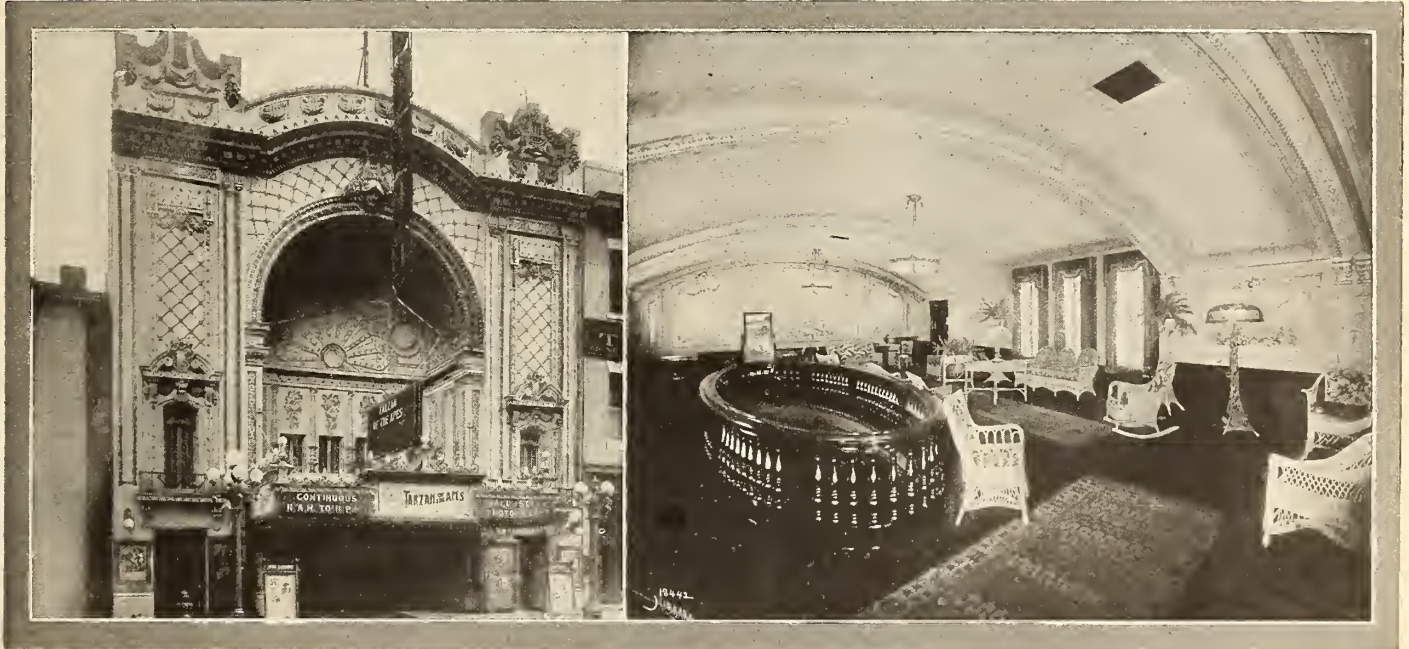
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New Parkway Theatre Credit to Chicago

COMPLETELY remodeled and almost rebuilt, the old Parkway theatre at Clark street and Diversey boulevard, Chicago, was reopened Saturday night, May 4, as the Drury Lane theatre, under the ownership of the Drury Lane Amusement company and the management of W. H. Riddle, an old-time Chicago theatrical and picture-house manager.

The opening show was "Hearts or Diamonds?" first of the pictures of William Russell Productions, Inc., released by the Mutual Film Corporation. The house was packed for three performances. It has a capacity of 800.

Mr. Riddle went to unusual efforts to book a picture for his opening night which would be certain to please his patrons and at the close of each performance he stopped outgoing members of the audience to inquire as to the quality of the entertainment.

The Drury Lane is, to all intents and purposes, a new theatre. The lighting, heating and ventilating systems have been rebuilt, the house has been redecorated, a new screen built—the largest in Chicago—and a new \$3,000 Kimball organ installed.

Mr. Riddle is a veteran Chicago theatrical manager and has been for three years manager of the Bertha theatre, Chicago.

Poli's, New Haven, to Be Rebuilt

NEW HAVEN is to have practically a new theatre this fall when Poli's is remodeled. Plans are now being completed by Thomas W. Lamb, of New York, architect of the Rialto and Rivoli and many other fine houses.

The plans call for the demolition of the front portion of the present frame building and the construction of a new and up-to-date structure about 35 by 60 feet and three stories in height. There will be two stores and the entrance of the theatre in front with the entrance leading to the grand lobby in the central section of the new building. An addition will also be erected at the rear of the present auditorium, the walls of which will stand. A portion of the space now occupied by the stage will be taken into the auditorium of the new house, affording a seating capacity

of over 3,000. The interior of that part of the old building which will be retained will be reconstructed of fireproof materials.

Directory of New Theatres

FLORIDA

The new Garden theatre, at Pensacola, recently completed, was opened a week ago under most auspicious circumstances, with Theda Bara in "Madame Du Barry" as the attraction.

A new theatre is being built in Ybor City, which is the Latin Quarter of Tampa. A. H. La Belle, who controls the amusement business in this part of Tampa with three theatres, will have the lease of the new house.

YOUR THEATRE'S PICTURE

Let Us Know When It is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

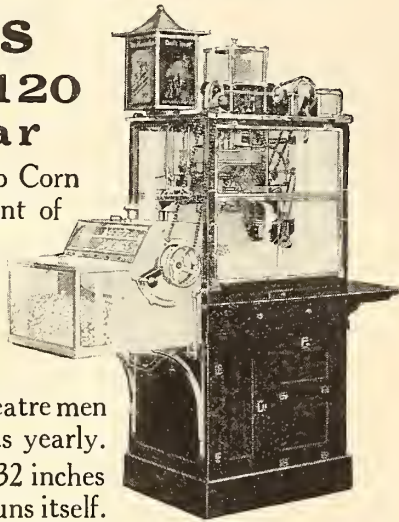


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GEORGIA
Macon will have a twelve-story office building and a new theatre costing \$500,000 within the next few months. G. Troup Howard and Brown Wimberly yesterday afternoon purchased the old Floyd house property, corner Wall street and Third street, paying \$60,000 for it. The property is 91 feet on Third street and runs back 210 feet. Mr. Howard stated that he and Mr. Wimberly would begin the erection of a twelve-story office building with a theatre combined just as soon as they could secure possession from the present tenants, the leases now in effect running until October 1. The new building and theatre will cost in the neighborhood of \$500,000, according to Mr. Howard.

ILLINOIS
Marseilles has in prospect a large \$25,000 theatre, as a large theatrical corporation, of Chicago, has an option on the Galloway property. M. Engel, of Ottawa, is trying to close the deal. If he succeeds, a theatre which will seat 1,000 will be started soon, and it may be finished by September 1.

INDIANA
Negotiations are under way for the building of a motion picture and vaudeville theatre, with a seating capacity of 4,000, on the site of the old Empire theatre, at Wabash and Delaware streets, Indianapolis. Samuel Schiller, of the Schiller Film Company, Chicago, has submitted a proposition involving this plan to J. S. Cruse & Co., agents for the owners of the property. Whether the plan goes through depends on the owners. "It is our intention," said Mr. Schiller, "to bring to Indianapolis some of the ideas of Chicago and New York. We have selected this location as being the most central for our purposes."
Thomas W. Davis, of Galveston, Cass County, has rented the old, aban-

KENTUCKY
W. O. Stiles, Ernest N. Fulton and Judge John Kelly, all of Bardstown, have purchased a piece of property at West Point, directly across from the Illinois Central depot, and it is their intention to remodel the hall now existing, and add a motion picture theatre and several stores.

MAINE
James W. Greely, of Portland, has purchased the old Williard Beach casino lot at South Portland and plans to develop it into a big pleasure resort. A casino will be erected, which will be used for motion pictures and dancing.

MINNESOTA
Charles C. Osterland is building a motion picture theatre at Dunning. A modern motion picture theatre is in course of erection at Winona, and is due for an early opening.

MONTANA
The new Liberty theatre, which has just been built at Great Falls, by H. C. Higgins at a cost of about \$16,000, was opened recently to capacity business. The theatre is a one-story frame building 50 by 175 feet in dimensions. It has a level floor, 50 by 125, which can be used for dances or other affairs, and is provided with a stage and stage equipment for the showing of vaudeville or road company attractions. It will be used principally for picture shows. Manager Higgins turned the building over to the Red Cross chapter for the opening night and as a result quite a large fund was raised by means of various schemes. Several pigs, chickens and a calf were disposed of by the usual methods, the stock and poultry having been donated for that purpose. An excellent orchestra of 10 pieces furnished music for the dancing which was continued until a very late hour. Upwards of 800 people were in attendance. The affair was in charge of Dr. P. H. Brown and Mrs. J. Voden, of the local Red Cross committee.

NEBRASKA
Art. Johnson is building a new theatre at Stromsburg, to be called The Rialto, which will have a seating capacity of 500. Road shows and motion pictures will be featured.

NEW YORK
Shampan & Shampan have filed plans for a moving picture theatre to be erected at 1059 and 1061 Manhattan avenue, Brooklyn, for the Miller-Weiss Amusement Company.

OHIO
Mark Gates, the prospective manager of the new theatre at Dayton, to be called "The Dayton," is doing everything in his power to rush the structure to completion. He claims that no theatre between New York and Chicago can provide more comfort, conveniences or luxuries than can The Dayton. The building itself is thoroughly fire proof and exceeds the demands of the building code in the matter of safety precautions. The only wood used in the construction is to be found in the stage floor and the door and window casings which naturally are so far removed from each other as to make the possibility of fire very, very remote. The walls of the foyers will be decorated in ivory and blue and hung with masterpieces of art. The furnishings will be elegant. In addition to the showing

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of the highest grade of motion pictures there will be the added attraction of a fifteen-piece orchestra under the very capable direction of H. H. Thomas, who has for many years made an especial study of theatrical orchestra directions.

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Richmond is watching with interest and admiration, a 2,500 capacity house, which is being built by Messrs. Carver and Pryor. The theatre will be opened this summer.

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The Rewey Construction Company is erecting a new playhouse at Rewey.

WYOMING

Bert Pitman, former western manager for Sullivan & Company, has associated himself with V. S. Stanley, a Wyoming oil magnate, and they have let plans for the erection of a theatre at Casper, which will have a seating capacity of 1,500.

"THE HAND AT THE WINDOW"

(Triangle Production)

Reviewed on Page 2720

Theme: "Heavy Mysterioso" by Sol. P. Levy

- 1—"Ciribiribin" (Waltz), by Pestalozza (2 minutes and 50 seconds), until—T: "Doors that Tony dreads."
- 2—Theme (3 minutes and 45 seconds), until—T: "When this bird was turned out, etc."
- 3—"Dramatic Andante," by Ascher (2 minutes and 25 seconds), until—T: "As the trial of Tony."
- 4—Continue pp (1 minute), until—T: "Without even the memory."
- 5—Continue to action (45 seconds), until—T: "Such an unjust reward."
- 6—"Adoration" (Dramatic), by Borowsky (3 minutes and 10 seconds), until—T: "Five years of steady plugging."
- 7—Theme (1 minute and 10 seconds), until—T: "To Captain Roddy the hours, etc."
- 8—"Melody" (Moderato), by Kretschmer (2 minutes and 25 seconds), until—T: "A few nights later."
- 9—Theme (50 seconds), until—T: "Roddy hits on a plan."
- 10—"Maesmawr" (Valse Lente), by Braham (3 minutes and 15 seconds), until—T: "Before the week ends."
- 11—"Serenade" (Moderato), by Widor (4 minutes and 20 seconds), until—T: "Not much bigger, etc."
- 12—"Spring Song," by Mendelssohn (55 seconds), until—S: Interior of captain's office.
- 13—"Legende" (Mod.), by Friml (2 minutes and 25 seconds), until—T: "For weeks Moran, etc."
- 14—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes), until—T: "Next morning Moran's henchmen, etc."
- 15—Theme (1 minute and 35 seconds), until—T: "For a week or more, etc."
- 16—"Love Theme," by Abbott Lee (3 minutes and 45 seconds), until—S: Close up of newspaper.
- 17—Theme (3 minutes), until—T: "Mated in the Spring."
- 18—"Vanity Allegro Caprice," by Jackson (45 seconds), until—T: "At Harmony Hall."
- 19—"Somebody's Done Me Wrong"—Popular Trot, Stern Ed. (1 minute and 20 seconds), until—T: "Home, Sweet Home."
- 20—"Home, Sweet Home"—Song (1 minute), until—T: "His heart filled with joy."
- 21—Theme (4 minutes), until—T: "Go on, pal; what is it?"
Note.—Watch Shot.
- 22—"Dramatic Recitative," by Levy (1 minute and 10 seconds), until—T: "With his bullet proof nut, etc."
- 23—Continue to action (3 minutes), until—T: "So that's how you learned."
- 24—"By the River" (12/8 Moderato), Romance, by Morse (2 minutes and 35 seconds), until * * * * * END.

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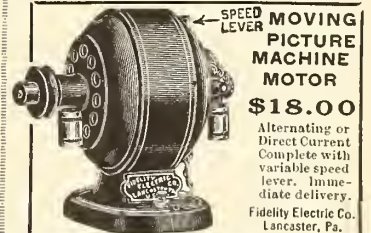
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Music and the Picture

Some Timely Comment on Versions of "The Star Spangled Banner"

ACCORDING to a special communication from Washington, dated April 17, Representative McFadden (Pennsylvania) introduced a resolution to make "The Star Spangled Banner" the national American anthem.

Up to the present time, the song has been regarded as our national anthem by common consent and custom, but it never has been made so by legislation.

Under the title of "The Star Spangled Banner Corruptions," an editorial writer in *Musical America* recently expressed himself as follows:

"With all that has been said about performing the 'Star Spangled Banner' this season, it remained for W. J. Henderson to speak some salutary truths on the existing situation. His article in a recent Sunday edition of the *Sun* was timely. It would have been even more so five months earlier. The critic pointed out that Messrs. Sousa, Sonneck, and Damrosch devised an official version of the national anthem which the Government sanctioned and indorsed. Also that this version, far from being patriotically accepted by the leading symphony orchestras, is disregarded in favor of others, some of them vulgarized. The most flagrant example of this debasement is to be heard at the Metropolitan Opera House when a Frenchman or an Italian conducts.

"Now, if the Government has approved a certain version of the anthem it is that version and no other which should be used throughout the length and breadth of the land. As the matter stands we have heard it only from the New York Symphony Orchestra, at concerts given by Arnold Volpe and from the Oratorio Society. Mr. Damrosch is the leader of the first and last named organizations. The 'official' version differs from the familiar ones only in a few essentials of rhythm and some trifling details of harmonization. But these rhythmic differences give it a breadth and a dignity foreign to the others. They confused for a time folks

who wanted to sing the anthem and knew only the ordinary version, which suffers from tawdry corruptions. But patrons of the Symphony Society quickly accustomed themselves to it and the playing of the hymn under Mr. Damrosch became a pleasure to listen to, instead of a wearisome matter of indispensable routine. But, by the same token, only Mr. Damrosch's audiences could sing the authorized 'Star Spangled Banner' without stumbling. The Philharmonic opened every program with the anthem and did it right well, but still clung to the old form. The Boston Symphony, playing it practically under compulsion, gave it with a listlessness that shocked even well balanced folks. But the fact that a standardized version existed was flatly ignored.

"The Metropolitan Opera House makes great ado over the patriotism, but to judge by its performances of the 'Star Spangled Banner' it has small reason to do so. One hears the song played with more elevation and dignity in some of the moving picture houses. It is here made to sound crass, blatant, vociferous. The high B flat, screeched by a trumpet at the end, is a piece of vulgarity that nothing can condone. This wretched bit of trumpetry used to prevail in times of peace. Conceited singers in an audience would take advantage of it to attract attention, and the end generally aroused laughter and special applause for the person who sang the note. The same thing occurred repeatedly at the Metropolitan this season. The whole proceeding took on a character altogether at variance with a truly patriotic and uplifting ceremonial.

"If we need unity of effort in this war, we need it in the rendering of our anthem no less than in everything else. The Government puts forth that anthem in a prescribed shape. Is it not solemnly incumbent upon every American organization and individual to discard spurious forms and corrupt variants so as to make the hymn what we intend it—a sacred symbol?"

"THE EDITOR."

Musical Review of Latest Publications

1—"Heart of Mine," by Ralph C. Smith. This wonderful number, first played by the composer as a solo, is a monument to his genius. It is a charming $\frac{3}{4}$ Moderato Cantabile, most appropriate for love scenes. (Sam Fox edition.)

2—"My Belgian Rose," a beautiful and tuneful waltz, published by Leo Feist.

3—"I'm Sorry I Made You Cry," a famous melody by N. J. Clesi, published by Leo Feist. Waltz and fox trot. The fox trot is a corking jazz arrangement.

4—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr. The biggest song hit of the season. (Shapiro Bernstein edition.)

5—John Philip Sousa's latest patriotic march, "Solid Men to the Front," is published by G. Schirmer.

6—"Moonlight Waltz," by the writer of the famous "Missouri Waltz." A composition with a wonderful dancing rhythm. (Forster Music Publishing Co., Chicago, Ill.)

7—"Prudence" ("Entr'acte"), by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (J. W. Stern edition, 102 W. 38th St., New York City.)

8—"Sorrow Theme," by Edward Roberts, a composer of international reputation. This number is offered at a special rate of 30c. for small and 40c. for full orchestra by the "Cinema Music Co., Columbia Theater Building, New York City.")

9—"Australita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the "Red Star Music Co.," Red Star, Ark.)

10—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical march rhythm is sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

11—"My Golden West, I Love You Best," by James W. Casey. The very latest composition of this gifted writer's musical gems. A composition most appropriate for Western scenes. (Published by the Echo Music Co., New York City and Seattle.)

12—"I Wonder How the Old Folks Are at Home." A great patriotic home song hit of great value to the motion-picture musician. (Vandersloot Music Publishing Co., Williamsport, Pa.)

13—"In a Garden of Shadows and Tears," by A. Manlove. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)

14—"Easter Fantasia," by M. L. Lake. A wonderfully realistic tone picture, which always scores a big success. (Carl Fischer edition.)

15—G. Schirmer of 3 E. 43rd St., New York City, offer their famous "Galaxy Edition," one of the finest editions for the motion-picture player, at a special yearly subscription rate.

"BLUE JEANS"

(Metro Production)

Reviewed on page 4587

Theme: "Land of Dreams Idyll" by Driffill

- 1—Silence (1 minute and 25 seconds), until—T: "Just a weary little struggler."
 - 2—"Visions Reverie," by Tschakowsky (4 minutes and 40 seconds), until—T: "I ain't got no home."
 - 3—"Sorrow Theme," by Ed. Roberts (3 minutes and 25 seconds), until—T: "I'll give you a lift, etc."
 - 4—Continue pp (30 seconds), until—T: "The sleepy little town."
 - 5—"Heloise Intermezzo," by Langey (1 minute and 45 seconds), until—S: Girl scrapping with politician.
 - 6—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "A year passed since that summer day."
 - 7—"Pensee Intermezzo," by Godard (4 minutes), until—S: Girl near window calling Jim.
 - 8—Theme (2 minutes and 50 seconds), until—T: "I'd like to speak to Mr. Bascom."
 - 9—"The Vampire," by Levy (3 minutes and 15 seconds), until—T: "We must keep her quiet."
 - 10—"Remembrance," by Deppen (2 minutes), until—T: "Evening, the sunshine of youth, etc."
 - 11—"Amorosa Mazurka," by Navarro (50 seconds), until—T: "Father may be that foolish."
 - 12—Continue ppp (25 seconds), until—T: "May I go for a little walk?"
 - 13—Theme (1 minute and 40 seconds), until—T: "Lets steal away to-night."
 - 14—Continue pp (30 seconds), until—S: Politicians arguing in front of house.
 - 15—"Babillage," by Gillet (string orchestra only), (3 minutes and 25 seconds), until—T: "As you perhaps know."
 - 16—"Erotik," by Grieg (1 minute and 50 seconds), until—T: "Then we understand each other."
 - 17—Continue or repeat to action (2 minutes and 20 seconds), until—T: "Weeks passed."
 - 18—"Marche des Petits Pierrots," by Bosc, ff (35 seconds), until—S: Nelson addressing the crowd.
 - 19—Silence (1 minute and 50 seconds), until—S: Band commences to play.
 - 20—Repeat fff "Marche des Petits Pierrots" (same as Cue No. 18) (1 minute and 10 seconds), until—S: Band stops to play.
 - 21—Sudden stop as shown on screen, followed by
 - 22—Silence (15 seconds), until—T: "Ladies and gentlemen, etc."
 - 23—"Dramatic Tension No. 1," by Sol P. Levy (2 minutes and 10 seconds), until—T: "And when the evening shadows fell."
 - 24—"Cavatine," by Bohm (4 minutes and 45 seconds), until—T: "It means ruin, Colonel."
 - 25—"Tragic Theme," by Vely (5 minutes and 50 seconds), to action pp or ff, until—T: "Then he, Perry, is my brother."
 - 26—"Prelude," by Rachmaninoff, ff (4 minutes and 50 seconds), until—T: "The penalty of June's faith."
 - 27—"Pathetic Andante," by Vely (2 minutes and 25 seconds), until—T: "And through the dreary months."
 - 28—"Lullaby," by Kjerulf (1 minute and 10 seconds), until—S: Interior of church.
- Important Note—Watch for effects of large church bell.*
- 29—Organ Solo improvise to action, scene of prayer (3 minutes and 30 seconds), until—T: "Two mothers' hearts."
 - 30—Chorus only of popular song hit, "Mother," by Morse (1 minute and 45 seconds), until—T: "When pride meets pride."
 - 31—"Dolorosa Poeme D'Amour," by Tobani (4 minutes and 35 seconds), until—T: "Again the pendulum of passing time."
 - 32—Piano improvise ppp to action (1 minute), until—T: "Say dada."
 - 33—Theme ff (1 minute and 45 seconds), until—T: "I came here after the baby was born."
 - 34—"Ein Maerchen Fantasia," by Bach (2 minutes and 20 seconds), until—T: "I told you I'd come back."
 - 35—Heavy fight agitato pp (30 seconds), until—T: "There is the man."
 - 36—Continue ff with effects of rapidly running round saw (4 minutes), until—T: "I christen thee Perry, Bascom."
 - 37—Organ Solo, ff, with orchestra ppp on Theme (40 seconds), until * * * * * END.

"BLUE BLOOD"

(Selexart Production)

Reviewed on page 2718

Theme: "Frotik" (Dramatic Melody) by Grieg

- 1—"Dramatic Narrative," by Pauline Pement (2 minutes and 25 seconds), until—T: "The house of Wellington."
- 2—"Reception and Banquet Scene" (3/4 Valse Lente), by Bendix (2 minutes), until—T: "Doctor Rand having his own, etc."
- 3—"Serenade" (6/8 Allegretto), by Rubinstein (3 minutes and 50 seconds), until—S: Flashback to banquet scene.
- 4—"Dramatic Agitato," by Hough, pp (30 seconds), until—S: The fight.
- 5—Continue ff (35 seconds), until—S: Doctor in Grace's room.
- 6—Continue pp (45 seconds), until—T: "I'll rush over to the Valiant's."

(Continued in next column)

(Continued from preceding column)

- 7—"Dramatic Tension," by Sol P. Levy (4 minutes), until—T: "Too bad, a man with everything, etc."
- 8—Theme (2 minutes and 45 seconds), until—T: "What would mean public disgrace."
- 9—"Serenade" (4/4 Dramatic), by Widor (3 minutes), until—T: "You must not marry Spencer."
- 10—Theme ff (2 minutes), until—T: "With the coming of the night."
- 11—"Dreams of Devotion" (Heavy Dramatic), by Langey (5 minutes and 45 seconds), until—T: "You seem persistent in a matter, etc."
- 12—"Dramatic Recitative," by Levy, ff (5 minutes), until—T: "Rand has ordered me South."
- 13—Theme, ff (2 minutes and 20 seconds), until—S: Fight on board ship.
- 14—Hurry (for fights) to action (1 minute and 40 seconds), until—T: "In the cave of El Diabolo."
- 15—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 10 seconds), until—T: "Where the tainted blood turned."
- 16—"Dramatic Maestoso," by Loraine (1 minute and 30 seconds), until—S: On board of steam yacht.
- 17—Theme, ff (4 minutes and 40 seconds), until—T: "The trustees of the Valiant estate."
- 18—"Tragic Theme," by Paul Vely (2 minutes and 50 seconds), until—T: "What was that?"
- 19—Continue ff (55 seconds), until—T: "With a mind obsessed by fears."
- 20—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "And the little baby fingers."
- 21—Continue to action (3 minutes and 10 seconds), until—T: "You were wrong, my child."
- 22—Continue ppp (1 minute and 25 seconds), until—T: "During the five years that pass."
- 23—"Sorrow Theme," by Roberts (2 minutes and 30 seconds), until—T: "In a modern Babylon."
- 24—"The Vampire" (Dramatic Theme), by Levy (1 minute and 30 seconds), until—T: "The last of the Wellington line."
- 25—Continue pp (2 minutes), until—S: Oriental dancer appears.
- 26—"Danse Arabe" (Characteristic), by Tschakowsky (1 minute and 30 seconds), until—S: Child walking near stone wall.
- 27—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 40 seconds), until—S: Wellington drops dead.
- 28—Theme (1 minute and 15 seconds), until * * * * * END.

"THE LONELY WOMAN"

(Triangle Production)

Reviewed on page 2862

Theme: "Love Song" (Dramatic) by Flegier

- 1—"Intermezzo" (Moderato), by Huertel (3 minutes and 20 seconds), until—T: "Hiram Peevy, deacon."
- Note—Watch for railroad effects.*
- 2—"Adoration" (Dramatic), by Borowski (3 minutes and 50 seconds), until—T: "I would like to rent a house."
- 3—"Heloise Moderato" (Intermezzo), by Langey (4 minutes and 35 seconds), until—T: "What brings a woman like that."
- 4—"Babillage" (Allegro), by Gillet (2 minutes and 55 seconds), until—T: "I see you took over."
- 5—"Gavotte and Musette" (2/4 Allegro), by Raff (3 minutes and 50 seconds), until—T: "You've been good to the dog."
- 6—Theme (40 seconds), until—T: "Peevy as a limb of the law."
- 7—Continue to action (2 minutes and 15 seconds), until—T: "Your profession?"
- 8—"Dramatic Tension," by Levy (1 minute), until—T: "With the coming of the church fair."
- 9—"Budding Roses" (Valse Caprice), by Kretschmer (4 minutes), until—T: "Each flickering flame, etc."
- 10—Theme (2 minutes and 40 seconds), until—T: "Love can work miracles."
- 11—"Gavotte Moderato," by Gossec (1 minute and 40 seconds), until—T: "Fanned by Peevy's tongue."
- 12—"Tragic Theme," by Paul Vely (3 minutes and 20 seconds), until—T: "You weren't always like this."
- 13—"Dramatic Andante," by Ascher (2 minutes), until—S: The fight.
- 14—Agitato to action (50 seconds), until—T: "That dog has never harmed, etc."
- 15—"Le Retour" (Allegro), by Bizet (2 minutes and 15 seconds), until—T: "She had been good to him."
- 16—Theme (3 minutes and 25 seconds), until—T: "Presently the village is shocked."
- 17—Galop, pp (25 seconds), until—S: Horses running away.
- 18—Continue ff (1 minute and 30 seconds), until—T: "Pity he wan't killed."
- 19—Continue pp 50 seconds, until—T: "And through the days, etc."
- 20—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes), until—T: "Under Martha's ministrations."
- 21—"Maesmaevr" (Valse Lente), by Brahm (3 minutes and 10 seconds), until—T: "Is Jim Ransom still here?"
- 22—Theme (4 minutes and 25 seconds), until—T: "You've tricked me."
- 23—"Pathetic Andante," by Paul Vely (2 minutes), until—S: Martha leaving her little house.
- 24—Theme, ff (1 minute and 30 seconds), until * * * * * END.



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(Screen Examinations from page 3308—Continued)

"Old Hartwell's Cub"
(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

OLD HARTWELL'S CUB develops nothing approaching interesting drama. Situations have been carelessly thrown in by the author, Mable Richards, with nothing left for George E. Jenks, the continuity writer to do but shuffle them up and throw them in the hat again. Director Thomas N. Heffron has opened with a scene of a village blacksmith that promises much in the way of interest to follow but the weakness in the plot material as provided by the script, handicapped him from the start. William Desmond is entitled to more substantial material in the way of a story.

In spite of the frail working script that Mr. Heffron was given from which to construct a dramatic piece for the screen, he has done wonders in the final result. His exterior scenes, presenting a small town and its scandal mongers, are true-to-life and registered on the screen with all faithfulness. The character portrayal of Mr. Desmond and that of Percy Challenger and Walt Whitman are examples of fine bits of artistic work.

Revealing, as it does, the love of a son for his old father who is a victim of drink, there was offered numerous opportunities for an equal number of human touches.

In addition to those mentioned the cast includes Mary Warren, who has the feminine lead; Eugene Burr, Dorothy Hagar, Graham Pette and William J. Ellingford.

THE STORY AND PLAYERS

Bill Hartwell (William Desmond) is devoted to only one person, his father, Tom Hartwell (Percy Challenger), a faltering old man, who has fallen a victim of drink. The populace of Matherville rise in indignation against the manner in which Bill's father conducts himself, and lock the old man in the village jail. Bill learns of this, and promptly breaks down the jail door and releases his father.

Rev. David Lane (Walt Whitman), the village pastor, is a broadminded old soul, and defends Tom's action in defending his father. He invites Tom to the parish house for dinner, to talk over the matter. Here Tom meets the pastor's daughter, Mary (Mary Warren), for the first time on speaking terms. Inwardly he loves Mary at first sight.

Edward Jones (Eugene Burr), a book salesman, convinces Mary's father that he should purchase a few treatises on theology. He strikes up an acquaintance with Mary during his visits, and when Mary announces that she has the funds collected by the church society to re-roof the church, Jones devises ways and means to acquire said funds. He persuades her to give him the money to invest for him, and then persuades her to marry him. He does not tell her of the wife he has in Chico, Ariz., whither he departs on their marriage day after first taking a good beating from Bill who has learned the truth.

Bill's father dies, and he leaves Matherville bound for Chico. Here he meets Jones and Mary, who has gone there to ascertain the truth about her husband. Bill is accused of horse-stealing, but is saved by the intervention of Mary and Jones' first wife. They return to Matherville to settle down.

"The House of Hate"
(Pathe—Thirteenth Episode)

Reviewed by Peter Milne

SOMETHING akin to the old saw-mill climax is used to wind up the thirteenth episode of this serial entitled "Enemy Aliens." After Haynes Waldon is told that his presence is obnoxious in the vicinity of the Waldon residence he disguises himself and secures employment in the Waldon works. His object is to steal a precious formula for which he is offered a large sum of money by a German spy. Pearl and Harvey succeed in capturing the spy while Haynes is at work. Later Haynes lures Pearl to his place of employment, where she finds the Hooded Terror awaiting her. He knocks her unconscious after a great struggle and throws her on a slowly moving escalator at the end of which is a series of sharp teeth. Just as she nears them Harvey rushes to the rescue.

"The Mating of Marcella"
(Paramount-Ince—Five Reels)

Reviewed by Peter Milne

JOSEPH FRANKLIN POLAND'S "The Mating of Marcella" casts Dorothy Dalton in a society role which she handles as capably as the artificiality of it will permit. Mr. Poland's plot, it must be confessed, is builded upon a premise that smacks more of the basic situation of a musical comedy than of serious drama. However, this portion of the story is registered with good effect. It is the seemingly forced virtue of the heroine, Marcella, a bit of characterization perhaps injected to meet the goody-goody moral code of censor boards, that transforms the drama into an unlikely conflict of conscience-stricken characters. It is when Marcella, after finding herself in love with Underwood and realizing that circumstances have paved the way for their happy marriage, suddenly decides that Underwood's place is at the side of his impossible wife that the false note becomes apparent. Granted that Marcella might have entertained scruples against divorce, her previous conduct in situations from which another woman would have resigned seems to stamp her as a very inconsistent lady. So it is not Miss Dalton's fault that at times her work fails to convince.

The five reels contain a number of pretentious settings and include a view of a hotel garden that is a rare delight to the eye. Supporting the star appear Thurston Hall as hero, Juanita Hansen whose blonde beauty makes her the identical type for the frivolous wife, and William Conklin. R. William Neill, the director, has handled his subject tastefully. The sensational thrill in the last reel when all the undesirable characters are disposed of when an express train hits their automobile amidships is cleverly executed, being timed to the minute. The photographic work is up to the high standard always maintained in Ince pictures.

THE STORY AND PLAYERS

Marcella (Dorothy Dalton), modiste's model, is constantly worried over the long illness of her father, Duranzo (Spottiswoode Aitken). Late one evening while delivering a gown to Lois Underwood (Juanita Hansen), in an emergency she runs into an opportunity to gain a thousand dollars. Mrs. Underwood, formerly a show girl, languishes under the marital "yoke" and entertains no love for her husband, Robert (Thurston Hall) or her young son (Buster Irving). But she doesn't like the idea of giving up the time to live in Reno long enough to establish her residence there and then sue for divorce. Count Louis (William Conklin), one of her admirers, suggests that she employ Marcella to take her place. And Marcella accepts the offer, believing she is helping Lois in procuring a fortune. While at a fashionable hotel in Reno she meets her supposed husband who has come west with his son. Explanations are in order. The little boy is taken seriously ill and Marcella nurses him back to health, the while gaining the love and respect of his father. She, however, refuses his proposition that she stay on and establish Mrs. Underwood's residence. She implores him to patch up his quarrel with his wife. She returns to her father. Lois, having failed to get her divorce, adopts the plan put before her by Jack Porter (Donald MacDonald), another suitor and announces her intention of starting suit for divorce, naming Marcella as co-respondent. Her activities are, however, cut short, for Count Louis, jealous of Porter, disguises himself as Lois' chauffeur and drives her, his rival and himself to destruction beneath the wheels of an engine. Then Marcella goes to the man she loves.

"The City Slicker"
(Rolin-Pathe—One Reel)

Reviewed by Peter Milne

RATHER short on anything approaching a connected story, "The City Slicker," Harold Lloyd's latest comedy, has a wealth of good business. The action takes place in a country hotel and Lloyd is imported to spruce it up a bit. His nonchalant attitude in dealing with the various gray beards who play checkers about the stove is funny in the extreme. The trick bedroom he rigs up for the city family gives a number of laughs. Snubs Pollard is present in the cast and as usual puts his stuff over in good style. Bebe Daniels provides the girl interest in full measure.

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Importance of Music as an Essential Need of the Nation

(In the Musical Observer)

WITH due regard to the needs of our Government for carrying on the war and mindful of the enormous sacrifice to be asked in money, effort and blood, to bring the conflict to a successful and victorious issue, it may not be untimely to point out a grave danger into which we may unconsciously be led and which would result in disastrous consequences, not only for the musical profession, but our communities and fighting units as well.

In the preliminary announcements for the third Liberty Loan to be floated about March 1, particular mention was made as to the necessity of doing away with every unessential industry, and attention called to the fact that every dollar spent on a luxury is helping to support an unessential industry in the competitive consumption of essentials.

The danger of this argument, sound as it may be for the purpose for which it is intended, is a very grave one, as far as the interests of the musical profession and industries are concerned. Music, in its various higher forms, is looked upon by the general public not by any means as the essential necessity which it really is, but decidedly more as a luxury. And it is most necessary and important that this wrong impression should not be allowed to grow and gain ground any more than it already has. If allowed of such interpretation, musical instruments, printed music, music books unless necessary in a professional way, may also be looked upon and considered as luxuries, and with the matter placed before our communities in such a light, with the enormous influence of our Government to back it up, we will suddenly be facing the likelihood of having music, the most uplifting and solacing of all the arts; and musical instruments, the most innocent, pleasure-giving contrivances ever invented by human hands, declared by our authorities as non-essential for the nation's direct needs and briefly labelled—luxuries. The greater danger of such a thing, were it actually to occur, would lie in the very fact that while music cannot be made use of for the maintenance of our fighting forces like food, it forms a very essential necessity for the maintenance of the good spirits and happy dispositions of our armed forces and civilian population.

To place music among the list of luxuries would deprive thousands of teachers of the means of earning their livelihood, would close our opera houses, theatres and concert halls, and paralyze an industry involving hundreds of millions of dollars' worth of investments.

With all the stress and misery of the most pitiless warfare no

such thing has ever occurred to the battling nations in Europe and reports about musical conditions in those countries received from time to time all prove that, as far as possible, music in its every form is encouraged and provided wherever possible.

The English, French and Germans have learned through bitter experiences what is necessary to uphold the spirit and comforts of their people. In recent reports printed in Musical America we are told that excepting the days of blackest and most immediate peril, "France has clung to such comforts as music can bring, and has, in addition, served her best creative ends by tending most assiduously to her own musical vineyards." England we are told, "does as much, but lets nothing interfere with the enviable catholicity of her taste. She listens to midday concerts and crowds the opera house even when hostile airships shower bombs upon her capital." In Berlin, the reports say, "there is shortage of food, many of the chief commodities of diet are unobtainable, people are hungry, but operas continue to be given and are amazingly well attended, and the orchestral concerts attract crowds, especially when some favorite from happier days, like Arthur Nikisch, conducts."

We should be guided by such examples and rather than shut down on musical activities, we should encourage, foster and develop them in every possible way, manner and shape. Good music and plenty of it has never before been so necessary as at the present time. The war has gradually engulfed our nation, and our very existence in its toils; every one, regardless of what his or her occupation may be is feeling its effects and the grim realities and stern duties which are staring us in the face allow of no more excuses or alternatives. The constant worries of everyday occupation, coupled with the universal strain of war conditions, are weighing heavily upon the shoulders of every one. Nothing can banish such worries or relieve the strain more effectively than good musical performances, and to stop these would be not only an injustice to all who can be assisted and encouraged thereby, but would prove exceedingly poor policy from every conceivable point.

Band and orchestras are needed more than ever for cheering our fighting forces, and the cares and worries which are besetting every home and fireside in the country cannot be relieved more successfully, if only for the time being, than through listening to good music of some kind or other at home or attending public performances as frequently as possible.

Musical Review of Latest Compositions

- 1—"Night Time in Italy," a very popular and characteristic fox trot. (McCarthy & Fisher, Inc., New York.)
- 2—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style, played with great success by Sousa's Band and other leading organizations. (Be sure and get this one. "Sam Fox Edition.")
- 3—"Homeward Bound," a melodious one-step by Geo. W. Meyer. (Leo Feist Edition.)
- 4—The Cinema Music Co., Columbia Theatre Bldg., N. Y. City, will mail you free violin thematics of their famous Photoplay edition upon request.
- 5—"Romany," an exceptionally melodious waltz equally effective for dance and concert use. (Shapiro-Bernstein Co., N. Y.)
- 6—"Carry On," General Pershing's March, by M. L. Lake. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season. (Carl Fisher Edition.)
- 7—"Dear Kiss" Waltz, by Ager; a very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)
- 8—"Fancy Free." The new musical comedy success; also "Sinbad," the latest Winter Garden extravaganza, are published by G. Schirmer.
- 9—"I'm Sorry I Made You Cry," by Clesi. The latest Fox-Trot and waltz of the famous. (Leo Feist Edition.)

"JOAN OF PLATTSBURG"

(Goldwyn Production)

Patriotic Theme: "The Marseillaise" (French National Air)

Love Theme: "Love Theme" by Abbott Lee

- 1—Silence (40 seconds), until—T: On Lake Champlain."
- 2—"Thunderer March," by Sousa (1 minute and twenty seconds), until—S: Bugler in view.
- 3—Bugle Call "Attention" (10 seconds), until—S: Fade out of bugler.
- 4—Silence (5 seconds), until—T: "A little girl, etc."
- 5—Repeat "Thunderer March," by Sousa (3 minutes and 10 seconds), until—T: "She had grown up, etc."
- 6—"Gavotte and Musette" (Allegro), by Raff (2 minutes), until—S: Interior of military office.
- 7—"Romance" (6/8 Allegretto), by Rubens (50 seconds), until—T: "Thomas Ingleton, etc."
- 8—Continue to action (3 minutes and 10 seconds), until—T: "John Miggs, superintendent."
- 9—"Pizzicato Mysterioso," by Lake (3 minutes), until—S: Joan dusting off desk.
- 10—"Heavy Mysterioso," by Sol P. Levy (2 minutes and 50 seconds), until—S: Near automobile.
- Note—To action pp or ff.
- 11—"Menuetto," from "Sonate in E Minor" (Lento Menuet), by Grieg (1 minute and 35 seconds), until—S: Soldiers drilling.
- 12—"Patrol of the Guardsmen," by Losey (2 minutes), until—T: "Hello, Honey."
- 13—Love Theme (1 minute and 15 seconds), until—T: "Well, Joan was a poor little, etc."
- 14—Patriotic Theme (2 minutes and 45 seconds), until—T: "And because of her faith."
- Note—Cue No. 14 must be played slow and pp.
- 15—"March Loraine," by Ganne (2 minutes and 20 seconds), until—T: "On letter—Can you imagine mother, etc."
- Note—Cut No. 15 pp and slow to action of film.
- 16—Patriotic Theme (40 seconds), until—S: Joan on tree surrounded by children.
- Note—Cue No. 16 ppp and very slow.
- 17—Repeat "March Loraine," by Ganne (2 minutes and 10 seconds), until—S: Woman running after Joan.
- 18—Silence (20 seconds), until—S: Joan reading book.
- 19—"Partant Pour la Lyrie," French national song (1 minute), until—T: "The time arrives."
- 20—"Herodiade Fantasia" (First Movement Allegro Maestoso), by Massenet (4 minutes), until—S: Close up of wireless apparatus.
- Note—Watch explosions.
- 21—Repeat "Heavy Mysterioso," by Levy (2 minutes and 20 seconds), until—T: "Voices."
- 22—Patriotic Theme (35 seconds), until—S: Joan talking to soldiers.
- Note—Cut No. 22 pp and slow.
- 23—"Dramatic Tension," by Levy (4 minutes and 35 seconds), until—S: Joan with officer in cellar.
- 24—"Andante Mysterioso," by Becker (2 minutes), until—T: "Mueller will secure Ingleton."
- 25—"Dramatic Recitative," by Levy (4 minutes and 45 seconds), until—T: "Germany."
- 26—"Dramatic Agitato," by Hough (3 minutes and 35 seconds), until—T: "You saved us, Joan."
- 27—Patriotic Theme (1 minute and 40 seconds), until—T: "I have written my mother."
- Note—Cue No. 27 pp and slow.
- 28—Love Theme (2 minutes and 35 seconds), until—T: "But if you'll tell me."
- 29—Patriotic Theme, pp (1 minute and 20 seconds), until—T: "Over There."
- 30—Military Hurry for Battle Scenes (1 minute), until—T: "April 6th, 1915."
- 31—"Battle Cry of Freedom" (Martial American Airs, ff) or "When Johnny Comes Marching Home" (50 seconds), until—T: "When the boys came marching."
- 32—"Dixie" (1 minute), until—S: Close up of Joan.
- 33—Love Theme (3 minutes), until * * * * * END.

"THE HONEST MAN"

(Triangle Production)

Theme: "Lost Happiness" (Dramatic) by Eilenberg

- 1—"Debutante" (Melodious Waltz), by Santelman (2 minutes and 30 seconds), until—T: "When evening came."
- 2—"Pizzicato Mysterioso," by Lake (2 minutes and 25 seconds), until—T: "In the early morning."
- 3—"Forest Whispers" (Characteristic Gavotte), by Losey (5 minutes), until—T: "Twenty be, me for the nearest town."
- 4—"Yester Love" (Intermezzo Andantino), by Borch (4 minutes), until—S: Boys drilling.
- 5—"Lakesonian March," pp, by Lake (1 minute and 40 seconds), until—T: "You mean you're a cause."
- 6—Continue pp (50 seconds), until—T: "Benny had been a philosopher."
- 7—"Gavotte," by Gossec (2 minutes), until—T: "A reward beyond his expectations."
- 8—"Intermezzo" (Allegretto), by Bohm (4 minutes and 40 seconds), until—T: "And afterward, a well fed, etc."

(Continued in next column.)

(Continued from preceding column.)

- 9—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "A tramp at least in his host's eyes."
- 10—"After Sunset" (Dramatic Moderato), by Pryor (3 minutes), until—T: "After ten hours of weeding."
- 11—"Petite Mazurka," by Sapellnikoff (1 minute and 35 seconds), until—T: "Somewhere in his vagabond soul."
- 12—"Tragic Theme," by Paul Vely (3 minutes and 45 seconds), until—T: "So the hours dragged on."
- 13—"Cavatine" (Dramatic), by Bohm (4 minutes and 10 seconds), until—T: "During all his, etc."
- 14—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 40 seconds), until—T: "The horrors of that night."
- 15—Theme (2 minutes), until—T: "A fortune in his pocket."
- 16—"Romance" (Moderato), by Rubens (1 minute and 40 seconds), until—T: "At 544 North Street."
- 17—Cont. pp (40 seconds), until—T: "Excuse me, miss, etc."
- 18—Short Agitato to action (30 seconds), until—T: "Interior of police station."
- 19—Theme (1 minute and 35 seconds), until—T: "In the morning, etc."
- 20—Continue to action (3 minutes and 25 seconds), until—T: "Thus ambition was born."
- 21—"Canzonetta" (Mod.), by Godard (2 minutes and 35 seconds), until—T: "Don't you remember me."
- 22—"Illusion" (Moderato Intermezzo), by Bustanoby (1 minute), until—T: "In the morning, etc."
- 23—Continue to action (1 minute and 30 seconds), until—T: "Benny was proud of his success."
- 24—Theme (3 minutes), until—T: "And a few days later."
- 25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paaradis (2 minutes and 25 seconds), until—T: "And not many weeks after."
- 26—"Over There," popular song hit (30 seconds), until * END

"ROUGH AND READY"

(Fox-Standard Production)

Theme: "L'Adieu" by Favarger

- 1—Silence (45 seconds), until—T: "Bill Stratton, a good friend."
- 2—"Christmas Dreams Waltz," by Tobani (4 minutes), until—T: "Evelyn, Santa Claus left, etc."
- 3—Continue pp (45 seconds), until—T: "Mrs. Ross, Evelyn's chaperon."
- 4—Waltz from the Serenade for String Orchestra, by Tschaiakowsky (1 minute), until—S: Woman and man on bench in garden.
- 5—Continue pp (40 seconds), until—T: "Why be a slave to marriage."
- 6—Theme (4 minutes), until—T: "And so the wife returns."
- 7—Continue pp (35 seconds), until—T: "The following day."
- 8—"Serenade D'Amour," by Blon (2 minutes and 20 seconds), until—T: "After trying again and again."
- 9—"Springtime Overture," by Ziegler (2 minutes and 30 seconds), until—T: "The chechako a blot, etc."
- 10—Common Rag (barroom stuff), (2 minutes and 35 seconds), until—T: "Sit down, stranger, take a hand."
- 11—"Mysterioso Dramatico No. 22," by Borch (2 minutes and 25 seconds), until—T: "Estelle's verdict becomes, etc."
- 12—Organ improvise to action (about 2 minutes), until—T: "Hey, boys, there's a sky pilot."
- 13—"Dramatic Tension No. 1," by Ascher. Note, do not substitute (3 minutes), until—T: "The post office the one connecting link."
- 14—"Extase," by Ganne (3 minutes and 40 seconds), until—T: "You're mistaken, this is, etc."
- 15—Theme (3 minutes and 10 seconds), until—T: "Each day has added, etc."
- 16—"Dramatic Tension No. 44," by Borch (2 minutes), until—T: "So goody, goody has a lady."
- 17—"Heavy Fight Agitato," ff (1 minute and 5 seconds), until—T: "While Estelle hides Bill."
- 18—From Second Movement Allegro Moderato from "Finlandia," by Siebelius (3 minutes and 15 seconds), until—T: "If your father is not here, etc."
- 19—"Ein Maerchen Fantasia," by Bach (6 minutes), until—T: "Very well, I'll have the team here."
- 20—"Le Retour," by Bizet (2 minutes and 15 seconds), until—T: "Indian Joe caught in a hunter's trap."
- 21—"Finale" from "Ariele," by Bach (4 minutes), until—S: Stratton crying for help.
- 22—Continue fff with Tympany Rolls during short fight (40 seconds), until—S: Stratton carrying old man.
- 23—"Dreams of Love," by Liszt (2 minutes and 23 seconds), until—T: "Night in the wilderness."
- 24—Prelude from "Carmen Suite No. 1," by Bizet (40 seconds), until—T: "And with the dawn."
- 25—Continue or repeat pp (1 minute and 20 seconds), until—T: "At last he reaches the calun."
- 26—Theme, ff (4 minutes), until—T: "Bill, come with me."
- 27—"Herodiade Fantasia," by Massenet (2 minutes and 40 seconds), until—T: "Silver Jack has her."
- Impotent—Begin with Letter L.
- 28—Long and very Heavy Agitato for terrific fight (5 minutes and 50 seconds), until—S: After the fight Stratton and Jack on floor.
- 29—Silence (1 minute), until—T: "I told you I never lied."
- 30—Theme (1 minute and 45 seconds), until—T: "Weeks pass."
- 31—"To Spring," by Grieg, ff, with full orchestra (3 minutes and 20 seconds), until * * * * * END.

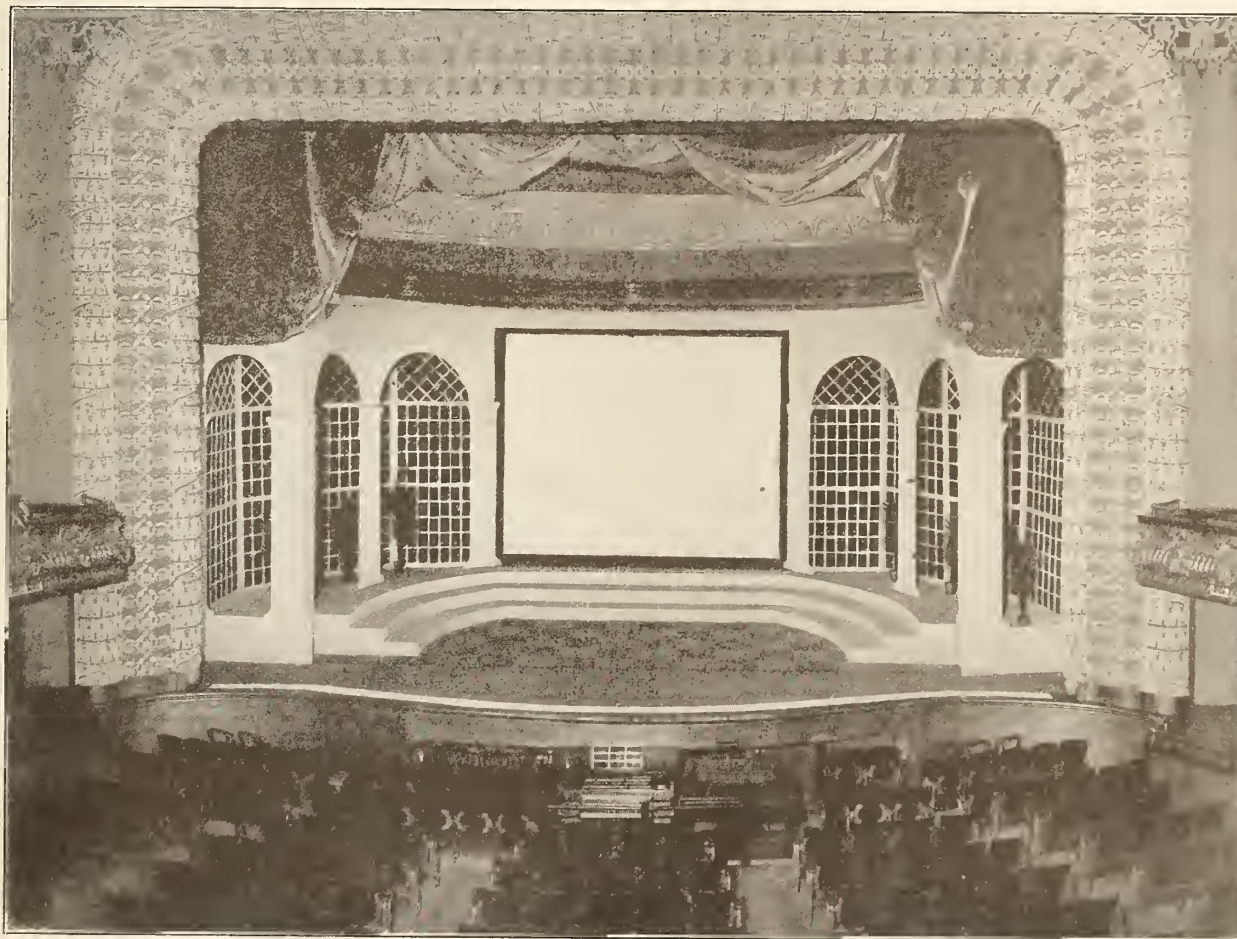


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MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typing.

Alimony	The Knife
All Woman	Lest We Forget
At the Mercy of Men	Legion of Death
Alladin and His Wonderful Lamp	Les Miserables
The Auction Block	Men
Brave and Bold	My Own United States
Blindness of Divorce	Madame Du Barry
Babbling Tongues	The Marionettes
Blue Blood	The Million Dollar Follies
The Beloved Traitor	Nine Tenths of the Law
Brown of Harvard	The Narrow Trail
The Belgian	Over There
By Right of Possession	On Trial
Cheating the Public	One Hour
Deemster (The)	One Law for Both
The Co-Respondent	Parentage
The Conqueror	Revelation
The Call of Her People	The Reason Why
The Crucible of Life	Rough and Ready
The Danger Game	Rose of the World
A Daughter of the Gods	The Rose of Blood
The Devil Stone	Redemption
Draft 258	The Submarine Eye
The Darling of Paris	Social Ambition
The End of the Trail	Stella Maris
The Fair Pretender	The Splendid Sinner
The Face in the Dark	Shirley Kaye
Forbidden Path	The Spy
For the Freedom of the World	The Studio Girl
The Flame of Yukon	The Silent Man
The Grain of Dust	The Slacker
The Great White Trail	Thais
The Garden of Allah	Those Who Pay
Honor's Cross	A Tale of Two Cities
The Heart of the Sunset	The Tiger Woman
The House of Glass	To-day
The Heart of a Lion	Woman and the Law
Her Fighting Chance	The Warrior
In Again Out Again	Wolves of the Trail
Joan of Plattsburg	Woman and Wife
Joan the Woman	When a Man Sees Red
Just a Woman	Within the Law
Jack and the Beanstalk	Womanhood
	The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artercraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE FACE IN THE DARK"

(Goldwyn Production)

Reviewed on Page 2723

Love Theme: "Love Theme" by Abbott Lee

Mysterious Theme: "Heavy Mysterioso" by Sol. P. Levy

- 1—"Pizzicato" (Characteristic), by Thome (3 minutes and 15 seconds), until—T: "When Ridgeway's wife passed on."
- 2—"Illusion Intermezzo" (Moderato), by Bustanoby (3 minutes and 30 seconds), until—T: "Your foolish little brain, etc."
- 3—"Petals Intermezzo" (4/4 Moderato), by Raymond (1 minute and 10 seconds), until—T: "The mysterious face in the dark."
- 4—"Mysterious Theme (1 minute and 5 seconds), until—T: "Even at school June clings, etc."
- 5—"Shadow Time" (Moderato Reverie), by Johnson (2 minutes and 25 seconds), until—T: "The effect of Jane's story."
- 6—"Essence Grotesque" (Comic Mysterioso), by Lake (1 minute and 40 seconds), until—S: Ridgeway at breakfast table.
- 7—"Longing" (2/4 Andantino), by Florida (1 minute and 15 seconds), until—S: Jane driving horse and sledge.
- 8—"Petersburg Sleigh Ride" (Galop), by Eilenberg (3 minutes), until—T: "This is my cousin, Dick Grant."
- 9—"Continue pp (35 seconds), until—S: Interior of office.
- 10—"Dramatic Tension," by Levy (2 minutes and 25 seconds), until—T: "But Jane was not ready."
- 11—"Valse Lente," by Schuett (2 minutes), until—T: "Curiously enough, Mr. Ridgeway, etc."
- 12—"Mysterious Theme, pp (3 minutes and 15 seconds), until—S: Scene near railroad station.
- 13—"Continue ppp and slow (50 seconds), until—T: "And the next morning."
- 14—"Dramatic Recitative," by Levy (4 minutes), until—S: Girl at piano.
- 15—"Piano Solo improvise to action (25 seconds), until—S: Girl stops playing piano.
- 16—"Continue Piano Solo, pp (40 seconds), until—S: Flashback to former scene.
- 17—"Love Theme (3 minutes and 25 seconds), until—T: "You don't mean I am under arrest?"
- 18—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "May I examine the vault?"
- 19—"Pizzicato Bluette" (Characteristic), by Lack (5 minutes and 35 seconds), until—S: Ridgeway in his room smoking.
- 20—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 40 seconds), until—T: "Dixon is a clever man."
- 21—"Andante Dramatico No. 62," by Borch (3 minutes and 20 seconds), until—S: Jane looking at gloves.
- 22—"Mysterious Theme," pp (2 minutes and 20 seconds), until—T: "Well, have you found your man?"
- 23—"Continue to action (1 minute and 25 seconds), until—T: "You've got me, Jane."
- 24—"Cavatine" (Dramatic), by Bohm (4 minutes and 50 seconds), until—T: "Thanks, old man, you'll never regret."
- 25—"Dramatic Allegro to action (2 minutes and 10 seconds), until—T: "My, my father."
- 26—"Mysterious Theme (2 minutes and 40 seconds), until—S: Jane on coach.
- 27—"Love Theme (3 minutes and 25 seconds), until * * * END.

"MME. PAULETTE"

(Triangle Production)

Theme: "Dawn of Love" (Melodious Allegretto) by Bendix

- 1—"Babillage" (Allegro), by Gillet (3 minutes and 50 seconds), until—T: "On the vaudeville stage, etc."
- 2—"Love Song" (Moderato), by Puerner (1 minute and 50 seconds), until—T: "Wednesday morning brings, etc."
- 3—"Lanette" (Valse Lente), by Henton (4 minutes and 20 seconds), until—S: Girl falls into water.
- 4—"Silvery Brook" (Waltz), by Brooks (3 minutes and 15 seconds), until—T: "Didn't you reserve a room?"
- 5—"Theme (2 minutes and 25 seconds), until—T: "Hilda Svendoon, maid of all work."
- 6—"Sweet Jasmine" (Melodious Allegretto), by Bendix (5 minutes), until—T: "Paula's pampered palate, etc."
- 7—"Humoresque" (Characteristic), by Kretschmer (3 minutes and 20 seconds), until—T: "I am the one you'll meet."
- 8—"Continue ff (45 seconds), until—T: "Though he knew nothing."
- 9—"Forest Whispers" (Gavotte), by Losey (3 minutes and 40 seconds), until—T: "The only man I ever loved."
- 10—"By the River" (12/8 Romance), by Morse (2 minutes), until—T: "Here's a telegram."
- 11—"Continue pp (1 minute and 30 seconds), until—T: "A new day, but, etc."
- 12—"Theme (1 minute and 20 seconds), until—T: "They're eloping."
- 13—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes), until—T: "N. Y. had swallowed."
- 14—"Theme (1 minute and 15 seconds), until—T: "The Kenstone Apartment."
- 15—"Intermezzo" (Allegretto), by Bohm (5 minutes and 15 seconds), until—T: "It began to look."
- 16—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "Yellow journalism may become, etc."
- 17—"Vanity" (Allegro Caprice), by Jackson (3 minutes and 45 seconds), until—T: "Now that I am here."
- 18—"Gavotte and Musette" (Allegro), by Raff (5 minutes and 20 seconds), until—T: "I simply must get away."
- 19—"Essence Grotesque" (Comic Mysterioso), by Lake (2 minutes and 40 seconds), until—T: "Please tell Mr. Wayne, etc."
- 20—"Intermezzo" (2/4 Presto) by Arenski (3 minutes), until—T: "The lady who had lost, etc."
- 21—"Serio Comique" (a trombone sneeze), by Sorensen (3 minutes), until—T: "There must be some mistake."
- 22—"Theme (2 minutes), until * * * * * END.

Music and the Picture

Our Fighting Allies

A Grand Selection Introducing the National Airs of Serbia, Russia, France, Belgium, England, Italy and the United States of America in the Order of Their Entrance Into the War

By M. L. Lake

MUSIC as employed for descriptive purposes stands unequalled in the sweep and power of its emotional appeal and its importance as an expressive factor for illustration of either the simplest or most dramatic problems, has long since been an acknowledged fact. Particularly as the stirring events of the present world-war are brought home to all humanity with pitiless and ever-increasing realism, has music qualified as an absolute necessity in every nation's daily life, more vitally than ever before.

The possibility of illustrating such a colossal war of nations, through means of their patriotic airs, symbolical as it were of their efforts and ideals in behalf of liberty and democracy, of presenting a musical history, so to say, of the entrance of each of the important belligerent powers into the war, offered tempting opportunities, all of which have been successfully realized in the present Grand Selection of *Our Fighting Allies*, a veritable paean of victory for the Allied Nations.

* * *

THE BATTLING NATIONS

The opening movement of the selection (Maestoso) introduces the *War Theme*, which gradually increases in volume and sonority until, with the aid of sweeping chords, it develops into the National Anthem of Serbia, the first country to enter the war, July 28, 1914. This is followed by a repetition of the *War Theme* at full strength and gradually develops with diminished volume into the *Russian Hymn*, first in quartet form, then with full force for the entire ensemble. Russia entered the war August 1, 1914.

The next movement opening with a terrific crash of tympani, followed by trumpets and the whole ensemble, gradually develops into the *Marseillaise* with powerful effect. France entered the war August 3, 1914.

Then follows a tearful *Adagio*, with the pleading, plaintive sounds of a French horn, depicting sorrow, devastation and the miseries of war; suddenly a crash of trumpets dispels this picture of gloom and despair and ushers in the *National Anthem of Bel-*

gium. Belgium entered the war August 4, 1914.

Presently the sound of approaching drums is heard from afar; then faintly the air of the *British Grenadiers* is recognized, played by the wood-wind and drums. England has heard the cry for help and is coming to the rescue. This develops into an overpowering *Maestoso*, in which the flurry of battle is vividly depicted with trumpet calls against *Rule Britannia* in the basses and with a final climax of *God Save the King*. England entered the war August 4, 1914.

Again the sombre "War Theme" is heard and this time it gradually develops into the *Marcia Reale*. Italy entered the war May 23, 1915.

Then follows an elaborate paraphrase of the above-described material in which the National Anthem of Belgium is used as the predominating melody, played in a sustained, plaintive manner, and simultaneously interwoven (one against the other) with suitable parts of *God Save the King*, *Marcia Reale*, *Marseillaise* and the *Russian Hymn* for the wood-wind. This entire material gradually develops into a realistic battle scene, and finally culminates in a tremendous climax.

After a short pause the drums roll—starting almost inaudibly and increasing to a resounding fortissimo, then diminishing to pianissimo again and dying away. Another short pause and then comes the final climax, mighty, over-powering and all-encircling in its grandeur, the patriotic and exalted symbol of liberty and freedom, *The Star Spangled Banner of the United States*. The United States entered the war April 6, 1917.

* * *

While conceived as one continuous selection, each and every one of the National Airs included therein can be effectively rendered separately. This applies in particular to the *Star Spangled Banner*, which has been printed in the exact form authorized, and which in this way will not interfere with the prescribed ruling for public performance.

Musical Review of Latest Publications

1—The following hits from "Oh, Look," the famous musical comedy success by Carroll and McCarthy are now published and obtainable from McCarthy and Fisher, Inc., 148 W. 45th St., New York City:

- 1—"I'm Always Chasing Rainbows," Fox Trot.
- 2—"Typical, Topical Tunes," Fox Trot.
- 3—"A Kiss for Cinderella," Fox Trot.

2—"My Belgian Rose," a beautiful and tuneful waltz published by Leo Feist.

3—"Carry Me Back to Old Virginny," waltz. This old melody has been offered as a song; its great success had led the publishers as also publishing it as a waltz. (Oliver Ditson edition.)

4—"Among the Roses," Reverie, by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fisher edition.)

5—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra and published by G. Schirmer.

- 1—Fox Trot, introducing the "Rag Lad of Bagdad."
- 2—Fox Trot, introducing Badalumbo and a Thousand and One Arabian Nights.
- 3—One Step, introducing "I Hail from Cairo and Our Ancestors."

4—Selection.

6—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr, the biggest song hit of the season. (Shapiro-Bernstein edition.)

7—John Philip Sousa's latest patriotic march. ("Solid Men to the Front" is published by G. Schirmer.)

8—"At Twilight." Theme and romance by Ernest S. Golden. A delightful concert number with a theme accompanied by chimes. This number is indispensable when playing to pictures. (J. W. Stern edition.)

9—Furioso for storm scenes, by Sol P. Levy. A furioso lasting for 5½ minutes without repeats. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

10—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox edition.)

11—"Dear Kiss," waltz, by Ager, a very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist edition.)

12—"Moonlight Blues," by Homer Deane—a weird and fascinating melody. (McKinley Music Co.)

13—"Oriental Nights," a beautiful, dreamy and melodious waltz. (J. W. Stern edition.)

MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typing.

Alimony
All Woman
At the Mercy of Men
Alladin and His Wonderful Lamp
The Auction Block
Brave and Bold
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Cheating the Public
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
The House of Glass
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget

Legion of Death
Les Miserables
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Follies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"PAYING HIS DEBT"

(Triangle Production)

Reviewed on page 2862

Theme: "Love Theme" by Abbott Lee

- 1—"Violetta" (Characteristic Concert Piece), by Tobani (1 minute and 50 seconds), until—S: Interior of barroom.
- 2—Continue to action (1 minute and 25 seconds), until—T: "For the moment Nan believed, etc."
- 3—Theme (1 minute and 55 seconds), until—T: "After a brief recuperation."
- 4—"Canzonetta" (Moderato), by Nicode (3 minutes), until—T: "Meanwhile Rubio thinks of nothing, etc."
- 5—"Western Moderato," by Bach (1 minute and 40 seconds), until—T: "Kept on his feet."
- 6—Theme (3 minutes and 50 seconds), until—S: Near brook.
- 7—Continue (50 seconds), until—T: "And through the night."
- 8—"Pathetic Andante," by Paul Vely (2 minutes), until—T: "Months pass and, etc."
- 9—"Silvery Brook" (Waltz Melodious), by Brooks (3 minutes and 45 seconds), until—T: "On the day I do my work."
- 10—"Dramatic Tension," by Levy (4 minutes and 35 seconds), until—T: "Several days later."
- 11—"Western Allegro," by Winkler (2 minutes and 40 seconds), until—T: "Borden carefully recounts, etc."
- 12—"Dramatic Tension," by Reissiger (3 minutes), until—T: "Nan's ring."
- 13—Theme (1 minute and 15 seconds), until—T: "With morning came two surprises."
- 14—Continue to action (2 minutes and 15 seconds), until—T: "Thus Borden began paying his debt."
- 15—"Hurry No. 4," by Lake (2 minutes and 40 seconds), until—T: "But Nan was wrong."
- 16—"Erl King" (Dramatic Agitato), by Schubert (4 minutes and 50 seconds), until—T: "That's the man who robbed the stage."
- 17—"Lion Chase" (Grand Galop), by Koelling (4 minutes and 15 seconds), until—T: "He must hold them somehow."
- 18—"Dramatic Tension No. 36," by Andino (2 minutes and 35 seconds), until—T: "Some mighty instinct tells Nan."
- 19—Theme (2 minutes and 40 seconds), until—T: "After a night of silence."
- 20—"Dramatic Narrative," by P. Pement (4 minutes), until—T: "A girl's clear eyes."
- 21—Theme (40 seconds), until * * * * * END.
Phantom Riders (Universal-Carey)—"Just fair."
Convict 993 (Pathe)—"Good—lots of action."
Divorce, The (Vitagraph)—"Very good—lots of pep."
Thou Shalt Not Steal (Fox-Pearson)—"Poor business but Pearson popular."
Woman in White (Pathe)—"Fair."
Heart of Ezra Green (Pathe)—"Remarkable production, but English plays not known yet."
In the Balance (Vitagraph)—"Like most Vitagraphs, mostly reliable."
Miss U. S. A. (Fox-Caprice)—"Caprice good and picture took well."
Lash of Power (Bluebird)—"Very good."
Man Trap, The (Bluebird)—"Good. Bluebird wants to put out better advertising matter."

"BRAVE AND BOLD"

(Fox Production)

Reviewed on page 2999

Theme: "Le Secret" (Intermezzo) by Gautier

- 1—"Love's Return," Novelette by Ellis (2 minutes and 10 seconds), until—T: "At the Fort Penn."
- 2—"Dramatic Maestro," by Ascher (1 minute and 10 seconds), until—T: "Meantime in New York."
- 3—Theme (1 minute and 15 seconds), until—T: "At Wilson & Company."
- 4—Continue to action (3 minutes and 25 seconds), until—T: "Whereas Booth wants, etc."
- 5—"Electra," Intermezzo Caprice by Levy (1 minute and 20 seconds), until—T: "You heard Booth say, etc."
- 6—"Douce Promesses," Caprice Elegant by Laurendeau (2 minutes and 40 seconds), until—S: Near railroad station.
- 7—"Starlight," Intermezzo by De Zuluetta (2 minutes), until—S: Interior of office.
- 8—"Dramatic Mysterioso" to action (1 minute and 20 seconds), until—T: "In Pittsburgh."
- 9—Continue ff (1 minute and 35 seconds), until—S: Interior of hotel.
- 10—"Heavy Mysterioso," by Sol. P. Levy (3 minutes and 50 seconds), until—T: "I'll go see how that bird, etc."
- 11—"Long Fight Hurry with Pursuit (about 6 minutes), until—S: Dancing scene.
- 12—"Ragged Thoughts," by Von der Mehden (50 seconds), until—S: Interior of police station.
- 13—Continue pp (1 minute and 20 seconds), until—S: Dancing scene.
- 14—Continue ff (45 seconds), until—S: Interior of prison.
- 15—Theme (5 minutes), until—T: "Golly, if that fly, etc."
- 16—"Raindrops," Intermezzo by Saumell (4 minutes and 50 seconds), until—T: "Don't forget to wake me."
- 17—"Intermezzo" (Mod. Scherzando), by Bohm (5 minutes and 50 seconds), until—T: "Has my girl, I mean, etc."
- 18—"Qui Vive," Concert Galop by Ganz (6 minutes and 45 seconds), until—T: "Aw, Can that maiden stuff."
- 19—Good Hurry to action (3 minutes and 40 seconds), until—T: "Can you tell me how to get, etc."
- 20—"Cyclone in Darktown," Rag by Barnard (1 minute and 50 seconds), until—S: Close up of big clock.
- 21—Continue pp (35 seconds), until—T: "Dearest we're nearing, etc."
- 22—"That Flying Rag," by A. Pryor (4 minutes and 10 seconds), until—S: Booth climbs up hotel wall.
- 23—Continue ff—watching for ff explosion (25 seconds), until—S: After explosion.
- 24—Theme (1 minute and 40 seconds), until—T: "Look Daddy's coming."
- 25—"The End of a Perfect Day," Song ff (35 seconds) until * * * * * END.

"SOCIAL AMBITION"
(Selexart-Goldwyn Production)

Reviewed on page 3002

Theme: "Romance" (4/4 Moderato con espressione) by Mericanto

- 1—Silence (1 minute and 30 seconds), until—T: "In New York society, etc."
 - 2—"Springtime" (Valse Intermezzo), by Drum (4 minutes), until—T: "A professional caterer to vanity."
 - 3—"Valse Caprice," by Rubinstein (2 minutes and 35 seconds), until—S: Manton at piano.
 - 4—Piano Solo "Trae-Merci," by Schumann (25 seconds), until—S: Manton leaves piano.
 - 5—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—T: "Think it over what I said, etc."
 - 6—Continue pp (1 minute and 10 seconds), until—T: "Then the inevitable crash."
 - 7—"Pathetic Andante," by Vely (2 minutes), until—T: "Mrs. Van Tyle has at last accepted."
 - 8—Theme (4 minutes and 50 seconds), until—T: "Seeking the freedom, etc."
 - 9—"Melody" (4/4 Moderato), by Friml (2 minutes and 45 seconds), until—T: "When smiling summer descends."
 - 10—"Intermezzo Allegretto," by Pierre (4 minutes and 15 seconds), until—T: "Rose just a girl."
 - 11—"Gondoliera" (Mod.), by Saar (2 minutes and 30 seconds), until—T: "Where they play as hard, etc."
 - 12—"Noisy Bill" (Trombone Rag), by Losey (3 minutes and 45 seconds), until—T: "I made it for you."
 - 13—Continue ppp (20 seconds), until—T: "Some illumination."
 - 14—Piano Solo Rag (Dancing Scene), (1 minute), until—T: "Let me see if I can, etc."
 - 15—Silence (15 seconds), until—S: Manton begins to play. . . .
 - 16—"Home, Sweet Home," Song (2 minutes), until—S: Manton stops playing.
- Note—"As violin solo with piano" acc.
- 17—Piano Solo Rag, pp (1 minute and 10 seconds), until—S: Dancing waltz.
 - 18—"Old Timers' Waltz," Introducing "Rosy O'Grady," "Side-walks of New York," etc. (1 minute and 15 seconds), until—T: "Don't you think you have had enough."
- Note—"As violin solo with piano" acc.
- 19—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Interior of Manton's room.
- Note—Begin pp, then to action.
- 20—Silence (20 seconds), until—S: Music of "Home, Sweet Home" appears on screen.
 - 21—"Home, Sweet Home," Song (1 minute and 45 seconds), until—T: "Where night affords no cover."
 - 22—"Sorrow Theme," by Roberts (3 minutes), until—T: "Throughout the weeks, etc."
 - 23—Continue pp (2 minutes and 10 seconds), until—T: "With realization of devotion, etc."
 - 24—Theme (2 minutes and 55 seconds), until—T: "While in the North, etc."
 - 25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (2 minutes and 50 seconds), until—T: "The first unpopular strike."
 - 26—"Dramatic Tension" (Heavy), by Ascher (2 minutes), until—T: "The enmity of the camp, etc."
 - 27—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Spring and Slucin' time."
 - 28—"Silvery Brook" (Melodious Waltz), by Brooks (3 minutes), until—T: "I've had a wire from N. Y."
 - 29—Theme (2 minutes and 15 seconds), until—T: "With the dark shadow, etc."
 - 30—Continue pp (40 seconds), until—T: "Again in New York."
 - 31—"Intermezzo" (Moderato), by Hueter (1 minute and 40 seconds), until—T: "After a week of black despair."
 - 32—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Evening, with her plans."
 - 33—"The Vampire" (a Dramatic Theme), by Levy (5 minutes and 30 seconds), until—T: "So you are not even worth."
 - 34—"Tragic Theme," by Vely (3 minutes), until—T: "When winter yields to springtime."
 - 35—"Gavotte," by Gossec, (4 minutes and 50 seconds), until—T: "Just so, Manton, go in, etc."
 - 36—"Dramatic Tension," by Winkler (2 minutes and 35 seconds), until—T: "Rose!"
 - 37—Theme, ff (2 minutes), until * * * * * END.

"AT THE MERCY OF MEN"

(Select Pictures)

Reviewed on page 2721

Theme: "Tragic Theme" (4/4 Dramatic) by Paul Vely

- 1—"Valse Lente" (Tempo di Valse Animate) from the Russian Ballet by Luigini (1 minute and 15 seconds), until—T: "At the House of the Countess."
 - 2—Piano solo improvise to action (50 seconds), until—S: Child leaves piano.
- Note—Imitation of child taking piano lesson.
- 3—"Chanson Russe" (4/4 Allegretto con express Fantasia), by Smith (1 minute and 30 seconds), until—T: "The time, the place but the girls."

(Continued in next column)

(Continued from preceding column)

- 4—"Valse Russe" (Valse Allegretto), by Tschakoff (2 minutes and 40 seconds), until—T: "You want girls I'll get some."
- 5—Heavy Mysterioso by Levy (2 minutes and 35 seconds), until—T: "I've got one."
- 6—"Dramatic Agitato ff," by Hough (4 minutes and 30 seconds), until—S: Girl on floor near table.
- 7—Theme (4 minutes and 40 seconds), until—T: "Mother, why won't they understand?"
- 8—"Cavatine" (Dramatic), by Bohn (2 minutes and 45 seconds), until—T: "The following morning."
- 9—"Melody" (Dramatic), by S. Rachmaninoff (2 minutes and 20 seconds), until—T: "The Czarina with all her faults."
- 10—"La Vie Pour le Tsar," Overture by Glinka (3 minutes and 35 seconds), until—T: "Command the officers of my guard."
- 11—"Heavy Dramatic Maestoso," by Oehmler (3 minutes and 50 seconds), until—T: "Your majesty though it be death."
- 12—Theme (2 minutes), until—T: "Within the hour."
- 13—"Chanson Sans Paroles" (song without words), by Tschai-kowsky (1 minute and 35 seconds), until—S: Wedding ceremony.
- 14—Organ solo improvise to action (2 minutes), until T: "At the Home of Count Nicholas."
- 15—"Dramatic Tension," by Levy (1 minute and 50 seconds), until—T: "But there is one triumph."
- 16—Theme (4 minutes and 10 seconds), until—T: "The story of Vera's humiliation."
- 17—"Dramatic Tension for Riot Scenes," by Ascher (1 minute and 35 seconds), until—T: "Their officers are the worst."
- 18—"Prelude" (heavy Dramatic), by Rachmaninoff (3 minutes and 20 seconds), until—T: "A day of awakening."
- 19—"Hurry No. 23," by Lake (2 minutes and 50 seconds), until—T: "To the barracks."
- 20—"Military Hurry," by Levy (6 minutes), until—T: "If you are doing this, etc."
- 21—"Erl King" (Dramatic Agitato), by Schubert (3 minutes and 40 seconds), until—S: Interior of room near fire-place.
- 22—Theme (2 minutes), until * * * * * END.

"TRUE BLUE"

(Fox Standard Production)

Reviewed on page 3008

REEL 1

- 1—At Screening—Andante, 2/4.
- 2—"An Instrument of Destiny"—Mysterioso, 4/4.
- 3—"Where are you going?"—Dramatic Tension.
- 4—"And when his lordship"—Andante, 4/4.
- 5—"Pay Day"—Allegretto 2/4.

REEL 2

- 6—"Don't take it so hard"—Andante, 2/4.
- 7—"The new schoolmam"—Allegretto Grazioso, 4/4.
- 8—"When Farnum meets schoolmam"—Andante, 2/4, Theme.
- 9—"When boys turn back"—Two Step.
- 10—Supper Time—Caprice, 2/4.
- 11—"Somerfield Hall"—Andante, 2/4, same as No. 1.
- 12—"Bob would not acknowledge"—Waltz.
- 13—Insert in newspaper—Andante, 2/4, same as No. 10.

REEL 3

- 14—"It's a good thing"—Waltz Lente.
- 15—"That night, Chicago"—Maestoso.
- 16—"Insert the son of Mary McKeever"—Andante, 2/4.
- 17—"At Cafe Scene"—Fox Trot.
- 18—"Short fight"—Agitato, after fight, same as No. 17.

REEL 4

- 19—"And while the Earl broods over"—Andante.
- 20—"Bob returns"—Waltz Lente.
- 21—"Have you forgotten?"—Andante, 2/4, Theme.
- 22—"In Cowtown"—Fox Trot or Two Step.
- 23—Insert of I. O. U.—Agitato.
- 24—"That tenderfoot"—Andante, 2/4.
- 25—"When schoolma'am appears"—Theme.
- 26—"I paid this debt of yours"—Dramatic Tension.
- 27—"Come on, you tenderfoot"—Two Step.

REEL 5

- 28—"Insert Earl of Somerfield"—Adagio, 2/4.
- 29—"Say, Bob, what is that thing?"—Allegretto, 2/4.
- 30—"Just as Bob is mustering courage"—Dramatic Andante, 3/4.
- 31—"The awakened conscience"—Andante, same as No. 1.
- 32—"The red letter day"—Waltz Lente.
- 33—"I'll be in town today"—Mysterioso, 3/4.

REEL 6

- 34—"That fellow over there"—Andante, 3/4.
- 35—"Rustlers over in the pocket"—Allegro Agitato.
- 36—"They are stolen cattle"—Same as No. 36 ff.
- 37—"The following morning"—Adagio.
- 38—"I'm glad, little girl"—Allegretto Grazioso.
- 39—"Title and Estate"—Adagio Dramatic.
- 40—"So Bog sends"—Andante Theme.

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Music and the Picture

Suitable and Unsuitable Music for the Motion Picture

THE casual observer, who enjoys a good motion picture, and who, at the same time, is affected by the musical accompaniment frequently finds much food for thought as to the attitude of the general public towards the questionable connection between the screen picture and the orchestra's musical description.

There can be no question as to the sincerity of some of the larger producers in their endeavors to supply suitable and artistic musical accompaniments to their output. Some spend considerable time and money in providing original scores, while the greater majority have elaborate musical settings compiled from every conceivable source. But while this works out admirably in larger houses with a good orchestra and plenty of time for preparation, the smaller houses with inadequate musical combinations and no time for preparation as a rule can give hardly any attention to a proper musical accompaniment, whether provided by the original producer or not. It might be added that the excellent musical cue sheets issued by producers, arrangers and publishers for a large majority of our more important screen productions, have helped immensely toward a better understanding of what would be effective in a musical way, giving an opportunity to leaders to prepare ahead of time and helping in innumerable ways to meet the demands of the picture. But this excellent assistance is not taken advantage of nearly as much as it should be, even in our larger centres. Quite to the contrary, we find many theatres with imposing entrances, foyers and magnificent interiors, which employ so-called orchestras, which are almost as primitive in make-up and ability as during the bygone days of the piano and bass drum and cymbals period.

Sometimes when a movie admirer feels glum and is in need of a good laugh it might prove beneficial if he visit some of these picture theatres, providing he can see the humorous side of some of the musical accompaniments offered. As an example, the writer strayed into such a house not long ago. It was on one of the principal downtown thoroughfares; the entrance was brilliantly illuminated and special announcements of a Charlie Chaplin and another important dramatic feature adorned the outside of the place. Inside of the swinging doors the spectator's attention was immediately arrested by the sounds of the orchestra, which, in this particular place, consisted of a piano, presided over by an iron-handed young lady; two violin players, and a 'cellist. Under ordinary conditions considerable effect can be gotten from such a combination, particularly if the players would know their business and have sufficient sense to select the right kind of arrangements. All that would be necessary would be to provide themselves with some of those admirable arrangements for piano solo and obligato violin and 'cello, such as Charles J. Roberts has made famous, and they could furnish a musical accompaniment worthy of the name for any picture.

But to come back to the above performance, the Charlie Chaplin picture was accompanied by every conceivable shoo-fly march, and it seemed that every publisher who had ever given away complimentary copies of music had been remembered in the musical setting of Charlie's antics. But the surprise came with the dramatic picture, the main action of which revolved around Wall Street, speculators and financial operations in general. Hardly had the picture started with its announcement of cast, etc., when the orchestra commenced with the first tutti of De Beriot's well-known Seventh Violin Concerto, and to the amazement of the writer of these lines, one of the two violinists—evidently "the leader," played the three movements of this work from start to finish. One is justified in asking how in the name of common sense such a thing is possible, and how a New York manager would pay a musician who had so deplorable an idea of the fitness of things. But,

after all, it goes to show what kind of sins are perpetrated in these theatres, and what the managers and audiences will put up with. In a way it was really funny to look at stirring scenes in Wall Street, love scenes, scenes of quarrels, serious pictures, all passing along to the tune of De Beriot's sweet and inoffensive melodies scratched and torn to tatters by a player who probably imagined he was supplying appropriate music to the picture and giving an artistic (?) treat besides.

At any rate, people who take it upon themselves to accept an engagement at motion picture theatres ought to be able to do two things well. To begin with, they should know how to play an instrument (preferably the violin) exceedingly well; and, secondly, they should have the tact and instinct to select appropriate, suitable music for a picture and the necessary musicianly ability to arrange it for the exact purpose for which they want to use it. The cue sheets, already mentioned, which can be had for the asking nowadays, provide an excellent help for leaders who are really in earnest about supplying suitable music, and even if not interested to such an extent, no end of appropriate dramatic, descriptive and characteristic music can be obtained from our music publishers, who are issuing every conceivable kind of material for this very purpose.

Musical Review of Latest Publications

- 1—"Capricious Annette," by Gaston Borch. A characteristic capricious intermezzo in gavotte tempo. Arranged for orchestra by the composer. (S. M. Berg edition, Columbia Theatre Bldg., New York City.)
- 2—"Forget Me Not," Waltz by Frank W. McKee. A truly beautiful dance and program number that has the stamp of the unusual. The orchestration is especially novel and undeniably charming. (G. Schirmer edition.)
- 3—"Blue Rose Waltz." Very melodious and well orchestrated. (Forster Music Publishing Co., Chicago, Ill.)
- 4—Whitmark Popular Medley No. 34, introducing: "I'll Wed the Girl I Left Behind," "All the World Will Be Jealous of Me," "Are You from Dixie," "My Sunshine Jane," "I'm Going to Follow the Boys," "Daughter of Rosie O'Grady," "He's Got Those Big Blue Eyes Like You Daddy, Mine," "Somewhere in France is the Lily," "There's a Long, Long Trail," is obtainable at present at a special reduced price. (M. Witmark, New York City.)
- 5—"U. S. Field Artillery March," by J. P. Sousa. A fit companion to "Stars and Stripes Forever." The best military march published in years. (Carl Fischer edition.)
- 6—"The Volunteers March," by J. P. Sousa. The great "Ship Building" march played at the New York Hippodrome with a band of 300 directed by Lieut. J. P. Sousa. (Carl Fischer edition.)
- 7—"Patrol of the Red, White and Blue," by T. H. Rollinson. An encore winner introducing "The Red, White and Blue," "The Marseillaise Hymn," and "The British Grenadiers." (Oliver Ditson edition.)
- 8—"Divertissement on Carnival of Venice," by T. H. Rollinson. This number introduces obligatos for clarinet, variations for flute and duet for cornets. The duet may, however, be treated as a solo. It is a remarkably bright composition. (Oliver Ditson edition.)
- 9—"Furioso for general use composed by Sol. P. Levy. A six-minute furioso of exceptional value to any musician. (Cinema Musico Co., Columbia Theatre Bldg., New York City.)
- 10—"My Belgian Rose," a beautiful waltz melody by Benoit Garton. (Leo Feist edition.)

"NINE-TENTHS OF THE LAW"

(Atlantic District Corporation Production)
Reviewed on page 2720

Theme: "Sorrow Theme" by Edward Roberts

- 1—"Forest Whispers" (Characteristic Gavotte), by Losey (1 minute and 25 seconds), until—T: "The man and a woman."
- 2—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (1 minute and 25 seconds), until—T: "And a little love between."
- 3—Continue to action (1 minute and 10 seconds), until—T: "Where dwell the devil's men."
- 4—Heavy Mysterioso, by Sol P. Levy (2 minutes), until—S: Woman washing dishes.
- 5—Continue pp (1 minute and 20 seconds), until—T: "As day fades into night."
- 6—"Cavatine" (4/4 Dramatic), by Bohm (4 minutes and 40 seconds), until—T: "Ma babe is purty sick."
- 7—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "I know yer kid is sick."
- 8—"Dramatic Agitato," by H. Hough (4 minutes), until—S: After the fight.
- 9—Continue ppp (45 seconds), until—T: "God beckons his children."
- 10—Theme (1 minute and 30 seconds), until—T: "Adair leaves for the city."
- 11—"Romance" (Moderato Melodious), by Karganoff (5 minutes and 25 seconds), until—T: "They who drank whiskey."
- 12—"Dramatic Tension," by Sol P. Levy (4 minutes and 40 seconds), until—T: "Ze mothaire love, etc."
- 13—Theme ff (2 minutes and 10 seconds), until—T: "Alone in the twilight."
- 14—"Dramatic Mysterioso No. 54," by Borch (3 minutes and 20 seconds), until—T: "At break of day."
- 15—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 40 seconds), until—S: Woman near fireplace.
- 16—Theme ff (3 minutes and 30 seconds), until—T: "Jules! Can't we keep him?"
- 17—"Blissful Dreams" (Valse Intermezzo), by Meyer Helmud (5 minutes), until—S: "Old fellow robbing the child."
- 18—"Allegro Agitato," by Fred Luscomb (3 minutes and 20 seconds), until—T: "There is a little bit of good, etc."
- 19—"Dramatic Mysterioso," by Fred Luscomb (3 minutes), until—S: The fight.
- 20—"Agitato No. 4," by Lake (3 minutes and 15 seconds), until—T: "The first dim light."
- 21—Prelude Heavy Dramatic, by Rachmaminoff (2 minutes and 30 seconds), until—T: "To him it meant a sacrifice."
- 22—Theme (3 minutes), until—T: "In Vancouver."
- 23—"Serenade" (Dramatic), by Widor (4 minutes and 50 seconds), until—T: "I have judged men."
- 24—Continue pp (55 seconds), until—T: "When the weird shadows, etc."
- 25—Theme (4 minutes and 15 seconds), until—S: Jules running to have Jane.
- 26—"Dramatic Tension No. 1," by Reissiger (1 minute and 15 seconds), until—S: Jules brings Jane back.
- 27—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (4 minutes and 10 seconds), until * * * * * END.

"THE TRAIL TO YESTERDAY"

(Metro Production)

Theme: "Dramatic Narrative" by Pauline Pernent

- 1—"Western Moderato," by Bach (1 minute), until—T: "The W. R. Ranch."
- 2—Finale from "Ariele" (Allegro), by Bach (2 minutes and 20 seconds), until—T: "Old Ben Doubler."
- 3—Continue pp (45 seconds), until—T: "In the still of the night."
- 4—"Dramatic Tension," by Sol P. Levy (4 minutes and 15 seconds), until—T: "When you see Blanco."
- 5—Continue pp (30 seconds), until—S: Storm.
- 6—"Five-Minute Storm Furioso," by Sol P. Levy (2 minutes and 30 seconds), until—T: "It's surprising to find a woman."
- 7—Continue to action pp or ff (3 minutes and 20 seconds), until—T: "I reckon you must be from the East."
- 8—Theme, until—T: "Nothing, Miss; I was, etc."
- 9—"Dramatic Agitato," by Hough (3 minutes and 40 seconds), until—S: Flashback to former scene.
- 10—Repeat "Five-Minute Furioso," by Levy (1 minute and 25 seconds), until—T: "It's strange how some people."
- 11—"Ein Maerchen" (Dramatic Fantasia), by Bach (4 minutes), until—T: "I reckon I can get."
- 12—Theme (2 minutes and 30 seconds), until—T: "Tell your father his son-in-law."
- 13—"Western Allegro," by Winkler (1 minute and 40 seconds), until—T: "I am Shella Langford."
- 14—"Dramatic Andante," by Ascher (1 minute and 5 seconds), until—T: "The following day."
- 15—Popular Rag to action (1 minute and 35 seconds), until—T: "Railroad in view."
- 16—Ad lib Railroad effects, followed by
- 17—"Reve D'Amour" (Melody Allegretto), by Zamecnik (2 minutes and 40 seconds), until—T: "I guess yer twistin' your language."
- 18—"Moderato Agitato," by Becker (3 minutes), until—T: "During the days that followed."

(Continued in next column.)

(Continued from preceding column.)

- 19—"Gondoliera" (Mod.), by Saar (2 minutes and 10 seconds), until—S: Girl with guitar.
- 20—"Silver Threads Amongst the Gold," song (1 minutes and 15 seconds), until—T: "I hope I may call again?"
- 21—Continue pp (40 seconds), until—S: Sneak in view.
- 22—Hurry for general use, by Levy (1 minute and 35 seconds), until—T: "Why shouldn't I be afraid?"
- 23—Theme (1 minute and 40 seconds), until—T: "May be you can hire Dakota."
- 24—Continue ff (1 minute and 50 seconds), until—T: "When the trail of yesterday, etc."
- 25—"Dramatic Tension," by Luscomb (4 minutes and 10 seconds), until—T: "Just write it on that page."
- 26—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "Late afternoon."
- 27—"By the River" (Dramatic Romance), by Morse (3 minutes and 15 seconds), until—T: "I can't tell you now."
- 28—Theme (1 minute and 25 seconds), until—T: "Duncan tries to poison, etc."
- 29—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 40 seconds), until—S: "Shots are fired,"
- 30—Produce effect followed by
- 31—Long Hurry to action (4 minutes and 35 seconds), until—S: "Woman attending to old Ben."
- 32—"Cavatine" (Dramatic), by Bohm (3 minutes), until—T: "I found this little book."
- 33—"Agitato, No. 4," by Lake (3 minutes), until—T: It wasn't Dakota."
- 35—Theme ff (4 minutes and 15 seconds), until * * * * * END.

"MEN"

(Bacon-Backer Film Corporation Production)

Reviewed on page 3142

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Heart Wounds (Dramatic Pathetic) by Grieg

- 1—Silence (50 seconds), until—T: The empty cradle."
- 2—"Sorrow Theme," by Ed. Roberts (3 minutes and 50 seconds), until—T: "Clara Burton in changed surroundings."
- 3—"Nocturne in F" (Melodious Moderato), by Krzyzanowsky (2 minutes and 45 seconds), until—T: "But think, Mrs. Burton."
- 4—Theme (3 minutes and 20 seconds), until—T: "And the new mother."
- 5—Continue ff (50 seconds), until—T: "Changed during passing years."
- 6—"Sleeping Rose" (Melodious Valse), by Borch (4 minutes), until—T: "And somewhere east of Fifth Avenue."
- 7—"Dramatic Narrative," by Pauline Pement (2 minutes and 50 seconds), until—S: Flashback to reception scene.
- 8—Popular waltz to action (3 minutes and 10 seconds), until—T: "You mustn't mention it."
- Note—Play ff during dancing only, otherwise pp.
- 9—"Dramatic Recitative," by Sol P. Levy (1 minute and 25 seconds), until—S: Flashback to dancing scene.
- 10—Repeat "Waltz Movement," pp (30 seconds), until—T: "Where Laura is employed."
- 11—"Canzonetta Moderato," by Nicode (2 minutes), until—T: "At the Union Club."
- 12—"La Reve D'Amour" (Melodious Allegretto), by Zamecnik (4 minutes), until—T: "To Roger there are, etc."
- 13—"Serenade Allegretto," by Saint Saens (2 minutes and 45 seconds), until—T: "May I call at the studio?"
- 14—"Love Theme" (Melodious Moderato), by Abbott Lee (1 minute and 35 seconds), until—T: "And when many days, etc."
- 15—"L'Adieu" (12/8 Dramatic), by Favarger (4 minutes and 55 seconds), until—T: "Rogers best thing of all."
- 16—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 15 seconds), until—T: "Even months in the broad outdoors."
- 17—"To Spring" (Melodious Allegro Appassionato), by Grieg (4 minutes), until—T: "The effects of Tom's decision."
- 18—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "To disentangle the nets."
- 19—"The Vampire" (Dramatic Theme), by Sol P. Levy (5 minutes and 15 seconds), until—T: "Who may sound, etc."
- 20—Theme (3 minutes), until—T: "And in the wilderness."
- 21—"Forest Whispers" (Moderato a la Gavotte), by Losey (1 minute and 45 seconds), until—T: "Still hoping."
- 22—"Dawn of Hope" (Dramatic Melody), by Casella (5 minutes and 30 seconds), until—T: "If I only knew the man's name."
- 23—"Tragic Theme," by Paul Vely (1 minute and 15 seconds), until—T: "At the end of his journey."
- 24—"Remembrance" (3/4 Andante), by Deppen (6 minutes and 20 seconds), until—S: Telephoning.
- 25—"Dramatic Tension," by Sol P. Levy (2 minutes and 50 seconds), until—S: The fight.
- 26—"Agitato No. 37," by Andino (1 minute and 45 seconds), until—S: After the fight.
- 27—"Aragonaise Allegro," from "Le Cid," by Massenet (1 minute and 35 seconds), until—S: Wedding ceremony.
- 28—About 8 bars of "Lohengrin Wedding March," by Wagner (20 seconds), followed by
- 29—Organ improvise to action, pp (1 minute and 30 seconds), until—T: "I'm not here for revenge."
- 30—Theme, ff (2 minutes and 45 seconds), until * * * * * END.

THE BARTOLA

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Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

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W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE PRICE OF A GOOD TIME"

(Jewel Production)

Reviewed on page 3661

Theme: "Lost Happiness" by Eilenberg

- 1—Valse Poudres by Poppy, until—T: "Preston thought her very desirable."
- 2—Continue pp (55 seconds), until—T: "Employes interested in getting, etc."
- 3—Chiffon Caprice by Moore (if too short play also second number), until—S: "Close up of perfume bottle."
- 4—Continue pp (25 seconds), until—S: "Close up of mob in street."
- 5—Short Hurry to action (35 seconds), until—S: "After the fight."
- 6—"Cavatine," by Bohm (3 minutes and 30 seconds), until—S: "Well dressed woman leaving elevator."
- 7—"Roccoco," by Meyer Helmund (1 minute and 10 seconds), until—T: "The guest of honor was late."
- 8—Piano Solo improvise to action (50 seconds), until—S: "Girl leaves piano."
- 9—"Love Theme," by Abbott Lee (3 minutes and 45 seconds), until—T: "We have some of the best families."
- 10—Silence (35 seconds), until—S: "Interior of jewelry store."
- 11—"My Paradise," by Zamecnik (2 minutes), until—T: "Many things conspired this day."
- 12—"Bonheur Gavotte," Serenade by Hartog (2 minutes), until—S: "Young man looking at girl standing near perfume bottles."
- 13—Theme (1 minute and 40 seconds), until—T: "When a yachting cruise was arranged."
- 14—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—T: "Lonely and disillusioned."
- 15—Theme (4 minutes and 30 seconds), until—T: "I often spend more than this."
- 16—"Serenade" (3/4 Mod.), by Chaminade (4 minutes), until—T: "The first evening of adventure."
- 17—Theme (4 minutes and 5 seconds), until—T: "This evening it was, etc."
- 18—Popular Waltz to action (2 minutes), until—T: "A musical comedy followed."
- 19—"Will You Remember?" from "Maytime," by Romberg (50 seconds), until—S: "Change of act on stage."
- 20—"Oriental Veil dance," by Aronson (35 seconds), until—T: "Then the quick return."
- 21—Theme (2 minutes), until—T: "Next night it was, etc."
- 22—"Club Galop," by Laurendeau (1 minute and 20 seconds), until—S: "Near seashore."
- 23—Continue pp and slow (15 seconds), until—T: "Gone was the old, etc."
- 24—"Canzonetta Schuett" (2 minutes and 10 seconds), until—T: "I may be able to call."
- 25—Continue ff (15 seconds), until—S: "Interior of cabaret."
- 26—"The Booster Rag," by Lake. *Note—Play to tempo of dancing* (1 minute and 30 seconds), until—S: "Tow dancer appears."
- 27—Continue "A la Pizzicato" for about 20 seconds, until—S: "Automobile near house."
- 28—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "What have you planned, etc."
- 29—Theme (4 minutes), until—S: "Girl near closet full of dresses."
- 30—"Love's Old Sweet Song," by J. L. Molloy (4 minutes and 25 seconds), until—T: "The door is closing Preston."
- 31—"Heart Wounds," by Greig (2 minutes and 30 seconds), until—T: "I simply can't face the future."
- 32—Theme ff (55 seconds), until—T: "Linnie."
- 33—Very heavy fight agitato (5 minutes), until—T: "They kept the scandal out."
- 34—"Love's Willfulness," by Barthelemy (2 minutes and 50 seconds), until—T: "Linnie was finding life."
- 35—"Prelude," by Rachmaninoff (4 minutes), until—T: "For hours she roamed the streets."
- 36—Theme (2 minutes and 30 seconds), until—S: "Young Preston near his automobile."
- 37—Silence.
- Note—Just ad. lib Tympany Rolls begin pp and very slow in a crescendo up to the accident, which is to be indicated with a big crash, followed by*
- 38—Silence until—T: "Long hours dragged."
- 39—"Dawn of Hope," by Casella (3 minutes and 15 seconds), until—T: "Farewell poor little Linnie."
- 40—"Nearer My God to Thee," song (50 seconds), until—T: "Off the two girls, etc."
- 41—About 8 bars of Chopin's pp "Funeral March" (15 seconds), until—T: "And for the other."
- 42—About 8 bars pp of Lohengrin's "Wedding March" (20 seconds), until—T: "Which of the two girls, etc."
- 43—Continue about 4 more bars ff until * * * * * END.

Allen-Regent Opened at Ottawa

JULE AND JAY J. ALLEN added another beautiful theatre to their already extensive chain of cinema palaces last Monday evening when the Allen-Regent of Ottawa, Canada, was thrown open to the public. This house, which was formerly the Regent, operated by J. T. Moxley and his associates, was recently bought by the Allens, was renovated throughout in the short space of one week and opened, thoroughly redecorated and almost entirely remodelled, on Monday, May 20, to the most enthusiastic and in many ways the most remarkable audience ever assembled in Canada's Capital.

Sir Robert Borden, Premier of Canada, was not able to attend, but sent a representative in his stead. Sir Wilfrid Laurier, being called upon to preside that evening at a meeting of prominent Canadians from all over the Dominion, was represented by his wife, Lady Laurier, and Hon. Mrs. L. J. Lemieux, wife of the Sheriff of Montreal.

Music and the Picture

Musical Review of Latest Compositions

- 1—"Smiles," Fox Trot. Lee S. Roberts' novelty Fox Trot which has taken the country by storm. A great violin obligato part. (Richmond edition.)
- 2—"We're All Going Calling on the Kaiser," a stirring and up-to-date march and one step by Brennan. (Leo Feist edition.)
- 3—"Bacchanale," by T. H. Rollinson. Its style is just what it suggests and is in three movements. Although somewhat lengthy, it will fit into many scenes in photoplays. (Oliver Ditson edition.)
- 4—"Fest March and Postlude." The march is by Gustav Merkel, and the other by Berthold Tours. They will be useful for concert, church festivals and for certain scenes in photoplays. (Oliver Ditson edition.)
- 5—"Blue Devils" (Alpine Chasseurs), March by Sol. P. Levy. A real typical French march, a fine snappy melody. An unusually attractive trio, and an arrangement which leaves absolutely nothing to be desired. (Published by Belwin, Inc., 701 Seventh Avenue, New York City.)
- 6—"Indianola," fox trot or one step by the writer of the famous "By Heck." (J. W. Stern edition.)
- 7—"Hail! Hail! the Gang's All Here!" March by M. L. Lake. With beautiful heavy counter melody against "We Won't Go Home Until Morning," also heavy counter melodies against "Home Again," "First Melody in Trio," "Turkey in the Straw" (Old Zipcoon), with counter melody, "Good Night, Ladies" and "John Brown's" and "Annie Laurie." Last strain "Hail! Hail! the Gang's All Here!" (Carl Fischer edition.)
- 8—G. Schirmer's Galaxy of Orchestra Music. Foremost among orchestra publications. Comprises selections for concert, ballroom, theatre, motion picture houses, etc. Arranged by the most eminent of orchestrators. Issued monthly. Purchasable by subscription or single numbers. (Send for booklet to G. Schirmer, 3 East 43rd St., New York.)
- 9—Berg's Concert Series. Meritorious compositions is the one important factor taken into consideration in Berg's Concert Series; equal care in the orchestration has been taken to make them adaptable for the lone pianist or organist or any instrumental combination to grand orchestra. (Send for free thematic catalog to Belwin, Inc., 701 7th Ave., New York City.)
- 10—"Blue Rose Waltz," composed by the writer of Missouri Waltz. A wonderful and dreamy waltz which can be considered a very valuable addition to any musician's library. (Forster Music Publishing Co., Chicago.)

Mr. Exhibitor, What Are You Doing for Music Loving Patrons?

IT proves that correct methods in doing things, and capable understanding for essential needs in connection with the musical end of the motion picture industry, need looking after, possibly more carefully than anything else. The idea that "any old thing" will go with a picture is still too prevalent, and something should really be provided for those admirers of the screen who know the difference between a pathetic and bar-room scene, and who have a right to expect suitable descriptive music. But the one who should take the lesson most seriously to heart and endeavor to profit by it is the leader; for he is the one upon whom falls the responsibility of either helping the picture or making it ridiculous. With this statement, of course, the writer has in mind that part of an audience which really listens to the music and which considers it an important adjunct of the picture. Little by little the motion picture producers are improving their output with more artistic perfection; no detail of scenery, action or ensemble is overlooked, no expense spared to create illusions of the most magnificent or unheard-of kind, and still some of these remarkable and effective productions are placed on exhibition with practically no suggestions or plans for the music, which is to form an important part of the presentation. The time seems at hand when a decided step should be taken towards improvement of such conditions. In a way it matters little whether the music for a production is provided by a lone and lonesome pianist, or by a combination of three to ten players, or by an orchestra of fifty. The real and vital things to consider are the quality and fitness of the music which is played. In the eyes of an intelligent, musical onlooker it is just as ridiculous and out of place to play a clap-trap musical number for some affecting, serious scene, as it would be to have the producer prepare for us a magnificent ball room scene in a millionaire's mansion and have the hostess appear in a skimpy, ill-fitting and cheap-looking evening dress.

Music carries a message all its own, and whether people agree or not about its illustrative qualities there is no denying the fact that it is the most potent aid to the spoken drama, and consequently a doubly powerful one to the silent drama. It furnishes a background such as no other means can provide and can be made to emphasize every possible mood, situation and character in al-

most as precise and fitting a manner as the spoken word. But the provision of such music demands a mind which is able to discriminate between various kinds of music, just as one must be able to differentiate between the various kinds of people which enliven a scene or a situation.

Managers of motion picture theaters ought to consider one thing in particular. In the old-time days of the dramatic stage each house had its particular clientele, which came to see the dramatic offerings and for which a certain kind of music, either good or poor, was provided. Nobody expected to see a high-class or ennobling production in a Bowery or vaudeville theatre, and no preparations were necessary for such productions. But with the motion picture industry conditions have been fundamentally altered, and one is just as likely to meet with a splendid dramatic, historic or humorous production in a dingy, cheap theatre as in a pretentious Broadway house, and how such a thing has come to pass, the cheaper theatres attract a much larger percentage of people, who, while not so well-to-do, are musical, and while fully competent to appreciate a good music program, are also capable of criticizing a poor one. It is in these theatres that the ennobling developing powers of music in connection with motion pictures counts for most, and it is here that every effort ought to be made to bring about genuine improvement.

Petrova Songs Now Published

"IN THE DAWN OF AN INDIAN SKY," the first of a series of Indian love songs by Mme. Olga Petrova, is now published by the Theo. Presser Company, of 1712 Chestnut street, Philadelphia, and, although it has been out a little less than a week, the advance demand assures this song a tremendous sale. The music is by Ward Stephens, who will also set music to three more of Mme. Petrova's poems, to be published by Presser. In addition to the song in two keys, violin and cello obligatos of "In the Dawn of an Indian Sky" are also published.

Several requests have been received by Mme. Petrova from well known concert singers to be allowed to include the song in their

repertoires and arrangements are now being completed whereby it will be placed on a photograph record in the very near future.

When Madame Petrova's first picture, "Daughter of Destiny," had its initial New York showing, some months ago at the Rialto theatre, Dr. Hugo Reisenfeld, director of the Rialto music, composed a beautiful waltz which he called the "Waltz Petrova." As a return compliment to Dr. Reisenfeld, Beulah Livingstone, Mme. Petrova's personal representative, submitted the music for publication and made arrangements with T. B. Harms and Frances, Day and Hunter. The waltz is being rushed through in time to be used by the various orchestras in all of the theatres now being visited by Madame Petrova on her extensive Personal Appearance Patriotic Tour, in the interests of War Savings Stamps. A beautiful full length portrait of Olga Petrova makes an attractive cover for the waltz sheet. Full orchestrations will be ready in about two weeks.

"THE CRUCIBLE OF LIFE"

(General Enterprises)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 1183

Theme: "Love Theme" by Abbott Lee

- 1—"My Paradise (4/4 Moderato Melody), by Zamecnik (3 minutes and 20 seconds), until—T: "On her arrival at Oaklawn."
- 2—Theme (1 minute and 30 seconds), until—T: "A few weeks later."
- 3—"Romance" (4/4 Andante con moto), by Gruenfeld (1 minute and 40 seconds), until—T: "Robert seeks company."
- 4—Popular Waltz to action (40 seconds), until—T: "Fairfax's son manifests, etc."
- 5—"Serenade" (6/8 Andantino), by Czerwonky (50 seconds), until—T: "Gladys that evening, etc."
- 6—Continue ff (50 seconds), until—T: "Doctor Guy Gaylord."
- 7—"Dramatic Narrative," by Pauline Pement (2 minutes and 20 seconds), until—S: "At dinner table."
- 8—Continue ff (45 seconds), until—T: "And then one day her mother, etc."
- 9—"Tragic Theme," by Paul Vely (1 minute and 45 seconds), until—S: "Girl at piano."
- 10—Piana solo improvise to action (1 minute and 25 seconds), until—T: "Summertime and moonlight."
- 11—Continue ppp (1 minute and 15 seconds), until—T: "Mrs. Dorset's room."
- 12—"Sinister Theme" (Mysterioso), by Sol. P. Levy (1 minute and 10 seconds), until—S: Close-up of music, "The Star-Spangled Banner."
- 13—"Star-Spangled Banner," piano solo pp (25 seconds), until—S: Girl leaves piano.
- 14—Silence (45 seconds), until—T: "Fritz von Hoffert—a military spy."
- 15—Popular Waltz to action (1 minute), until—T: "Next morning."
- 16—"Sweet Ponderings" (Moderato), by Langey (4 minutes and 25 seconds), until—T: "The local exemption board."
- 17—"Carry On" (semi-patriotic march), by M. L. Lake (1 minute and 20 seconds), until—T: "Gladys and Virgie become, etc."
- Note—To be played slow and pp.
- 18—"Pastel Menuet" (3/4 Allegro Gocoso), by Paradis (2 minutes and 50 seconds), until—T: "Change of scene."
- 19—Repeat "Carry On" March pp (1 minute and 10 seconds), until—T: "Roberts meets two shining lights."
- 20—Continue ppp (20 seconds), until—T: "The village gives, etc."
- 21—"Dramatic Recitative," by Sol. P. Levy (5 minutes), until—T: "Tell them I have a headache."
- 22—"Heavy Mysterioso," by Sol. P. Levy (4 minutes and 15 seconds), until—T: "Too late she had realized."
- 23—"Dramatic Agitato," by H. Hough (1 minute and 25 seconds), until—T: "Roberts establishes his alibi."
- 24—"Concert Waltz" (Characteristic), by Durand (4 minutes and 35 seconds), until—T: "Boys, hurry, we've been robbed."
- 25—"Intermezzo" (2/4 Presto), by Arenski (4 minutes and 50 seconds), until—T: "The box belonged, etc."
- 26—Continue pp (35 seconds), until—T: "Alone in New York."
- 27—Theme (2 minutes), until—T: "Hastening their marriage."
- 28—"Le Retour" (Mysterioso Allegro), by Bizet (2 minutes and 50 seconds), until—T: "Our noble women heroes."
- 29—Repeat "Carry On" March, by Lake (35 seconds), until—T: "Over There assigned to duty."
- 30—Continue pp (30 seconds), until—T: "After Guy's departure."
- 31—"Thunderer" March, by Sousa (40 seconds), until—T: "Fairfax makes rapid progress."
- 32—Continue to action (2 minutes and 20 seconds), until—T: "Fairfax's regiment mascot."
- 33—About eight bars of a good Jig (15 seconds), until—T: "Arriving in France."
- 34—"Military Hurrah," by Sol. P. Levy (2 minutes and 40 seconds), until—T: "At the base hospital."

(Continued in next column)

(Continued from preceding column)

- 35—Continue pp (35 seconds), until—T: "Still under the evil influence."
- 36—"Allegro," by Bach (1 minute and 45 seconds), until—T: "Next day."
- 37—"Dramatic Tension," by Winkler (2 minutes and 30 seconds), until—T: "Bidding God-speed."
- 38—"Over There," song hit (1 minute and 25 seconds), until—T: "Fairfax's faith rewarded."
- 39—Continue ppp and slow (50 seconds), until—T: "Midnight—Fritz at his work."
- 40—Repeat "Military Hurrah," by Sol. P. Levy (7 minutes), until—T: "At break of dawn."
- Note—Begin pp then to action with ad. lib battle effects.
- 41—Continue pp (20 seconds), until—T: "After the battle."
- 42—Theme ff (2 minutes), until—T: "Columbia calls."
- 43—Songs of our Allies ad. lib and to action (1 minute and 20 seconds), until * * * * * END.

"DE LUXE ANNIE"

(Select Pictures)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3484

Theme: Dramatic Narrative by Pauline Pement

- 1—"Intermezzo Pittoresque" (2/4 Allegretto Grazioso), by Kocian (4 minutes and 10 seconds), until—T: "Walter dear, I wish you'd give up."
- 2—Theme pp (35 seconds), until—T: "Doctor Fernand Niblo."
- 3—Continue to action (3 minutes and 15 seconds), until—T: "Just before the sandman came."
- 4—"Fairy Tale" (Characteristic), by Komzak (1 minute and 10 seconds), until—T: "The two very interesting characters."
- 5—"Sinister Theme," for impending danger, by Sol. P. Levy (2 minutes and 45 seconds), until—T: "Fear for her husband's safety."
- Note—Watch shots.
- 6—Continue ff (30 seconds), until—T: "What happened that night."
- 7—"The Vampire" (A Dramatic Theme), by Levy (4 minutes and 10 seconds), until—T: "My God! my husband."
- 8—"Dramatic Agitato," by Fred Luscomb (55 seconds), until—T: "It will cost me nothing."
- 9—Continue ff (3 minutes and 35 seconds), until—T: "And then her mind a blank."
- 10—Silence (30 seconds), until—T: "While those who loved her."
- Note—Effect of ad. lib Tympany Rolls during cloud scenes.
- 11—"Cavatine" (Dramatic Pathetic), by Bohm (5 minutes and 10 seconds), until—T: "Hand over the stuff."
- 12—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "Say have you ever heard?"
- 13—Theme (2 minutes), until—T: "I didn't know she was your wife."
- 14—"Dramatic Agitato," by H. Hough (1 minute and 25 seconds), until—T: "That night—the test."
- 15—"Concert Waltz" (Allegro Characteristic), by Durand (3 minutes and 10 seconds), until—T: "Through Doctor Niblo's plan."
- 16—"Flirtation Valse" (Intermezzo), by Meyer Helmund (1 minute and 15 seconds), until—T: "Within a week."
- 17—Continue to action (1 minute and 40 seconds), until—T: "Nan, here is the girl."
- 18—Theme (1 minute and 30 seconds), until—T: "With the morning."
- 19—Continue ff (1 minute and 35 seconds), until—T: "Won't you please find my mamma?"
- 20—"Serenade Dramatic," by Widor (3 minutes and 40 seconds), until—T: "It may be he."
- 21—"Return to Me Soon" (Allegro Intermezzo), by Grehg (3 minutes and 30 seconds), until—T: "What's the idea, Nan?"
- 22—"Dramatic Tension," for subdued action, by Fred Luscomb (3 minutes), until—T: "I want that woman arrested."
- 23—"Heavy Mysterioso" (Dramatic), by Sol. P. Levy (5 minutes and 25 seconds), until—T: "A word or a sound, etc."
- 24—"Dramatic Hurry to action (1 minute and 30 seconds), until—T: "Mrs. Gilmore's boarding house."
- Note—Begin pp then to action.
- 25—"Heloise" (Moderato Intermezzo), by Langey (2 minutes and 30 seconds), until—T: "Cyrus Monroe, sixty-odd."
- 26—"Illusion" (2/4 Intermezzo), by Bustanoby (4 minutes and 25 seconds), until—T: "A night of strange events."
- 27—"Essence Grotesque" (Comic Mysterioso), by M. L. Lake (3 minutes and 20 seconds), until—T: "My God! my husband."
- 28—"Mysterioso Agitato," by Becker (1 minute and 55 seconds), until—S: The fight.
- 29—"Six Minute Hurry for general use, by Sol. P. Levy (4 minutes), until—T: "I feel somehow, etc."
- 30—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes and 30 seconds), until—T: "My country place is only, etc."
- 31—Theme (2 minutes), until—T: "Why the things? etc."
- 32—"Dramatic Agitato No. 38," by Minot (2 minutes and 55 seconds), until—T: "She is Kendall's wife."
- Note—Play to action pp or ff.
- 33—"Tragic Theme," by Paul Vely (3 minutes), until—T: "The awakening."
- 34—Theme pp (1 minute and 15 seconds), until—T: "The operation has been successful."
- 35—Continue ff (1 minute and 15 seconds), until * * * * * END.



THE BARTOLA

puts life and realism in your pictures

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MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typing.

Alimony
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The Garden of Allah
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Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget

Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Arctcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"LEST WE FORGET"

(Metro Special)

- 1—"Flying Dutchman" Overture, by Wagner (1 minute and 45 seconds), until—T: "Rita Jolivet, the international star."
- 2—Continue pp (50 seconds), until—T: "The war orphan."
- 3—"Rienzi Selection," by Wagner (3 minutes and 40 seconds), until—T: "If drunk with sight of power."
- 4—Continue ppp and slow (30 seconds), until—T: "Baron von Bergen was a conspicuous member."
- 5—Love Theme (2 minutes and 50 seconds), until—T: "Baron, I've been in love with her."
- 6—Continue pp (40 seconds), until—T: "Rita, star of the Paris Opera."
- 7—Several Piano Solo Cadenzas on Operatic Melody to action (30 seconds), until—S: Rita stops playing piano.
- 8—Waltz from "Scenes de Ballet," by Glazounow (2 minutes and 45 seconds), until—T: "Germany's treacherous spy system."
- 9—Spy Theme (1 minute and 15 seconds), until—T: "At the post office."
- 10—"Sympathy Waltz," by Mezzacapo (2 minutes), until—S: Interior of German spy's office.
- 11—Spy Theme (2 minutes and 10 seconds), until—T: "Then came August 14th."
- 12—Tympany Rolls, ff, only about 10 seconds, followed by
- 13—"Dramatic Maestoso," by Loraine (50 seconds), until—S: President of France talking to the public.
- 14—Silence (20 seconds), until—T: "To arms, long live France."
- 15—The "Marseillaise," ff with ad. lib. effects of big church bells (2 minutes and 25 seconds), until—T: "Our hearts, our hopes, our prayers, etc."
- 16—Silence (15 seconds), until—S: Boys marching.
- 17—"Trio of March Loraine," by Ganne (50 seconds), until—T: "The Baron used his financial, etc."
- 18—Spy Theme (40 seconds), until—T: "The German invasion."
- 19—"The Tempest," by M. L. Lake (4 minutes), until—S: Aero-plane in view.
- 20—"Ride of the Valkyries," ff, by Wagner (1 minute and 40 seconds), until—S: Interior of telegraph office. German officer talking to Rita.
- 21—Continue to action—watch explosions (1 minute and 25 seconds), until—T: "We caught her in the act."
- 22—Heavy Dramatic, by Oehmler (1 minute and 45 seconds), until—T: "The Valmont hospital."
- 23—Love Theme (2 minutes), until—T: "Yes, that's she—I can see her now."
- 24—Continue ff with ad. lib. Tympany Rolls (1 minute and 40 seconds), until—T: "Harry's mind was possessed of, etc."
- 26—"Over There" (Popular Song), ppp and slow (50 seconds), until—S: General Joffre saluting.
- 27—"Yankee Doodle," ff (45 seconds), until—T: "Some time in 1915."
- 28—"Marche Militaire," by Schubert; play slow a la maestoso (1 minute and 45 seconds), until—S: Bursting shells and battle scene.
- 29—Battle Furioso to action (1 minute and 10 seconds), until—T: "Wounded and in the hands of the enemy."
- 30—"Dramatic Narrative," by P. Pement (1 minute and 20 seconds), until—S: Prayer meeting in prison hospital.
- 31—"Sacred Night, Holy Night," Christmas Anthem (1 minute and 50 seconds), until—S: German soldiers disturb the prayer meeting.
- 32—"Tragic Theme," by Paul Vely (4 minutes and 20 seconds), until—T: "It's Fritz Muller, of Alsace."
- 33—Very short Ballet Intermezzo (30 seconds), until—T: "I am risking my life to help you."
- 34—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Another month found Rita in New York."
- 35—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Rita made her debut in New York."
- 36—"Antony's Love Song" from the "Kleopatra Suite," by Oehmler (1 minute and 40 seconds), until—T: "A few nights later."
- 37—Storm Furioso for Scenes of Heavy and Windy Rainfall (1 minute and 30 seconds), until—T: "A familiar air came through the darkness."
- 38—"Good-bye, Broadway; Hello, France," or any other familiar New York hit (50 seconds), until—T: "Death lurked in every foot."
- 39—Tympany Rolls only to action (35 seconds), until—T: "Winslow's my name."
- 40—Silence (40 seconds), until—S: Soldier holding American flag.
- 41—"The Star-Spanpled Banner," ff with ad. lib. Tympany Rolls during battle scenes (50 seconds), until—T: "The opera season having closed."
- 43—Spy Theme with ad. lib. wireless effects (3 minutes and 35 seconds), until—S: U-boat officer reading message, "Lusitania approaching your zone."
- 44—Tympany Rolls only (40 seconds), until—T: "At the very time, etc."
- 45—"Memories," B. Kuessner (55 seconds), until—S: Flashback to interior of Lusitania.
- 46—Silence (15 seconds), until—S: Torpedo is fired.
- 47—Produce effect of flying torpedo, followed by
- 48—"Flying Dutchman" Overture, by Wagner (3 minutes), until—T: "Too late."
- 49—"Fourteen Fathoms Deep," by Lake (25 seconds), until—S: Interior of spy's office.
- 50—Continue to action (1 minute and 10 seconds), until—S: Battle scene.
- 51—Battle Hurry (1 minute and 25 seconds), until—T: "Lest we forget the treaty of Brussels."
- 52—"Ein Maerchen," by Bach (first movement only (2 minutes), until—T: "Lest we forget the Zeppelin raids."
- 53—Silence, just watch explosions and produce effect (35 seconds), until—T: "Two weeks later in London."
- 54—"Enchantment Morceau," by Bendix (1 minute and 25 seconds), until—S: German spy enters Rita's rooms.
- 55—Spy Theme (3 minutes and 10 seconds), until—S: Rita attempting to telephone.
- 56—Heavy Agitato to action (2 minutes), until—T: "After days of anxious waiting."
- 57—Love Theme (2 minutes & 45 seconds), until—T: "What, you dare to face me?"
- 58—Continue fff (1 minute), until—T: "Wounded of all nations."
- 59—"America, I Love You" (Popular Song, Chorus Only), (1 minute and 15 seconds), until—T: "The day has come when America."
- 60—"Yankee Doodle" (1 minute), until—T: "God speed the time, etc."
- 61—"America" (My Country, etc.), ff Maestoso, until * * END.

Music and the Picture

Three Essentials in Correct Film Interpretation

CLASSIFICATION OF MUSICIAN'S LIBRARY

THIS is a most important matter to the musician who would be successful in the art of accompanying the photoplay. Some have no system at all; while others have some which enables them to find a number they happen to think of without much trouble.

It is well to separate the music into groups, such as Overtures and Operas, Concert, Marches, Waltzes, Intermezzos, Ballads, Characteristics, Popular Songs, Rags, Dances, Miscellaneous. These sections should be kept in separate covers, and all the numbers in one section numbered consecutively. A record of the contents of each cover should be kept. This system will suffice for a small library, and will provide a basis for a large library.

As the catalogue increases, a card index classification should be used to supplement the above. Any amount of elaboration is possible with a good card index system, using different colored cards and index. Lettered index cards may be used on the reverse side.

The following plan of classification will be found to cover the field:

1, Lento; 2, Waltz Lento (Major); 3, Waltz Lento (Minor); 4, Andante Light; 5, Andante Heavy Dramatic; 6, Plaintive; 7, Pathetic Light Moderato; 8, Pathetic Heavy Minor; 9, Moderato; 10, Love Themes; 11, Serenades; 12, Pastoral Idylls; 13, Love Ballads; 14, Parting Ballads; 15, Descriptive Ballads; 16, Cradle Songs, Lullabys; 17, Barcarolles; 18, Allegretto; 19, Allegro; 20, Agitato Allegro; 21, Agitato Heavy; 22, Hurries; 23, Mysterioso Dramatic; 24, Mysterioso Gruesome; 25, Galops and Vivace Movements; 26, Furioso (Storms and Fires); 27, Waltzes, Dance or Ballet; 28, Waltzes, Concert (Slow Introduction); 29, Waltzes, Concert (Light Introduction); 30, Intermezzos, Moderato; 31, Intermezzos, Two-step; 32, Intermezzos, Light, and Gavottes; 33, Pizzicatos; 34, Dances (Old Minuets, etc.); 35, Dances Characteristic; 36, Dances (New), Fox-trots; 37, Dances (New), One-steps; 38, Ballet Numbers; 39, Concert Numbers, Light and Heavy separate; 40, Overtures; 41, Opera, Heavy; 42, Opera, Light; 43, Maestoso; 44, Grand Marches; 45, Marches Military, 6/8; 46, Marches, 4/4; 47, Marches, Two-step; 48, Marches, Funeral; 49, Religious; 50, American; 51, Indian; 52, Hawaiian; 53, Spanish and Mexican; 54, Oriental; 55, Irish; 56, Scotch; 57, English; 58, French; 59, Italian; 60, Russian; 61, Hebrew; 62, Hungarian and Gypsy; 63, German; 64, Scandinavian; 65, Nautical; 66, Popular Songs; 67, Rags.

On the card should be shown the name of composition, a letter showing in which group it may be found, and the number of the composition in that particular group, as "Stars and Stripes Forever," M 4, meaning No. 4 in cover containing Marches. Some compositions would be shown on more than one card, as "Vision of Salome" in "Waltz lento minor" card, and also on Oriental card.

By using the card index system, numbers will be suggested which would perhaps never otherwise occur to the mind of the player. It also helps to prevent repetition. Other advantages might be mentioned, such as saving of time, etc., which will more than repay the ambitious photoplay musician for the trouble he takes in putting this system into effect.

EFFECTS, ETC.

The drama is often enhanced by certain effects, providing they are not overdone. Loud, noisy and petty effects are out of place, and should be reserved for comedy pictures.

The following are some legitimate effects and suggestions for drama:

Where piano is played alone in picture, the right effect is to play piano alone (without orchestra).

For interior church scenes, use organ alone.

Salvation Army meetings. Play popular S. A. hymn with cornet, trombone and drums.

Church bells, and chimes.

Bell at race meetings.

Soft bell for certain water buoys.

Thunder and rain effects.

When a drama concludes with a love match consummated, a suitable love song or the repetition of the selected theme makes a very pleasing ending to the photoplay.

CONTRAST.

Contrast relieves monotony, and creates variety. The success of a theatre depends on giving a variety entertainment, both in pictures and music. Variety in the music should be governed by a right study of contrast. There should be contrast in the general effect of the music as a whole. The managements of many theatres, through lack of proper advice, have installed church organs to supply their musical needs. They have been failures on account of monotony, and lack of contrast and snap. The theatre organ which is relied upon to alone furnish the music should be an instrument built especially for the purpose. There should be church organ tone, and orchestral tone, the latter being made to imitate the choirs of the orchestra, viz., strings, wood, brass, and percussion (light drum, etc., effects). This is an ideal instrument, provided the organist knows how to contrast the various tonal effects.

There should also be contrast in laying out the musical setting to a picture. Certain compositions suggest certain moods, as love, pathos, etc., and are used when these moods are dominant on the screen. Neither of these compositions has any particular appeal, and may be called neutral. A proper appreciation of the appeal of music will enable the musician to use the various kinds of compositions to best advantage. Many good concert numbers are neutral and, having no special appeal, can be used in scenes where no particular temperamental mood is suggested, tempo alone governing the selection of the number. This contrast will give variety to the program, and be more pleasing to the audience.

The above mentioned items are three very important essentials in correct film interpretation. A little forethought given to these problems will tend materially in advancing what all earnest musicians are striving for, "Better Music for the Film."



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Musical Review of Latest Compositions

- 1—"May Dreams," Romance by Gaston Borch. The very latest of this gifted writer's musical gems. A really delightful melody which shows Gaston Borch at his very best. (Published by Belwin, Inc., 701 Seventh Avenue, New York City.)
- 2—"Italian Nights Waltz," by Lee S. Roberts. Wonderful Concert Waltz on Italian Airs, by Lee S. Roberts. (Richmond Publishing Company, New York City.)
- 3—"Military Waltz," by Logan. A melody arrangement of Patriotic Songs. (Forster Edition, Chicago, Ill.)
- 4—"The Rainbow," by L. Maurice. A spirited 6/8 March, published by Leo Feist.
- 5—Paraphrase on "Sweet and Low," Joseph Barnby, by C. W. Bennet. The theme is immortal and a paraphrase based upon its beautiful melody certainly should be nearly as popular as the original. (Oliver Ditson Edition.)
- 6—"The Spirit of Victory." A March Song dedicated to General Pershing, and published by Hamlin E. Cogswell, Washington, D. C.
- 7—"Sliding Sid," a Jass one-step, a sequel to "Slippery Hank." (Vandersloot Edition.)
- 8—"The Mill Characteristic," Adolf Jensen. A most effective and novel orchestra number for your program in a specially fine orchestra arrangement. (Carl Fischer Edition.)
- 9—"Impish Elves," by Gaston Borch. There is an irresistible piquant and catchy snap about this number which makes it a genuine favorite with every audience. (Belwin Incorporation, 701 Seventh Avenue, New York City.)
- 10—"Melancolie," by Jules Grainer, a striking and original concert number, a 3/4 Andante of exceptional tonal beauty. (G. Schirmer Edition.)

"THE FAIR PRETENDER"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3596

Theme: "Dawn of Love" (4/4 Allegretto Moderato) by Bendix

- 1—"My Castle in the Air" song from "Miss Springtime," by J. Kern (1 minute and 25 seconds), until—S: Close view of typewriter.
- 2—Produce effect of quick typing machine, followed by
- 3—"Visions" (Characteristic Intermezzo), by W. Buse (3 minutes and 5 seconds), until—T: "Don Meredith, who writes plays."
- 4—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 20 seconds), until—T: "Gerald Harcourt, a wealthy, etc."
- 5—Continue pp (55 seconds), until—S: Cabin on board of ship.
- 6—Continue ppp (45 seconds), until—T: "No matter what you are."
- 7—Repeat "Visions," by Buse, same as cue No. 3 (1 minute and 50 seconds), until T: "The Townsend motor and the plans."
- 8—"Dramatic Tension," by Sol. P. Levy (1 minute and 10 seconds), until T: "If that motor is a success."
- 9—"Nola" (2/4 Silhouette), by F. Arndt (4 minutes and 45 seconds), until—T: "Beggars cannot be choosers."
- 10—"Melody" (Moderato), by Friml (4 minutes and 40 seconds), until T: "Her day for breaking things."
- 11—Theme (1 minute and 25 seconds), until—T: "The Townsends' country home."
- 12—"Valse Lente," by Schuette (4 minutes and 50 seconds), until T: "I didn't come back."
- 13—Theme (2 minutes and 20 seconds), until—T: "One week later."
- 14—"Heart's Message Caprice" Tempo di Gavotte, by Sentelmann (4 minutes), until—T: "You are the Mrs. Captain Brown."
- 15—Theme (3 minutes and 25 seconds), until—T: "Putting it over on each other."
- 16—"Pizzicato Bluette" (Characteristic), by Lack (2 minutes and 40 seconds), until—T: "The final work nearing perfection."
- 17—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 15 seconds), until—T: "My love is like a Ford car."
- 18—Theme (2 minutes), until—T: "Syncopation rules the nation."
- 19—Popular Trot to action (1 minute and 45 seconds), until—T: "Captain John A. Brown."

(Continued in next column)

(Continued from preceding column)

- 20—"Jealous Moon" (4/4 Moderato con moto), by Zameznik (2 minutes and 20 seconds), until—T: "The rat's chance."
- 21—Popular One Step to action (1 minute and 25 seconds), until—T: "Don't do it."
- Note—Play ff during dancing scenes only.
- 22—"The Vampire" (Dramatic Theme), by Sol. P. Levy (4 minutes), until—T: "Now tell me please."
- 23—Theme (1 minute and 50 seconds), until—S: View of Castle in the air.
- 24—Silence (20 seconds), until—S: After explosion.
- Note—Watch explosion.
- 25—"Sinister Theme" (Mysterioso), by Levy (4 minutes and 20 seconds), until—T: "And she has stolen them."
- Note—Watch for railroad effects.
- 26—"Le Retour" (Mysterioso Allegro), by Bizet (2 minutes and 25 seconds), until—S: Sylvia going to bed.
- 27—Continue pp (1 minute), until—S: The fight.
- 28—"Dramatic Agitato," by H. Hough (1 minute and 20 seconds), until—T: "Then what are you crying for?"
- 29—Continue to action pp or ff (1 minute and 40 seconds), until—T: "By the way, where is, etc."
- 30—Theme (1 minute and 45 seconds), until * * * * * END.

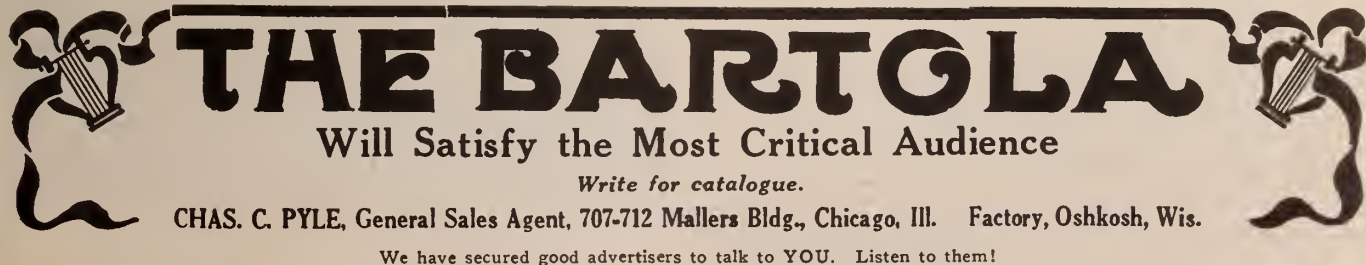
"CARMEN OF THE KLONDIKE"

(Selexart Production)

Reviewed on page 1189

Theme: "Love Song" by Flegier

- 1—Beginning of "Carmen" selection, arr. by Tobani (1 minute and 50 seconds), until—T: "Whoopee, Klondike or bust."
- 2—Good Trombone Rag (1 minute and 25 seconds), until—T: "Dorothy Harlan, the recent spot light."
- 3—Popular Waltz or Two Step to action (1 minute and 30 seconds), until—T: "I've gwin up to Alaska."
- 4—"Ring the Banjo," Song in selection, "Gems of Stephen Forster," by Tobani (20 seconds), until—T: "Glory, Glory Halleujah."
- 5—"Glory, Glory Halleujah" Song (30 seconds), until—S: Silk McDonald talking to Dorothy.
- 6—Theme (3 minutes), until—T: "Secure the knowledge of love."
- 7—"Petite Bijouterie" Valse Intermezzo, by Bohm (2 minutes and 10 seconds), until—T: "Skagway, Skagway."
- 8—"Aubade Printannere" Serenade by Lacome (2 minutes and 15 seconds), until—T: "Pay your fare out of this."
- 9—"Boreas," a Northern Idylle, by Trinkhaus (2 minutes and 15 seconds), until—T: "Prospect City in the vale," etc.
- 10—"Entr'Acte" from Nordland, by Herbert (2 minutes and 10 seconds), until—T: "Blossom, a dance hall."
- 11—Continue pp (15 seconds), until—T: "Cameron Stewart, who, etc."
- 12—Continue to action pp or ff (1 minute and 20 seconds), until—T: "I want to apologize."
- 13—"Ein Maerchen" Fantasia, by Bach (2 minutes and 50 seconds), until—T: "Arriving in Prospect City."
- 14—Theme (4 minutes and 10 seconds), until—T: "Her savings gone."
- 15—"Love Song," by Bartlett (3 minutes and 15 seconds), until—T: "Once she is inside."
- 16—"Aragonaise," from the "Carmen" Suite No. 1, by Bizet (30 seconds), until—T: "Into the vortex."
- 17—Continue to action of dance (2 minutes and 35 seconds), until—T: "The dazed victim."
- 18—"Kiss Me! My Honey, Do," Two Step (2 minutes and 15 seconds), until—S: Silk McDonald trying to kiss Dorothy.
- 19—Theme ff (1 minute and 30 seconds), until—T: "Throughout the months."
- 20—"Sympathy" Waltz, by Mezzacopa (3 minutes), until—T: "She can't be my Dorothy."
- 21—Prelude from "Eva," by Massenet (2 minutes and 40 seconds), until—T: "Stewart sits down to play cards."
- 22—Orchestra Rest Organ pp (4 minutes and 45 seconds), until—T: "Four little bullets."
- 23—Continue pp (45 seconds), until—T: "The whole town is going out."
- 24—Finale from "Ariele," by Bach (1 minute and 20 seconds), until—T: "Are you going?"
- 25—Continue to action (1 minute and 45 seconds), until—T: "In the peel of River County."
- 26—"Causerie," by MacMillen (4 minutes), until—S: Stewart confronting Silk McDonald.
- 27—"Dramatic Maestoso," by Ascher (1 minute and 20 seconds), until—S: Interior of dance hall.
- 28—Popular song hit (25 seconds), until—S: Flashback to former scene.
- 29—"Intermezzo," by Arenski (2 minutes and 45 seconds), until—T: "Aw, you mean Carmen."
- 30—"Entr'Acte Clarice," by Loud (4 minutes and 35 seconds), until—T: "You'll save a dance or two."
- 31—"The Vampire," by Levy (1 minute and 50 seconds) until—T: "With the deluge."
- 32—"Hurry No. 2," by Sol P Levy (2 minutes and 15 seconds), until—T: "Give this note, etc."
- 33—Continue pp or ff (1 minute and 45 seconds), until—T: "Realizing that she is trapped."
- 34—"Erl King," by Schubert (4 minutes and 30 seconds), until—S: Stewart leaving room (before big exterior storm scene).
- 35—"Furioso," by Sol. P. Levy (9 minutes and 20 seconds), to action until—T: "Thumbs down for Silk McDonald."
- 36—Continue pp (50 seconds), until—T: "With the breath of the morning."
- 39—Theme, until * * * * * END.



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MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typing.

Alimony	Legion of Death
All Woman	Les Miserables
At the Mercy of Men	The Lost Chord
Alladin and His Wonderful Lamp	Men
The Auction Block	My Own United States
Brave and Bold	Madame Du Barry
Blindness of Divorce	The Marionettes
Babbling Tongues	The Million Dollar Dollies
Blue Blood	Nine Tenths of the Law
The Beloved Traitor	The Narrow Trail
Brown of Harvard	Ordeal of Rosetta
The Belgian	Over There
By Right of Possession	On Trial
Cecilia of the Pink Roses	One Hour
Cheating the Public	One Law for Both
The Claw	Parentage
Deemster (The)	Price of a Good Time
DeLuxe Annie	Revelation
The Co-Respondent	The Reason Why
The Conqueror	Rough and Ready
The Call of Her People	Rose of the World
The Crucible of Life	The Rose of Blood
The Danger Game	Redemption
A Daughter of the Gods	The Submarine Eye
The Devil Stone	Social Ambition
The Devil's Playground	Stella Maris
Draft 258	The Splendid Sinner
The Darling of Paris	True Blue
The End of the Trail	Trail to Yesterday
The Fair Pretender	Shirley Kaye
The Face in the Dark	The Spy
Forbidden Path	The Studio Girl
For the Freedom of the World	The Silent Man
The Flame of Yukon	The Slacker
The Grain of Dust	Thais
The Great White Trail	Those Who Pay
The Garden of Allah	A Tale of Two Cities
Honor's Cross	The Tiger Woman
The Heart of the Sunset	To-day
The House of Glass	The Venus Model
The Heart of a Lion	Woman and the Law
Her Fighting Chance	The Warrior
In Again Out Again	Wolves of the Trail
Joan of Plattsburg	Woman and Wife
Joan the Woman	When a Man Sees Red
Just a Woman	When Men Betray
Jack and the Beanstalk	Within the Law
The Knife	Womanhood
Lest We Forget	The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE REASON WHY"

(Select Production)

Reviewed on page 2860

The timing is based on a speed limit of 14 minutes per reel (one thousand feet.)

Theme: "Melody" by Gluck-Sgambati

- 1—"Canzonetta," (6/8 Mod.), by Nicode (2 minutes and 40 seconds), until—T: "In Moscow Zara Zenova, etc."
- 2—Piano solo improvise to action (55 seconds), until—T: "Mirko her husband."
- Note—Watch action carefully.
- 3—Silence just ad. lib. Tympany Rolls during disputes (1 minute), until—T: "Feto, a woman of the Taverns."
- 4—Russian Live (Waltz), by Katz (1 minute and 45 seconds), until—S: The fight in the Tavern.
- 5—Agitato to action (35 seconds), until—S: Interior of Zara's room.
- Note—Watch shot.
- 6—"Pathetic Andante," by Paul Vely (1 minute and 20 seconds), until—S: Boy playing piano.
- 7—Piano solo improvise to action (15 seconds), until—S: Boy stops playing.
- 8—Silence (20 seconds), until—T: "Tristram Baron, etc."
- 9—Theme (2 minutes and 30 seconds), until—T: "After the long journey."
- 10—"Serenade" (3/4 Moderato), by Karganoff (3 minutes and 40 seconds), until—T: "Zara presents herself alone."
- 11—Continue to action (2 minutes and 50 seconds), until—T: "Expensive bait."
- 12—"Gavotte" from Manon, by Massenet (4 minutes and 30 seconds), until—S: Interior of dining room.
- 13—"Valse Lente," by Schuette (2 minutes and 20 seconds), until—T: "Setting the price."
- 14—Theme (3 minutes), until—S: Zara playing piano.
- 15—Several Piano Cadenzas to action, followed by
- 16—Silence (15 seconds), until—S: Zara plays again.
- 17—Piano solo improvise to action (25 seconds), until—T: "You understand why."
- 18—"Love Theme," by Abbott Lee (2 minutes and 50 seconds), until—T: "While sheltered in a London byway."
- 19—"Sorrow Theme," by E. Roberts (2 minutes), until—T: "The end of a losing game."
- 20—Organ improvise to action (Wedding Ceremony) (1 minute and 30 seconds), until—T: "On Newspaper—After the ceremony."
- 21—"Valse Op. 34, No. 11," by Chopin (3 minutes and 40 seconds), until—T: "Little boy refusing to eat."
- 22—Theme ff (2 minutes and 45 seconds), until T: "Is it not enough that you, etc?"
- 23—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "Suspicious."
- 24—Continue pp (2 minutes and 15 seconds), until—S: Sick babe in bed.
- 25—"Tragic Theme," by Vely (4 minutes and 45 seconds), until—S: Lord Tancred finds the letter.
- 26—"Lamento Pathetic," Dramatic by Gabriel Marie (4 minutes and 30 seconds), until—S: Lord and Lady Tancred at breakfast table.
- 27—Theme (2 minutes), until—T: "The Manor reception."
- 28—"Coronation" (Grand March), by Eilenberg (5 minutes), until—S: Lady Tancred receiving telegram.
- 29—"Dramatic Tension" ff, by Levy (2 minutes and 55 seconds), until—T: "Delirious days that follow."
- 30—"Elegy" (Pathetic) by Massenet (2 minutes and 45 seconds), until—T: "I was married in Russia."
- 31—"Dramatic Narrative," by P. Pement (1 minute and 40 seconds), until—T: "Tristram you said I must go."
- 32—Theme ff (40 seconds), until * * * * * END.

"BLUE EYED MARY"

(Fox Production)

Reviewed on page 3455

REEL 1

- 1—At Opening—Slow Andante 4/4.
- 2—A block away—Mysterioso Agitato 4/4.
- 3—Good evening, Aunt Mary—Andante Maestoso 4/4.
- 4—The "Debutante" Granddaughter—Valse 3/4.
- 5—I'm tired, dear, of this deception—Adagio 3/4.
- 6—Now, tell me, how is Mother?—Andante 2/4.

REEL 2

- 7—So Mary starts on her mission—Valse 3/4.
- 8—Insert newspaper "Vancealer Jewels Stolen"—Allegro 4/4.
- 9—Just as I thought—Slow Andante.
- 10—Holy St. Patrick—Allegretto 3/4.
- 11—A little homesickness—Andante 2/4.

REEL 3

- 12—It was a bad beginning—Allegretto Grazioso 4/4.
- 13—Now, tell me—Valse Lento.
- 14—Newspaper insert—Moderato 4/4.
- 15—How dare you serve?—Agitato.
- 16—Bridget, you're not going away—Andante 2/4.
- 17—Bridget wants to apologize—Allegretto 3/4.

REEL 4

- 18—Did your father send these?—Andante 2/4.
- 19—Now look!—Moderato 3/4.
- 20—Somebody's wise to us—Hurry 2/4.
- 21—Fine business—Maestoso 4/4.
- 22—As the clock nears 11.30—Mysterioso
- 23—When fighting segue into—Agitato.

REEL 5

- 24—I surprised your little niece—Dramatic Agitato.
- 25—My dear nephew—Lento Valse 3/4.
- 26—Stop! I want to see you—Dramatic Tension.
- 27—I am old and helpless—Andante Dramatic.
- 28—Mother!—Slow Andante, same as No. 1.

FINIS

Music and the Picture

Patrons Seek Good Organ Music

THE LEADER, under the management of G. Shields, has installed a \$10,000 Kimball organ, which has added much to the popularity of this already popular picture house. Short organ recitals by Spencer Tutman between the evening shows have been inaugurated as a feature that has struck a responsive chord in the picture patrons. Mr. Tutman is an artist at the organ and presents a varied program of classic music that pleases all.

At the morning shows Bert Eberly presides at the piano to accompany the shows. Speaking of the organ, Mr. Shields had this to say: "Organ music is an appealing form of accompanying the pictures and in many of the productions of today is almost a necessity to give the proper atmosphere to the scenes presented. Owing to present war conditions, several months were consumed in the building of the organ in the Leader, but now that it is completed we have found it a big attraction. Many patrons tell me they come especially for the good organ music we have. We feel that the outlay is well worth while."

The Leader has the distinction of being the only house in Washington that continuously run all shows one week. Mr. Shields declares that he thus gives everyone the opportunity to see his show and he has no reason to return to semi-weekly changes.

PATRIOTIC MUSIC

To comply with the wishes of some of our readers, we are herewith publishing a comprehensive list of American music and the music of our Allies. Names of the publishers will be furnished upon request.

AMERICAN MUSIC

- 1—Columbia Fantasia, by T. H. Rollinson.
- 2—Fantasia on Dixie, by Otto Langey.
- 3—Grand American Fantasia, by Theo. Bendix. An exceptionally fine arrangement of American melodies.
- 4—Fifteen National and Patriotic Melodies, arranged by R. Gruenwald.
- 5—American Fantasia, arranged by V. Herbert. No doubt one of the finest and most popular arrangements of American melodies in form of a fantasia.
- 6—Memories of the War (1861-1863)—Medley of American War Songs, containing the following songs: Tramp, Tramp, Tramp the Boys Are Marching; John Brown's Body; Carry Me Back to Old Virginia; When Johnnie Comes Marching Home; Our Flag Is There; Marching Through Georgia; The Battle Cry of Freedom; Massa's in the Cold Ground; Arkansas Traveler; The Reveille.
- 7—Columbus—A Grand Descriptive Fantasia Synopsis: Grand Opening Fanfare, Announcing the Majesties of Spain; Torchlight Dance; The Sorrows of the Departure; Fealty to the Flag; Parting Salute; The Anchor's Weighed; On the Vast Waters; Merriment of the Sailors; Great Storm Scene; The Storm Gradually Abates; Prayer; Quietness; Dullness; Melancholy; Muting of the Crew; The Voice of Columbus Quells Excitement on Board; Salute of the Great Guns; Aborigines Heard in the Distance—Hail Columbia. Arranged by A. Herman.
- 8—Battle of San Juan Hill—A Descriptive and Patriotic Military Fantasia, by A. C. Sweet.
- 9—Hurrah for Old Glory—A National Medley March, containing the following patriotic airs: Glory, Glory, Hallelujah; Old Folks at Home; Hail Columbia; The Girl I Left Behind Me; Star Spangled Banner.

FRENCH MUSIC

- 1—La Belle France—An Overture, containing the following songs: Au clair de la lune? Cadet Rouselle; T'en souviens tu? Le chant due Depart; J'ai du bon tabac; Le Roi Dagobert;

La re Michel; Fanfan la Tulipe; La Bonne Aventure; La Marseillaise. By L. P. Laurendeau.

- 2—La Belle France—A Waltz, on the following popular French airs: Ah, c'cadet; La Marseillaise; Partant pour la Syrie; Le petit Tambour; La bonne Aventure. By Th. M. Tobani.
- 3—French National Defile (Le Regiment deu Sambre et Meuse)—March, by A. Turlet.
- 4—Pere de la Victoire and March Loraine, by Ganne. Two patriotic marches most appropriate for new reels and patriotic films.

ENGLISH MUSIC

- 1—Sounds from England—A selection on English melodies, containing: Heart of Oak; Cherry Ripe; The Banks of Allan Water; The Dashing White Sergeant; The Bay of Biscay; Sir Roger de Coverly; Sally in Our Alley; Come Lasses and Lads; The British Grenadiers; The Soldier's Joy; Rule Britannia; God Save the King. By O. Langey.
- 2—Twelve English Songs—1, British Grenadiers; 2, Sally in Our Alley; 3, The Anchor's Weighed; 4, My Pretty Pane or When the Bloom Is on the Rye; 5, Twickenham Ferry; 6, The Midshipmite; 7, Black-Eyed Susan; 8, The Bay of Biscay; 9, The Vicar of Bray; 10, Goodbye, Sweetheart, Goodbye; 11, Ever of Thee; 12, The Roast Beef of Old England. Arranged by L. O. de Witt as solos for cornet and trombone.

IRISH MUSIC

- 1—Dreams of Erin—An overture, containing the following Irish songs: Sprig of Shillelagh; The Minstrel Boy; Irish Washerwoman; Paddy Whack; The Cruiskeen Lawn; Oft in the Stilly Night; Brian Borochme's March; The Low Backed Car; The Blackbird; Savourneen Delish; Paddy O'Rafferty; Paddy Carey; Peter Street.
- 2—Twelve Irish Songs—1, The Minstrel Boy; 2, Savourneen Delish; 3, Killarney; 4, Come Back to Erin; 5, Believe Me, if All Those Endearing Young Charms; 6, The Meeting of the Waters; 7, The Last Rose of Summer; 8, The Pretty Girl Milking Her Cow; 9, The Dear Little Shamrock; 10, Wearing of the Green; 11, The Harp That Once Thro' Tara's Halls; 12, The Cruiskeen Lawn. Arranged as solos for cornet or trombone.

ITALIAN MUSIC

- 1—From Italy, a selection of Italian folk songs by Otto Langey, containing the following airs: Antonio; La Scillitana; Santa Lucia; O Marenariello; Hou la la; O Solo mio, and several others.
- 2—Italian Royal March and the famous Garibaldi March, two of the most inspiring marches ever composed.
- 3—Fantasia Napolitana, containing the following songs: Nenna Mia; O Passariello! O Papa rracciano Marinella; Santa Lucia; A Palomella Mariannina stamalata; Dimme na vota si Funiculi Funicula; Cicuza; Santa Lucia. By E. Boccalair. Russian, Roumanian, Japanese, Belgian and Servian music, see the collection of patriotic songs published by G. Schirmer, also The Mammoth Collection published by Carl Fischer.

Review of Latest Compositions

1—"Kathleen," an allegretto, by S. M. Berg, might aptly be described as a surprise waltz. The first movement is marked *molto lento* and is constructed similarly to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counterpoint in the opening movement is of considerable interest to the musicians. Played in straight tempo, it is an excellent dancing waltz, and with the markings noted, an entertaining concert number. It is also published for piano solo. This can be obtained from Belwin, Inc.

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The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Cheating the Public
The Claw
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
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The Great White Trail
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Honor's Cross
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The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget

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The Rose of Blood
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The Service Star
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The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
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- 2—"Prudence" (Entr' acte), by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (Published by J. W. Stern, 102 W. 38th St., New York City.)
- 3—"Source Dans Le Desert," idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of eastern impressionism which, without making too great demands technically, allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (Published by G. Schirmer, 3 E. 43rd St., city.)
- 4—"Love's Melody" (reverie), by Shannon. A charming slow movement with a most delightful melody, most appropriate for love scenes. (Published by Vandersloot.)
- 5—"Astralita Serenade," by Mabel A. Whaley. A number which should be owned by any orchestra leader or piano player. (Published by the Red Star Music Co., Red Star, Ark.)
- 6—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical march rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)
- 7—"Over the Top, Boys," patriotic march by S. M. Berg, found for its origin the well known adage, "Necessity Is the Mother of Invention." When the musical expert made the score for the picture "Over the Top," in which Arthur Guy Empey starred, he found it necessary for the latter to have an original theme, and so the above was created, which is an excellent allegro, march theme, portraying plenty of enthusiasm and whole-hearted action to characterize the dare-devil Empey. (Published by Belwin, Inc., Columbia Theatre Bldg., New York City.)
- 8—"Harbor of Dreams," reverie, by J. R. Shannon. A composition opening with a melodious "three-fourths expressive movement," finishing with an exceptionally fine trio—most appropriate for love themes. (Vandersloot Music Co., Williamsport, Pa.)
- 9—"When the Yanks Come Marching Home." One-step by Jerome & Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)
- 10—"Dramatic Recitative," by Sol P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Theatre Bldg., New York City, or Belwin, Inc.)
- 11—"At the Yankee Military Ball," fox-trot, by Harry Jentes. The most popular and most often requested fox-trot and exquisite dance number which every music lover will appreciate. (Leo Feist, 44th St., New York City.)

"HER ONE MISTAKE"

(Fox Special)

Reviewed on page 2421

REEL 1

- 1—At Screening—Allegro Vivace 2/4.
2—At Silver Beach—Lento 6/8.
3—I'm awfully tired, mother—Andantino Con Espressione 4/8; segue: Andante Mosso 4/4.

REEL 2

- 4—Enter Mr. Scully—Andante Con Espressione 9/8.
5—When Scully enters rooms—Andante Appassionato 4/4.
6—Five years later—Andante 2/4.
7—When Charlie plays piano—Song—Mother of Mine.
8—The bulls have found us—Andante Dramatico 4/4.

REEL 3

- 9—Ain't you taking me with him?—Andante Doloroso 3/4.
10—Won't you even let me say good-bye?—Moderato 4/4.
11—I am coming tonight—Andante 2/4.

REEL 4

- 12—While Chicago Charley's pal—Lento 4/4.
13—The next morning—Andante 4/4.
14—When Miss Gordon enters Charley's room—Andante Dramatico 4/4.
15—At struggle—Allegro 4/4.
16—And then—half an hour later—Adagio Cantabile; segue into Dram. Andante 4/4.

REEL 5

- 17—I'll report the loss to headquarters—Valse Triste 3/4.
18—This is the girl who pawned the ring—Dram. Tension 9/8.
19—Chicago Charley was rotten-bad—Moderato 4/4.

FINIS

"THE VENUS MODEL"

(Goldwyn Production)

Reviewed on page 3950

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "Dawn of Love" by Bendix

- 1—"Capricious Anette" (Melodious Alleg. Mod.), by Borch (2 minutes), until—T: "Happy gives little morning vaudeville."
- 2—"Jasmine Allegretto," by Kretschmer (4 minutes and 15 seconds), until—T: "Send Miss O'Brien to me."
- 3—Theme (1 minute and 20 seconds), until—T: "The greatest day in the week."
- 4—"Love's Wilfulness" (2/4 And.), by Barthelemy (2 minutes and 50 seconds), until—T: "The lonely home life."
- 5—"Caressing Butterfly" (4/4 Allegretto), by Barthelemy (1 minute and 25 seconds), until—T: "Happy has designs."
- 6—Continue to action (55 seconds), until—T: "This would only happen."
- 7—Theme (2 minutes and 45 seconds), until—T: "Meanwhile, one of the money creditors."
- 8—"Sunshine and Shadow" (4/4 Allegretto non troppe), by Sudds (3 minutes and 25 seconds), until—T: "Good news is sometimes."
- 9—Continue pp (50 seconds), until—T: "One day as young man, etc."
- 10—"Maesmawr" (Valse Lente), by Kretschmer (5 minutes and 10 seconds), until—T: "As the days pass."
- 11—"Courtesy" (3/4 And. Intermezzo), by Wiegand (3 minutes and 35 seconds), until—T: "I won't allow you to go."
- 12—"Vanity Allegro Caprice," by Jackson (1 minute and 15 seconds), until—T: "Happy keeps her engagement."
- 13—Continue to action (3 minutes and 30 seconds), until—T: "Oh! it's all right."
- 14—Theme (4 minutes and 30 seconds), until—T: "Show it to the manager."
- 15—"Return to me soon" (Allegro), by Gregh (1 minute and 20 seconds), until—T: "The following morning."
- 16—"Dramatic Recitative," by Sol. P. Levy (4 minutes), until—T: "Paul explains."
- 17—"Dramatic Narrative," by P. Pement (1 minute and 45 seconds), until—T: "The reason why Paul."
- 18—"The Vampire" (A Dramatic Theme), by Levy (2 minutes), until—T: "Meanwhile, Briggs, etc."
- 19—Continue pp (4 minutes and 30 seconds), until—T: "Well, if I were you."
- 20—"Dramatic Tension," by Levy (3 minutes), until—T: "A big night for Happy."
- 21—"Wild Rosebud" (Mod. Mel.), by Tobani (1 minute and 10 seconds), until—T: "The next morning."
- 22—"L'Adieu" (12/8 Dramatic), by Favarger (2 minutes and 40 seconds), until—S: Old Braddock arrives.
- 23—"Springtime" (Mod. Valse Int.), by Drum (1 minute and 45 seconds), until—T: "She did it all."
- 24—Theme (3 minutes and 35 seconds), until—T: "The man who was there last."
- 25—Continue ff (30 seconds), until * * * * * END.

"PEG OF THE PIRATES"

(Fox Production)

Reviewed on page 3141

REEL 1

- 1—At Screening—"Down Down" (Medley of Southern Airs).
- 2—There is only one rose—"In Beauty's Bower" (Allegro 6/4).
- 3—And down the coast—Allegro 3/4.
- 4—Mistress Pegg—Valse Lento 3/4.
- 5—The day of the betrothal—Allegretto 2/4.
- 6—But Uncle, you know—Adagio 4/4.

REEL 2

- 7—When pirates rush into house—Agitato Furioso 4/4.
- 8—Sir Edgar Brenton—Maestoso 4/4.
- 9—Pardon me for intruding—Allegro 2/4.
- 10—Sir Windham—Andante 2/4.
- 11—When Peg holds gun in pirate's face—Dramatic Tension.

REEL 3

- 12—That wench—Agitato.
- 13—Cruiser appears—Agitato.
- 14—That she-devil will be the death of us—Agitato.
- 15—When Peg takes flour and whiteners up—Danse Macabee.

REEL 4

- 16—Cruiser appears—Drummers play signal.
- 17—Peg holding school—Valse 3/4.
- 18—After pirate comes out of cabin—Agitato.

REEL 5

- 19—Peg climbs aboard ship—Continue No. 18—Agitato.
 - (a) When drummer plays signal—(a) drummer imitate.
 - (b) When battle begins—(b) Battle agitato.
- 20—Peg goes to pirate cabin—Andante 2/4.
- 21—Drummer enters hall—"Wedding March Militaire."

FINIS

"CECILIA OF THE PINK ROSES"

(Marion Davies Film Company Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3457

Theme: "The Last Rose of Summer" from "Martha" by Flotow


- 1—Theme (1 minute and 15 seconds), until—T: "Cecilia's childhood was spent, etc."
- 2—"Dolorosa Poeme D'Amour," by Tobani (3 minutes and 35 seconds) until—T: "Jeremiah Madden and his friend."
- 3—"Father Erin Remember" (Irish character Song), (3 minutes), until—T: "Let Erin Remember" (Irish character Song), (3 minutes), until—T: "Father McGowan's friends."
- 4—"Nocturno in F" (Melodious Moderato), by Krzyzanowsky (5 minutes and 50 seconds), until—T: "We can only hope and pray."
- 5—Continue pp (35 seconds), until—T: "Early that evening."
- 6—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "You might try to get, etc."
- 7—Theme (1 minute and 50 seconds), until—T: "Doctors are only gussin'."
- 8—"Rakes of Mallow" (Characteristic Irish Song) (Allegro), (25 seconds), until—followed by
- 9—"Kathleen Mavourneen" (Irish Pathetic Song), (3 minutes and 30 seconds), until—T: "I am glad you have no school."
- 10—"Quiétude" (Andante Moderato), by Gregh (2 minutes and 50 seconds), until—S: Cecilia near her mother's bed.
- 11—Theme (45 seconds), until—T: "Where Charity, etc."
- 12—"Pathetic Andante," by Paul Vely (1 minute and 10 seconds), until—S: Interior of church.
- 13—Organ improvise to action (Church scene) (40 seconds), until—T: "And with his thoughts."
- 14—"Adagietto" from Irene Berge's Symphonette (3 minutes), until—T: "Mary Darlin', don't leave me."
- 15—"Largo," by Haendel (50 seconds), until—T: "When prosperity dawned."
- 16—"Visions" (Intermezzo Moderato), by W. Buse (2 minutes and 10 seconds), until—T: "As the foundation of his fortune."
- 17—"Largo," by Haendel (40 seconds), until—T: "Johnny was sent, etc."

Note—To be played as a violin solo with piano acc.

- 18—"Babillage," by G. del Castillo (2 minutes and 40 seconds), until—T: "Jeremiah Madden, though lonesome."
- 19—"Cruiskeen Lawn" (Irish Song Moderato) (1 minute and 20 seconds), until—T: "The humiliations and, etc."
- 20—Organ improvise to action (scene or prayer) (15 seconds), until—S: Cecilia goes to bed.
- 21—Repeat "Babillage," by G. del Castillo (same as Cue No. 18) (2 minutes and 5 seconds), until—T: "I hope it pleases you."
- 22—"Sorrow Theme," by P. Pement (1 minute and 20 seconds), until—T: "A trifling incident."
- 23—"In Lover's Lane" (Characteristic Int.), by A. Pryor (4 minutes), until—T: "They call me Cecilia."
- 24—Theme (1 minute and 5 seconds), until—T: "He helped me being King."
- 25—"Illusion" (Mod. Int.), by Bustanoby (2 minutes),—T: until "And to Cecilia the world, etc."
- 26—Theme (2 minutes and 5 seconds), until—T: "The passing years."
- 27—"Berceuse" (And.), by Karganoff (2 minutes and 20 seconds), until—T: "Cecilia's fiancee pleads, etc."
- 28—"Souvenir," by Drdla (2 minutes and 45 seconds), until—T: "Jeremiah Madden's birthday."
- 29—"Paddy's Wedding" (Allegro Irish Song) (1 minute and 50 seconds), until—T: "This is getting on my nerves."
- 30—"Lamentoso," by Gaston Borch (1 minute and 50 seconds), until—T: "Such beautiful roses."
- 31—Silence (30 seconds), until—T: "I'll play the song, etc."
- 32—Theme (1 minute and 10 seconds), until—T: "Ain't I entitled, etc."

Note—To be produced as a piano solo.

- 33—"Flow Gently, Sweet Afton" (Irish Song) (1 minute and 10 seconds), until—T: "Where mirth does, etc."
- 34—"Spanish" (4/4 Cabaret Dance) (50 seconds), until—T: "Notorious Joe Dickson."
- 35—"The Vampire" (Dramatic Theme), by Levy (1 minute and 10 seconds) until—S: Cecilia near piano.
- 36—Theme (1 minute and 15 seconds), until—S: Interior of restaurant.
- 37—Repeat "The Vampire" (same as cue No. 35) (1 minute), until—T: "You're just like your mother."
- 38—Chorus from "Just Like Your Mother Was" Song (30 seconds), until—S: Flashback to restaurant scene.
- 39—Repeat "The Vampire," same as cue Nos. 35-37 (1 minute and 35 seconds), until—T: "The oft repeated offence."
- 40—"After Sunset" (Dram. Mod.), by Pryor (4 minutes and 15 seconds) until—T: "Cecilia and Horace realize."
- 41—"Cavatine" (Dramatic), by Bohm (4 minutes and 50 seconds), until—T: "Take them both."
- 42—Continue pp (30 seconds), until—T: "Life's turning point."
- 43—Organ Solo to action (Scene of Prayer) (3 minutes and 30 seconds), until—S: Close up of Cecilia's head.
- 44—Theme ff (30 seconds), until * * * * * END.



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AMONGST those compositions especially designed to interpret the emotions of the film and particularly worthy of note are a new series just published, composed by that prolific composer of "Classics for the Masses," Gaston Borch, and it is only necessary to enumerate the titles and tempos when leaders will quickly realize their value. They comprise a new and very interesting descriptive series and amongst them may be mentioned "Silent Sorrows," a characteristic andante pathetique, "Peacefulness," a beautiful andante semplice idyll. "The Crafty Spy," an original descriptive misterioso. "Battle of Ypres," a characteristic war scene. "Turbulence," a melodious allegro agitato con fuoco. "Perpetual Motion," an allegro agitato-ala tarantella, and "The Slimy Viper," a mysterious tone picture.

Another gem which may be accredited to the pen of this noted writer is that delightful and charming number. "May Dreams," a characteristic moderato serenade. Gaston Borch will likewise easily be recalled by his famous waltz, "Sleeping Rose," which breathes of the fragrance of the rose, also those capricious and winsome intermezzos, "Capricious Annette" and "Impish Elves" and another well-known intermezzo, "Yesterlove."

Another new idea has been developed, a descriptive composition which will play six minutes without becoming monotonous to the performer or audience. They were tried out in symphonic form by one of the large theatre orchestras in New York City and heartily endorsed. The three already published are "Military Hurry" for battle scenes. "Furioso" for general use, and "Hurry" for general use. Furthermore, an "Aftermath" or "Coda" is added which maintains the character of the composition, but in a subdued manner, and by making a crescendo, the transition or "Segue" into the next number does not become apparent. They are composed and orchestrated by that talented musician who has contributed many other gems especially designed for film interpretation, Sol P. Levy.

Is Music Non-Essential?

THOUSANDS of human beings certainly have a practical interest in this subject, since it is by music that many earn their daily bread.

They have depended upon it so long and exclusively, that if, for one reason or another, it should come under the ban, they are the losers. The Government cannot afford to do this; hence in a negative sense music is an essential.

Music is a luxury; it is the only luxury that the poor can share equally with the rich, an art level where they meet upon equal terms. It is the epitome of socialism; the fragrance from the flower of democracy. Hence as a demonstration that, in one particular at least, all men are equal, it is an essential.

It burns in the souls of some with such a fervor that, if it did not find an outlet for expression, it would consume them to their destruction. To such, above all others, music is an essential.

"And when they had sung a hymn."—Matthew 26, 30th. Viewed from the standpoint of the musician, this is the most significant of all historical facts. It is twice stated in the Gospels. It establishes music as an undeniable necessity to the spiritual growth of man. The last supper ended by the singing of a hymn. It is followed by the employment of music as worship in all Christian churches. Here in greater measure than we can estimate is music an essential.

While a hundred arguments could be brought forward to substantiate the claim that music is an essential, let us rest our case without them. Why reiterate the conclusive?

Our first impression on hearing the question was a suspicion as to the sincerity or motive of its originators. We felt that it could not be asked seriously; but on reviewing present disturbing con-

ditions it seemed quite possible that some one who cared nothing for music, but much for his country might in his effort to help his Government over the present crisis have precipitated the question. He must, however, have reasoned somewhat as follows:

"We are expected to economize in every way possible, to conserve food, to lend money to the Government by buying stamp and bonds; to give money to the Government, whenever we go to a theatre or a concert, or whenever we ride upon a railroad train. Millions of patriotic women are knitting, working for the Red Cross, the surgical dressings and in a thousand other ways, doing their best to avert the collapse of civilization. But what about music? Here is an out-and-out extravagance that is non-essential, and should be curtailed if not prohibited until after the war. Statistics show that the American people are spending half a billion dollars a year on its various activities. And for what? Nothing but just the satisfaction that some people experience, or think they do, in hearing different kinds and varieties of sounds. And what of the time and money wasted in the manufacture of the instruments that make these sounds? There are instruments, many of them of exquisite symmetry, all varying in design, which, in a great measure, affect the quality of the sounds that emanate from them. In one variety people push down especially prepared parts with their hands, sometimes with their feet. There are others to which are fastened from end to end cords of various sizes, across which are guided long, slender sticks, the ends of which are connected with other sorts of strings. There are instruments of brass into which men blow their breath and which they push out, making them long, and draw in, making them short, or on a part of which they push down small valve heads. Other kinds are made of wood, shaped into hollow tubes, the surfaces of which are dotted with holes, which are constantly being covered or uncovered with the fingers of those who are blowing air through the tubes. And then there are instruments made somewhat in the shape of barrels, across the ends of which are stretched the dried skin of animals; upon these men pound with great gusto. But why further describe the many devices which men are using from which to entice varieties of sound? It is undeniable that people spend much valuable time in becoming skillful in the use of these noisy toys. For many years those who indulged in these fancied pleasures were content to hear the kind of sounds that most interested them when they were actually being made by those who had become expert. But recently there have been invented machines which have a revolving table, precisely the same as those used by the makers of pottery. These machines repeat the sounds made by the above instruments—*ad infinitum et ad nauseam*. It is difficult for an unprejudiced person to view with complacency this tremendous waste of money, time and energy in a pursuit so clearly unessential."

If our "unprejudiced" patriot had realized the value of his message to the musical world, he would hardly have delivered it. From such sources have sprung the most vivid enlightenment. It is not that music needs champions, but it is inevitable that the art is promoted by a clearer vision as to the nature of its claims. It also reiterates the fact that there are two sides to every question. It is quite clear to its votaries that music is an essential. They cannot reason from the standpoint of the unmusical man, they can only try to answer the question for themselves. Their line of thought may be something like the following: We cannot eat it; if we could, there would follow musicless days; one cannot wear it; it is altogether too diaphanous to shed either heat or cold; one cannot plant it with any expectation of its coming up; one cannot bury it with the hope that it will stay down; one cannot drink it, though the gurgle is sometimes perceptible; though we cannot smoke it, we sometimes feel its fire. It is impossible to pawn it, for even your uncle with its keen sense as to values sees no money there.

Indeed, as far as experience has yet carried us, music is the most intangible thing with which we have to deal. We are taught

to regard with faith the existence of spiritual beings. How can we doubt that such beings exist when we consider the nature of our art? If, however, we attempt to solve the riddle of its nature we confront the penultimate of intangibility. Music connects us with the unseen only through the phenomena of sound. Dismiss this phenomena, and behold! Music still remains. No longer the penultimate, but the spirit itself. You know science is still searching for the fourth dimension. Lead the scientist to the musician, and he will reveal it to him. It is hardly necessary to say to you who are musicians that the printed page is not music. It only carries the signs that point the way. The piano untouched is only a piece of furniture. The violin unstrung is dead. The cornet is but a bit of twisted brass! All are non-essentials until touched with a hand guided by the spirit of music. And then! The child is guided by the mother song. The heart is warmed by familiar melodies. The home brightens with a heavenly light. The church vibrates with consecrated tones, which soften into heart throbs as they penetrate the soul. The band puts vigor into marching thousands. The orchestra illumines the vision of the musically endowed. Camps are cheered by songs of home. Patriotism is stirred by songs of the Flag and our Country. Courage for battle follow inspiring war songs. Songs of victory are shaping themselves in the hearts of men.

Who was it who first asked: "Is music, a non-essential?"

"UNCLE TOM'S CABIN"

(Paramount Production)

Reviewed on page 256

Theme: "Old Folks at Home" (Characteristic Dramatic Paraphase) by Kretschmer

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

- S. At Screening (50 seconds), until—"Beautiful Dreamer" (Southern Song), by Forster.
 T. "In Old Kentucky we" (30 seconds), until—Continue pp.
 T. "Up North—Eva's father" (1 minute and 5 seconds), until—"Scene D'Amour" (3/4 Andante from "La Source Ballet," by Delibes.
 T. "Do, please, come home."
 T. "Down South" meantime (2 minutes and 35 seconds), until—"Passing the Cotton Fields" (Negro Characteristic), by Clarke.
 T. "Unless you want to lose."
 T. "I came after Chloe."
 T. "Eliza's husband, Geo. Harris" (2 minutes and 15 seconds), until—"Lamentoso" (Pathetique), by Gaston Borch.
 T. "Why should it be?"
 T. "If I get safely to Canada."
 T. "Little Eva with her father" (50 seconds), until—Continue pp.
 T. "And on the same boat" (5 minutes and 50 seconds), until—Theme.
 T. "What's little Mary's name?"
 T. "And so she crossed."
 T. "Suppose they were to sell me?" (1 minute and 15 seconds), until—"May Dreams" (melodious), by Borch.
 S. Little Eva falls into water (50 seconds), until—"Hurry No. 26," by Minot.
 S. Boat near shore (1 minute and 50 seconds), until—Theme.
 T. "Look up, Tom."
 T. "The St. Clare Plantation" (2 minutes and 20 seconds), until—"In the Woods" (4/4 Allegro) from "Scenes Poetiques," by Godard.
 T. "Topsy—Imp O'Satan" (5 minutes and 20 seconds), until—"Evening Breeze" (2/4 Char. Allegretto), by Langey.
 T. "I've a present for you."
 T. "If she's a savage."
 T. "Who was your mother?"
 T. "Watch me carefully" (3 minutes and 40 seconds), until—"Impish Elves" (Char. Int.), by Borch.
 T. "Topsy's civilizing process" (3 minutes), until—"Jasmine" (Allegretto Int.), by Kretschmer.
 T. "Why, Topsy, I hardly knew."
 T. "See what Miss Eva."
 T. "Topsy acquires as play fellow" (3 minutes and 40 seconds), until—"Babillage" (Char. Allegretto Int.), by Castillo.
 T. Aunt Onelia lost.
 T. "My best dress ruined."
 T. "Now, Topsy, if you" (3 minutes and 25 seconds), until—"Sweet Bells" (2/4 Allegretto), by Gruenwald.
 T. "Well, I took Missy Eva's."
 T. "Now, Topsy, I am going."
 S. Eva and Topsy praying (2 minutes and 35 seconds), until—"Largo," by Corelli.
 T. "Uncle Tom, Dear."
 S. Eva on horseback (2 minutes and 20 seconds), until—Theme.
 T. "The day when" (3 minutes and 45 seconds), until—"Peacefulness" (Pathetic), by Borch.
 T. "I'll give you cash."
 T. "Topsy, promise me."
 T. "They all belong to you."
 T. "The death of little Eva" (1 minute and 15 seconds), until—"Ava Maria," by Gounod.
 T. "St. Clare did not forget."
 T. "The famous slave market" (1 minute and 50 seconds), until—"Dramatic Tension," by Levy.
 T. "Topsy as the property" (40 seconds), until—Continue pp.
 T. "Lezree brings his" (55 seconds), until—Continue ff.
 S. Flashback to Topsy (25 seconds), until—Continue pp.
 T. "Slaves around fire" (1 minute and 20 seconds), until—"Hard times come again no more" (Southern Song), by Forster.
 T. "What did I tell you?"
 S. In garden at table (1 minute and 45 seconds), until—Theme.
 T. "The apothesis" (40 seconds), until—"Come Where My Love Lies Dreaming" (Southern Song), by Forster, until * * * END.

"ALL WOMAN"

(Goldwyn Production)

Reviewed on page 3453

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Romance" (6/8 Allegretto) by Rubens

- 1—"Serenade" (3/4 Moderato), by Chaminade (3 minutes and 5 seconds) until—T: "In a small town up State."
 2—"A Hot Time in Old Town," March song, by Metz (55 seconds), until—T: "And at the cross roads."
 3—Continue pp (2 minutes), until—S: Flashback to doll factory.
 4—"Serenade" (6/8 Allegretto), by Saint Saens (2 minutes and 30 seconds), until—T: "Mirian Strong Austin's sister."
 5—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "And so one morning."
 6—Continue to action (1 minute and 40 seconds), until—T: "Here you, git right out."
 7—"My Paradise" (4/4 Moderato), by Zamecnik (1 minute and 55 seconds), until—T: "The Killey children."
 8—Continue to action (1 minute and 50 seconds), until—S: Child dancing on counter.
 9—"Whims" (3/4 Allegro Giocoso), by Schumann (2 minutes and 25 seconds), until—T: "You poor little thing."
 10—Theme (1 minute and 55 seconds), until—T: "The next day."
 11—Continue pp (1 minute), until—T: "But a month later."
 12—"Irresistible" (Valse Chantee), by Bustanoby (3 minutes and 5 seconds), until—T: "Can't you quit, or wont' you?"
 13—"Romance" (4/4 Moderato), by Mericanto (2 minutes and 50 seconds), until—T: "And day by day."
 14—Theme (20 seconds), until—S: Crowd near hotel.
 15—Continue ff (1 minute and 35 seconds), until—T: "The forbidden visitor."
 16—"Serenade" (2/4 Allegretto), by Drdla (2 minutes and 50 seconds), until—T: "Well, I'll go where I can get."
 17—"Dramatic Agitato," by H. Hough (3 minutes and 30 seconds), until—T: "I wish I had an axe."
 18—Theme (45 seconds), until—T: "That night."
 19—Continue pp (35 seconds), until—T: "The elopement in the storm."
 20—Tympany Rolls only (8 seconds), until—S: Change of scene.
 21—"Bitter Sweets" (Moderato Intermezzo), by Engelman (2 minutes and 40 seconds), until—S: Flashback to storm scene.
 22—"Six Minute Storm Furioso," by Sol. P. Levy (2 minutes and 5 seconds), until—T: "My brother Austin is there."
 23—Continue pp (3 minutes), until—T: "And I'll go and destroy."
 24—Continue ff (2 minutes and 50 seconds), until—T: "You want to use that paper?"
 25—"Hurry No. 4," by Lake (1 minute and 45 seconds), until—T: "I didn't do it."
 Note—Watch shot.
 26—Continue pp (35 seconds), until—S: Exterior storm scene.
 27—Repeat "Six Minute Storm Furioso," by Sol. P. Levy (40 seconds), until—T: "Don't worry, we got, etc."
 28—Continue pp (1 minute), until—T: "The inquest the next day."
 29—"Quietude" (Andante), Melody, by Grehg (4 minutes and 25 seconds), until—T: "I always knew she was no good."
 30—"Erotik" (Dramatic), by Grieg (2 minutes and 40 seconds), until—S: In garden.
 31—Theme (1 minute and 15 seconds), until—T: "And now you know."
 32—Continue ff (1 minute and 20 seconds), until * * * * * END.

"WE SHOULD WORRY"

(Fox Production)

(Reviewed on page 3947)

REEL 1

- 1—At Screening—Slow Andante 4/4.
 2—They are the orphan's nieces—Joyful Hurry.
 3—For the love of Mike—Allegretto 3/4.
 4—Won't you walk home with us?—Andante 3/4 (Theme).
 5—Stall here until I locate the vault—Mysterioso 2/4.
 REEL 2
 6—While they are performing?—Allegretto 6/8.
 7—Jane pulls tupee off minister's head—Allegretto 6/8.
 8—If you fancy chickens—Bright Allegro 4/4.
 9—It was all my fault—Andante.
 10—I have to run into the bank—Valse 3/4.
 11—Help!—Agitato 2/4.
 12—Don't you live anywhere?—Allegretto Grazioso 3/4.
 REEL 3
 13—The children have gone—Dram. Tension.
 14—Ain't those kids—Mysterioso.
 15—Why can't we swip them?—Allegro Hurry.
 16—Have you seen the children?—Dram. Tension.
 17—Now, we've got to pretend—Allegro Vivance (Joyful).
 18—When burglar crawls toward home—Mysterioso 4/4.
 19—When note is read—Dram. Tension.
 20—You mean to tell me—Intermezzo 3/4.
 REEL 4
 21—Put that gun down—Agitato 2/4.
 22—Kids chase burglars—Agitato 2/4.
 23—You go around that way—Agitato 2/4.
 24—The reappearance of the children—Allegretto 3/4.
 25—How brave you were—Andante 2/4.
 26—Mrs. Gilligan—Allegretto 3/4.
 27—The night of aunty's reception—Valse 3/4.
 REEL 5
 28—Burglar seen in bank—Mysterioso Agitato pp and ff Acc. to Action.
 29—Re-enters home (Dancers are seen)—Twostep.
 30—Burglar sits down with Mrs. A.—Andante 2/4.
 31—They've cleaned out the bank—Dram. Agitato.
 32—There's the man that did it—Dram. Tension.
 33—How de do, Uncle Jack—Allegretto 3/4.
 34—Do you mean it?—Andante 2/4.
 FINIS

Blue Devils

(ALPINE CHASSEURS)

Marche Française

Sol P Levy

Muller & Co. New York

The musical score is arranged in two columns. The left column contains the first system of music, starting with a treble clef and a 2/4 time signature. It includes a piano introduction marked *mf* and a first ending bracketed with a '1'. The right column contains the second system, starting with a treble clef and a 2/4 time signature. It includes a piano introduction marked *mf*, a first ending bracketed with a '1', and a second ending bracketed with a '2'. The score is written for a piano and includes various musical notations such as notes, rests, and dynamic markings.

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"THE ORDEAL OF ROSETTA"

(Select Pictures)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "L'Adieu" (12/8 Dramatic Nocturne) by Favarger

- 1—"Dramatic Narrative," by Pauline Pement (1 minute and 10 seconds), until—T: "Rose Gelardy his daughter."
- 2—Continue to action (2 minutes and 45 seconds), until—T: "In the morning."
- 3—"Canzonetta" (Moderato), by Godard (4 minutes and 50 seconds), until—T: "An afternoon's quick work."
- 4—"Pecheur Napolitain et Napolitaine" (6/8 Allegro non troppo), by Rubinstein (55 seconds), until—S: Interior of office.
- 5—Continue to action (50 seconds), until—S: Flashback to studio.
- 6—Continue pp (1 minute and 25 seconds), until—T: "In Long Island's fashionable colony."
- 7—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 45 seconds), until—T: "The trick of an artist."
- 8—Theme (3 minutes and 55 seconds), until—T: "It will give you a good rest."
- 9—Continue pp (25 seconds), until—T: "The next day."
- 10—"Woodland Whispers" (4/4 Quasi Allegro), by Czibulka (5 minutes and 40 seconds), until—T: "I hope your work, etc."
- 11—"Yester Love" (Intermezzo Andantino), by Borch (1 minute and 50 seconds), until—T: "A week later."
- 12—Continue to action (1 minute and 15 seconds), until—S: Woman shows Miss Gelardi the picture.
- 13—Theme ff (2 minutes and 10 seconds), until—T: "With the morning."
- 14—Continue to action (2 minutes and 20 seconds), until—T: "My father was Professor."
- 15—"Blue Mediterranean" (Italian Serenade), by Volpatti (2 minutes and 10 seconds), until—T: "But, at the very moment."
- 16—"Storm Furioso," by Sol. P. Levy (40 seconds), until—S: Flashback to girl telling story.
- Note.—Watch explosions.
- 17—Continue pp and slow (15 seconds), until—T: "The next day."
- 18—Sorrow Theme (Dramatic), by E. Roberts (2 minutes), until—T: "I tell you what, well, etc."
- 19—"Whispering Flowers" (Characteristic Waltz Intermezzo), by Blon (4 minutes and 5 seconds), until—T: "And then another chapter."
- 20—Theme ff (3 minutes and 50 seconds), until—S: Old man reading letter.
- 21—Tragic Theme (Heavy Dramatic), by Paul Vely (3 minutes and 20 seconds), until—T: "It was an easy task."
- 22—"Velvet of the Rose" (Waltz), by Barnard (2 minutes and 40 seconds), until—T: "I expect the little fool."
- 23—"I Am Dreaming of Thee" (Neapolitan Barcarolle), by

(Continued in next column)

(Continued from preceding column)

- Meyrelles (4 minutes and 25 seconds), until—T: "I can lend you one of my gowns."
- 24—"Grazielle" (Characteristic Valse Italienne), by Lauredeau (2 minutes and 45 seconds), until—S: Man playing piano.
- 25—Piano Solo (improvise to action) (50 seconds), until—S: Girl being introduced to guests.
- 26—Second Valse, by B. Godard (3 minutes and 25 seconds), until—T: "I said you had better come now."
- 27—"Dramatic Agitato," by Fred Luscomb (45 seconds), until—S: Automobile arrives.
- 28—Continue ff (1 minute and 15 seconds), until—T: "Kill me, the Vendetta, etc."
- 29—Silence (2 seconds), until—S: Shot is fired.
- 30—Produce effect, followed by—
- 31—"Pastel Menuet" (3/4 Allegro giocoso), by Paradis (2 minutes), until—T: "There is a story, etc."
- 32—Continue ff (45 seconds), until * * * * * END.

"THE SERVICE STAR"

(Goldwyn Production)

Theme: "Mountain Song" (3/4 Andante) by Gaston Borch

- 1—"My Service Flag Has Seven Stars" (Song), (2 minutes), until—T: "Every girl in this little town."
- 2—Continue pp (45 seconds), until—T: "The biggest day."
- 3—"Over the Top" (March), by Berg (1 minute and 45 seconds), until—T: "And this little town."
- 4—Continue pp (2 minutes and 25 seconds), until—T: "The little token, etc."
- 5—"Over There" (Popular Song), (1 minute and 45 seconds), until—S: Two old ladies in room.
- 6—"Romance" (12/8 Mod.), by Morse (2 minutes and 25 seconds), until—T: "And here in Washington."
- 7—"Impish Elves" (Mod. Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Hillcrest, the Washington House."
- 8—Theme (2 minutes and 10 seconds), until—T: "The lady's loyalty league."
- 9—"Babillage" (Entracte 2/4 Allegretto), by C. Del Castillo (3 minutes and 30 seconds), until—T: "Girl has a husband."
- 10—"Love Song" (Moderato), by Puerner (2 minutes and 25 seconds), until—T: "The loyalty leaguers hold, etc."
- 11—"Vision" (Intermezzo), by Buse (2 minutes and 20 seconds), until—T: "Tipped off by one, etc."
- 12—"Sweet Jasmine" (Melodious Allegretto), by Bendix (3 minutes and 15 seconds), until—T: "The trap for Marilyn."
- 13—"Melody" (Moderato), by Kretschmer (4 minutes and 40 seconds), until—T: "The next morning."

(Continued on next page)

PHOTO-PLAY SERIES for ORCHESTRA—Vols. III and IV

ADVANCE ANNOUNCEMENT

(WILL BE OFF THE PRESS BY SEPTEMBER 1ST, 1918)

We have been prompted by the marked success of Volumes I and II of this series, and the ever growing demand from the Motion Picture fraternity for incidental motion picture music, to offer these two additional volumes. The great advance made in all directions by the Motion Picture industry was considered in the preparation of these volumes and the numbers throughout will be found thoroughly satisfying and efficient. Photo Play Series is a loose leaf collection of dramatic and descriptive musical compositions especially intended for use with *Motion Pictures*, arranged for small or full orchestra and playable with any lesser combination of instruments which includes violin and piano, by Otto Langey, Gaston Borch, Irénée Bergé, Hugo Riesenfeld and Edward Falck.

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| 22. Allegro Misterioso Notturmo | Borch |
| 23. Agitato Con Moto | Borch |
| 24. Dramatic Allegro | Falck |
| 25. Western Allegro | Falck |
| 26. Indian Agitato | Langey |
| 27. Agitated Misterioso | Langey |
| 28. Agitato | Riesenfeld |
| 29. Battle Music | Riesenfeld |
| 30. Western Allegro | Riesenfeld |

VOLUME IV

- | | |
|---------------------------|--------|
| 31. Indian War Dance | Bergé |
| 32. Southwestern Idyl | Bergé |
| 33. Western Scene | Bergé |
| 34. Indian War Dance | Borch |
| 35. Misterioso Infernale | Borch |
| 36. Chinese—Japanese | Langey |
| 37. Furioso No. 3 | Langey |
| 38. Misterioso Irresoluto | Langey |
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New York

(Continued from preceding page)

- 14—Theme (2 minutes and 35 seconds), until—T: "In another wing."
 15—"Cupidetta" (Mod. Intermezzo), by Tobani (3 minutes and 30 seconds), until—T: "God grant he may, etc."
 16—Continue pp (20 seconds), until—T: "Tired from the strain."
 17—"Sinister Theme" (Mysterioso), by Sol. P. Levy (2 minutes and 55 seconds), until—T: "As the days go by."
 18—"Memories" (Characteristic Andante), by Creani (2 minutes and 25 seconds), until—T: "Blinky calls."
 19—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "For the first time."
 20—Theme (2 minutes), until—T: "To escape another meeting."
 21—"Visions" (Moderato), by Tschaikowsky (3 minutes and 30 seconds), until—T: "Some day you'll know, etc."
 22—"Turbulence" (Melodious Allegro), by Borch (2 minutes and 40 seconds), until—T: "Then, if he is your son."
 23—"Hurry No. 33," by Minst (2 minutes and 45 seconds), until—T: "Whatever you do, etc."
 24—"Mysterious Tone Picture," by Borch (1 minute and 30 seconds), until—S: Blinky fighting with girl.
 25—"Hurry No. 2," by Levy (50 seconds), until—T: "Why, mother, I've been shot."
 26—Continue pp (15 seconds), until—T: "The death of fear."
 27—Theme (55 seconds), until—T: "And John Marshall."
 28—"Over the Top" (March), by S. M. Berg (1 minute and 25 seconds), until * * * * * END.

"BLINDNESS OF DIVORCE"

(Fox Production)

Reviewed on page 2564

Theme: Serenade by Widor

- 1—Silence (1 minute and 15 seconds), until—T: "Prologue."
 2—Organ improvise to action (wedding ceremony) (1 minute), until—S: Interior of court.
 3—Organ continue pp (1 minute and 5 seconds), until—T: "John Langdon, a good man."
 4—"Baby's Sweetheart," by Corri (2 minutes), until—T: "So Ethel faces another of many, etc."
 5—"Atonement," by Zameznik (1 minute and 40 seconds), until—T: "Langdon's second home."
 6—Theme (5 minutes and 30 seconds), until—T: "I am sort of sorry I picked, etc."
 7—"Doctor Cupid" (Intermezzo), by Ferrari, until—T: "Come West with me to-night."
 8—"Prelude Op. 28, No. 15," by Chopin (4 minutes), until—T: "In a hysteria of fear."
 9—"Ein Maerchen Fantasia," by Bach (4 minutes and 10 seconds), until—T: "We forgot to say, etc."
 10—Theme (3 minutes), until—T: "The decree of the court."
 11—Continue ff (2 minutes), until—T: "Fifteen years pass."
 12—"Romance from Concerto No. 2," by Wieniawski (2 minutes and 30 seconds), until—T: "Livingston, her fiance."
 13—"Wild Rosebud," by Tobani (2 minutes and 45 seconds), until—T: "The next night Clair's place, etc."
 14—"Femina Aimee" (Valse Caprice), by Margis Berger (3 minutes and 10 seconds), until—S: Woman looking at picture in newspaper.
 15—Silence about 15 seconds, until—S: Fade in to wedding ceremony.
 16—About 24 bars of Lohengrin "Wedding March," until—S: Flashback to former scene.
 17—Theme ff (2 minutes), until—T: "The day of election draws near."
 18—Short Rest (6 minutes), until—T: "Mr. Livingston, who just left, etc."
 19—Theme ff (3 minutes and 15 seconds), until—T: "If you think I'm lying, etc."
 20—Continue pp (20 seconds), until—T: "Midnight."
 21—"Love's Sweet Unrest" (Intermezzo), by Myddleton (3 minutes and 40 seconds), until—T: "I, your mother? That's the funniest, etc."
 22—"Allegro," by Bach (2 minutes), until—S: Police breaking doors.
 23—Hurry to action (2 minutes and 40 seconds), until—S: Interior of police court.
 24—"Serenade Hongroise," by Jencieres (3 minutes and 45 seconds), until—S: Policeman dragging colored fellow into court.
 25—About 12 bars of old zip coon or any other typical Southern dance, until—S: Change of scene.
 26—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "Divorce which he honestly believes, etc."
 27—Continue pp (3 minutes and 40 seconds), until—T: "They can never make me believe."
 28—"Love Song," by Bartlett (2 minutes), until—T: "And so, ladies and gentlemen."
 29—Theme (2 minutes and 40 seconds), until—T: "Raise your veil."
 30—Continue fff (1 minute and 20 seconds), until—T: "Tell the court all you know."
 31—Very pathetic violin or cello solo with piano lasting about three minutes, finish morendo and let organ pick up solo, pp, for about 3 more minutes, until—S: When the judge leaves the court room.
 32—Theme (2 minutes and 25 seconds), until—T: "But humanity, etc."
 33—Continue ff with ff Tympany Rolls to action (about 25 seconds), until * * * * * END.

"HOW COULD YOU, JEAN?"

(Arctcraft Production)

(Reviewed on page 3945)

Love Theme: "Blue Violets Mazurka" by Eilenberg

Swedish Theme: "Swedish Peasant Mazurka" by Translaeur

- 1—Love Theme (2 minutes and 20 seconds), until—T: "To Edward Burton, the dyspeptic."
 2—Continue to action (1 minute and 50 seconds), until—T: "That evening Jean discusses."
 3—"Babillage," by Castillo (2 minutes and 50 seconds), until—T: "Where did you get that hat?"
 4—Silence (15 seconds), until—S: Exterior near Salvation Army.
 5—"Salvation Army Patrol," by Herman. *Note.*—Play only singing part. (20 seconds), until—S: Drummer disappears.
 6—Continue pp diminuendo (10 seconds), until—T: "She may believe that, etc."
 7—"Gretchen Intermezzo," by Martin (2 minutes and 30 seconds), until—T: "You and Oscar should be, etc."
 8—Swedish Theme (30 seconds), until—T: "Introducing Mr. Bonner."
 9—"Second Valse," by Godard (5 minutes and 50 seconds), until—T: "Why, Maria, it's an omet."
 10—"That Flying Rag," by Pryor (2 minutes), until—S: Change of scene to college boys in room.
 11—Continue pp (30 seconds), until—T: "A little manouvering on the part, etc."
 12—"Summer" (Allegro Song), by Chaminade (3 minutes), until—T: "What's the matter, son?"
 13—"Petals Intermezzo," by Raymond (1 minute and 20 seconds), until—T: "Returning to the Bonner farm."
 14—"Pure as Snow" (Idylle), by Lange (2 minutes and 30 seconds), until—T: "This really should have been."
 15—Continue or repeat pp (1 minute and 20 seconds), until—T: "After three weeks."
 16—Love Theme ff, until—T: "Pack a bag, I am, etc."
 17—"Love Fancies," by Zameznik (2 minutes and 15 seconds), until—T: "Stay close to me, dear."
 18—Continue pp and slow (15 seconds), until—S: Old man near box of milk bottles.
 19—"Little Mischief" (Caprice), by Armand (1 minute and 20 seconds), until—S: Jean at breakfast table.
 20—Love Theme (3 minutes and 40 seconds), until—T: "For the love of Pete."
 21—Swedish Theme (50 seconds), until—T: "There follows a chapter."
 22—"Every Morn I Send Thee Violets," song by Meyer Helmund (1 minute and 15 seconds), until—T: "Susan's husband, John Cooper."
 23—Continue pp (25 seconds), until—S: "Close up of exterior of big mansion."
 24—Swedish Theme ff (1 minute and 25 seconds), until—T: "As the days pass by."
 25—Love Theme (2 minutes and 30 seconds), until—T: "But even spring has its shadows."
 26—"Largo," by Corelli (2 minutes and 25 seconds), until—T: "Weeks passed and summer, etc."
 27—"Romance," by Rubens (50 seconds), until—T: "The sheriff receives notice."
 28—Hurry, No. 2, by Levy. *Note.*—Begin pp, then to action pp or ff. (5 minutes and 25 seconds), until—T: "Young man! that's no way, etc."
 29—Love Theme (40 seconds), until * * * * * END.

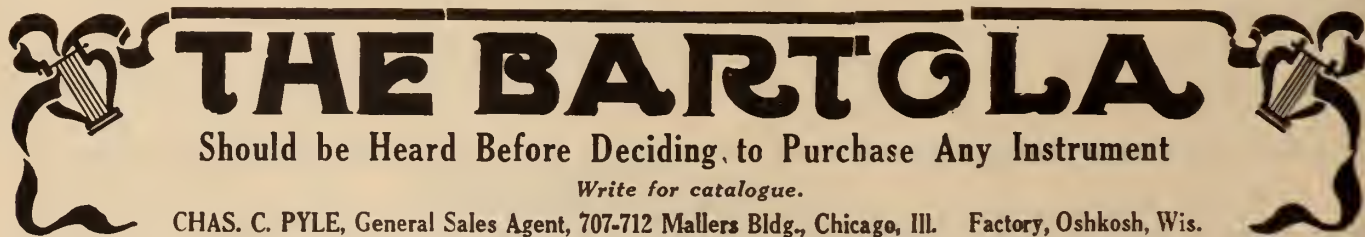
"THE CLAW"

(Select Pictures)

Theme: "Adoration" (4/4 Andante Mod.) by Barnard

- 1—"Cocoon Dance" (Characteristic), by Herman (55 seconds), until—S: Fade out of dancing savages.
 2—"Jasmine" (Moderato Characteristic), by Kretschmer (1 minute and 25 seconds), until—S: Mary sees the tiger.
 3—"Sinister Theme" for impending danger, by Sol. P. Levy (2 minutes and 5 seconds), until—T: "Prowlers."
 4—Continue ff—watch shots (2 minutes), until—T: "Your brute of a driver."
 5—"Blissful Dreams" (Char. Int.), by Meyer Helmund (1 minute and 55 seconds), until—T: "Next morning the driver."
 6—Theme (1 minute and 15 seconds), until—T: "A wayside glimpse."
 7—"African 400" (Char. Rag), by Roberts (40 seconds), until—T: "Fort George."
 8—"Evening Breeze" (2/4 Allegretto Characteristic), by Langley (5 minutes and 15 seconds), until—T: "As muttering in the, etc."
 9—"Blue Devils' March," by Levy (1 minute and 15 seconds), until T: "While the men of Fort George."
 10—Intermezzo (Allegretto), by Pierne (2 minutes and 20 seconds), until—T: "I have always loved you."
 11—Theme (3 minutes and 35 seconds), until—T: "Judy nerved herself."
 12—"Pathetic Andante," by Paul Vely (1 minute and 30 seconds), until—T: "The threatened storm breaks."
 13—"Allegro Agitato," by Luscomb (1 minute and 35 seconds), until—T: "I am afraid I'm done for."
 14—Continue pp (1 minute), until—T: "We must either put, etc."
Note.—Watch Bugle Call—"Advance."

(Continued on page 434)



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In Again Out Again
Joan of Plattsburg
Joan the Woman
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Jack and the Beanstalk
The Knife

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The Million Dollar Dollies
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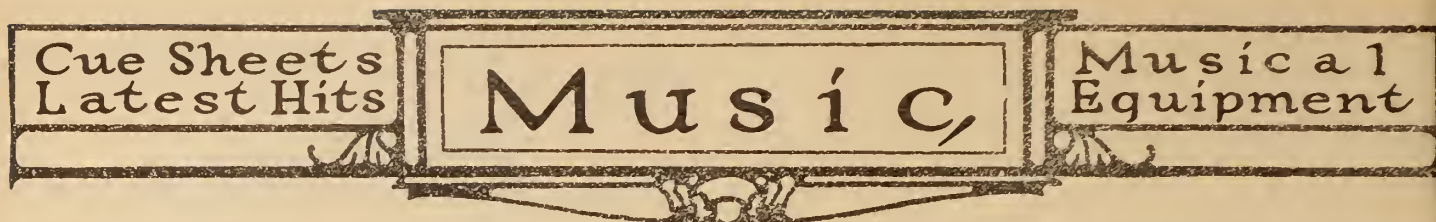
(Continued from page 432)

- 15—Continue very slow (50 seconds), until—T: "After the second day's march."
16—"Furioso" (Battle Hurry), by Sol. P. Levy (2 minutes and 45 seconds), until—T: "Knowing the superstition."
17—Continue pp (30 seconds), until—T: "With hope still high."
18—Tragic Theme (Heavy Dramatic), by Paul Vely (2 minutes and 40 seconds), until—T: "The weeks pass."
19—"Dramatic Tension," by Luscomb (1 minute and 25 seconds), until—T: "Stair has duplicated."
Note—Play ff during short fight.
20—Theme (2 minutes and 45 seconds), until—T: "The claw of the old witch."
21—Intermezzo (2/4 Presto), by Arenski (1 minute and 35 seconds), until—T: "At stairs new station."
22—"After Sunset" (Dramatic Mod.), by Pryor (2 minutes and 20 seconds), until—T: "Open the door."
23—Continue ff (1 minute and 30 seconds), until—T: "The sordid dawn."
24—Dramatic Recitative to action (2 minutes and 50 seconds), until—T: "A wife in name."
25—"Dramatic Andante No. 62," by Borch (2 minutes and 45 seconds), until—T: "What the night brought."
26—"Heavy Mysterioso," by Sol. P. Levy (2 minutes and 50 seconds), until—S: Interior of room—stair on bed.
Note—Play to action pp or ff.
27—Theme (50 seconds), until * * * * * END.

"ALIMONY"

Theme: "Serenade" (Dramatic) by Widor

- 1—"Maerchen aus Schoener Zeit" (Waltz), by C. Faust (2 minutes and 5 seconds), until—T: "John Flint, master of millions."
2—Theme (4 minutes), until—T: "Bernice's prophecy fulfilled."
3—"Gondoliera," by Sar (1 minute), until—T: "Elijah Stone, attorney."
4—"Albunleaf," by Kretschmer (4 minutes and 20 seconds), until—T: "Do you really intend to go through?"
5—Theme (2 minutes and 20 seconds), until—T: "Marjorie Lansing cheerfully, etc."
6—"Berceuse," by Karganoff (35 seconds), until—T: "The following afternoon."
7—Continue to action (2 minutes and 15 seconds), until—T: "Face to face with the, etc."
8—"Canzonetta," by Nicode (1 minute and 45 seconds), until—S: Interior of shoe store.
9—"Capricious Anette," by Borch (1 minute and 30 seconds), until—T: "In Howard's apartment."
10—Popular Waltz (Comedy Opera Extract) (1 minute and 30 seconds), until—S: Change of scene.
11—Continue pp and slow (30 seconds), until—S: Flashback to Howard's apartment.
12—Continue ff about 8 bars, then pp and slow (45 seconds), until—T: "At the Plaza."
13—Theme pp or ff (3 minutes and 20 seconds), until—T: "At the end of an hour."
14—Continue pp (45 seconds), until—T: "Her first lesson."
15—"On Horseback" (Galop), by Bendix (1 minute and 10 seconds), until—T: "You'd make a wonderful partner."
16—"Arzonaise," from "Le Cid," by Massenet (3 minutes and 30 seconds), until—T: "Afternoon."
17—"Love Theme," by Abbott Lee (3 minutes and 40 seconds), until—T: "The Dinner."
18—"Kiss Waltz," by Arditi (4 minutes and 15 seconds), until—T: "It'll be here in an hour."
19—Popular One Step to action (40 seconds), until—S: Messenger brings the marriage license.
20—Organ improvise to action (50 seconds), until—S: Bride and groom walking to ceremony.
21—About 6 or 8 bars of Mendelssohn's "Wedding March," with orchestra, until—T: "Morning."
22—Theme (4 minutes and 25 seconds), until—T: (On envelope) "Mr. Howard Turner."
23—"L'Adieu," by Favarger (2 minutes and 35 seconds), until—T: "William Jackson, trustee."
24—Continue pp (1 minute and 20 seconds), until—T: "Yours is a difficult part."
25—"The Vampire" (Dramatic Theme), by Levy (35 seconds), until—S: Interior of restaurant.
26—Continue ff (1 minute and 25 seconds), until—T: "Outside the city."
27—Continue fff (2 minutes and 10 seconds), until—T: "Aleas Bluseon."
28—Continue or repeat ppp and very slow (1 minute and 5 seconds), until—T: "The return of the Bermudian."
29—"Dramatic Narrative," by P. Pement (2 minutes and 15 seconds), until—T: "With the morning."
30—Theme (3 minutes and 25 seconds), until—T: "The dawn of a sacred, etc."
31—"Pathetic Andante," by Paul Vely (3 minutes and 15 seconds), until—T: "Since a reconciliation is impossible."
32—Continue pp (1 minute and 30 seconds), until—T: "At Turner Manor."
33—"Forsaken Paraphrase," by Kretschmer (4 minutes and 30 seconds), until—T: "This agreement arranged without, etc."
34—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "The solitude cherished by love."
35—"Birds of Spring" (Mazurka), by Williams (2 minutes), until—S: Flashback to interior of Howard's room.
36—Theme to action (5 minutes and 40 seconds), watch for telephone bell, until—S: "Telephoning."
37—"Dramatic Recitative," by Sol. P. Levy (45 seconds), until—T: "We don't need her confession."
38—Continue ff (1 minute and 40 seconds), until—T: "She is following Howard."
39—"Lion Chase" (Grand Galop), by Koelling (1 minute), until—S: Marjorie with children near table.
Note—Begin pp, then to action.
40—"La Balladora," by Tobani (2 minutes and 25 seconds), until—T: "Let's elope."
41—Repeat "Lion Chase Galop" (1 minute and 40 seconds), until—S: Automobiles stop.
Note—Watch shot and produce effect.
42—Continue pp (25 seconds), until—T: "Still eloping."
43—Continue fff (40 seconds), until * * * * * END.



The Motion Picture Organist

AS a result of the sudden demand for theatre organs, a new profession has been created, that of the "Motion Picture Organist." Opportunities in this field are numerous; the requirements are sufficient to tax the abilities of the most accomplished musicians, and while the demand upon one's time and labor is rigorous, those who are engaged in this work find it extremely fascinating if they take it at all seriously.

The successful organist must, first of all, understand his instrument thoroughly that he may have an intelligent conception of its tonal resources; a practical knowledge of its mechanism is indeed a "present help in time of trouble" and is well worth taking pains to acquire. The theatre organ must be in working condition at all times, and the organist who is helpless to remedy little mishaps in cases of emergency will find himself often in an unhappy position. He must have a technique equal to an acceptable performance of the many different forms and varied styles of music that should constitute the library of every motion picture musician. The ability to improvise is an asset and can often be employed with good effect; in fact, it is frequently the only logical course to follow when one theme must be adapted to a series of short scenes that differ in intensity of action, or perhaps to support a dramatic climax. To do this in a manner that will carry conviction, one must be possessed of a vivid imagination, a keen sense of fitness and a sympathetic insight into the spirit of the subject on the screen.

The subject matter of motion picture productions is so varied and the development often so complex that it is sometimes exceedingly difficult to adapt a program that will fit. When the numbers to be played for a picture have been selected, it will be found that each piece will have to be timed to the action and arranged in consecutive order with cues for each entrance noted, or better memorized. The "timing" of a piece may require an alteration of its tempo or its form, or both; but here we have a grave question of expedience and one which challenges serious consideration; suffice it for the present to say that no liberties

should be taken with any music that is not in accordance with good taste. What we mean by good taste and expedience in this connection will have to be reserved for discussion in a separate article.

The motion picture organist should have an extensive repertoire, collected from many sources, and ought to be able to play from memory many folk tunes, hymn tunes, national airs, dances and characteristic pieces. The opera furnishes a great wealth of good, useful material from which to draw, and selections from the popular musical comedies will be found peculiarly fitting to a certain type of the lighter pictures.

There is much among the classics of piano literature that can be played on the organ and many classic and modern songs arranged effectively. The slow movements of Beethoven's sonatas are excellent for serious pictures, and when pure and lofty sentiment is to be expressed; they have a touch of the heroic that is an ideal support to a noble character. There is abundant opportunity for the conscientious organist to play good music with the pictures, and there are many sources from which to obtain it; standard overtures, ballets, operas, cantatas and oratorios, songs sacred and folk songs of all nations, and organ music in all forms except that of severe contrapuntal character. The writer has used organ sonatas and suites, also various incidental compositions such as by Gaston Borch, Sol. P. Levy, M. L. Lake, Minot, Kiefert, etc., with good effect. As to the popular music of the most trivial and raggy sort, it should be avoided, except, perhaps for silly, slapstick comedy where nothing of any musical worth would be appropriate. However, the less of it the better. The requirements of the picture will have to decide.

There is no doubt that the calling of the motion picture organist will take its place among the most respected professions, for it offers splendid exercise for the best of talents, and musicians who have a lively imagination and a capacity for hard work will find "playing the movies" a most interesting and most remunerative vocation.

Musical Review of Latest Compositions

1—The Carl Fischer Mammoth Orchestra Collection, compiled and arranged by M. L. Lake. This is the book which enables you to play any college or home song, hymn, patriotic air or favorite melody of any country, race or creed on earth. No matter what they may ask, no matter from what country, if you have this great collection you have the melodies.

2—"The Dansant," Tone Poem by Al Moquin. A catchy, semi-popular number, which never fails to stir an audience. Excellently suited for practically any programme and its fine arrangement makes it doubly attractive for small-sized organizations. Very easy. (Carl Fischer edition.)

3—"The Miracle of Love," a ballad composed by Frank W. McKee. (Published by G. Schirmer.)

4—"Amerinda," Intermezzo by Lee Orcan Smith. A beautiful 2/4 Allegretto Grazioso Movement. (Leo Feist edition.)

5—"When Shadows Fall." Adapted from the famous song arranged for orchestra by Theo Bendix and published by the McKinley Music Co. Most appropriate for a love theme.

6—"Colonia Overture," by Wm. C. O'Hare. This number has all the characteristics of an operatic overture, but is easy

with the 1st violin part in the first position. It presents much variety and great brilliancy. (Oliver Ditson edition.)

7—"May Dreams," another of the melodious Gaston Borch numbers in a very attractive arrangement. (Published by Belwin, Inc., 701 Seventh Ave., New York City.)

8—"Sinister Theme," one of the best Mysteriosos ever published. It is composed by Sol. P. Levy and published by Belwin, Inc.

9—Patriotic Songs of all nations. A collection published by G. Schirmer of 87 national hymns and patriotic airs representing 104 countries, compiled and arranged by Gustav Hinrichs. Aside from its value as a novelty and as a handy and useful adjunct to the library of every orchestra leader, this collection makes a particularly strong appeal at this time when the patriotic hymns of the world are not only symbols of loyalty and devotion but also a source of keen inspiration. Be prepared to play the National Hymn of any country on request.

10—Russian Dance, by M. Glinka. This is a characteristic and very lively composition in 3/4 time, introducing sleigh bells. (Oliver Ditson edition.)

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"TO HELL WITH THE KAISER"

(Screen Classics—Metro Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

A—Kaiser Theme: "The Crafty Spy" (Plotting mysterioso) by Borch

B—Love Theme: "May Dreams" (Andantino Con Moto) by Borch

- 1—Grave (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), at screening.
- 2—"Hail to the Chief" (Patriotic Air) (45 seconds), until—T: "The patient, humble and God."
- 3—"Dramatic Recitative," by Levy (45 seconds), until—T: "That we may get a better insight."
- 4—"The Crafty Spy" (Descriptive Plotting Theme) (Theme A), by Borch (2 minutes and 15 seconds), until—T: "William II enters upon his."
- 5—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—T: "The Empress is the only other."
- 6—Repeat Theme A (1 minute and 30 seconds), until—S: When Empress leaves cellar (explosion).
- 7—"Poppyland (Gavotte Intermezzo), by Kiefert (1 minute and 45 seconds), until—T: "And now our story passes over" (convent bell).
- 8—"Melody of the Bell" (Cloister Intermezzo), by Herbert (1 minute), until—T: "I would not leave you, Ruth."
- 9—"May Dreams" (Andantino Con Moto) (Theme B), by Borch (2 minutes), until—T: "A week later in Berlin."
- 10—Repeat Theme A (2 minutes and 45 seconds), until—T: "While all the world is at."
- 11—Tragic Theme, by Vely (2 minutes and 45 seconds), until—T: "Hollweg, you must find."
- 12—"Idilio (Allegretto Grazioso), by Lack (3 minutes), until—T: "The American inventor whom."
- 13—"Dramatic Tension No. 44" (Moderato Agitato Descriptive), by Borch (1 minute and 45 seconds), until—T: "Now walk through the audience."
- 14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Leave Berlin tonight on a."
- 15—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—T: "The assassination of Archduke." (explosion).
- 16—Repeat Theme A (1 minute and 15 seconds), until—T: "Monroe must not leave."
- 17—Repeat Theme B (2 minutes), until—T: "I am glad you are leaving."
- 18—"Furioso No. 60" (Allegro Agitato), by Shepherd (2 minutes), until—T: "Your wife was German."
- 19—"My Country 'Tis of Thee" (30 seconds), until—T: "Here is your answer."
- 20—"Arabian Nights" (Andante Sostenuto), by Mildenberg (1 minute and 45 seconds), until—T: "I am pleased to report."
- 21—"Battle Agitato No. 16" by Minot (2 minutes and 45 seconds), until—T: "The dogs of war unleashed" (battle, explosion, horses' hoofs, and fire effects).
- 22—"Gruesome Mysterioso No. 31," by Borch (2 minutes and 15 seconds), until—T: "I have established headquarters."
- 23—"Agitato No. 69," by Minot (Allegro Agitato) (1 minute and 45 seconds), until—T: "So you are not afraid."
- 24—"Andante Pathetique No. 10," by Berge (3 minutes), until—T: "Morning the lust of the war."
- 25—"Allegro Agitato No. 8," by Andino (2 minutes and 30 seconds), until—S: "When Alice arrives at convent."
- 26—"Furioso No. 11," by Kiefert (2 minutes), until—S: "When officer enters prison (shots)."
- 27—"Lamentoso No. 68," by Borch (1 minute and 30 seconds), until—S: "When father is shot."
- 28—"Consolation," by Liszt (Andantino Sempre Cantabile (2 minutes), until—T: Some time later, Alice."
- 29—Repeat Theme B (1 minute and 45 seconds), until—T: Winslow Dodge."
- 30—Repeat Theme A (1 minute and 15 seconds), until—T: "In February, 1917."
- 31—"Dramatic Andante No. 39," by Berge (1 minute), until—T: "Dodge hastens to inform."
- 32—"Orchestra Tacet" (Tympany Roll) (30 seconds), until—S: "Fade-in of father's death."
- 33—Repeat Theme B (1 minute and 45 seconds), until—T: "That is why I came back."
- 34—Repeat Theme A (1 minute and 45 seconds), until—T: "The Division of the world."
- 35—"Stars and Stripes," by Sousa (Pat. Amer. March) (30 seconds), until—T: "But the Kaiser and his war-marching soldiers."
- 36—"Capricious Annette," by Borch (Mod. Caprice) (1 minute), until—T: "At a Y. M. C. A. hut near."
- 37—"Scherzetto," by Berge (Symphonette Suite) (3 minutes and 50 seconds), until—S: "As scene fades to Kaiser."
- 38—Repeat Theme A (1 minute and 45 seconds) until—T: "You are a German."
- 39—"Babillage," by Castillo (Characteristic Intermezzo Allegretto) (2 minutes and 15 seconds), until—T: "Oh, boy, but I had a beautiful" (wireless effects).
- 40—"Lento," by Berge (Symphonette Suite) (1 minute and 30 seconds), until—T: "Report to his Majesty Emperor."
- 41—"Agitato No. 49," by Shepherd (4 minutes), until—S: "When Alice returns to her apartment."
- 42—"Hurry," by Levy (6 Minute Agitato) (2 minutes and 30 seconds), until—"The cross roads at Luplin."
- 43—"Furioso," by Levy (6 Minute Hurry) (4 minutes and 15 seconds), until—S: "When Alice sends wireless message" (wireless, automobile, explosion, aeroplane and shots).
- 44—"Over the Top, Boys," by Berge (Patriotic March) (1 minute and 45 seconds), until—T: "At an American General's headquarters."
- 45—"Dramatic Tension No. 64," by Borch (Characteristic) (2 minutes), until—T: "If I have performed a service."
- 46—Repeat Theme A (2 minutes), until—T: "Our story is only a fantasy."
- 47—"Star Spangled Banner" (1 minute), until—S: "Allied flags." T: The End.

- Alimony
- All Woman
- At the Mercy of Men
- Aladdin and His Wonderful Lamp
- The Auction Block
- Brave and Bold
- Blindness of Divorce
- Babbling Tongues
- Blue Blood
- The Beloved Traitor
- Brown of Harvard
- The Belgian
- By Right of Possession
- Carmen of the Klondike
- Cecilia of the Pink Roses
- Cheating the Public
- The Claw
- The Danger Mark
- Deemster (The)
- DeLuxe Annie
- The Co-Respondent
- The Conqueror
- The Call of Her People
- The Crucible of Life
- The Danger Game
- A Daughter of the Gods
- The Devil Stone
- The Devil's Playground
- Draft 258
- The Darling of Paris
- The End of the Trail
- The Fair Pretender
- The Face in the Dark
- Forbidden Path
- For the Freedom of the World
- The Flame of Yukon
- The Glorious Adventure
- The Grain of Dust
- The Great White Trail
- The Garden of Allah
- Honor's Cross
- The Heart of the Sunset
- Her Final Reckoning
- The House of Glass
- How Could you Jean?
- The Heart of a Lion
- Her Fighting Chance
- In Again Out Again
- Joan of Plattsburg
- Joan the Woman
- Just a Woman
- Jack and the Beanstalk
- The Knife

- Lest We Forget
- Legion of Death
- Les Miserables
- The Lost Chord
- Men
- My Own United States
- Madame Du Barry
- The Marionettes
- The Million Dollar Dollies
- Nine Tenths of the Law
- The Narrow Trail
- Ordeal of Rosetta
- Over There
- On Trial
- One Hour
- One Law for Both
- Parentage
- Price of a Good Time
- Revelation
- The Reason Why
- Rough and Ready
- Rose of the World
- The Rose of Blood
- Redemption
- The Submarine Eye
- The Safety Curtain
- The Service Star
- Social Ambition
- Stella Maris
- The Splendid Sinner
- True Blue
- Trail to Yesterday
- Shirley Kaye
- The Spy
- The Studio Girl
- The Silent Man
- The Slacker
- Thais
- Those Who Pay
- A Tale of Two Cities
- The Tiger Woman
- To-day
- To Hell with the Kaiser
- The Venus Model
- Woman and the Law
- The Warrior
- Wolves of the Trail
- Woman and Wife
- When a Man Sees Red
- When Men Betray
- The Whirlpool
- Within the Law
- Womanhood
- The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

- | | |
|-------------|-------------------|
| Artercraft | Paramount |
| Bluebird | Pathe |
| Fox | Select |
| Four Square | Universal |
| Goldwyn | U. S. Exhibitors |
| Metro | Vitagraph |
| Mutual | W. H. Productions |

The list of special releases is brought up to date every week. Watch the changes.

"HER FINAL RECKONING"

(Lasky Production)

Reviewed on page 3738

Love Theme: Fourth Movement from Suite "L'Oracolo," by Leoni

Gypsy Theme: "Gypsy Airs" by Sarasate

- 1—"Serenade," by Rachmaninoff (40 seconds), until—T: "In Paris home of the Exiles."
- 2—Continue to action (3 minutes and 25 seconds), until—S: "Gypsy lamp near brook."
- 3—Gypsy Theme (55 seconds), until—S: "Gypsy violin player in view."
- 4—Continue as "Violin Solo" (20 seconds), until—T: "Every day fashionable Paris."
- 5—"Serenade," by Saint Saens (1 minute and 20 seconds), until—S: "Battle scene in village."
- 6—"Short Battle Hurry" (35 seconds), until—S: "Flashback to scene in woods."
- 7—Love Theme (3 minutes and 40 seconds), until—S: "Close up of Princess near brook."
- 8: Gypsy Theme as "Violin Solo" (45 seconds), until—S: "Flashback to former scene in woods."
- 9—Continue with "Orchestras," until—S: "Violin player in Gypsy camp."
- 10—Continue as "Violin Solo" (25 seconds), until—T: "At Marsas' home."
- 11—"Heart of Mine," by Smith (2 minutes), until—T: "I cannot answer you."
- 12—Love Theme (2 minutes and 35 seconds), until—T: "Whilst in London, etc."
- 13—Entr Acte "Clarice," by Loud (3 minutes), until—T: "Do not speak to me, etc."
- 14—"Mandolin Serenade," by Eilenberg (strings only) (1 minute and 15 seconds), until—T: "And I learned that you were, etc."
- 15—"Melodious Short Valse Lente" (1 minute and 15 seconds), until—T: "I have only one excuse, etc."
- 16—Dramatic Recitative," by Sol P. Levy (2 minutes and 35 seconds), until—S: Interior of reception room—ladies playing piano.
- 17—Several Ad. Lib. Piano Cadenzas, followed by
- 18—"Silence" (25 seconds), until—T: "As midnight drew near."
- 19—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—S: "Prince fighting with dogs."
- 20—Continue pp (50 seconds), until—T: "The days went by."
- 21—"Bridal Song," from A. Jensen's "Wedding Music" (2 minutes and 30 seconds), until—S: "Bride entering church."
- 22—About 8 bars of Lohengrin's "Wedding March" followed by
- 23—"Gypsy Theme" (2 minutes and 40 seconds), until—T: "Back to the home of tears."
- 24—"Sleeping Beauty Waltz," by Tschaiakowsky (4 minutes), until—T: "Is it this which troubles you?"
- 25—"Love Theme," pp (5 minutes and 35 seconds), until—T: "In the days that followed."
- 26—"Erotic," by Grieg (1 minute and 50 seconds), until—T: "The gardens of wandering reason."
- 27—"Blissful Dreams" (Intermezzo), by Meyer Helmund (1 minute and 45 seconds), until—T: "Back to the lonely home."
- 28—"Elegie," by Lubamirsky (4 minutes and 40 seconds), until—T: "Yes, I killed him."
- 29—"Love Theme" p (2 minutes and 20 seconds), until * * * * * END.

"THE WHIRLPOOL"

(Select Production)

Reviewed on page 113

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "Lento-Allegro" from "Symphonette" by Irene Berge

- 1—Theme (4 minutes and 30 seconds), until—T: "Young Hallan expected, etc."
- 2—"Dramatic Recitative," by Sol P. Levy (2 minutes and 45 seconds), until—T: "Bella Cavallo deserting."
- 3—"Impish Elves" (Characteristic Intermezzo), by Baston Borch (3 minutes and 55 seconds), until—T: "There is lively hunting."
- 4—"Pastel Menuet" (3/4 Allegro giocoso), by Paradis (3 minutes and 20 seconds), until—S: "Judge standing on big rock."
- 5—"Turbulence" (a Melodious Allegro), by Gaston Borch (1 minute and 20 seconds), until—T: "After a month at the Blue Ridge."
- 6—Barceuse (4/ Moderato), by A. Merkler (2 minutes and 20 seconds), until—T: "As a friend whose opinion."
- 7—Theme (3 minutes and 45 seconds), until—T: "Voices of the past speak."
- 8—"Dramatic Narrative," by P. Pernet (4 minutes and 10 seconds), until—T: "I cannot marry you."
- 9—"Erotik" (Dramatic), by Grieg (3 minutes and 30 seconds), until—S: "Brettner near Colonel's window."
- 10—"Sinister Theme" (Dramatic Misterioso), by Sol P. Levy (2 minutes and 20 seconds), until—S: "The fight."
- 11—"Dramatic Agitato No. 38," by Minot (50 seconds), until—S: "After the fight."
- 12—"Dreams of Devotion" (heavy Dramatic), by Langey (2 minutes), until—S: "Flashback to country scene."
- 13—"May Dreams" (Melodious), by Gaston Borch (2 minutes and 25 seconds), until—T: "The Revertons at home."

- 14—"Kathleen" (Valse intermezzo), by Berge (1 minute and 45 seconds), until—S: "Interior of prison."
- 15—"Love Song" (Dramatic), by Flegier (3 minutes and 30 seconds), until—T: "I am, perhaps, sacrificing."
- 16—Theme pp. (3 minutes and 10 seconds), until—T: "The afternoon appointment."
- 17—"Heart-wounds" (Dramatic), by Greig (2 minutes and 25 seconds), until—T: "And so the Whirlpool, etc."
- 18—"Serenade" (Dramatic), by Widor (3 minutes and 30 seconds), until—S: "Judge loading gun."
- 19—"A Mysterious Tone Picture," by Gaston Borch (2 minutes), until—T: "I followed you to the Blue Ridge."
- 20—Continue pp. (40 seconds), until—T: "How little difference there is."
- 21—Theme (1 minute and 30 seconds), until * * * * * END.


"WHEN MEN BETRAY"

(Graphic Production)

Reviewed on page 3596

Theme: "Serenade Dramatic" by Widor

- 1—"Loves Willfulness" (2/4 Andante Appassionato), by Barthelémy (1 minute and 10 seconds), until—T: "Lucille Stanton who came, etc."
- 2—Theme (2 minutes and 25 seconds), until—T: "Marion, Raymond's wife."
- 3—"Adoration" (Pathetic Dramatic), by Borowski (2 minutes and 40 seconds), until—T: "I give you dresses."
- 4—"Dramatic Recitative," by Sol P. Levy (2 minutes and 15 seconds), until—S: "Child appears in long robe."
- 5—"Serenade" (Andante), by Drigo (2 minutes and 45 seconds), until—S: "Reception scene."
- 6—"Lanette" (Valse Lente), by Henton (3 minutes and 15 seconds), until—S: "Girl starts phonograph."
- 7—Popular fox trot (1 minute and 15 seconds), until—S: "Exterior Garen scene."
- Note—To be produced on phonograph.
- 8—"Valse Poudre" (Intermezzo Valse Lente), by Popy (2 minutes and 20 seconds), until—S: "Child in toy room."
- 9—"Baby Sweetheart" (5/8 Allegretto Mod.), by Corri (30 seconds), until—T: "I am sure that Raymond, etc."
- 10—Continue pp (1 minute and 5 seconds), until—T: "When the light of day has passed."
- 11—Theme (1 minute and 50 seconds), until—T: "Divorce you, free myself."
- 12—Continue ff (3 minutes), until—T: "Girl powdering her face."
- 13—"Gavotte" (Mod.), by Gossec (1 minute and 15 seconds), until—S: "Flashback to former scene."
- 14—Theme (1 minute and 40 seconds), until—S: "Exterior of theatre."
- 15—"Two Waltzes" from Op. 54, by A. Dvorak (4 minutes and 50 seconds), until—T: "Your brother seeks, etc."
- 16—"Aragnaise" from Le Cid (Allegro), by Massenet (2 minutes and 50 seconds), until—T: "I love Raymond, but his conduct."
- 17—Theme (3 minutes and 30 seconds), until S: "Maid and butler in room."
- 18—"Pizzicato" (Characteristic), by Thome (35 seconds), until—T: "When time strikes."
- 19—"Pizzicato Bluette" (Characteristic), by Lack (1 minute and 5 seconds), until—S: "Interior of cabaret."
- 20—"Unifa" (Spanish Dance Intermezzo), by von der Mehden (25 seconds), until—S: "Dancers disappear."
- 21—"King Manfred Prelude" (And. by C. Reinecke) (2 minutes and 30 seconds) until—T: "And only a week away."
- 22—Several ad. lib. Piano Cadenzas to action (10 seconds) followed by
- 23—"Caressing Butterfly" (4/4 Allegretto), by Barthelemy (2 minutes and 15 seconds), until—T: "My conscience torments."
- 24—"En amouree" (Valse Lente), by Marchetti (3 minutes and 20 seconds), until—T: "I make no objections."
- 25—"Pathetic Andante," by Paul Vely (3 minutes and 30 seconds), until—T: "Florence may be proud."
- 26—"The Vampire" (Dramatic), by Levy (4 minutes and 15 seconds), until—S: "Woman leaves after T: Is it my fault?"
- 27—"Tragic Theme," by Paul Vely (3 minutes), until—T: "What a weakling I was."
- 28—"Erotik" (Dramatic), by Grieg (3 minutes and 10 seconds), until—T: "Don't order her away."
- 29—Theme (1 minute and 35 seconds), until—T: "Bob wronged Alice and I."
- 30—"L'Adieu" (Dramatic), by Favarger (4 minutes), until—S: "Girl disputing with man."
- 31—Continue ff (35 seconds), until—T: "Shades of the night."
- 32—"Last Spring" (Dramatic Pathetic by Grieg (3 minutes), until—S: "Dancing scene in restaurant."
- 33—About 8 bars of a Waltz then silence (25 seconds), until—T: "You cur why did you, etc."
- 34—Heavy Agitato (45 seconds), until—S: "After the fight."
- Note—Watch shot.
- 35—"Lamento" (Pathetic), by Gabriel Marie (3 minutes and 25 seconds), until—T: "Mother is always sad."
- 36—Theme (1 minute and 30 seconds), until—T: "On the night of the wedding."
- 37—"Sorrow Theme," by Edw. Roberts (2 minutes and 45 seconds), until—T: "Love, why do I need love."
- 38—Theme, until * * * * * END.



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Music for Indian Pictures

THE time when Indian pictures were predominating the market of American film manufacturing is past. Years ago when film manufacturing was in its infancy, Indian pictures were an every-day feature, but today the short subject, the one and two-reel picture is not the main part of the performance, it is booked in most cases to simply fill the program.

A topical review, a five-reel feature, a short one or two-reel subject and a comedy is the most popular theatre program today. The five-reel picture is always the feature of the day, and the theatre management as well as musicians always concentrate their best efforts on that subject. Indian features, five or six-reel pictures of Indian character, are a rarity in these days, but when it reaches your theatre don't forget it is the most important part of the program, it is the feature of the day, and the first thing you will be looking for is *Indian Music*. You cannot fake the American in this field; every American knows the sound of Indian music, you cannot fake your way through a five-reel or full hour performance, and it is to your advantage to own a representative amount of Indian music, as note the following:

- 1—Four Indian Love Lyrics, by Amy Woodfords Finden.
 1. The Temple Bells (4/4 Allegretto).
 2. Less Than the Dust (3/4 Agitato).
 3. Kashmiri Song (4/4 Moderato).
 4. Till I Wake (4/4 Lento.)
- 2—Indian Dance, by Kiesewetter, very effective and characteristic.
- 3—Indian Love Song, by Geo. Smith.
 - A 3/4 Andante Expressive of exceptional tonal beauty.
- 4—Indian Intermezzo for neutral scenes, by Chas. K. Herbert.
- 5—Indian Love Song, a melodious characteristic by Herbert.
- 6—Indian War Dance, by Geo. Smith.
 - The title of this composition sufficiently explains its purpose.
- 7—Indian War Dance, by Bellstedt.
 - Positively the most popular Indian composition written; it is a 2/4 Allegretto with real effects of an Indian war dance.
- 8—Ramona Intermezzo, by Lee Johnson.
 - A 2/4 Allegretto Movement most appropriate for exterior scenes.
- 9—Indian Love Theme, by M. Winkler.
 - A 3/4 Andante Cantabile of a sustained and very expressive character.
- 10—Indian Serenade, by L. King. A 4/4 Movement of exceptional tonal beauty—a composition most appropriate for love themes and scenes.
- 11—Flaming Arrow, by F. H. Losey. A characteristic Indian dance in a class by itself.
- 12—Suite Aboriginal, by Dennison Wheelock.
 1. Morning on the Plains (6/8 Allegro Pastorale).
 2. The Lovers' Song (4/4 Legato Moderato).
 3. The Dance of the Red Man (4/4 Vivace Movement).
- 13—Indian Mysterioso, the only number of its kind, composed by Sol P. Levy.
- 14—Indian Dance, by Lewis Browne. A very catchy 2/4 Allegro Movement.
- 15—Twelfth Indian Summer Suite, by M. L. Lake.
 1. Dawn (4/4 Andante).
 2. Dance of the Pumpkins (2/4 Allegretto Grazioso).
 3. Love Song (6/8 Andante con Motor).
 4. At Twilight (4/4 Andante).

This suite represents one of the finest musical thoughts conceived in years and is absolutely indispensable for a conscientious musician.

- 16—Desert Suite, by Homer Grunn. A suite of five tone pictures which every musician should possess:
 1. At Sunrise (4/4 Tranquillo).
 2. Choya Dance (2/4 Movement).
 3. On the Mesa (2/4 Slowly).
 4. Mirage (3/4 Scherzando).
 5. Oasis (3/4 Allegro Commodo).
- 17—Tomahawk Dance, by A. Herman. An Indian characteristic composition of unusual merit.
- 18—An Indian Melody, by Bucalossy. A 2/4 Composition in G minor, very expressive and melodious.
- 19—Scalp Dance and Love Song, by M. L. Lake. Two highly effective compositions by a famous composer.
- 20—Indian Lament, a unique Indian characteristic depicting weeping and sorrow, published by Belwin, Inc., New York City.
- 21—Indian War Dance, a characteristic allegro vivace depicting Indian warfare.

The above mentioned compositions can be bought wherever music is sold.

Review of Latest Compositions

- 1—"Wondrous Eyes of Araby," Fox Trot; an exceptional fine composition published by Remick.
- 2—"Military Waltz," a medley on Patriotic Songs, published by the Farster Music Co.
- 3—"The Rainbow," a spirited 6/8 march by Leo Maurice, (Leo Feist edition.)
- 4—"The Slimy Viper," a mysterious tone picture by Gaston Borch, published by Belwin, Inc., New York City.
- 5—"Serenade," by Saint Saens, an exquisite number for a good program, beautifully arranged. (Carl Fischer edition.)
- 6—"Will You Be True," a new and beautiful Medley Waltz by Chas. K. Harris.
- 7—"Oh! Slip It Man," a Rag Trombone novelty by N. Davis. (Carl Fischer edition.)
- 8—Slavonic Dance No. 10, Op. 72, by Dvorak, has been published by G. Schirmer and is obtainable at a special reduced price.
- 9—"Follies of 1918," selection and several popular extracts are now obtainable from T. B. Harms, New York City.
- 10—Belwin, Inc., of 701 Seventh Ave., New York City, have just issued a new Thematic catalogue which will be sent free of charge to any musician upon request.

Send Instruments to Camps

THE Fosdick Commission of the War Department, through the National Federation of Musical Clubs, has sent an urgent appeal for the surplus music and spare musical instruments to assist in recreational activities in the great training camps throughout the country. There is much music that one throws away every year, and there is nearly always a discarded instrument or two about the house or in the studio that might well be given to the soldiers and sailors. All kinds of songs have been asked for—good popular and classical songs, familiar ballads and "home songs," college song books, comic and light opera scores, men's choruses, etc. Every kind of instrumental music, both popular and classical, is in demand for piano, violin, mandolin, guitar, banjo, ukulele, etc. All kinds of instruments in usable condition are wanted by the boys in training—violins, mandolins, guitars, banjos, cornets, clarinets, etc.

MUSIC CUE SHEETS

Special Releases

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Alimony	Men
All Woman	My Own United States
At the Mercy of Men	Madame Du Barry
The Auction Block	The Marionettes
Back in the Woods	The Million Dollar Dollies
Blindness of Divorce	Nine Tenths of the Law
Babbling Tongues	The Narrow Trail
Blue Blood	Ordeal of Rosetta
The Beloved Traitor	Over There
The Belgian	On Trial
By Right of Possession	One Hour
Carmen of the Klondike	One Law for Both
Cecilia of the Pink Roses	Parentage
The Claw	Price of a Good Time
The Danger Mark	Revelation
The Death Dance	The Reason Why
Deemster (The)	Rough and Ready
DeLuxe Annie	Rose of the World
The Co-Respondent	The Rose of Blood
The Conqueror	Redemption
The Call of Her People	The Submarine Eye
The Crucible of Life	The Safety Curtain
The Danger Game	The Service Star
A Daughter of the Gods	Social Ambition
The Devil Stone	Stella Maris
The Devil's Playground	The Splendid Sinner
The Fair Pretender	A Successful Adventure
The Face in the Dark	True Blue
Forbidden Path	Trail to Yesterday
For the Freedom of the World	Shirley Kaye
The Flame of Yukon	The Spy
A Gentleman's Agreement	The Studio Girl
The Glorious Adventure	The Silent Man
The Grain of Dust	The Slacker
The Great White Trail	Those Who Pay
The Garden of Allah	A Tale of Two Cities
The Heart of the Sunset	The Tiger Woman
Her Final Reckoning	To-day
The House of Glass	To Hell With the Kaiser
How Could you Jean?	The Venus Model
The Heart of a Lion	Woman and the Law
Her Fighting Chance	The Warrior
In Again Out Again	Wolves of the Trail
Joan of Plattsburg	Woman and Wife
Joan the Woman	When a Man Sees Red
Just a Woman	When Men Betray
Jack and the Beanstalk	The Whirlpool
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Lest We Forget	Womanhood
Legion of Death	The Zeppelin's Last Raid
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The Lost Chord	

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Ince Writes Lyrics for a Song

Simultaneously with the release of "Claws of the Hun," a Paramount picture starring Charles Ray, Victor Schertzinger, Mr. Ray's director, finished composing a song apropos to the story. It will be known as "I'm Giving You to Uncle Sam," and no less a personage than Thomas H. Ince, the producer, is responsible for the lyrics. This is not the first time Mr. Schertzinger and Mr. Ince have collaborated. The former, who achieved an enviable reputation as a musician before entering the directorial circles of filmdom, composed the incidental music and the famous "Peace March" for the great Ince spectacle, "Civilization," and Mr. Ince furnished the words; and, likewise, they were associated in writing the song, "Peggy," which was published at the time Billie Burke made her screen debut under Mr. Ince's direction in a drama of the same name. Their new effort, which bids fair to become one of the most popular of wartime melodies, was sung for the first time at Grauman's New Million Dollar theatre, in Los Angeles, this week, where "Claws of the Hun" was presented as the feature attraction.

"THE GLORIOUS ADVENTURE"

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "May Dreams" (Andantino non troppo Lento) by Gaston Borch

- 1—"Come Where My Love Lies Dreaming" (Southern Song), by Forster (2 minutes and 30 seconds), until—T: "The orphaned grand-niece."
- 2—"Romance (4/4 Andante con moto), by Rubinstein (2 minutes and 10 seconds), until—T: "Tell me once more."
- 3—"Memories" (Characteristic Andante Cantabile), by Crespy (3 minutes and 35 seconds), until—T: "And then one day."
- 4—"Sorrow Theme, by Ed. Roberts (1 minute and 55 seconds), until—T: "As everybody went visiting."
- 5—"Sleeping Rose" (Melodious Valse Lente), by Borch (3 minutes and 25 seconds), until—T: "And in that city, etc."
- Note—Watch for railroad effects.
- 6—"Dramatic Recitative," by Sol. P. Levy (1 minute and 55 seconds), until—T: "And at last Carey arrives."
- 7—"La Colombe" (Allegretto Intermezzo), by Gounod (4 minutes and 40 seconds), until—T: "My dear young woman, etc."
- 8—"Romance" (4/4 Mod.), by Mericanto (3 minutes and 50 seconds), until—T: "My dear girl, what."
- 9—"Theme (2 minutes and 20 seconds), until—T: "And the butler's good wife."
- 10—"Esperanza" (4/4 Andantino), by Johnstone (2 minutes and 10 seconds), until—T: "Mrs. Bramwell and daughter."
- 11—"Babillage" (Characteristic Allegretto Intermezzo), by Castillo (2 minutes and 50 seconds), until—T: "Since he allows her."
- 12—"Canzonetto" (2/4 Allegretto Moderato), by D'Ambrosio (1 minute and 45 seconds), until—T: "The labor union meeting."
- 13—"Dramatic Agitato No. 38," by Minot (1 minute and 40 seconds), until—T: "The Ward factory."
- 14—"Nocturno" (6/8 Andante), by Doppler (2 minutes), until—T: "That evening."
- 15—"Continue pp (50 seconds), until—T: "And a few nights."
- 16—"Sinister Theme (Mysterioso for impending danger), by Sol. P. Levy (1 minute and 55 seconds), until—T: "You don't understand them."
- 17—"Continue to action (50 seconds), until—S: Explosion.
- 18—"Produce effect (5 seconds), until—S: Followed by—
- 19—"Allegro Agitato," by Kiefert (2 minutes and 5 seconds), until—S: Prisoner before judge.
- 20—"Continue pp. (25 seconds), until—T: "A week later."
- 21—"Theme (2 minutes), until—T: "And with the last of the money."
- 22—"Turbulence (A Characteristic Allegro), by Borch (3 minutes and 30 seconds), until—T: "You're a wonderful girl."
- 23—"Impish Elves" (A Winsome Intermezzo), by Gaston Borch (1 minute and 55 seconds), until—T: "That night."
- 24—"Theme (2 minutes and 30 seconds), until—T: "And back amongst the memories."
- 25—"Come Where My Love Lies Dreaming" (Southern Song), by Forster (1 minute and 40 seconds), until * * * * * END.

"A SUCCESSFUL ADVENTURE"

(Metro Production)

The timing of the picture is based on a speed limit of 14 minutes to a reel (1,000 ft.)

- 1—Southern Airs (2 minutes), at screening.
- 2—"Sleeping Rose" (Characteristic Valse Lento), Theme by Borch (2 minutes and 30 seconds), until—T: "Virginia Houston, the Colonel's."
- 3—"Continue Southern Airs (3 minutes and 30 seconds), until—T: "It isn't a cow, it's a—"
- 4—"Repeat Theme (1 minute and 30 seconds), until—S: "Nevah, I've not spoken to my."
- 5—"Mignonnette" (Moderato Capriccioso), by Friml (3 minutes), until—T: "Lionel Houston, the elder."
- 6—"La Danse des Demoiselles" (Valse Lento), by Friml (2 minutes and 30 seconds), until—T: "Rose Mason hovering on the."
- 7—"Canzonetta" (Allegretto Moderato), by Godard (3 minutes and 15 seconds), until—T: "Driven to desperate straits."

(Continued from Preceding Page)

- 8—"Alborada" (Caprice Moderato), by Andino (2 minutes and 30 seconds), until—T: "Help wanted, first class" (newspaper).
 - 9—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), until—T: "Wire their fares at once."
 - 10—Repeat Theme (1 minute and 15 seconds), until—T: "Here comes something that."
 - 11—"La Morsaria" (Danse Antique), by Morse (2 minutes), until—T: "Judy Brown looks good."
 - 12—"Causerie" (Andantino Intermezzo), by MacMillen (2 minutes and 45 seconds), until—T: "I've sent the invitations" (telephone bell).
 - 13—Repeat Theme (1 minute and 30 seconds), until—S: When Virginia picks up picture.
 - 14—"Lento Allegro" (Symphonette Suite), by Berge (2 minutes), until—T: "Brute."
 - 15—"Song at Sunrise" (Allegretto Grazioso), by Manney (3 minutes), until—T: "The house party was in."
 - 16—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "Old Houston guards that code."
 - 17—Repeat Theme (2 minutes and 30 seconds), until—S: When Virginia looks at picture.
 - 18—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "That's all right, she'll give me."
 - 19—"Popular One-Step" (1 minute and 15 seconds), until—T: "At the Country Club when."
 - 20—"Andante Doloroso No. 51," by Borch (1 minute and 15 seconds), until—S: As dancing scene fades.
 - 21—"Popular One Step" (1 minute and 15 seconds), until—S: When Virginia looks through window.
 - 22—"Popular Fox Trot" (2 minutes and 15 seconds), until—T: "Lor, chile, you done be."
 - 23—"Popular One Step" (1 minute and 45 seconds), until—T: "Just in time, little stranger."
 - 24—"Popular One Step" (45 seconds), until—T: "Please, Perry, don't."
 - 25—"Turbulence" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Perry follows Virginia.
 - 26—"Agitato Appassionato No. 55," by Borch (1 minute and 15 seconds), until—S: When Virginia seizes book.
 - 27—"Dramatic Fina'e No. 63" (Moderato Appassionato), by Smith (1 minute and 15 seconds), until—T: "If she isn't a thief."
 - 28—"In a Shady Nook" (Moderato Tete-a-Tete) (1 minute and 45 seconds), until—T: "Why are you here under?"
 - 29—Repeat Theme (2 minutes and 30 seconds), until—T: "Virginia, won't you let."
 - 30—Selection of Slow Southern Airs (3 minutes), until—S: When Virginia reads telegram.
 - 31—Repeat Theme (30 seconds), until—T: "The union of hearts."
- T: * * * * THE END.

"THE SAFETY CURTAIN"

(Select Production)

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- Theme: "Andante Appassionato," by G. Del Castillo
- 1—"Love Song" (Dramatic), by Flegier (1 minute and 15 seconds), until—T: "In the realm of paint and tinsel."
 - 2—"Blue Devils March," by Sol P. Levy, (2 minutes and 10 seconds), until—T: "One of Vulcan's cruelties."
 - 3—"Pathetic Andante," by Paul Vely (2 minutes), until—T: "I told you never to come in."
 - 4—Continue pp. (2 minutes and 25 seconds), until—T: "He seems rather busy."
 - 5—Theme (1 minute and 40 seconds), until—T: "I'll do her in."
 - 6—"Tension" (for emotional scenes), by Shepherd (1 minute and 55 seconds), until—T: "The loneliness of one alone."
 - 7—Silence (30 seconds), until—T: "World's daintiest dancer, Puck."
 - 8—"Impish Elves" (Allegretto Intermezzo), by Borch (2 minutes and 25 seconds), until—S: Explosion in theatre.
 - 9—Produce effect (explosion), (5 seconds), until—S: Followed by
 - 10—"Six Minute Hurry" (for general use), by Levy (2 minutes and 35 seconds), until—T: "That night at the Captain's, etc."
- Note—Watch second explosions.
- 11—Theme (3 minutes and 10 seconds), until—S: Close up of newspaper.
 - 12—"Adagio Cantabile," from "Sonate Pathetique," arr. by Berge (3 minutes and 40 seconds), until—T: "I know I am not much."
 - 13—"Adoration (Dramatic), by Borowski (2 minutes and 20 seconds), until—T: "The other side of the world."
 - 14—"Babillage" (Characteristic Int. Allegretto), by Castillo (1 minute and 20 seconds), until—T: "And from a certain little."
 - 15—"The Spider's Web" (Moderato Caprice), by Allen (4 minutes), until—T: "You have not given me, etc."
 - 16—"Return to Me Soon" (Animato), by Gregh (2 minutes and 35 seconds), until—T: "Bombay, where both sides."
 - 17—"Orientale" (char.), by Cui (2 minutes and 20 seconds), until—T: "At the Army Post Station."
 - 18—"Serenade Coquette" (4/4 Mod.), by Barthelemi (3 minutes and 15 seconds), until—S: Captain picking up Rose.
 - 19—Theme (3 minutes and 55 seconds), until—T: "In the hills."
 - 20—"Elaine" (Valse Lento), by Grey (1 minute and 30 seconds), until—S: Puck reading letter.
 - 21—"Heartwounds" (Dramatic), by Grieg (1 minute and 40 seconds), until—S: Dancing.
 - 22—"Over the Top" (Pop. Two-Step), by Berg (2 minutes and 30 seconds), until—S: Puck enters side room.
 - 23—"Dramatic Narrative," by P. Pemont (2 minutes and 10 seconds), until—T: "Vulcan not dead."

- 24—Theme, pp (3 minutes and 40 seconds), until—T: "She kept on the 11.40."
 - 25—Continue pp (30 seconds), until—T: "Puck after traveling a night."
 - 26—"Furioso" (for storm scenes), by Kiefert (1 minute and 15 seconds), until—T: "The army post in the grip."
 - 27—Continue to action, pp. or ff. (2 minutes), until—T: "Please, Billikens, etc."
 - 28—Continue pp. and slow (25 seconds), until—T: "And Puck had her way."
 - 29—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "Who are you?"
- Note—With Ad. Lib. tympany rolls during storm scenes.
- 30—"Dramatic Tension," by Sol P. Levy (3 minutes and 10 seconds), until—T: "I shall be at the bungalow."
 - 31—Continue pp (1 minute and 15 seconds), until—T: "The natives are losing faith."
 - 32—"Furioso" (storm scene), by M. L. Lake (2 minutes), until—S: Close up of Indian Fakir.
 - 33—Weird Oriental Theme (1 minute and 50 seconds), until—S: Captain returning home.
- Note—Tympany rolls during storm scenes.
- 34—"Six Minute Storm" (Furioso), by Levy (8 minutes and 50 seconds), until—T: "As time passes."
 - 35—Theme, pp. (1 minute and 10 seconds), until * * * END.


"THE DEATH DANCE"

The timing is based on a speed limit of 14 min. per reel (1,000 ft.)

Theme: "Tragic Romance," by Paul Vely

- 1—"Adieu" (4/4 Andante Espressivo), by Friml (3 minutes and 35 seconds), until—T: "My painting? Oh, well."
- 2—"Capricious Anette" (Melodious Caprice), by Borch (1 minute and 10 seconds), until—S: Dancing scene.
- 3—"Over the Top, Boys" (Pop. One-Step), by Berg (1 minute and 50 seconds), until—T: "Doris Matland, for whose sake."
- 4—"The Vampire" (Dramatic Theme), by Levy (2 minutes and 10 seconds), until—T: "At the Gray Rabbit."
- 5—"Intermezzo Pittoresque," by Kozian (2 minutes and 20 seconds), until—T: "It's that rich society woman."
- 6—Theme, pp (1 minute and 15 seconds), until—T: "With a heart filled with murder."
- 7—"Sinister Theme" (for impending danger), by Levy (2 minutes and 20 seconds), until—T: "I regret to announce."
- 8—"Casatchoque" (Fantasy on a Cossack Dance), by Dargomijsky (2 minutes and 45 seconds), until—S: Girl fainting.
- 9—Continue pp (35 seconds), until—T: "My room is nearer."
- 10—"Turbulence" (Dramatic Allegro), by Borch (1 minute and 20 seconds), until—T: "A few days later."
- 11—"Serenade D'Amour" (mod.), by Blon (2 minutes and 50 seconds), until—T: "I came to tell you."
- 12—"Love Song" (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: "Two months went by."
- 13—"Valse Ballet" (Lento), by Granier (5 minutes and 25 seconds), until—T: "The plan I was going to tell you."
- 14—Theme (1 minute and 50 seconds), until—T: "A week of preparations."
- 15—"Serenade" (Allegretto), by Saint Saens (2 minutes and 10 seconds), until—T: "Fate's inning."
- 16—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 25 seconds), until—S: Automobile accident.
- 17—Continue pp (40 seconds), until—S: Policeman telephoning.
- 18—Theme (4 minutes), until—T: "You deny it?"
- 19—Continue pp (35 seconds), until—T: "Then months that, etc."
- 20—"Melody Op. 3," by Rachmaninoff (2 minutes and 15 seconds), until—T: "The strange workings."
- 21—"Perle De Madrid" (Spanish Valse Lento), by Lamotte (1 minute and 25 seconds), until—T: (on sign) "Dance of Death."
- 22—Silence (55 seconds), until—S: The dance commences.
- 23—"Moraima (Spanish Dance Caprice), by Espinosa (1 minute and 50 seconds), until—S: Interior of office.
- 24—"Domino Rose" (Int.), by Bohm (2 minutes and 45 seconds), until—T: "At last, one afternoon."
- 25—Continue to action (1 minute and 10 seconds), until—T: "The madness of jealousy."
- 26—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "The result of Mrs. Maitland's plan."
- 27—"Orgies of the Spirits" (4/4 Allegro Molto Misterioso), by Iljinsky (3 minutes), until—S: The death dance.
- 28—Repeat "Moraima" (Spanish Dance Caprice), by Espinosa (3 minutes and 25 seconds), until * * * * * END.

Turn the Page
for
Theatres Worth While




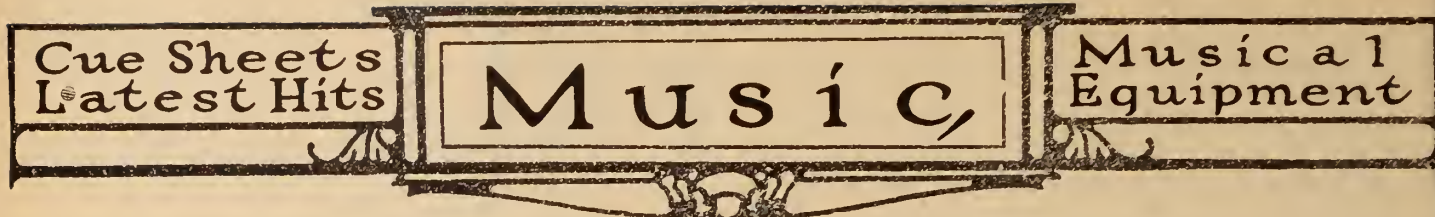
THE BARTOLA

is the long felt want realized in music which helps the picture—hear one.

Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallery Bldg., Chicago, Ill. Factory, Oshkosh, Wis.





Better Music—Better Business—Better Salaries

WE recently received a communication from one of our readers, a very active musical director of Jacksonville, Fla. In the course of his very interesting letter he expressed himself, in part, as follows:

Upon accepting the position of which I speak, I found the manager using the usual trashy and sensational films. The musical accompaniment was furnished by a four-piece amateur orchestra, of which the drummer, as the most advanced, had been appointed leader. The violinist of this so-called orchestra was looked upon as a prodigy chiefly on account of his youthfulness. His repertoire consisted of Schumann's "Traumerci," Lange's "Flower Song," and unfortunate attempts of Raff's "Cavatina." This extensive repertoire seemed to make him entirely unfit for the lighter services necessary in an orchestra.

The cornet player could truly raise the wind in any dance number, and his playing of marches and galops, etc., was accomplished in genuine circus style. His claims for being a professional were based upon the experiences of one season with some mysterious tent show touring the kerosene circuit with "Jesse James" or "Uncle Tom."

The pianist was a long-haired, short-legged ivory pounder with a diploma from Blank's Correspondence School of New York, London, Paris, Moscow, etc.

Before the performance this aggregation of musical talent would start with the piano pounding out G-D-A-E until the violin player was certain that he would be in perfect tune. The cornet player, after removing each valve and examining his instrument as though ready to take it apart, would usually succeed in doing everything else but playing in time and tune when the actual playing commenced.

As has always been the case, the piano had been cheaply tuned, and, to my great surprise, the manager on this occasion agreed with me that as soon as possible he would procure the best obtainable tuner in that vicinity. After this had really been done, it was found that the musicians were of too finished a product to listen to advice, nor were they willing to try and improve in any way. I finally succeeded in having them discharged, and with a real drummer and myself alone we began our crusade for better things all round. It was difficult, uphill work, discouraging and nerve-racking at times, but we had the grit, ability, library and love for our work, which proved a combination that can't be beat.

By easy stages, on and up, we led them to the appreciation of better things, until neither the audience knew exactly when or how it happened. Suddenly the ice seemed to be broken, and our appearance was the signal for good hearty applause. Shortly after this we received a substantial raise in salary, and my manager informed me that he was on the lookout for a violinist and cornet player who could assist us in our good work. After a time we were joined by two good players, and our education of the public's taste for better music from then on was rapid and given in larger doses. Within seven months from the start we had as good an orchestra of eight pieces as could be found anywhere south of the Mason and Dixon line.

We received liberal salaries, good treatment, and had more extra engagements than we could attend to. Our work in general was so well spoken of that our manager remarked at one time that he would have to bring his pictures up to our standard. He actually plucked up enough nerve to dig down deep into his strong box and book all the best and biggest features on the market. He changed his prices from five and ten cents to ten and fifteen cents, and twice a week he would pack the house with some features at thirty-five and fifty cents. He is a believer now, and no one need show him after this.

Better music led to better salaries, better patronage, better pictures in this particular case, and there is no telling, but that in

time it will be the means of better and more modern structures for the exhibition of attractions.

We have had opposition to meet from more modern houses, where all tricks known to the trade and some new ones were tried, but the field is all our own now, and our place is secured in every way. Every fair-minded, honest manager could do the same. Get the best musicians available, know your men before signing contracts. To achieve results, the manager should not change conditions and interfere every time the wind veers. If he has a good leader who knows his business, he should have confidence in him and trust him to do his work to the very best advantage.

Interesting Musical Setting

WE have just received a Music Cue for "To Hell with the Kaiser," as played in the Strand theatre, Sioux Falls, South Dakota, which proves to be very cleverly selected and consisting of music of the best quality.

Mr. Alger, the musical director, has selected this program, and we earnestly suggest that musical directors and theatre managers take an example from Mr. Dundas, the manager, and Mr. Alger, the musical director, and learn how pictures should be properly exhibited.

"TO HELL WITH THE KAISER"

Sub-Titles or Descriptive Cues Arranged by Vernon H. Alger, Musical Director, Strand Theatre, Sioux Falls, S. D.

- D.: Opening—Grave (excerpts Beethoven; sonata Pathetique) Berge
- T.: The Patient, Humble and—America.
- T.: That We May Get a Better Insight—Csokanay Overture—Keler BeaQ
- D.: Satan Appears—Kaiser—Andte. Myst. No. 21....Henderson
- T.: And Now Our Story Passes—Heavenly Portals..John Klahn
- T.: A Week Later in Berlin—The Dawn of Love.....Bendix
- T.: While All the World's At Peace—March Militaire..Schubert
- D.: Crown Prince in Garden—Myst. No. 68.....Sinn
- T.: Now Walk Through—Allegro Agitato No. 69.....Sinn
- T.: Remember, Hollweg—Allegro No. 47.....Bendix (Series 10, Fischer)
- T.: The Assassination of Archduke—Agitato No. 45.....Bendix
- D.: Flash Back to Alice and Father—Allegro No. 47.....Bendix
- T.: Monroe Must Not Leave—Myst. No. 81.....Sinn
- D.: Monroe and Kaiser—Agitato No. 77.....Sinn
- T.: Here Is Your Answer—Red, White and Blue.
- T.: I Am Pleased to Report—Arabian Night.....Mildenberg
- T.: The Dogs of War Unleashed—Semiramide Overture from "Allegro"
- T.: The Morning, the Lust of War Gods—Stradello Overture from Beginning
- D.: Monroe and Crown Prince—Myst. Agitato No. 37.....Sinn
- T.: Some Time Later—Consolation.....Liszt
- T.: In February, 1917—Andte. Sost. No. 64.....Sinn
- T.: Dodge Hastens to Inform—Dramatic Andante No. 39..Berge
- D.: Fade In of Father's Death—Orchestra Facet (Tympany Roll)
- T.: That Is Why I Came Back—Moderato No. 4.....Sinn
- T.: The Division of the World—Myst. No. 46.....Sinn
- D.: U. S. Soldiers—Yankee Doodle.
- T.: In England—Over There.....Cohan
- T.: At Y. M. C. A. Hut—Slumber Sweetly.....Beaumont
- D.: As Scene Fades to Kaiser—America Forever.....E. T. Paul
- D.: Flash Back to Hut—Allegro No. 5.....Sinn
- D.: At Wireless Station—Among the Flowers.....Paul Eno
- D.: German Actor—Allegro Moderato No. 10.....Sinn

MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

- D.: When Alice Returns to Apartment—Agitato No. 90.....Sinn
 D.: Crown Prince Enters Hut—Agitato No. 75.....Sinn
 T.: Take This Dog Out—Andt. Myst. No. 55.....Lake
 D.: Alice On Horse—Trapeze Galop.....Whiting
 D.: Aeroplane Squadron—Zampa Overture After (K) Pio Animato
 T.: At an American—Over the Top Boys.....Berge
 T.: I Have Performed a Service—Dramatic Tension No. 64. Borch
 Our Story is Only a Fantasy—Ghost Dance.....Salisbury
 D.: Allied Flags—Peace March from Civilization...Schertzing
 T.: The End.
 T.—Title. D.—Description. Screen Time, 90 minutes.

Review of Latest Publications

- 1—"Beautiful Ohio," a wonderful new waltz by Mary Earl, with a suggestion (counter-melody) of the old favorite, "Love's Old Sweet Song." (Shapiro Bernstein Edition.)
- 2—"Jealous Moon," a bright and catchy composition, by J. S. Zamecnik. (Sam Fox Edition.)
- 3—"Oriental Night," a dreamy waltz. (Published by J. W. Stern.)
- 4—"Sinister Theme," an exceptionally fine composition for scenes of impending danger. (Edition, Belwin, Inc., 701 7th Ave., New York City.)
- 5—"Gypsy Caravan," a melodious composition with Oriental effects, suitable for Gypsy, Turkish or Arabian scenes. (Oliver Ditson Edition.)
- 6—The following extracts are now obtainable from "The Rainbow Girl," by Hirsch: The Selection, arranged by Taylor; Fox-Trot, "I'll Think of You"; Waltz, "Beautiful Lady, Tell Me." (M. Witmark Edition.)
- 7—"Hunkatin," an original half-tone one-step, the only one of its kind. (Edition, Belwin, Inc.)
- 8—"In the Jungle," by Arthur, a real novelty trombone number with a very attractive melody. (Carl Fischer Edition.)
- 9—"The Blue Flag," a fine military march. (Published by Carry Jacobs band.)
- 10—"Toreador Humoresque," by Lake, a novel fox-trot, built on the well known "Toreador" song ("Carmen") with the original melody intact but cleverly worked against a complicated set of rag and counter-melodies. The big dance hit of the year.
- 11—"Polonaise," in A flat, by F. Chopin, a wonderful arrangement of this fine composition by Otto Langey. (G. Schirmer Edition.)
- 12—Belwin, Inc., 701 7th Ave., New York City, has just issued a new set of violin and piano thematics, which will be sent free of charge to any professional musicians requesting same.

"A GENTLEMAN'S AGREEMENT"

(Vitagraph Production)

The timing of the picture is based on a speed limit of 14 minutes to a reel (1,000 ft.)

- 1—"Kathleen" (Characteristic Valse Lento), Theme by Berg (2 minutes and 15 seconds), at screening.
- 2—"Graciousness" (Characteristic Intermezzo), by Smith (3 minutes), until—T: "Professor Kane."
- 3—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 15 seconds), until—T: "Professor Antree is here."
- 4—Repeat Theme (2 minutes and 30 seconds), until—S: When Antree leaves.
- 5—"French Serenade" (Andantino Grazioso), by Grieg (2 minutes), until—T: "A week later the new assistant."
- 6—"Butterfly" (Allegro Grazioso), by Grieg (3 minutes), until—T: "The Orion mine."
- 7—Repeat Theme (2 minutes and 15 seconds), until—T: "For weeks Allen Spargo's."
- 8—"Admiration" (Moderato Grazioso), by Jackson (2 minutes), until—S: When Antree enters.
- 9—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "In the weeks that followed" (alarm bell).
- 10—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "The Red Dog miners following" (shots).
- 11—"Furioso No. 11," by Kiefert (2 minutes and 45 seconds), until S: Explosion.
- 12—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: "It's no use Kate, Spargo."
- 13—"Gondoliera" (Allegretto Boat Song), by Saar (3 minutes), until—T: "Here's the man who blasted."
- 14—Repeat Theme (2 minutes and 45 seconds), until—T: "There must be a lot of."

(Continued on next page)

- | | |
|------------------------------|----------------------------|
| Alimony | Men |
| All Woman | My Own United States |
| At the Mercy of Men | Madame Du Barry |
| The Auction Block | The Marionettes |
| Back in the Woods | The Million Dollar Dollies |
| Blindness of Divorce | Nine Tenths of the Law |
| Babbling Tongues | The Narrow Trail |
| Blue Blood | Ordeal of Rosetta |
| The Beloved Traitor | Over There |
| The Belgian | On Trial |
| By Right of Possession | One Hour |
| Carmen of the Klondike | One Law for Both |
| Cecilia of the Pink Roses | Parentage |
| The Claw | Price of a Good Time |
| The Danger Mark | Revelation |
| The Death Dance | The Reason Why |
| Deemster (The) | Rough and Ready |
| DeLuxe Annie | Rose of the World |
| The Co-Respondent | The Rose of Blood |
| The Conqueror | Redemption |
| The Call of Her People | The Submarine Eye |
| The Crucible of Life | The Safety Curtain |
| The Danger Game | The Service Star |
| A Daughter of the Gods | Social Ambition |
| The Devil Stone | Stella Maris |
| The Devil's Playground | The Splendid Sinner |
| The Fair Pretender | A Successful Adventure |
| The Face in the Dark | True Blue |
| Forbidden Path | Trail to Yesterday |
| For the Freedom of the World | Shirley Kaye |
| The Flame of Yukon | The Spy |
| A Gentleman's Agreement | The Studio Girl |
| The Glorious Adventure | The Silent Man |
| The Grain of Dust | The Slacker |
| The Great White Trail | Thais |
| The Garden of Allah | Those Who Pay |
| The Heart of the Sunset | A Tale of Two Cities |
| Her Final Reckoning | The Tiger Woman |
| The House of Glass | To-day |
| How Could you Jean? | To Hell With the Kaiser |
| The Heart of a Lion | The Venus Model |
| Her Fighting Chance | Woman and the Law |
| In Again Out Again | The Warrior |
| Joan of Plattsburg | Wolves of the Trail |
| Joan the Woman | Woman and Wife |
| Just a Woman | When a Man Sees Red |
| Jack and the Beanstalk | When Men Betray |
| The Knife | The Whirlpool |
| Lest We Forget | Within the Law |
| Legion of Death | Womanhood |
| Les Miserables | The Zeppelin's Last Raid |
| The Lost Chord | |

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

- | | |
|-------------|-------------------|
| Artcraft | Paramount |
| Bluebird | Pathe |
| Fox | Select |
| Four Square | Universal |
| Goldwyn | U. S. Exhibitors |
| Metro | Vitagraph |
| Mutual | W. H. Productions |

The list of special releases is brought up to date every week. Watch the changes.

(Continued from preceding page)

- 15—"L'Ermite" (Moderato Meditation), by Gruenwald (1 minute and 45 seconds), until—T: "When nothing on earth could."
 - 16—"Hurry No. 33," by Minot (1 minute and 30 seconds), until—T: "The arrival in the East" (water effects).
 - 17—"Why?" (Lento e Delicatamente), by Schumann (3 minutes), until—S: After the rescue.
 - 18—"Forget-me-not" (Allegretto Intermezzo), by Macbeth (3 minutes and 45 seconds), until—T: "The wedding day."
 - 19—"Organ Solo (1 minute and 15 seconds), until—S: When bride reaches church (wedding scene).
 - 20—"Dramatic Narrative," by Pement (3 minutes), until—T: "With the one thought to get."
 - 21—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "A silent man strangely."
 - 22—"Agitato Appassionato No. 55," by Borch (45 seconds), until—S: When Kate enters.
 - 23—Repeat Theme (3 minutes), until—S: When Theresa arrives.
 - 24—"Tragic Theme," by Vely (3 minutes), until—T: "With the first rays of the" (train effects).
 - 25—"Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—S: When Aintree enters.
 - 26—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until—T: "A gentleman's agreement" (water effects).
 - 27—Repeat Theme (1 minute), until S: When Allen rescues Theresa (water effects).
- T * * * * THE END.

"BACK TO THE WOODS"

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (one thousand feet.)
- Theme: "Impish Elves" (2/4 Melodious Allegretto) by Borch
- 1—"Valse Caprice" (Waltz), by Keifert (2 minutes and 55 seconds), until—T: "You know I love you."
 - 2—Theme (1 minute and 40 seconds), until—T: "Oh, confusion."
 - 3—Continue to action (3 minutes and 20 seconds), until—T: "Dad, I am sick."
 - 4—"In Einess Lane" (Char. Int.), by Pryor (3 minutes), until—T: "And so it was decided."
 - 5—"Frills and Furbelows" (Rondo Rocco), by Crespi (1 minute), until—T: "And under another name."
 - 6—"School Days" (Popular Song) (2 minutes), until—S: Exterior of woods.
 - 7—"Pastel Menuet" (3/4 Allegro-Giocoso), by Paradis (3 minutes), until—T: "The frame-up."
 - 8—"Dramatic Tension," by Levy (1 minute and 20 seconds), until—T: "Well, take a seat."
 - 9—Repeat "School Days" (Popular Song) (1 minute and 25 seconds), until—T: "Pardon me, is this book."
 - 10—Theme (2 minutes and 30 seconds), until—T: "A week later."
 - 11—"A La Ballerina" (Valse Lente), by Braham (3 minutes and 10 seconds), until—T: "Oh, please, quick lock the door!"
 - 12—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 45 seconds), until—S: Stephenie struggling with young man.
 - 13—"Turbulence" (Melodious Allegro), by Borch (2 minutes), until—T: "You did that to me."
 - 14—Continue pp (1 minute and 5 seconds), until—T: "The next morning."
 - 15—"Dramatic Agitato," by Hough (3 minutes and 50 seconds), until—T: "I have no intention."
 - 16—"Three Graces" (Allegro Intermezzo) (5 minutes and 15 seconds), until—T: "You fools, you fools."
- Note—Watch shots.
- 17—Continue pp (30 seconds), until—T: "Now follow days, etc."
 - 18—"Pathetic Andante," by Vely (2 minutes), until—T: "Back in New York."
 - 19—"Whims" (3/4 Allegro Giocoso), by Schumann (1 minute and 50 seconds), until—T: "Some days later."
 - 20—Continue to action (2 minutes and 50 seconds), until—T: "Now, my dear, we've both, . . ."
 - 21—"Dramatic Andante, No. 32," by Berge (2 minutes and 10 seconds), until—T: "You know you love me."
 - 22—Theme (40 seconds), until * * * * THE END.

"THE DANGER MARK"

(Famous Players Production)

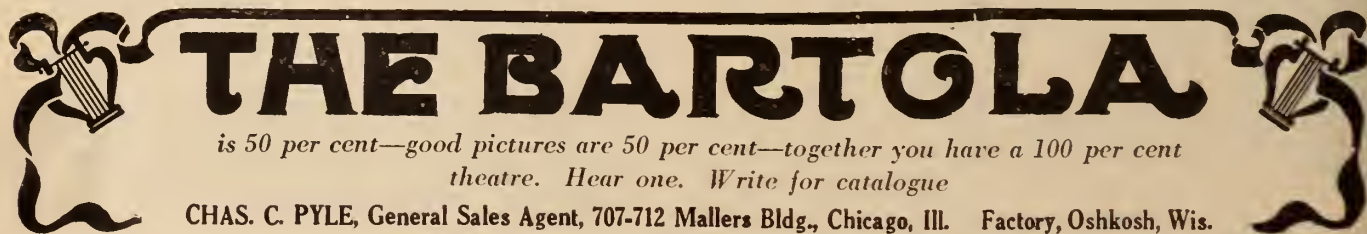
Reviewed on page 448

- The timing is based on a speed limit of 14 minutes per reel (one thousand feet.)
- Theme: "May Dreams" (2/4 Andantino non troppo Lento) by Borch
- 1—Theme (2 minutes and 25 seconds), until—"At Screening."
 - T: "The last will."
 - T: "It was their grandfather."
 - 2—"Intermezzo" (moderato), by Hueter (1 minute and 25 seconds), until—T: "So until Scott and Geraldine."
 - T: "Scott Seagrave."
 - 3—"Sleeping Rose" (melodious Valse Lento), by Borch (3 minutes and 50 seconds), until—T: "One day the heirs rebelled."
 - S: "Geraldine reading magazine."

- T: "See here, Sis."
- 4—"Scene D'Amour (6/8 Andantino), by Arend (2 minutes), until—T: "We're shut up here."
- .T: "And I want to."
- T: "The only way you can."
- 5—Theme (4 minutes and 40 seconds), until—T: "I put cologne on."
- T: "So the matter, etc."
- T: "You shall have the first dance."
- 6—"The Wooing Hour" (2/4 Mdto. Grazioso), by Zamecnik (2 minutes and 20 seconds), until T: "So Geraldine has her wish."
- T: "Why, you're grown up."
- 7—"Poppyland" (char. mod.), by Kiefert (1 minute and 25 seconds), until S: "Scene in ballroom."
- T: "Jack Dysart whose social."
- T: "You knew the first dance."
- 8—"Over the Top, Boys" (pop. one-step), by Berge (1 minute and 20 seconds), until T: "But you small have."
- T: "You haven't spoken to me."
- 9—"Pesseped" (4/4 Allegro), by Delibes (2 minutes and 45 seconds), and "Geraldine near the fountain."
- T: "Duane, the excitement."
- 10—Theme (50 seconds), until—S: "Geraldine in her room."
- 11—"Kathleen Waltz," by Berge (4 minutes), until—S: "Dancing."
- T: "Close up of cello player."
- 12—"Adagio" from "Symphonette Suite," by Berge (3 minutes and 30 seconds), until—S: "Geraldine near mirror."
- T: "Geraldine falling down."
- T: "Tell Geraldine, etc."
- T: "Geraldine in bed."
- 13—Theme (35 seconds), until—T: "Geraldine will not remember."
- T: "I must try to explain."
- 14—Continue pp. (2 minutes), until—T: "After the guests departed."
- T: "You have the hardest fight."
- 15—"In Lovers' Lane" (char. Int.), by Pryor (1 minute and 45 seconds), until T: "With summer a house."
- S: "On automobile road."
- 16—Theme (3 minutes and 30 seconds), until T: "I can never marry you."
- T: "Do you recall these roses."
- T: "I will never this."
- 17—"Visions" (3/4 Andantino), by Tschaiikowsky (1 minute and 20 seconds), until—T: "But we cannot marry."
- T: "I could not resist."
- 18—"Dramatic Narrative," by P. Pement (4 minutes), until—T: "For their own amusement."
- T: "You have no right."
- T: "Jack was mine."
- T: "Your beauty and money."
- 19—"Minuet," by Boccherini (1 minute and 15 seconds), until—T: "The Minuet."
- 20—"Valse Lente," by Schuett (2 minutes), until—S: "Geraldine in Garden."
- T: "I want to speak to you."
- T: "I'll win you in spite."
- 21—"Dramatic Recitative," by Levy (1 minute and 55 seconds), until—T: "There never can be."
- T: "You promise? You will."
- 22—"Aragonaise" (Allegro from "Le Cid"), by Massenet (3 minutes and 15 seconds), until—T: "I didn't have time."
- .T: "It can't be true."
- T: "The other day."
- 23—"Cavatine" (Dramatic), by Bohm (3 minutes and 40 seconds), until—T: "Marriage License in view."
- T: "This gentleman cannot decide."
- T: "It is his duty."
- T: "Oh, Geraldine, now would you?"
- 24—"Tragic Theme," by Paul Vely (1 minute and 40 seconds), until—S: "Close up of letter."
- T: "Sylvia, you?"
- 25—Theme, to action (2 minutes and 30 seconds), until—T: "With happiness changed."
- 26—"Dramatic Appassionato No. 55," by Borch (2 minutes and 45 seconds), until—S: "Geraldine near window."
- 27—Theme, to action (1 minute and 50 seconds), until—T: "Geraldine, can you ever."
- T: "I am so glad."
- T: "I am so tired."

Until * * * * * END.

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The Modern Pipe Organ

(We received a very interesting article from P. Hans Flath of the Palace theatre, Wichita, Kas., on the subject of appropriate music for the film, which we fully reproduce. Although much has been written on the subject, we find that Mr. Flath's article is somewhat different from others and should be of great interest to every musician in the business.—MUSIC EDITOR.)

SO much has been already said about "Playing for Pictures," "Music for Pictures," or "Proper Synchronization," that it will be a difficult matter to touch any new points, though the field is so big, that it unquestionably has room for argument and suggestion. So I will endeavor herewith to give you my individual ideas concerning the above, coupled with my years of experience as musical conductor.

Perhaps the best suited instrument for playing pictures is the modern pipe organ, in the hands of a capable player, for not only has he the combination of a large orchestra at his command, but he can instantly change from a Furioso to a pathetic Andante without the seeming break. So, I shall confine this article to the pipe organ.

The printed cue sheets are a big help, though every leader or organist is required to use his own judgment in addition to these cue sheets. Let us analyze a picture as follows:

- (a) "Subject Matter"—dealing with the plot—locale and general construction of the story.

- (b) "Primary Theme"—dealing with the principal characters, as to love, romance, or adventure.
 (c) "Secondary Theme"—which has to do with the minor but essential characters in carrying out the story.
 (d) "Inconsequential Episodes"—having no direct bearing on the story, but which add variety and entertainment.

From the above, the skeleton plan, it is not a difficult matter to make proper selections of music. Hence:

- (a) will suggest the calibre and quality of music required in general, i.e., community of action and period in which the story is laid. Here is where the skill and experience of the leader or organist will be asserted.
 (b) will suggest the motif or principal theme for the leading characters: for the lighter American Society comedy dramas, I find that songs from the better known musical comedies or light operas serve this purpose well, and the public is familiar with them, while some arias from the better known grand operas furnish excellent themes for the heavier dramatic pictures.
 (c) This helps you to give variety to your program still in keeping with the breadth of the scene. For example: If you are playing a picture of slow action what can be more monotonous than a continuance of 4/4 or 3/4 andante? Where perhaps a 4/4 followed by a 6/8 andante—then a 2/4 followed by a 12/8 or 3/4 andante or vice versa will not corrupt the action, but give a change of rhythm or accent, which the audience unconsciously feels. There are many overtures which cover a succession of scenes as mentioned above.
 (d) This paragraph is probably best suited for the organist alone—as it almost is an impossibility for an entire orchestra to differentiate for one moment to one extreme or the other, without a noticeable break in the music—unless an especially arranged score has been provided. To better understand this, let me offer an illustration:—

In one of Mary Pickford's late pictures Mary and her girl companion meet a third girl at the garden gate. After a short chat the three girls arm in arm hop-skip up the country road, to a fade-away. During the scene I used a light moderato—gauging the action so that I finished my strain just as they locked arms—segue into "Three Little Girls from School are We," from the opera, catching their step and a deminuendo in proportion to the fade-away, so I finished my strain at the time of the screen.

In Mary's picture, "How Could You, Jean?" in the scene of the employment office where the ungainly girl with the ill-trimmed hat comes in, and Mary goes up to her, this I likewise handled—gauging the music so that when Mary opened her mouth—the title that followed "Where Did You Get That Hat?" played that much of that old song which made you imagine you actually heard her voice. I merely mention these two as they happen in my mind, but there are numerous incidents which show an audience that you are "on the job." Of course every picture does not have opportunity for this by-play, and even when it does happen, it must be handled in a careful manner, or you may make the situation ridiculous, thus spoiling what immediately follows. But it no doubt breaks the monotony and momentarily enhances the scene.

I have observed that probably too many leaders or organists are cued by titles alone, where I have found it to be more satisfactory to cue by situation, thus giving you ample time to finish strains instead of breaking off in the middle of some beautiful phrase. Here arises the absolute necessity of being familiar with the music you are playing. Nothing will so completely upset an audience as to get comfortably reconciled to a melody or rhythm and suddenly break off and go into some other rhythm and keep that up con-

tinually. By so doing you are not giving the picture its support in continuity, but presenting each scene as a distinct episode, leaving the imagination to link it together, besides having made yourself a burdensome task, and counting only the time when the words "The End," will flash on the screen.

The greatest fault perhaps today is the over-playing or under-playing of pictures. This is easily done if care is not taken as to progression of scenes. For example: The characters in the drama are striving for a climax in some particular scene. The scene will start with a pp. Dr. Andante we'll say, and as the scene progresses the intensity of the situation should be followed closely so that at the psychological moment the *double forte* is reached (or dove-tails with the screen.) A great many leaders or organists, however, begin their Dr. Andantes or agitados at a certain speed and volume and, disregarding the action of the screen players, keep it at such a pace: If your speed and volume exceed the screen action you are *over playing*; if it is tardy you are *under playing*. This pertains to all scenes as well. It would take volumes to express one's views on this phase of the work. Perhaps the easiest way to overcome this is to imagine yourself as one of the characters actually taking the part and hearing the voices of the others, and if you have any conception at all of interpretation you will see how much more satisfactory will be the result.

I have heard some musical accompaniments to pictures, and was so thankful that the actors could not speak, for what a serious rebuke would have come to the leader or organist for the manner in which they supported their screen efforts.

Selecting and interpreting music for pictures is no longer just a profession, but it has become a science, and in no other phase of the noble and beautiful art of music is there the vast opportunity for imaginative and inventive genius, nor the enlightening or broadening of one's musical talent and knowledge of all kinds of musical literature as there is in the present day—playing the pictures.

Granting that some pictures are easier to play than others, owing to the length and consistency of scenes, but a careful study of each picture, observation of a picture as outlined above I trust will be of some benefit to the leader or organist who has not had an opportunity for real stage experience, and with a little care you will most certainly please your audience, satisfy your manager and make your work a pleasure instead of a drudgery.

Schirmer Makes Announcement

In announcing that the Photoplay Series Volumes 3 and 4 will be published Sept. 1, G. Schirmer, of 3 East Forty-third street, New York, said:

The marked success of Volumes I and II of this Series, and the increasing demand from the Motion Picture fraternity for incidental motion picture music, has prompted us to publish these two additional volumes.

The Photoplay Series is a loose-leaf collection of dramatic and descriptive musical compositions especially intended for use with motion pictures.

The volumes have been so carefully prepared, that for every scene depicted on the screen there is a suitable musical composition, which played in conjunction with the picture, makes the action more realistic and vivid.

These collections are usable in all motion picture houses, large and small.

Although arranged for small or full orchestra, they are playable with any lesser combination of instruments and are surprisingly effective if played only by violin and piano.

The music has been arranged by such experts as Otto Langey, Gaston Borch, Irene Berge, Hugo Risenfeld and Edward Falck.

Volumes III and IV are containing the following numbers: 21. Andante Pathetique Doloroso (Deep sorrow, sickness or death). 22. Allegro Misterioso Notturmo (Stealthy action in the dark.) 23. Agitato Con Moto (Every form of, excepting boisterous, excitement). 24. Dramatic Allegro (Dramatic, ominous situations, struggles, fights, storms, etc.). 25. Western Allegro (Joyful scenes, racing, stampedes, crowds). 26. Indian Agitato (Dramatic excitement for Indian emotional scenes, rivalry, jealousy, expectancy, apprehension, etc.). 27. Agitated Misterioso (Fear, anxiety, suspense, ominous situations, etc.). 28. Agitato (Intense

situations, arguments, leading to fight, excitement). 29. Battle Music (Battles of every description). 30. Western Allegro (Western scenes, camping, mining, cowboys, stampedes, bar-room scenes, gambling houses). 31. Indian War Dance (Indian scenes). 32. Southwestern Idyl (Country life, love scenes, also Mexican). 33. Western Scene (Animated crowd scenes, fast riding, chasing, cowboy gatherings, etc.). 34. Indian War Dance (Indian scenes). 35. Misterioso Infernale (Uncanny situations). 36. Chinese-Japanese (Suggestive of Chinese or Japanese situations). 37. Furioso No. 3 (Riots, tumultuous scenes, etc.). 38. Misterioso Irresoluto (Fear, suspicion, hesitation, etc.). 39. Pastorale (Peaceful country or country life scenes). 40. Storm Music (Storms on land or sea, earthquakes, eruptions, tornadoes, typhoons).

Klein to Do Blackton Film Score

COMMODORE J. STUART BLACKTON has engaged Manuel Klein to compose and arrange the musical setting for his big propaganda picture, "The Common Cause," now in production.

Mr. Klein, brother of Charles Klein, the playwright, who was lost on the ill-fated Lusitania, is best known perhaps as a composer and conductor for his ten consecutive years at the Hippodrome, dating from its early beginning when he was associated with Messrs. Thompson and Gundy, its first managers. Mr. Klein was also associated with David Belasco for four years and a similar term with Daniel Frohman.

With his brother, Charles Klein, he collaborated on "Mr. Pickwick," a light opera which served DeWolf Hopper for three seasons, and also on "His Imperial Highness." Film followers will remember his musical arrangements for the special releases of the All-Star Feature Film Company, many of which productions were adapted from his brother's successful plays.

Mr. Klein has already finished composing the music for "The Common Cause" and is now working on the orchestration.

"WILD PRIMROSE"

Opening.

1—"Impish Elves" (Characteristic Allegretto), by Borch, until—D:

2—Theme, until—T: "I don't reckon you need worry."

3—"Dream Faces" (Moderato Reverie), by Hollowell, until—T:

"When the evening comes."

T: "It broke your ma's heart."

4—"Nocturnal Piece" (Andante Moderato), by Schumann, until—

T: "The natural wave of fury."

T: "You bring that mountain creature."

5—"Hunkatin" (Half-tone one-step), by Levy, until—T: "Jack

Winton, Mrs. Standish's son."

6—Repeat Theme, until—D: Standish letter reaches Primrose.

7—"Kathleen" (Valse Intermezzo), by Berg, until—T: "Jack dis-

covers the real character."

8—Repeat Theme, until—T: "So Primrose starts for her."

9—"Flickering Firelight" (Shadow Dance), by Penn, until—T:

"And duly arrives among the."

T: "In his stock market transaction."

10—"Elysian Dreams" (Moderato novallette), by Reviland, until

—D: When Mrs. Standish descends stairs (quacking of ducks).

T: "They need exercise."

11—Repeat Theme, until—D: Ducks are put in basket.

12—"Admiration" (Moderato grazioso), by Jackson, until—T:

"Uncle Ned's first letter."

T: "I hate to bother you."

13—"Andante Pathetique," by Berge, until—T: "Her mother."

14—"Mysterioso Agitato" (Descriptive), by Smith, until—T: "In

the wee small hours."

T: "H'lo! We ought to be friends."

15—"Dramatic Agitato," by Minot, until—T: "The determination

to play."

T: "It's my ma, you shan't touch."

16—Repeat Theme, until—D: When Mrs. Standish leaves.

17—"Mignonne" (Valse Moderato), by Drigo, until—D: Mr. and

Mrs. Standish enter auto (automobile effects).

T: "The match-making of Mrs. Standish."

18—"Mon Jardin de Roses" (Valse hesitation), by Schultz, until—

D: When Primrose calls children.

T: "Peter Newton who always gets."

19—"Dramatic Narrative," by Pement, until—T: "You won't eh?

Your father owes."

20—"Longing" (Andantino Grazioso), by Florida, until—D: When

Newton leaves.

T: "As closer the spectre of ruin."

21—Repeat Theme, until—T: "Primrose, I may have to go away."

T: "I'm going to have a real party."

22—"Sleeping Rose" (Valse Lento), by Borch, until—T: "The

party and the masqueraders."

D: When Primrose greets Uncle Ned.

23—"Jealous Moon" (Moderato con moto), by Zamecnik, until—

D: When Jack's wife pays check (violin solo and 'phone effects).

24—"My Paradise" (Moderato), by Zamecnik, until—T: "Say,

kid, who's the blonde?"

25—"Dramatic Finale," by Smith, until—T: "There's nothing I

can do."

T: "Say, for the love of Pete!"

26—Repeat Theme, until—D: When Jack's wife leaves.

D: The end.

MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
The Auction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord

Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maria
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"OUT OF THE NIGHT"

Released by Frank A. Keenan Pictures Corp.

- 1—"Andante Religioso," by Gotterman, until—D: Opening.
- 2—"Gavotte-Frills and Furbelows," until—T: "Ralph Evans, a distinguished artist."
- 3—"Dramatic Tension, No. 11," by Reissinger, until—T: "A collector of wages of sin."
- 4—"Valse, Kathleen," by Berg, until—S: Interior of Rosalie's room.
- 5—"May Dreams" (Ballad), until—T: "I've only missed two trains."
- 6—"The Broken Melody," by Van Biene, until—T: "Madge Dowling, another sinner."
- 7—"Autumn Intermezzo," by Moret, until—T: "The picture is finished."
- 8—"Romance," by Grunfeld, until—T: "I am connected with the mills."
- 9—"Butterfly Ballet," by Shultz, until: "A new life is about to unfold."
- 10—"Something," by Friml, until—T: "A friendly call."
- 11—"Children's Songs," until—T: "Elise's birthday party."
- 12—"Serenade," by Pierne, until—T: "Bob, the son, arrives."
- 13—"When a Maid Comes Knocking at Your Heart," by Friml, until—T: "He discovers girl."
- 14—"Serenade," by Czerwonky, until—T: "You shouldn't be seen so much with the governess."
- 15—"Sleeping Rose" (Valse Lento), until—T: "Part V."
- 16—"Adoration," by Borowsky, until—T: "Rosalie has consented to be my wife."
- 17—"Dramatic Tension No.," by Reissinger, until—T: "So you were the man who refused me."
- 18—"Seigfried Idyl," by Wagner, until—T: "I'll bring the trustees of the home out there to-day."
- 19—"Kunihild" (Prelude 3rd Act), by Kistler, until—T: "You wanted to break your promise." * * * * * END.

"THE GRAIN OF DUST"

(Crest Pictures Corp.)

(Reviewed on page 887)

Theme: Elegie by Lubomirsky

- 1—Silence (55 minutes), until—T: "In the seething Canyon."
Note—Just produce effect of Wall street market ticker.
- 2—Two Waltzes, by Dvorak (3 minutes and 30 seconds), until—T: "Mr. Galloway will have to wait for me."
- 3—"Dramatic Tension, No. 1," for disputes, by Reissinger (1 minute and 15 seconds), until—T: "If you insist on the half interest."
- 4—Repeat Two Waltzes, same as Cue No. 2 (1 minute and 25 seconds), until—T: "Are you sure you can spare the time now?"
- 5—Continue pp (35 seconds), until—T: "The long purple shadows."
- 6—Silence (45 seconds), until—T: "Dorothy Hallowell, etc."
Note—Just produce effect of working typewriter.
- 7—Theme (3 minutes and 40 seconds), until—T: "Ursula, sister of Frederick Norman."
- 8—"Ala Ballerina," by Braham (1 minute and 5 seconds), until—T: "Josephine Burroughs, Norman's fiancee."
- 9—"Pastel Minuet," by Paradis (2 minutes and 5 seconds), until—T: "The humble home of Dorothy."
- 10—Continue with Trio of Pastel Minuet (2 minutes), until—T: "In the quietness of his apartment."
- 11—"By the Fireside" (1 minute and 10 seconds), until—T: "In Norman's machine-like creed."
- 12—Dramatic Narrative, by Pauline Pement (2 minutes and 25 seconds), until—S: Stenographer entering Norman's office.
- 13—Theme (1 minute and 5 seconds), until—T: "We are to hear Caruso."
- 14—"Intermezzo," from the opera "Pagliacci," by Leoncavallo (30 seconds), until—T: "So the grain of dust remained."
- 15—Theme (1 minute and 50 seconds), until—T: "The important business."
- 16—"Erotik," by Grieg (2 minutes and 5 seconds), until—T: "As sponsor of the new corporation."
- 17—"Garden of Love" (Melodious Mod. Caprice), by Asher (55 seconds), until—T: "And then—"
- 18—Theme (2 minutes and 5 seconds), until—T: "Tetlow returns from Albany."
- 19—"Romance," by Nevin (2 minutes and 15 seconds), until—T: "Tetlow resolves to shatter his, etc."
- 20—"Le Villi," Fant by Puccini from Letter R (3 minutes and 10 seconds), until—T: "I want you, want you with every drop."
- 21—"Dramatic Agitato," by Henry Hough (50 seconds), until—S: Norman's fiancee enters with her father.
Note—Play to action pp or ff.
- 22—Continue ppp (55 seconds), until—T: "A man does not have to be."
- 23—Prelude to Act 3, from Kunihild Dramatic, by Kistler (1 minute and 40 seconds), until—S: Change of scene to girls' home.
- 24—"Sorrow Theme" (a Pathetic Melody), by Ed. Roberts (2 minutes), until—T: "I pray God, I may never see you."
- 25—Continue ff (25 seconds), until—T: "And so with a kindly hand."
- 26—"Berceuse," by Karganoff (2 minutes and 303 seconds), until—T: "In the desert of remorse."
- 27—Theme (1 minute and 40 seconds), until—T: "In Milledgeville it was gossip."
- 28—"Sieste Characteristic" Lente, by Laurens (50 seconds), until—T: "And then came Norman's day."
- 29—"Dreams of Devotion," by Langley (4 minutes and 303 seconds), until—T: "The night of the party."
- 30—"Piccolo Pic," by Slater (2 minutes and 10 seconds), until—T: "What do you mean by bringing, etc."
- 31—"Dramatic Tension," for heavy disputes, by Ascher (1 minute and 10 seconds), until—T: "Discharge right away."
- 32—Continue pp (25 seconds), until—T: "Out of the crucible of suffering."
- 33—"Sweet Ponderings" (a Melodie Sentiment), by Langley (3 minutes and 10 seconds), until—T: "As a grain of dust, etc."

(To be continued next week)

Picture Men Turn to Music

FALLING for the subtle charms of Euterpe, the goddess of music, Lee M. Walker and Lieutenant William B. Davidson, N. Y. G., both well known motion picture men, have taken to the writing of musical compositions and their initial joint effort is a patriotic number entitled, "I Want to Go Back to Blighty."

Notwithstanding it is their first contribution to the music world, they seem to have struck the popular fancy for already it is heard everywhere in public. The music is of the vigorous, treat-em-rough, carry-on style with a lilt and a swing to it that lifts the heart, and the lyrics are particularly virile and punchy. "I Want to Go Back to Blighty" is not an "over night" creation. Its authors conceived the idea some time ago and because of their other activities attempted to sidetrack it. But it persisted in sticking in their minds and it was finally put to paper more as a means of getting mental relief than anything else. It proved so good, however, that it was published, and now it is fast becoming one of the "best sellers."

Messrs. Walker and Davidson will very likely turn out another number soon.

"FEDORA"

Specially selected and compiled by M. Winkler
The Timing is based on a speed limit of 14 minutes per reel (one thousand feet.)

- Theme: "Serenade" (4/4 Dramatic Moderato) by Widor
- 1—"Romance" (Mod. Mel.), by Rubens (2 minutes and 20 seconds), at screening, until—T: "Her fiancee."
 - 2—"Chanson Sans Paroles" (song), by Tschailowsky (3 minutes and 35 seconds), until—T: "With the beginning of the new love."
T: "But the old love."
T: "Count Boris Ipanoff."
 - 3—"Dramatic Tension" (in Russian Atmosphere), by Borch (2 minutes and 10 seconds), until—T: "It was a note."
T: "Every minute of the day."
T: "I have changed my mind."
 - 4—Theme (3 minutes and 10 seconds), until—S: Interior of restaurant.
T: "Why are you so restless?"
T: "How long has this affair?"
 - 5—"Sinister Theme" (for impending danger), by Levy (1 minute and 50 seconds), until—T: "At the appointed hour."
T: "Call for me here."
 - 6—Theme (55 seconds), until—T: "It's an old Oriental Charm."
7—Continue pp (2 minutes and 25 seconds), until—T: "The Countess Vanda."
T: "Yes, madame, Count."
T: "Dear Princess pray."
8—"Dramatic Tension," by Levy (3 minutes and 45 seconds), until—S: Close up of big clock.
S: Watch shot.
T: "Leave at once."
S: Watch second shot.
T: "A sign of ill-luck."
9—"Turbulence" (Mel. Al.), by Borch (3 minutes and 15 seconds), until—T: "I am so anxious."
T: "I shall send you."
T: "Then I shall wait."
 - 10—"Dramatic Andante," by Herbert (3 minutes), until—T: "You say you often."
T: "And Count Vladimir."
T: "Do you know of any?"
 - 11—"Sorrow Theme," by Roberts (1 minute and 25 seconds), until—S: Count on death bed.
T: "Count Ipanoff has fled."
 - 12—Continue ff (2 minutes and 5 seconds), until—T: "Count Zarinikini Chief."
T: "All the evidence."
T: "He was your son."
 - 13—"Melody," by Rachmaninoff (2 minutes and 40 seconds), until—T: "Later."
T: "We must lure him."
T: "We will circulate."
 - 14—"Artists' Life" (Waltz), by Waldteufel (3 minutes and 50 seconds), until—T: "The Casino of the Cercle."
T: "Have you ever met?"
T: "Since ye are both."
T: "Will you see me to my car?"
 - 15—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 40 seconds), until—T: "Several weeks of intimacy."
T: "I am again restored."
T: "The woman who came."
 - 16—"Dramatic Tension," by Andino (2 minutes), until—T: "Prince Baroff means."
T: "But why not go back?"
 - 17—Continue pp (50 seconds), until—T: "I would like to write."

(Continued in next column)

(Continued from preceding column)

- T: "Come to my house."
18—Theme (4 minutes and 55 seconds), until—T: "The cry of vengeance."
T: "When Ipanoff leaves."
T: "Everywhere we go."
19—"Prelude" (Dramatic), by Rachmaninoff (3 minutes and 15 seconds), until—T: "I never meant to speak."
T: "Forgive me, I thought."
20—"Tragic Theme," by Vely (1 minute and 30 seconds), until—T: "You must not, you shall."
T: "I must for your sake."
21—"Dramatic Maestoso," by Ascher (2 minutes and 20 seconds), until—T: "At St. Petersburg."
T: "I have just given."
T: "I intercepted that letter."
22—"Ein Maerchen" (Dramatic Fantasia), by Borch (4 minutes and 15 seconds), until—S: Count Ipanoff in room.
T: "I am going to call."
T: "What does he mean?"

23—Theme (1 minute and 45 seconds), until—T: "If I can find the woman."
24—Continue ff (2 minutes and 30 seconds), until—T: "If that woman, etc." Continue ff until * * * * * END.

"FRIEND HUSBAND"

Specially Selected and Compiled by M. Winkler.

Theme: "Babillage" (2-4 Allegretto Entr' Acte), by M. Castillo

- The timing is based on a speed limit of 14 min. per reel (1,000 ft.)
- 1—"Frills and Furbelows" (Rondo Rococo), by Crespi (4 minutes and 20 seconds), until—T: "I hate to be cruel."
 - 2—Theme (1 minute and 50 seconds), until—T: "In a neighboring city."
 - 3—"Lento Allegro" (from Symphonette Suite), by Berge (2 minutes and 55 seconds), until—T: "And the pictures of Job."
 - 4—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 45 seconds), until—T: "The reading of the will."
 - 5—"Dramatic Narrative," by Peçment (1 minute and 20 seconds), until—T: "And as I have to marry."
 - 6—Theme (2 minutes), until—T: "I wish you would put."
 - 7—Continue to action (1 minute and 45 seconds), until—T: "The hut on Judge Roans."
 - 8—"Pizzicato Mysterioso," by Minot (40 seconds), until—S: Dolly in her room.
 - 9—"Scherzetto" (from Symphonette Suite), by Berge (2 minutes and 40 seconds), until—T: "Here is your first case."
 - 10—"Intermezzo" (Allegretto), by Pierne (2 minutes), until—T: "Will you marry me?"
 - 11—Theme (3 minutes and 20 seconds), until—T: "Oh, Judge, you've done."
 - 12—Continue pp (1 minute and 20 seconds), until—T: "And so Dolly's ten thousand."
 - 13—"Mon Plaisir" (Valse Caprice), by Roberts (2 minutes and 15 seconds), until—T: "Happy the bride."
 - 14—"Hunkatin" (comic one-step), by Levy (2 minutes and 30 seconds), until—S: Railroad in view.
 - 15—"Railroad Allegro, No. 2," by Simon (40 seconds), until—T: "It doesn't make any difference."
 - 16—"Humoresque," by Tschaiakowsky (4 minutes and 10 seconds), until—T: "As the evening shades."
 - 17—"Springtime" (Valse Intermezzo), by Drumm (3 minutes and 10 seconds), until—T: "You have a cold."
 - 18—"Eccentric Comedy Theme," by Roberts (2 minutes and 25 seconds), until—T: "And the next morning."
 - 19—Theme (3 minutes), until—T: "She's overheard us."
 - 20—"Evening Breeze" (Allegretto), by Langey (3 minutes and 25 seconds), until—T: "What you mean by this?"
 - 21—"Dramatic Recitative," by Levy (2 minutes), until—T: "The Judge was right."
 - 22—"Valse Lente," by Schuette (4 minutes and 40 seconds), until—T: "My God, an alligator!"
 - 23—"Eccentric Mysterioso," by Lake (2 minutes and 30 seconds), until—T: "And the stick, etc."
 - 24—"A Mysterious Tone Picture," by Borch (1 minute and 25 seconds), until—S: Flashback to Dolly.
 - 25—Theme (2 minutes and 20 seconds), until—T: "The Woodlawn Pinochle Club."
 - 26—"Sinister Theme" (for impending danger), by Levy (4 minutes and 20 seconds), until—T: "Ha, Ha, and Jesse James."
 - 27—"Six-Minute Hurry" (for general use), by Levy (5 minutes and 25 seconds), until—T: "What's the matter with my head?"
 - 28—Theme (1 minute and 10 seconds), until the * * * END.

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"Bearding the Musical Lion in His Den"

IT is sometimes possible in seeking interviews with busy men connected with the industry to beard the lion in his den, and this the News representative accomplished when Alfred R. Moulton, musical director at Shea's Hippodrome, was caught in his room in the theatre, during an interval in the evening program. So interesting are the music programs at Shea's Hippodrome that Mr. Moulton's ideas on picture accompaniment are of interest to exhibitors.

"What is the secret of giving the photoplay a good musical setting?" Mr. Moulton was asked.

"Experience," was the prompt reply. "One must have experience, indeed, in all the various branches of the profession of music. If an orchestra director has produced operas, musical comedies, etc., if he has at one time in his career been a church organist, a teacher, an accompanist, a pianist, a singer, a composer—all these will stand him in good stead when he accepts a position such as I now hold.

"For the comedies he must have a keen sense of the ridiculous—also he must enter fully into the spirit of the cartoons. He must be prepared to put aside many of his pet theories on classical music. He must become broad, liberal in all his ideas and ready to take to his musical soul all music—cabaret jazz rubbish included.

"By willingly allowing that there is some hidden merit in such music in its relation to the screen, he will thereby show enough good showmanship by seeking to understand the taste of the public."

"In a way," we suggested, "you must be a real doctor of music."

"Indeed, yes, and one must give his patients not what he thinks would be best for them, but what they take the most readily. He must be a successful screener."

"Do you musically screen all that is shown in the Hippodrome?"

"Everything except the News Weekly, which usually arrives too late, but I have the subject matter from Mr. Franklin, with any suggestions he may think of. The management first screens everything booked; my musical screening comes afterward."

"Which pictures are the most interesting to screen?"

"The big features, without a doubt. They are the real photo-music plays. The comedies come as a kind of relaxation, but are, none the less, important."

"What are some of your screening secrets?"

"One of the most vital things in a big feature is to divide your picture artistically and dramatically, with a view always to the various climaxes. And this must be done as you go along in the screening. Carefully write down cues and time every scene. This will enable you to avoid too much repetition of any one musical number. To get a smooth performance it is expedient also to avoid any continual changing of music."

"Do you screen at the same rate that the picture is run in the house?"

"A little faster for the pictorial views and the like, but for the features I take my time."

"You spoke of dividing the picture—"

"Yes; that is choosing the divisional insert, title or change of scene. Sometimes a film will suggest its own natural divisions, but at times the plot will become very intricate with flashbacks and visions of past events and what not. Then one must be careful to musically retain the continuity of the story. I make it a rule to always digest the plot of the story, from data sent to my office, before I go into the screening room."

"Do you decide on the music for each division or scene as you screen?"

"No, this I do afterwards in the library."

"I suppose at times a musical number will at once suggest itself at the screening?"

"Yes, this is so, but one frequently alters a number before being finally satisfied. Even after the picture is shown on the screen for the patrons we make changes.

"Two heads are better than one, and Mr. Franklin, the manager, and I have long talks over certain scenes. He usually joins me in the screening room if not too busy, and remember this will be his second or third screening. This will give you an idea of the vast amount of work he accomplishes. Mr. Shea also will come down to us at times, although he is a very busy man."

"I suppose a picture thus reeled off in the silence is a very different proposition to its presentation to the public with full effects?"

"Indeed it is. Music literally makes the photoplay. That's why I prefer to call it the Photo Music Play.

"I was never so impressed with the power of music until an incident in Atlanta, Ga. I was conducting for Mr. Griffith, and the mayor and city authorities insisted upon seeing 'The Birth of a Nation' before the public was permitted to view it. It was a very solemn affair. The city officials sat there in silence as reel after reel rushed by. Without music these exciting scenes of the famous Klu Klux Klan were absurdly tame and there was no punch at all. But they were satisfied that it was a harmless film. When the same night these same officials came and saw the production with its musical setting, including the old Southern airs, the pathos, the grandeur of it all—well, they were most thankful to us and would not have missed it for a great deal. Music had asserted its power over photography. Its dramatic appeal had been enhanced a thousand-fold, and they were carried away with the realism of it all."

"You hold then that music makes the picture?"

"Absolutely, but it should be an accompaniment rather. As a rule it is wise not to let your music preponderate or dominate the screen."

"What about big scenes, fires, duels, fights, etc.?"

"These, of course, are the exceptions which prove the wisdom of the rule. Even in these cases your music need not be too heavy, for your drummer is working from your prepared plot, as well as your stage manager, and you can get all the agitation you want. For the photoplay it should be a case of music and melody in preference to mere noise."

"How do you get music to suit each character so well?"

"In the features I treat the characters as if I were accompanying them in an opera. You see by the time I have read up the plot and taken a private screening I am sufficiently well versed in the various scenes and characters to—shall I say—follow their dialogue."

"I suppose you have many tricks which the audience, being taken up too much with the picture, scarcely notice?"

"Yes, such as suddenly accelerating the music or retarding it, using very soft muted effects, making pauses or holds in the music when an actor shows indecision, etc."

"Are these changes marked in the music?"

"No, the musicians follow the various changes. When I first took up this work at the Hippodrome the men had not been used to such nervous restlessness and rather rebelled. However, they have now become used to it and tell me that their performances become more interesting.

"This talk has landed us close to the steps of Interpretation, which, I need not tell you, is an art in itself. For instance, the brass section may have a passage marked loud and you want it soft. One must take many liberties with the score if you really want to play the picture. And you must do it with a free and bold hand, no matter how much you love any particular composer.

"In choosing music for the pictures the title or name of a piece of music counts for little. A funeral march at accelerated speed will serve an entirely different purpose. It may fit a lively situation. In a church scene which suddenly pops up in a comedy we are now showing we are using a fox-trot. I slow down considerably and the effect is quite passable for a small country choir. Then, as the action changes to a rube farmer outside, all I have to do is to brighten up to regular tempo, and that has saved me putting in a religious number, which is out of place in a comedy anyway.

"A conductor must read his ideas into his score. Also he must compose quickly short pieces for the pictures which you cannot find suitable in your library. We are adding continually to our music collection, and each feature we show contains some really new publications. This makes it easier for the men, too.

"The great thing for pictures is to work up to all the climaxes of scenes. You must be in touch with the exigencies of the stage, so to speak.

"Are you a believer in the continual use of a repeated theme for the principal character?"

"This has become a custom, but I think it is frequently overdone, and this in a spirit of laziness or false economy. In some cue sheets sent to us a certain theme is down for at least six playings. Of course, I know this is very pleasing to a publisher, but it wearies an audience. I have found it of advantage to use two or even three melodies in order to prevent monotony. In this connection it is a good idea, if the characterization be strong enough, to introduce each principal character with a distinct and pronounced music motif, which motifs can be repeated without fear of becoming boring. Apropos of this, one can pick out strongly marked phrases and they will instantly stamp the villain, lover, heroine, etc.

"As I have met many of the screen stars personally, I have had a chance to study their personality for future work, and it is most reproductive. Pauline Frederick is easy to be suited. Hart is another who gives us no trouble; Mary Pickford, there is so much music for her pretty mannerisms; Fairbanks is a more difficult subject, restless and quick, but with care one can give his features an excellent music setting, but one must spend time on him. And so on down the line of movie stars.

"Some pictures seem to want music, others could, in part, be looked at in silence. There are times when in a tense moment it is good to let the screen speak for itself, and then one must be careful to creep in gently again so as not to disturb the interest. An audience will become absorbed and silent, just as in a tense drama on the stage. Here it is easy to bring your forces down to what Berlioz was so fond of naming 'almost nothing.'

"In the photoplay one must have plenty of contrast, even if the film lacks just that. Contrast, color, novelty of musical treatment are essential. These are the things that count and score. I use banjos, mandolins, guitars, saxophones; the first for Southern atmosphere, the second for romance, the guitar for love songs and the saxophone will lend to a cabaret or bar scene. Sometimes I turn my whole orchestra into a big banjo, cutting out all other than strings. It is very effective to employ the brass instrument—very softly for church scenes. Then for beautiful scenery and romantic situations it is easy to, musically speaking, paint the film with a melody for harp and strings only. It is all a kind of kaleidoscopic tone painting, and most fascinating as a serious and constant melody.

"The work of conductor of a large orchestra in a big, modern motion picture house is not the easiest in the world, but here we have an assistant conductor for such times as I am screening. I receive many letters from the public, some offering excellent suggestions, and, last but not least, Mr. Franklin takes a live interest in all that I do and offers at all times good suggestions."

"Do you see ahead any great musical changes in the photoplay?"

"Yes, orchestras are becoming larger and I expect features will soon be cut to three reels instead of five. They will retain all that is best and the plots will not suffer. Houses will always be filled with those who love orchestral music for its own sake. Then we have those who come for the comedy. They want a good laugh, while others want a good feature. To these 'the play's the thing.'

"The chief charm of the theatre lies in the fact that, while the eye is pleased and fascinated, it is the ear that really conveys the strong dramatic appeal. We musicians work upon the feelings of the audience more than you might think, so great is the power of orchestra music to us all."

At this moment there was a hurried ringing of electric bells, a signal for the twenty-eight-piece orchestra to appear in its pit before the big Hippodrome screen, and as the News representative heard the first strains of Saint Saen's "Spinning Wheel" he contemplated that Mr. Moulton was right when he spoke of "the power of orchestral music wedded to the photoplay."

CHARLES B. TAYLOR.

"THE GRAIN OF DUST"

(Continued from last week)

- 34—"Longing," by Benidix (2 minutes and 45 seconds), until—T: "The world old emblem."
 35—"Bond of Love" (Waltz), by A. Roth (2 minutes and 15 seconds), until—S: Girl at piano.
 36—Piano Solo improvise to action (10 seconds), until—S: Change of scene.
 37—Piano improvise pp (50 seconds), until—S: Frenchman struggling with girl.
 38—"Dramatic Agitato" to a action (40 seconds), until—S: Norman talking to Galloway.
 39—"Dramatic Adagio," by Kretchmer (1 minute and 10 seconds), until—T: "Norman sees the girl through automobile window."
 40—Theme ff (1 minute and 50 seconds), until—T: "In the sheltering hands of Fate."
 41—"Melody in Gb," by Cadman (2 minutes and 5 seconds), until—S: Norman knocking at door.
 42—"Agitato Appassionato," by Burch (2 minutes), until—S: Clouds in view.
 43—"Morning," from Peet Gynt Suite, by Grieg (2 minutes and 10 seconds), until—T: "Have you everything you want?"
 44—"Aragonaise," from Le Cid Dramatic, by Massenet (1 minute and 25 seconds), until—T: "Slowly but surely the daily lessons, etc."
 45—Theme to action (2 minutes and 20 seconds), until—T: "I have learned the lesson."
 46—Continue watching big church bell effect (25 seconds), until
 * * * * * END.

"INSIDE THE LINES"

(World Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- 1—"Lento" (Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: Screening.
 2—"Dramatic Tension," by Andino (1 minute and 30 seconds), until—T: "The brains of the octopus."
 3—Drums only (15 seconds), until—T: "The eyes of the octopus" (marching soldiers).
 4—"The Crafty Spy" (Original Descriptive Mysterioso) (Theme A), by Borch (2 minutes and 45 seconds), until—S: As marching soldiers fade.
 5—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—S: When servant brings drinks.
 6—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes and 15 seconds), until—S: When soldiers arrest woman.
 7—"Over the Top, Boys" (Characteristic American March), by Berge (3 minutes and 30 seconds), until—T: "War stranded Americans."
 8—"Storm Furioso" (Descriptive), by Minot (2 minutes and 30 seconds), until—T: "At the Swiss frontier" (storm effects).
 9—"May Dreams" (Winsome Characteristic Moderato) (Theme B), by Borch (2 minutes and 45 seconds), until—T: "These are bad times my."
 10—"Scherzetto" (Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "The rain is over."
 11—"The Caravan" (Oriental Pictures), by Borch (3 minutes), until—T: "A night in Egypt."
 12—"Patrol Orientale" (Characteristic), by Kiefert (3 minutes and 15 seconds), until—T: "Lieut. Von Hardendorf."
 13—"Shadows of Night" (Oriental Pictures), by Borch (2 minutes and 15 seconds), until—S: When Hardendorf is arrested.
 14—Repeat: Theme A (3 minutes and 15 seconds), until—S: When 1932 arrives at Doctor's.
 15—"Sinister Theme," by Vely (1 minute and 30 seconds), until—T: "The next morning."
 16—"Rule Britannia" (English Patriotic Air) (45 seconds), until—T: "Gibraltar Britannia's—" (water effects).
 17—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "Splendide Hotel."
 18—Repeat: Theme A (3 minutes), until—T: "Lady Crandall, this young."
 19—Repeat: Theme B (3 minutes), until—S: When Jane sees 1932.
 20—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "I can't explain why, but" (door-bell).
 21—"Tragic Theme," by Vely (3 minutes and 15 seconds), until—T: "Send this man to Paris" (water effects).
 22—Repeat: Theme B (3 minutes and 15 seconds), until—T: "A dawning love amid—"
 23—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "It seems strange that."
 24—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—T: "Berlin, I was in Egypt."
 25—Repeat: Theme A (3 minutes), until—T: "The Captain has been."
 26—Repeat: Theme B (2 minutes and 45 seconds), until—S: When Captain Woodhouse takes Jane's arm.
 27—"Mysterioso Dramatic," by Borch (2 minutes), until—T: "The dawn finding a mighty—" (water effects).
 28—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When safe is opened.
 29—"Furioso," by Kiefert (1 minute and 45 seconds), until—T: "The Sahiba I found her."
 30—Repeat: Theme A (1 minute and 45 seconds), until—T: "It is I, Woodhouse."
 31—Repeat: Theme B (1 minute), until—S: When Captain and Governor shake hands.
 T: The End.

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The House of Mirth
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The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Lion With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
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The Zeppelin's Last Raid

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W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

Review of Latest Compositions

- 1—"Smiles," slow fox-trot by Lee S. Roberts. The latest hit published by Remick.
- 2—"Valse Parisienne," by Lee S. Roberts, a very melodious and pleasing waltz published by the Forster Music Company, Chicago.
- 3—"Blue Devils," a timely French patriotic march, depicting the spirit and vitality of the French Dare-Devils. Published by Belwin, Inc., 701 7th Ave., City.
- 4—"That Soothing Serenade," a fox-trot arrangement of the famous song by the same name. (M. Witmark Sons edition.)
- 5—"Petals Intermezzo," by Raymond, a melodious composition in Gavotte style. (Ed. Schubert edition.)
- 6—"Fighting Tommies," a timely English War March, depicting determination and VICTORY. (Belwin, Inc., edition.)
- 7—"Jota," a Spanish Dance by Granados, a splendid Concert number in a fine arrangement. (Carl Fischer edition.)
- 8—"Moonlight Blues," by Homer Deane. The first waltz with the "Blues." The weirdly fascinating medley now so popular. Concert arrangement by Theo. Bendix. Dance arrangement by Harry L. Alford. (McKinley edition.)
- 9—"While You're Away," by Wolfe Gilbert and Anatol Friedland, is a pathetic ballad which will appeal to the masses, as it so ably depicts the brave spirit of mothers left behind while their sons go forth to battle. (Gilbert & Friedland, Inc., 232 W. 46th St., New York.)

"MERELY PLAYERS"

(World Production)
Reviewed on page 1121)

- 1—"May Dreams" (Andantino non troppo lento), by Borch, until—D: Opening.
- 2—"The Shepherd's Pipe" (Allegretto Moderato), by Gregh, until—T: "Mrs. Seynave, a seamstress."
- T: "I can't Sammy, I must have—"
- 3—"Remembrance" (Moderato Romance), by Schumann, until—T: "Hollis Foster occasionally attends."
- D: When Vera calls on Nadine.
- 4—Repeat theme, until—T: "Rodney Gale, a dramatic critic."
- 5—"Dramatic Narrative," by Pement, until—T: "I wish I had the opportunity."
- T: "Please don't be sentimental."
- 6—"Kathleen" (Valse Intermezzo), by Berg, until—T: "In the early evening."
- T: "I never met Mrs. Trent."
- 7—"The Caravan" (Oriental Pictures), by Borch, until—D: When curtain rises.
- 8—"Capricious Annette" (Characteristic Moderato Caprice), by Borch, until—D: When Sammy calls on Vera.
- 9—"Shadows of Night" (Oriental Pictures), by Borch, until—D: As scene fades to amateur theatricals.
- 10—"Babilage" (Intermezzo Allegretto), by Castillo, until—D: As the curtain falls.
- 11—Repeat theme, until—T: "I wonder if you are as brave."
- 12—"In a Shady Nook" (Moderato tete-a-tete), by Hildreth, until—T: "You're all right, dear."
- T: "Has it ever occurred to you?"
- 13—"Over the Top, Boys" (Characteristic March), by Berg, until—D: When Sammy brings groceries (telephone bell).
- 14—Repeat theme, until—T: "I must attend the reception."
- T: "You were great to-night."
- 15—"Mountain Song" (From Mountain Music Suite), by Borch, until—T: "The following morning."
- D: When Vera reads criticisms (telephone bell).
- 16—"Dramatic Tension, No. 36," by Andino, until—T: "You have been so kind to me."
- T: "Telephone Dr. Franklin to come."
- 17—"Allegro Agitato, No. 8," by Andino, until—T: "The fire will hold up the traffic."
- 18—"Furioso, No. 11, by Kiefert, until—D: Mrs. Trent telephones to Gale.
- 19—"Dramatic Tension, No. 9," by Andino, until—T: "You mean that she did this."
- 20—"Causerie" (Andantino Intermezzo), by MacMillen, until—T: "A month passes."
- T: "Until to-morrow night, and then."
- 21—Repeat theme, until—T: "They're for my future husband."
- T: "Mrs. Trent believes that I."
- 22—"Organ Solo, until—T: "To have and to hold (wedding ceremony)."
- 23—"La Morsaria" (Danse Antique), by Morse, until—D: As wedding scene fades.
- T: "And because of the uniform."
- 24—"Andante Dramatico, No. 62," by Borch, until—T: "The green-eyed monster."
- D: When Mr. Foster is to call.
- 25—"Spring Flowers" (Allegretto Intermezzo), by Wood, until—T: "Everything I own has been swept."
- T: "I shall tell your husband" (telephone bell).
- T: "Please send my secretary to me."
- 26—"Dramatic Tension, No. 64," by Borch, until—T: "The test."
- 27—"Dramatic Finale," by Smith, until—T: "But Nadine, you are mad."
- T: "Then there is but one thing left."
- 28—Repeat theme, until—T: "I gladly admit my error."
- T: THE END.

"THE LOST CHORD"

Specialy selected and compiled by M. Winkler

The timing is based on a speed limit of 10 minutes per reel (1,000 feet).

Theme: "The Lost Chord" Song by Arthur Sullivan

- 1—Theme (3 minutes and 25 seconds), until—S: At screaming.
- T: "Seated one day."
- T: "And my fingers wandered."
- 2—"Lenette" (Valse Lente), by Henton (2 minutes and 10 seconds), until—T: "Fame and Fortune."
- T: "When again I met."
- T: "As the unhappy wife."
- T: "She told me of her."
- T: "Goaded by love."
- 3—"Dramatic Tension, No. 67," by Shepherd (55 seconds), until—S: Interior of bedroom.
- T: "Her child was her, etc."
- 4—Continue ff (22 seconds), until—S: Man takes child away.
- 5—Theme (1 minute and 15 seconds), until—S: Man near organ.
- T: "Each day his insults."
- 6—"Dramatic Recitative," by Levy (1 minute and 10 seconds), until—T: "She closed her eyes."
- T: "At last I could stand."
- 7—Continue ff (50 seconds), until—T: "Even her home."
- S: The struggle.
- 8—Continue pp (15 seconds), until—S: After struggle.
- 9—"The Swan," by St. Saens (1 minute and 30 seconds), until—T: "Pure as the snow."
- T: "But his challenge."
- T: "My chance to avenge."
- 10—"Tragic Melody," by Paul Vely (4 minutes and 10 seconds), until—T: "With an arch fiend's talent."
- T: "My mad act, etc."
- T: "Grim and determined."
- T: "Back to back."
- T: "He had taken."
- T: "'Twas six paces."
- 11—"Love Theme," by Abbott Lee (45 seconds), until—T: "Whilst my fever racked, etc."
- 12—"Ave Maria," by Gounod (2 minutes and 40 seconds), until—S: Exterior of Nunnery.
- T: "I searched with desperation."
- T: "Grief had left, etc."
- 13—"Moderato Intermezzo" (40 seconds), until—T: "While my sister strove."
- 14—Theme (1 minute and 45 seconds) until—S: Near graveyard.
- 15—"Melody" (Mod.), by Friml (2 minutes and 45 seconds), until—S: Ringing door bell of Nunnery.
- 16—"Elegy" (Dramatic), by Massenet (3 minutes and 15 seconds), until—T: "Through weary months."
- T: "Seated that day."
- T: "She told of love."
- T: "The plea for one brief."
- 17—Theme (4 minutes and 10 seconds), until—T: "I know not what I was."
- T: "But I struck one."
- T: "I flooded the crimson."
- T: "It quieted pain."
- T: "It seemed the echo."
- T: "And trembled away."
- 18—"Ad. Lib. Tympany Rolls" (55 seconds), until—S: None stages.
- S: Explosion.
- 19—Theme pp (1 minute and 40 seconds), until—T: "I have sought, but—"
- T: "Which came from the soul."
- T: "The years were spent."
- 20—"Dawn of Love" (Melody Allegretto), by Bendix (5 minutes and 20 seconds), until—S: Interior of dining-room.
- T: "His studies interrupted."
- T: "Their love was pure."
- T: "I bade him go back."
- T: "Then entrusted the."
- 21—Theme (1 minute and 30 seconds), until—T: "To part them revived, etc."
- T: "As I search for."
- T: "My sweet sister plead."
- 22—"Spanish" (2/4 Allegretto) pp (50 seconds), until—S: Exterior of theatre.
- T: "At the theatre I was."
- 23—Continue ff to tempo of dance (1 minute and 10 seconds), until—S: "On stage."
- S: Exterior of theatre.
- 24—"Melody" (Mod.), by Kretschmer (1 minute), until—T: "I told the dear child."
- 25—Theme (1 minute and 5 seconds), until—T: "In the organ loft."
- T: "And sought the elusive."
- T: "Fate had ordained."
- 26—"Dramatic Narrative," by Pement (3 minutes), until—S: Girl at piano.
- T: "She told how she, etc."
- T: "Our mutual affection."
- S: Near stage entrance.
- 27—Theme (1 minute and 40 seconds), until—S: Near organ.
- T: "But the faltering."
- 28—"Pastel Menuet" (Trio), by Paradise (1 minute and 50 seconds), until—S: Angels appear.

(Continued in next column)

(Continued from preceding column)

- onds), until—T: "So I offered my."
- T: "I pledged her."
- T: "I'll try for mother's."
- 29—Continue pp (45 seconds), until—T: "A picture of my nephew."
- T: "Caused her to suffer."
- 30—Theme (20 seconds), until—T: "The song in my heart."
- 31—"La Reve" (Dramatic), by Golterman (3 minutes and 15 seconds), until—T: "Our lads term at college."
- T: "His long delayed."
- T: "Mislaid it, was mailed."
- T: "I saw the prank fate."
- T: "He mistook my emotion."
- T: "To enlighten him, etc."
- 32—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 30 seconds), until—S: Young people meet near doorsteps.
- T: "Upholding her promise."
- T: "Her loyalty tore at."
- 33—Theme (2 minutes and 25 seconds), until—T: "My tortured soul."
- T: "When the struggle."
- T: "Then urged her."
- T: "December and May."
- S: Man at organ.
- 34—Continue ff (1 minute and 50 seconds), until—T: "I may be that heaven."
- S: Angels appear.

"MONEY MAD"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Silent Sorrows" by Gaston Borch, the Tempo being Andante Pathetique

- 1—"Oriental Song," by Kiefert (2 minutes and 20 seconds), until—T: "Elsie Jean-Mae Marsh."
- 2—"Serenade Dramatic," by Widor (2 minutes), until—T: "The Rev. Doctor Gavin."
- 3—"My Paradise" (4/4 Moderato), by Zamecnik (2 minutes and 55 seconds), until—T: "You've given the medicine as directed."
- 4—Theme (2 minutes and 45 seconds), until—T: "And just at day-break."
- 5—"Sorrow Theme," by Roberts (2 minutes and 5 seconds), until—T: "Your mother is gone."
- 6—"Tragic Theme" (Dramatic), by Vely (1 minute and 25 seconds), until—T: "The reading of the will."
- 7—"Dramatic Narrative" (Andante), by Pement (2 minutes and 10 seconds), until—T: "And then when four years passed."
- 8—"Love Song" (Dramatic), by Flegier (1 minute and 50 seconds), until—T: "That night."
- 9—"The Vampire" (Dramatic), by Levy (1 minute and 40 seconds), until—T: "A week later."
- 10—Theme (1 minute and 25 seconds), until—T: "Elsie pays a little visit."
- 11—"Capricious Annette" (Melodious Caprice), by Borch (55 seconds), until—T: "So a few days later."
- 12—Continue to action (2 minutes and 35 seconds), until—T: "For two dollars the Doctor."
- 13—"Melody" (Moderato), by Kretschmer (1 minute and 45 seconds), until—S: Oriental servant at table.
- 14—"Weird Oriental Theme," by Levy (1 minute and 5 seconds), until—S: Oriental servant leaves.
- 15—Theme (3 minutes), until—T: "I beg pardon I just."
- 16—"Dramatic Tension, No. 6," by Levy (1 minute and 5 seconds), until—T: "At Charlton Street."
- 17—Continue to action (2 minutes and 50 seconds), until—T: "And for mother's sake" (letter).
- 18—Continue pp (50 seconds), until—T: "Next day."
- 19—"Sinister Theme," by Vely (3 minutes and 15 seconds), until—T: "Elsie, dear, I can't make."
- 20—Repeat "Weird Oriental Theme" (2 minutes and 50 seconds), until—T: "I will wait until he returns."
- 21—"Dramatic Mysterioso," by Levy (3 minutes and 35 seconds), until—T: "A few days' later."
- 22—Theme (2 minutes), until—T: "And Madame Rama prepares."
- 23—Repeat "Sinister Theme" (2 minutes and 35 seconds), until—T: "While Sima anxious to know."
- 24—"Dramatic Agitato," by Hough (50 seconds), until—T: "And Sima tells that."
- 25—Theme (25 seconds), until—T: "That night."
- 26—Continue ff (30 seconds), until * * * * *END.

Turn the Page to Read About
THEATRES
WORTH WHILE



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MUSIC

Musical
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AN inquiry has just reached the editor of how and what one should play for comedy-drama and in the course of answering the correspondent, it seemed the best explanation given would be to advise the player to look at the film from a musical angle, or in other words, as the progress of the picture was developed on the screen, to classify every scene and subdivision into musical terms.

This is the system in use among all those who are engaged in musically interpreting pictures and is the only one which experience has shown to be at all times practical. In the old barnstorming days, when the heavy drama occupied the footlights, the struggle, burglary scene, the intensely pathetic or the heroic situation has its musical accompaniment.

"Nothing new under the sun" is firmly demonstrated by music for the film, because such music is a development of music with the spoken drama. Celluloid drama is but an opportunity to develop the music to a much greater extent, owing to the silence instead of the spoken voice.

As an example of how to subdivide the film in musical terms, the first essential is to select the situation for the THEME and then decide the character of the composition to be used. If the hero or heroine is experiencing all kinds of difficulties and troubles and is of a moody or pensive disposition, no great difficulty will be found in selecting a fitting and suitable composition. Be they in a bright, joyous, winsome, carefree or gay mood, readily the idea of a novelette, caprice or badinage suggests itself.

If the scene on the screen is of action leading to agitation, music of similar characteristic can easily be secured. Scenes of such character as mystery, gruesomeness, agitation, dramatic tension, heavy dramatic, emotional, pathetic and passion will frequently be depicted on the screen, and material of similar musical value is to-day available to the musician who realizes it is his task to musically portray what his audience is viewing.

The day of commencing a program of music similar to what is played in a hotel or restaurant, usually comprising an opening march, then a waltz, an overture, an operatic selection and a couple of popular numbers of the moment is completely past. There must be no deviation from the rule that only such music which appropriately interprets the screen action should be used.

However, there never was a rule whose value could not be proven by its exception, and the exception to the foregoing statements is the suggestions for neutral scenes. Here is where a musician can display his greatest judgment. To select a characteristic which is of a similar order as the screen action requires no great musical experience, ability or knowledge, but to balance the rest of the musical program for the picture in such a manner that the contrast is pleasing to the ear, harmonious and not at all distracting requires care and forethought. If the picture has need of a number of novelettes in a neutral scene, to continue further compositions of this kind is poor reasoning. In a neutral scene, there is an opportunity to perform contrasting tempos which will then help the following scene considerably.

By such methods as these players will find that film interpretation is not a problem but a very interesting pleasure, and if the above suggestions are diligently followed, they will not only give satisfaction to themselves, but also to their audiences.

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Announcement has been made by the American Photoplayer Company of the perfection of a new attachment for the American which makes possible the sustaining of the bass for the operator using his feet. This new attachment may be used on all previously manufactured instruments by this company, and will fulfill the want of organists who have been using the American.

Review of the Latest Compositions

1—"Peacock Strut," fox-trot. Jazz band leaders claim this is the best instrumental fox-trot published. It is played by all the leading jazz bands throughout the country and instills one with the desire to fox-trot indefinitely. Published by Jerome H. Remick & Co., 217 W. 46th St., New York.

2—"When We Meet in the Sweet Bye and Bye," one-step. Stanley Murphy's latest. It's an irresistible one-step for dancing—you'll play it often. Published by Jerome H. Remick & Co., 217 W. 46th St., New York.

3—"Fighting Tommies." An inspiring march displaying the grit and courage of Great Britain's pride. It is a gor'blimy bit by John Boulton. It instills one with the real spirit with which those courageous Tommies valiantly leave for the front line trenches. Published by Belwin, Inc., 701 Seventh Ave., New York.

4—"Three Wonderful Letters from Home," one-step by James F. Hanley. From the song standpoint this is a positive and unbeatable winner. From the dance standpoint it is the snappiest and best arranged one-step your money can buy. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

5—"Military Waltz." The only one published. A wonderful medley arrangement of patriotic songs—"Red, White and Blue," "Tenting To-night," "Dixie," "Marching Through Georgia," arranged in waltz time by Mr. Logan. You should have this number on every program. Published by Forster Music Pub., Inc., 736 S. Michigan Ave., Chicago, Ill.

6—"Liberty for All." The new standard march favorite by Alfred Francis. The snappiest, most brilliant, and effective march hit of the year. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

7—"Long Boy," one-step. The riot of all the training camps. Some song hit—some dance hit. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

8—"Aces High." The sensational aviation march, ably portraying our wonderful aeroplane fleet in its journey over the clouds. It is a skyrocket hit by Ed. Roberts. Published by Cinema Music Co., Columbia Theatre Bldg., New York.

9—"Liberty Lads." An Alla-Breve march in the spirit of the hour. An American triumphal march by Lee Orea Smith. Published by Leo. Feist, Inc., 249 W. 40th St., New York.

10—"Some Day They're Coming Home Again." A song for the boys over there, over here, everywhere. One-step arrangement of the biggest soldier song success published. By Harry Hilbert. Published by Carl Fischer-Witmarck Orch. & Band Dept., Cooper Square, New York.

11—"Blue Devils" (Alpine Chausseurs). The great French military march by Sol. P. Levy. It contains a surprising trio. It is the march which has taken New York by storm and is being played by every prominent band in the country. It ably depicts those dare-devil veterans on their dashing descent into the battle-line. Published by Belwin, Inc., 701 Seventh Ave., New York.

12—"Johnny on the Spot," one-step. The new one-step hit by Chas. J. Roberts. The best dance number of the year. Carl Fischer, Cooper Square, New York.

13—"Carry On," General Pershing's March. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. By M. L. Lake. Published by Carl Fischer, Cooper Square, New York.

14—"Hunatkin," a half-tone one-step by Sol. P. Levy. It is his best and latest feature in that it represents a new idea in one-steps, being built entirely upon half-tones. It has already made its debut in all the leading theatres and dance-

halls in the city. Published by S. M. Berg, 47th St. and B'way, New York.

15—Two Indian Dances. 1, Deer dance; 2, War dance; by Chas. Sanford Skilton. Two genuine Indian melodies specially arranged by Chas. J. Roberts so as to be effective for small orchestra. Published by Carl Fischer, Cooper Square, New York.

MUSIC CUES FOR RECENT PICTURES

"THE HOUSE OF MIRTH"

(Metro Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- 1—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—S: Screening.
- 2—"Patrol Orientale" (Characteristic), by Kiefert (45 seconds), until—S: As alchemist scene fades scene fades (slave market scene).
- 3—"Silent Sorrows" (Characteristic Andante Pathetique) (Theme), by Borch (2 minutes and 45 seconds), until—T: "Like the women of old Lily."
- 4—"Basket of Roses" (Allegretto Moderato), by Albers (3 minutes), until—T: "In spite of his slender income—"
- 5—"Novellette" (Allegro Grazioso), by Marquis (4 minutes and 15 seconds), until—T: "Simon Rosedale, who aims to—"
- 6—Repeat: Theme (2 minutes and 30 seconds), until—S: When Lily reads note.
- 7—"Heloïse" (Andantino Intermezzo), by Langey (3 minutes), until—T: "I missed my train for Dorset" (door-bell).
- 8—Piano improvising (3 minutes and 45 seconds), until—T: "The autumn's last house-party—" (piano only according to action).
- 9—"Carnations" (Allegretto), by Zamecnik (2 minutes and 45 seconds), until—T: "I must talk to you alone."
- 10—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—S: Clock face—12:15.
- 11—Repeat: Theme (1 minute and 15 seconds), until—T: "You do love me, Lily."
- 12—"Gavotte" (Moderato Descriptive), by Luz (2 minutes and 45 seconds), until—T: "I thought your appointment."
- 13—"Nocturne" (Andante Pathetique), by Luz (3 minutes), until—T: "I've always impressed on you" (telephone-bell).
- 14—"Dramatic Tension No. 64," by Borch (3 minutes and 15 seconds), until—T: "There's a Mrs. Haffen outside."
- 15—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—T: "Where is Bertha?"
- 16—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—T: "Central, give me long—" (telephone bell).
- 17—"Dramatic Recitative," by Levy (3 minutes), until—S: When Bertha leaves house.
- 18—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until—T: "The following morning" (telephone bell).
- 19—"Dramatic Tension No. 44" (Descriptive), by Borch (4 minutes), until—T: "Rosedale takes advantage of—"
- 20—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—T: "Don't go in there, please."
- 21—"Andante Pathetique," by Berge (2 minutes and 15 seconds), until—T: "The house of death."
- 22—"Fifth Nocturne" (Allegretto Moderato), by Leybach (3 minutes), until—T: "Dreading to meet her old—"
- 23—"Dramatic Tension No. 67" (Characteristic), by Shepherd (1 minute and 45 seconds), until—T: "At least there are no lies."
- 24—"Sweet Jasmine," by Bendix (3 minutes and 30 seconds), until—T: "Seldon, too, avoids society—"
- 25—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Let's insist on Miss Bart."
- 26—Repeat: Theme (2 minutes), until—S: When Seldon enters.
- T: The End.

"PEG OF THE PIRATES"

(Fox Special Production)

(Reviewed on page 3141)

Reel 1.

- 1—At screening—Down Down (Medley of Southern Airs).
- 2—There is only one rose—In Beauty's Bower (Allegretto).
- 3—And down the coast—Allegro 3/4.
- 4—Mistress Peg—Valse Lento 3/4.
- 5—The day of the Betrothal—Allegretto 2/4.
- 6—But uncle, you know—Adagio 4/4.
- Reel 2.
- 7—When pirates rush into house—Agitato Furioso 4/4.
- 8—Sir Edgar Brenton—Maestoso 4/4.
- 9—Pardon me for intruding—Allegro 2/4.
- 10—Sir Windham—Andante 2/4.
- 11—When Peg holds gun in pirate's face—Dram. Tension.
- Reel 3.
- 12—That wench—Agitato.
- 13—Cruiser appears—Agitato.
- 14—That she-devil will be the death of us—Agitato.
- 15—When Peg takes flour and whittens up—Danse Macabée.
- Reel 4.
- 16—Cruiser appears—Drummer play signal.
- 17—Peg holding school—Valse 3/4.
- 18—After pirate comes out of cabin—Agitato.
- Reel 5.
- 19—Peg climbs aboard ship—Continue No. 18 Agitato.
- a When drummer plays signal—a—drummer imitate.
- b When battle begins—b—Battle Agitato.
- 20—Peg goes to pirate cabin—Andante 2/4.
- 21—Drummer enters hall—Wedding March Militaire.

"THE TURN OF THE WHEEL"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: Adagietto from the Symphonette Suite by Irene Berge

- 1—"Babillage" (Characteristic Intermezzo), by Castillo (3 minutes and 5 seconds), until—T: "I play it all this time."
- 2—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "He is going to the bench."
- 3—"Tragic Theme," by Vely (1 minute and 50 seconds), until—T: "You saw me loser."
- 4—Theme (1 minute and 5 seconds), until—S: Flashback to interior of gambling-room.
- 5—"Frills and Furbelows" (Rondon Rococo), by Crespi (1 minute and 50 seconds), until—T: "Rosalie's aunt and chaperon."
- 6—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 5 seconds), until—T: "He is an American."
- 7—Theme (55 seconds), until—T: "As the days pass."
- 8—Sinister Theme (1 minute and 25 seconds), until—T: "At the cafe of the Grey Dove."
- 9—"Petite Bijouterie (Valse Intermezzo), by Bohm (2 minutes and 30 seconds), until—T: "Is your name Maxfield Grey?"
- 10—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 40 seconds), until—T: "With the assistance."
- 11—Continue to action (2 minutes and 50 seconds), until—T: "And to the Tombs prison."
- 12—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 10 seconds), until—T: "In the Catskill Mountains."
- 13—"After Sunset" (4/4 Melodioso Moderato), by A. Pryor (2 minutes and 15 seconds), until—T: "Rosalie has engaged."
- 14—"Serenade" (4/4 Dramatic), by Widor (3 minutes and 20 seconds), until—T: "To brighten the heavy day."
- 15—Theme (3 minutes, and 30 seconds), until—T: "My dear girl I have something to say."
- 16—"Melody" (3/4 Lento), by Gluck-Sgambati (1 minute and 45 seconds), until—T: "Rosalie visits the apartment house."
- 17—"Dramatic Narrative," by Pement (4 minutes), until—T: "While at Rosalie's apartments."
- 18—"The Last Spring" (Dramatic Pathetic), by Grieg (6 minutes and 30 seconds), until—T: "The following afternoon."
- 19—"Lento Allegro" (from Symphonette Suite), by Berge (1 minute and 10 seconds), until—T: "Playing for big stakes."
- 20—"Broken Melody" (Adagio Intermezzo), by Van Biene (4 minutes), until—T: "You don't care for me?"
- 21—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—S: Rosalie fighting with Wally.
- 22—"Dramatic Agitato," by Hough (55 seconds), until—T: "You were so sudden."
- 23—"Love Song" (Dramatic), by Flegier (50 seconds), until—T: "Did I play my part?"
- 24—Continue pp (50 seconds), until—T: "At Carlinos."
- 25—"Serenade D'Amour" (Moderato), by Blon (2 minutes and 50 seconds), until—S: Detectives near door.
- 26—"Sinister Theme," by Vely (1 minute and 20 seconds), until—T: "And they were brought."
- 27—Continue to action (1 minute and 25 seconds), until—T: "Look Wally, for God's sakes."
- 28—"Heavy Mysterioso," by Levy (2 minutes and 45 seconds), until—T: "Come read, tell me the truth."
- 29—"Little Story" (Moderato), by Zimmerman (2 minutes and 10 seconds), until—T: "Max suspected the truth."
- 30—"Agitato No. 69," by Minot (1 minute and 5 seconds), until—T: "Help me! help me!"
- Note—Watch shot.
- 31—Continue pp (1 minute and 45 seconds), until—T: "I'm going to take you home."
- 32—"Second Movement" (Allegretto), from 7th Symphony, by Beethoven (2 minutes and 10 seconds), until—S: Interior of prison (warden telephoning).
- 33—Theme ff (50 seconds), until • • • • • END.

"THE FALLEN ANGEL"

(Fox Production)

(Reviewed on page 951)

Reel 1.

- 1—At screening—Allegretto 3/4.
- 2—Jill enters home (Telegram)—Andante 2/4 (Theme).
- 3—Such girls as these—Valse.
- 4—I suppose you're got the same hope—Andante 3/4.
- 5—Why don't you see the old man—Andante 3/4.
- Reel 2.
- 6—Though fatigued—Adagio 3/4.
- 7—Matters have come—Andante (Same as No. 2).
- 8—The girl faints—Dram. Tension.
- 9—Life is embittering you—Andante 2/4.
- Reel 3.
- 10—Jill in garden—Valse.
- 11—At her home—Andante 3/4.
- 12—And so the ensuing days—Valse.
- 13—Before I had no right—Andante 3/4.
- Reel 4.
- 14—The world begins to serve notice—Andante 2/4 (Theme).
- 15—A blow that must be received in silence—Andante 3/4 or Adagio 3/4.
- 16—Several days later—Andante 2/4.
- 17—With the door—Allegretto grazioso 3/4.
- 18—Youth and love—Allegretto 3/8.
- Reel 5.
- 19—I—I'll have to tell you—Andante 2/4 (Theme).
- 20—Jimmie Adams—Allegretto 3/8.
- 21—Two paths cross—Andante 2/4.
- 22—It's true, you can't get away with it—Andante 2/4 (Theme).

AD TALKS FOR NEW PICTURES ON PAGE 1434

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MUSIC CUES Continued from Preceding Page

"THE DEVIL'S PLAYGROUND"

(Fraternity Film Production)

Reviewed on page 444.

Specially selected and compiled by M. Winkler.

Based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: The Vampire (Dramatic) by Sol. P. Levy

- 1—"Heavy Mysterioso," by Sol. P. Levy (1 minute and 35 seconds), until—T: "John Van Allen, the father."
- 2—"Heloise" (Moderato Intermezzo), by Langley (2 minutes and 10 seconds), until—T: "I am quite fond of you."
- 3—Continue pp (30 seconds), until—T: "Vera the woman."
- 4—Theme (1 minute and 10 seconds), until—T: "Robert W. Harding, President."
- 5—Popular Waltz to action (1 minute and 5 seconds), until—T: "Dancing is an art."
- 6—Continue pp (35 seconds), until—S: Interior of ball room.
- 7—Popular Trot (20 seconds), until—S: Girls dancing in the street.
- 8—Popular Waltz (25 seconds), until—T: "The Dansant."
- 9—"Missouri Waltz" (1 minute and 15 seconds), until—T: "While Barton pays strict attention."
- 10—Popular One-Step (4 minutes and 30 seconds), until—T: "Saturday a half holiday."
- 11—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 30 seconds), until—S: Interior of Cabaret.
- 12—Popular One-Step (1 minute and 40 seconds), until—T: "Oh! I thought you would like."
- 13—Theme (1 minute and 20 seconds), until—T: "Mrs. Margaret Pickering."
- 14—"Erotik" (Dramatic), by Grieg (1 minute and 35 seconds), until—T: "The holidays over."
- 15—Continue to action (2 minutes and 20 seconds), until—T: "I am indeed grateful."
- 16—Silence (25 seconds), until—T: "Percy taught me a new step."
- 17—"Gavotte," by Gossec (1 minute and 10 seconds), until—S: Interior of restaurant girls dancing.

- Note—Play No. 17 to tempo of steps.
- 18—Popular Trot (55 seconds), until—S: Close up of big clock.
 - 19—Continue pp and slow (1 minute and 40 seconds), until—T: "I was there once before."
 - 20—Continue ff (20 seconds), until—T: "I will send you to a place."
 - 21—Continue pp (15 seconds), until—T: "The spider weaves his web."
 - 22—Theme (1 minute and 5 seconds), until—S: Close up of musicians playing.
 - 23—Popular One-Step (35 seconds), until—S: Musicians stop playing.
 - 24—Silence (25 seconds), until—T: "A week later."
 - 25—"Love Theme" (Melodious Dramatic), by Abbott Lee (3 minutes and 30 seconds), until—S: Woman reading telegram.
 - 26—Popular Waltz (2 minutes), until—S: Von Allen struggling with girl.
 - 27—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—S: Girl entering hospital.
 - 28—"Lamento Dramatic Pathetic," by Gabriel Marie (1 minute and 25 seconds), until—S: Interior of restaurant.
 - 29—Popular Trot (30 seconds), until—T: "The devil claims his own."
 - 30—Silence (15 seconds), until—T: "Betty in her new surroundings."

- Note—Effect of ad lib. Tympany Rolls.
- 31—"Blue Violets" (Melodious Mazurka), by Eilenberg (1 minute and 10 seconds), until—S: Dancing scene in restaurant.
 - 32—"Tickle Toe Dance," from "Going Up," by L. A. Hirsch (1 minute and 50 seconds), until—T: "If you are not acquainted."
 - 33—Theme (3 minutes), until—T: "At the Cafe Dansant."
 - 34—Popular Waltz (55 seconds), until—S: Oriental dancer in view.
 - 35—"Oriental Veil Dance," by Aromson (35 seconds), until—S: Change of dance.
 - 36—Popular Fox Trot (1 minute and 40 seconds), until—T: "In the wee hours."
 - 37—Theme (2 minutes), until—T: "A change of heart."
 - 38—"Dramatic Narrative," by Pauline Pement (3 minutes and 30 seconds), until—T: "I will speak to Mr. Harding."
 - 39—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 10 seconds), until—T: "Mother! I am in love."
 - 40—Continue pp (1 minute and 10 seconds), until—S: At the musicale.
 - 41—"Serenade," by Moszowsky (1 minute and 50 seconds), until—T: "The next day."

- Note—Cue No. 41 to be played as a violin solo with piano acc.
- 42—"Cavatine" (Dramatic), by Bohm (3 minutes and 50 seconds), until—T: "The over indulgence of parents."
 - 43—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "Deprived of his allowance."
 - 44—"Quietude" (Dramatic Pathetic), by Gregh (4 minutes), until—T: "Salary, I need hundreds."
 - 45—Theme (2 minutes and 10 seconds), until—T: "The boy's habits are investigated."
 - 46—Silence (20 seconds), until—T: "The same evening."
 - 47—Popular One-Step (1 minute), until—T: "The morning after."
 - 48—"Dramatic Tension," by Sol. P. Levy (4 minutes and 20 seconds), until—S: Boy entering room of his sick mother.
 - 49—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "It's no use fighting."
 - Note—Tympany Rolls during short fight.
 - 50—Continue pp (25 seconds), until—S: Vera near mirror.
 - 51—Theme (1 minute and 5 seconds), until—T: "Her last appeal."
 - 52—"Heart Wounds" (Dramatic Pathetic), by Grieg (3 minutes and 30 seconds), until—T: "That night the end."
 - 53—Theme ff (3 minutes and 45 seconds), until—T: "It's not what you have done."
 - 54—"Largo," by Corelli (1 minute and 10 seconds), until—T: "All ye who enter here."
 - 55—"Heavy Mysterioso," to action (25 seconds), until—T: "Next morning."
 - 56—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (1 minute and 45 seconds), until * * * * * END.

"THE SAVAGE WOMAN"(Select Production)
(Reviewed on page 1258)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" by Zamecnik, the Tempo being Moderato Expressivo

- 1—"In the Jungle" (Intermezzo), by Losey (1 minute and 20 seconds), until—T: "Cafee L'Abbaie in Paris."
- 2—"The Vampire" (Dramatic), by Levy (2 minutes), until—T: "What had been."
- 3—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: "His refuge, wandering."
- 4—"Oriental Song," ff, by Kiefert (1 minute and 45 seconds) until—T: "In his lair."
- 5—"Dramatic Agitato," by Hough (1 minute and 50 seconds), until—T: "Death."
- 6—Continue pp (20 seconds), until—T: "Running by Night."
- 7—"Evening Breeze" (Characteristic Intermezzo), by Langey (1 minute and 30 seconds), until—T: "Not Ethiopian, but—"
- 8—"Queen of Sheba" (Processional March), by Goldmark (2 minutes and 55 seconds), until—S: Savage woman sees the approaching soldiers.
- 9—Continue to action (1 minute and 25 seconds), until—T: "Deserted by guides."
- 10—Theme (2 minutes and 20 seconds), until—T: "The story."
Note—"Watch shot."
- 11—"Dramatic Andante No. 15," by Herbert (5 minutes and 15 seconds), until—T: "And after this."
- 12—"Blissful Dreams" (Characteristic Intermezzo), by Meyer-Helmund (2 minutes and 40 seconds), until—T: "Mademoiselle Renee Renoit."
- 13—"Flirtation" (Characteristic Intermezzo), by Meyer-Helmund (1 minute and 35 seconds), until—T: "Then later the reading."
- 14—Theme (2 minutes and 15 seconds), until—T: "But when he would strike."
- 15—Repeat "The Vampire No. 2" (3 minutes and 15 seconds), until—T: "The weapon boomerangs."
- 16—Continue ff (50 seconds), until—T: "With the Devil in Paradise."
- 17—"Grazielle" (Valse Italien), by Laurendeau (1 minute and 35 seconds), until—T: "Then one day a flower girl."
- 18—"Italian Peasant Dance" (Characteristic), by Clappe (1 minute and 50 seconds), until—S: Interior of church.
- 19—Organ improvisation to action (45 seconds), until—T: "Madame Ducharmee's latest methods."
- 20—Theme (3 minutes and 15 seconds), until—T: "He had begun to love her."
- 21—"Impish Elves" (Allegretto Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Perhaps if she hurries."
- 22—"Agitato Appassionato," by Borch (2 minutes and 35 seconds), until—T: "He had searched everywhere."
- 23—Continue pp (1 minute), until—T: "Just a savage woman."
- 24—"Adieu" (Dramatic), by Favargar (35 seconds), until—T: "Where two have lived."
- 25—Continue to action (2 minutes and 20 seconds), until—T: "This time his guides."
- 26—"Battle Agitato," by Minot (30 seconds), until—T: "Prince Menelik has."
- 27—"Dramatic Maestoso," by Loraine (1 minute and 25 seconds), until—T: "To make human sacrifice."
- 28—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—T: "It is I, Renee."
- 29—Theme (1 minute and 25 seconds), until * * * * * END.

"THE CHANGING WOMAN"(O. Henry—Vitagraph)
(Reviewed on page 1764)Specially selected and compiled by M. Winkler
The timing of the picture is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Serenata" (Characteristic Spanish Serenade by Crespi)

- 1—"Mexicana" (Characteristic), by Herbert (3 minutes), until—At Screening.
- 2—"Spanish Gaiety" (Bolero Characteristic), by Eno (2 minutes and 45 seconds), until—T: "Mlle. Nina Girard."
- 3—"Capricious Annette" (Characteristic Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Don Senor Johnny Armstrong."
- 4—"Alborade" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), until—T: "Rehearsing for an assault."
- 5—"Granada" (Pasodoble Andaluz), by Lon (1 minute and 45 seconds), until—T: "Johnny Armstrong would."
- 6—"Scherzetto" (Symphonette Spite), by Berge (3 minutes), until—S: When Nina arrives at palace.
- 7—"Pearl of the Pyrenees" (A Spanish Intermezzo), by Frank (3 minutes and 15 seconds), until—S: When Nina talks to President.
- 8—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "While ten thousand feet."
- 9—"Jewel Song from Gounod's Faust" (1 minute and 45 seconds), until—S: As Scene fades to theatre.
- 10—"Babillage" (Intermezzo Allegretto), by Castillo (45 seconds), until—S: When audience applaud.

(Continued in next column)

(Continued from preceding column)

- 11—"Natalia" (Spanish Pastoral), by Luscomb (3 minutes), until—T: "One evening between the—"
- 12—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Birds of a feather."
- 13—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "Tell that manager if the—"
- 14—"Serenata" (Characteristic Spanish Serenade) (Theme), by Crespi (30 seconds), until—S: As scene fades to Johnny.
- 15—Opening Scene of Bizet's Carmen, by Carmen (30 seconds), until—T: "With the ultimatum of—"
- 16—"May Dreams" (Moderato Serenade), by Borch (1 minute), until—S: As opera scene fades.
- 17—Repeat Theme (3 minutes and 45 seconds), until—T: "And not one moment since."
- 18—Any Operatic Aria (2 minutes), until—T: "As the traders approach."
- 19—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "Don't turn your head, but—"
- 20—"Hurry No. 33," by Minot (2 minutes and 45 seconds), until—S: When John seizes guard.
- 21—Repeat Theme (2 minutes and 30 seconds), until—T: "And all the following day."
- 22—"Paolo" (Allegretto Scherzando), by Landsberg (2 minutes and 15 seconds), until—T: "On the third day they—," (dog barking).
- 23—"Cadiz" (Characteristic Allegretto), by Albeniz (2 minutes and 30 seconds), until—T: "Down to sea level," (water effects).
- 24—"Indian Mysterioso," by Levy (1 minute and 15 seconds), until—T: "The old fossils were decent."
- 25—Operatic Air with Indian Drums (30 seconds), until—S: In the Indian theatre.
- 26—"Mercedes" (Valse Espagnole), by Miro (2 minutes), until—S: As scene fades.
- 27—"Manolos y Manolas" (Allegro Con Fuoso), by Steger (1 minute and 15 seconds), until—T: "Two hours later with a—"
- 28—"Manzano" (Spanish Intermezzo), by Books (2 minutes and 15 seconds), until—T: "While perched upon a table" (guitar only).
- 29—Repeat Theme (2 minutes), until—T: "Say I'll play you a game of—"
T: The End.

"IN JUDGMENT OF"

(Metro Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- 1—"My Paradise" (Characteristic Ballad Moderato) (Theme), by Zamecnik (2 minutes and 15 seconds), at—S: Screening.
- 2—"Sweet Jasmine" (Allegretto Grazioso), by Bendix (2 minutes and 45 seconds), until—T: "Nonsense, mother, I can" (automobile effects).
- 3—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 45 seconds), until—T: "You're arrested, the speed."
- 4—Repeat: Theme (2 minutes and 15 seconds), until—S: When Mary faints.
- 5—"Nola" (Capricious Allegretto), by Arndt (3 minutes), until—T: "On Mary's birthday."
- 6—"Aubade Printaniere" (Intermezzo Allegretto), by Lacombe (3 minutes), until—T: "Yes, I've heard she can do."
- 7—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "This is my friend Dr. O'Neil."
- 8—Repeat Theme (2 minutes), until—T: "As the days pass into weeks."
- 9—"Barcarole" (Summer Idyll), by Buse (3 minutes), until—T: "Haunting memories."
- 10—"Grave-Allegro" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "He is my son."
- 11—Repeat Theme (2 minutes and 45 seconds), until—T: "When love meets love."
- 12—Twilight (Moderato Intermezzo), by Cesek (1 minute and 45 seconds), until—T: "The price of folly."
- 13—"Serenade" (Allegro Grazioso Intermezzo), by Cesek (4 minutes), until—T: "The unsuspecting beneficiary."
- 14—"Dramatic Recitative," by Levy (4 minutes), until—T: "At the bank."
- 15—"Turbulence (Allegro Agitato Con Fuoco), by Borch (3 minutes and 15 seconds), until—T: "No, it's not a forgery."
- 16—"Hurry No. 33," by Minot (2 minutes and 15 seconds), until—T: "Now wait, Judge, I have silence."
- 17—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—T: "The blow."
- 18—"Dramatic Agitato No. 43," by Borch (2 minutes and 45 seconds), until—T: "You didn't do it, I know."
- 19—"Dramatic Tension No. 67," by Shepherd (3 minutes and 15 seconds), until—S: When landlady testifies.
- 20—"Dramatic Finale No. 63" (Moderato Appassionato), by Smith (2 minutes and 45 seconds), until—T: "The verdict."
- 21—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "After acquittal, Judge."
- 22—Repeat Theme (2 minutes), until—T: "What am I thinking about?"
T: The End.

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LAST Sunday, anxious to see D. W. Griffith's latest masterful production, "The Great Love," the editor of these columns attended the performance of the Strand theatre as this was the feature presented that week. The usual entertainment of the Strand's high standard was offered, until the feature was flashed on the screen. Then the editor began to feel very uncomfortable and realized that something was amiss. It seemed as though the orchestra did not maintain its usual excellent standard in either playing or following the picture. The entire synchronization of picture and music did not work as harmoniously as usual. After considerable thought and careful watching, it appeared that the trouble was due not to the orchestra, but to the musical setting which was played with the picture. After the performance I got in touch with some of the musicians of the orchestra and found out the cause of this. One thing especially attracted my attention and this was that the entire action of the orchestra was unusual and peculiar, and every few minutes he heard the musical director exclaim such terms as "Play No. 9, 15, 24, etc.," whereupon the musicians would hastily turn the pages to find the necessary music. After discussing the matter with the musicians, I learned that the score which had been especially prepared by supposedly capable musicians was being used.

The explanation of the musicians who blamed this amateurish action of the orchestra on the musical score was not sufficient. A glance through its pages was enough to convince me that the criticism was justified. The music score, although prepared by at least two so-called capable men in this industry, was far from being a real musical setting. No criticism can be made of the selections of music as this is merely a matter of taste. I, therefore, will not discuss the character of the musical selections, but wish to absolutely take exception to the assembling of the score in reference to the sequence of keys. Unnecessary attempts had been made at counterpointing and modulations with poor results. It is deplorable that the men responsible for the musical setting would be content to let such an effort go forth with their names affixed to same.

Curious to know what the management of the Strand theatre would do to surmount this difficulty, I again attended the Wednesday evening performance, and to my utter amazement, perceived that wonders had been done. Mr. Edel, Mr. Carl Edouarde, and the entire musical staff had worked consistently and earnestly in eliminating all unnecessary, inadequate and inappropriate parts of the score, and as a result, a very perfect harmonious musical setting was presented with the picture, not more than twenty-five per cent of the original score being used. As usual the management of the Strand immediately used its discretion in substituting a suitable musical accompaniment for this very excellent feature.

I hope that such theatres as the Strand will in the future, before using any score issued by any company, try it out and refuse to use it, if in any way unsuitable. Such action would automatically eliminate all men employed in this industry whose work is not only theoretically imperfect, but also unpleasant to the ear. Good music is forty per cent of any picture entertainment.

MUSICAL EDITOR.

Rosenbaum Writes March

Ed. Rosenbaum, Jr., who is doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

Review of Latest Compositions

- 1—"Toreador Humoresque," by M. L. Lake—A Novel Fox Trot built on the well known Toreador Song (Carmen) with the original melody intact but cleverly worked against a complicated set of rag and counter-melodies. The big dance hit of the year. (Carl Fischer, Cooper Sq., N. Y.)
- 2—"He's My Boy," the new patriotic Tipperary song; a natural overnight song hit; the title alone spells success. Now is the time to play it. A record smashing New York hit. (Chas. K. Harris, Columbia Theatre Building, New York.)
- 3—"Jealous Moon," fox-trot by Zamecnik. Certainly J. S. Zamecnik has never scored a bigger success than with this number. Bright and tuneful it is indeed a tinkling fox-trot. (Sam Fox Publishing Co., Cleveland, O.)
- 4—"My Paradise," waltz by Zamecnik. Here is a waltz which is encoded time and again. Dance leaders are enthusiastic over it. A dreamy, bewitching melody which the crowd will always whistle. (Sam Fox Publishing Co.)
- 5—"I'm Always Chasing Rainbows," fox-trot from the musical comedy, "Oh Look!" The musical sensation of the country. (McCarthy & Fisher, Inc., 148 W. 45th St., New York.)
- 6—"We Don't Want the Bacon," America's next big hit. This is the number that our boys in the training camps "over here" are clamoring for. It's going to be a bigger hit than "Long Boy" which is "THE" song with the "Yanks" in France. Some "Jazzy" one step by Carr, Russell & Havens. (Shapiro, Bernstein & Co., 228 W. 47th St., New York.)
- 7—"Oh! Frenchy." The sensational song hit of the country. It's a riot. Here's the one big dance hit of 1918. The greatest novelty song hit of the season. (Broadway Music Corp., 145 W. 45th St., New York.)
- 8—"Soul of the Rose," Edward G. Allanson's supreme inspiration. Have you heard a soul-stirring waltz recently which you simply could not forget? If so, you received an introduction to the sensational waltz that all up-to-the-minute orchestra leaders find indispensable. (The Allanson Pub Co., Chicago, Ill.)
- 9—"There's a Lump of Sugar Down in Dixie," fox-trot; featured by Al Jolson at the Winter Garden, New York City, also at Ziegfeld Follies. The two principal musical productions playing in New York. (J. H. Remick & Co., 217 W. 46th St., New York.)
- 10—"If He Can Fight Like He Can Love, Good-Night Germany!" One-step by Geo. W. Meyer. Another wild-fire hit. (Feist Edition.)
- 11—"To Victory March," two-step by Henry Hadley. Dedicated to the Mothers of Defenders of Democracy, this snappy, spirited 6/8 march is one of the big hits of 1918. (Carl Fischer.)
- 12—"When Taps Are Softly Blowing," by Harry L. Watson, author of the famous "Khaki Bill." It presents "rag-time" in "full-dress," delightfully refreshing and refined; a master stroke that instantaneously appeals to the lover of classics and the follower of lighter motifs as well. (C. L. Barnhouse, Oskaloosa, Iowa.)
- 13—"The Fighting Allies." Descriptive tone picture by M. L. Lake. A grand descriptive tone picture in symphonic form portraying the historical entry of the Allies into the world war. Published to meet a real demand for a number calculated to arouse the enthusiasm of an audience at patriotic rallies, etc. A special feature of this selection is the fact that the national anthem of all the various countries introduced can also be played as separate numbers whenever necessary. The selection follows each nation's entry into the war, beginning

with Serbia, then Russia, France, Belgium, Great Britain, Italy, and works up to a grand finale with the Star Spangled Banner. A wonderfully effective number which is now specially featured by Sousa, G. Pares (Garde Republic Band) and a host of other recognized leaders. (Carl Fischer.)

14—"The Nation's Awakening," by Lucien Denni. A really great march and two-step. An unprecedented success played by all leading bands and orchestras. (J. W. Jenkins Sons Music Co., Kansas City, Mo.)

15—"Texas Fox Trot," by David Guoin. The number that's musically perfect, the talk of the universe—everybody's playing it; makes a great dance number and superb for your concert program. (Carl Fischer-Witmark Orchestra and Band Department.)

"HEART OF THE WILDS"

(Artcraft—Elsie Ferguson)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" by Abbott Lee

- 1—"Valse Caprice," by Kiefert (2 minutes and 30 seconds), at screening.
T: "For a front yard."
T: "Val, here's where I play."
- 2—Theme (1 minute and 50 seconds), until—T: "Jen Galbraith, Miss Ferguson."
T: "Out there old pal."
- 3—"Dramatic Tension," by Sol. P. Levy (1 minute and 20 seconds), until—T: "I thought I told you."
S: Watch shots.
4—"Poppyland" (4/4 Moderato), by Kiefert (1 minute and 5 seconds), until—T: "It's glad I am to be."
T: "The next time we meet."
- 5—Popular Waltz to action (2 minutes and 20 seconds), until S: Hand organ player starts to play.
T: "Come on and have a dance."
6—Continue to action (45 seconds), until—T: "You said I could have."
7—"Visions" (Characteristic Intermezzo), by Buse (1 minute and 10 seconds), until—T: "We met five times."
- 8—"Canzonetta" (2/4 Allegretto Moderato), by Godard (4 minutes and 5 seconds), until—S: Close-up of big clock.
T: "Do you mind sewing on."
T: "Go to Galbraith's place."
- 9—"Pizzicato Bluette" (2/4 Andantino), by Lack (4 minutes and 55 seconds), until—T: "See here, Galbraith."
T: "Hands up."
S: Indian buying whiskey.
- 10—"Andante Dramatic," by Herbert (4 minutes and 50 seconds), until—T: "I just passed an Indian."
T: "You and Pierre."
T: "Hello Chief, I want to buy."
S: Watch shots.
T: "Where is Val?"
- 11—Theme (4 minutes and 5 seconds), until—T: "I couldn't see who."
T: "Deliver these orders."
T: "It's funny how you are."
- 12—"Sinister Theme" (for impending danger), by Levy (3 minutes and 30 seconds), until—T: "He's after Val."
T: "Laudunum makes a person."
T: "In the meantime Val waits."
- 13—"Le Retour" (Dramatic Allegro), by Bizet (4 minutes and 45 seconds), until—T: "I don't think he'll wake up."
T: "I musn't sleep."
T: "So the long ride."
- 14—"Turbulence" (Allegro Agitato Con Fuoco), by Borch (2 minutes and 50 seconds), until—S: Jen arrives with the message.
T: "These orders are to cover."
T: "Spreading the net."
- 15—"Dramatic Recitative," by Levy (5 minutes and 50 seconds), until—T: "Midnight, the hour of escape."
T: "Don't worry, it hasn't."
T: "All we did was."
T: "If he had delivered."
- 16—"Love Song" (Dramatic), by Flegier (2 minutes and 45 seconds), until—S: Jen trying to wake Sergeant.
T: "I'd better go back."
- 17—Theme (3 minutes and 10 seconds), until—T: "Last night while."
T: "If I said that."
T: "Don't go through."
T: "Are you sure."
- 18—"Tragic Theme," by Vely (3 minutes and 5 seconds), until—T: "There's one thing bigger."
S: Watch shot.
T: "Jen, I didn't mean it."
T: "What happened downstairs?"
- 19—"Dramatic Agitato," by Hough (3 minutes and 25 seconds), until—T: "I've waited for a long time."
S: Val arrives.
T: "No more bloodshed."
- 20—"Dramatic Tension No. 44," by Borch (3 minutes and 15 seconds), until—S: Mounted police arrive.
T: "I've changed my plans."
T: "You mean me?"
T: "I guess I'm the man."
- 21—Theme (2 minutes and 5 seconds), until—T: "What does a wound."
T: "Shall I light the lamp?"—END.

"THE PURSUIT OF POLLY"

(Paramount—Billie Burke)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (A Winsome Intermezzo) by Gaston Borch

- 1—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 25 seconds), at screening.
T: "Was ever a woman."
- 2—Theme (2 minutes and 10 seconds), until—T: "It all happened."
- 3—"Turbulence" (Melodious Allegro), by Borch (40 seconds), until—T: "Say you'll marry me—"
- 4—Continue pp (25 seconds), until—S: Flashback to Polly.
- 5—"Serenade (2/4 Allegretto), by Ern (2 minutes and 15 seconds), until—T: "As luck would have it—"
T: "Eeny-meeny."
- 6—"Romeo and Juliette (Waltz), by Gounod (3 minutes and 45 seconds), until—T: "The next day."
T: "And when Father."
T: "But Polly, you promised."
- 7—"Lisolette (4/4 Moderato), by Adam (3 minutes and 20 seconds), until—T: "Gentlemen, my daughter."
T: "Polly gets an idea."
T: "But it's the only."
- 8—"Elysian Dreams" (6/8 Novelette), by Reviland (2 minutes and 15 seconds), until—T: "So on Monday."
T: "Polly gets a fifteen minute."
- 9—"Galop No. 7," by Minot (3 minutes and 10 seconds), until—T: "The race begins."
T: "Polly's maid."
T: "Much obliged for."
- 10—"Perpetual Motion" (Allegro), by Borch (2 minutes and 30 seconds), until—T: "I'll give you \$100."
T: "Talbot left behind."
T: "According to her plan."
- 11—"Sinister Theme" (for impending danger), by Levy (2 minutes and 30 seconds), until—T: "In the meantime—"
T: "And here we have."
- 12—"The Enchantress (2/4 Moderato), by Peters (2 minutes and 45 seconds), until—S: Polly on the road fixing her car.
T: "I'll fix your car."
S: Watch explosion.
S: Near brook.
- 13—"Humoresque" (Allegretto Scherzando), by Tschaikowsky (1 minute and 45 seconds), until—T: "And all this trouble."
T: "How far are you going?"
- 14—"Descriptive Mysterioso No. 66," by Minot (3 minutes and 10 seconds), until—T: "The Mountain View Inn."
T: "The woman you're looking for."
- 15—"Dancing Leaves" (Mazurka), by Miles (3 minutes), until—T: "After Polly's maid."
T: "In due time the maid."
T: "Mum's the word."
- 16—Theme (3 minutes and 15 seconds), until—T: "Could you ever imagine?"
T: "Talbot does a little."
- 17—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes), until—T: "Meanwhile Bob Colley."
- 18—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 45 seconds), until—T: "You're discovered."
T: "Hurry up, boy."
- 19—"Half Reel Hurry" (for general use), by Levy (5 minutes and 10 seconds), until—T: "In the meantime."
T: "Ah, I've been expecting."
T: "If you want to get in."
- 20—"Hurry No. 33" (for fire scenes), by Minot (2 minutes and 15 seconds), until—T: "We can get away."
- 21—"Vivo Finale" (from Symphonette Suite), by Berge (3 minutes), until—T: "Look at me."
T: "But those are my."
- 22—"Dramatic Mysterioso No. 22," by Borch (3 minutes and 25 seconds), until—T: "We're on your tickets."
T: "We must silence her."
T: "You have betrayed."
- 23—Theme (3 minutes and 30 seconds), until—T: "I am sorry, but."
T: "Who are you?"
T: "You're all too late."
- 24—Continue ff (1 minute and 10 seconds), until—T: "You may feel sorry."—END.

"ON THE QUIET"

(Famous Players—Barrymore)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (2-4 Allegretto Intermezzo) by Borch

- 1—"He's a Jolly Good Fellow" (Song) (1 minute and 15 seconds)—at screening.
T: "This is Bob."
- 2—Theme ff (3 minutes), until—T: "This is the girl."
- 3—"Humorous Drinking Theme," by Roberts (1 minute and 5 seconds), until—T: "This is the judge."
- 4—"Eccentric Comedy Theme," by Roberts (1 minute and 40 seconds), until—T: "This is Bun."
- 5—Repeat: "Humorous Drinking Theme" (2 minutes and 10 seconds), until—T: "And this is Bucky." T: "Kitty needs a drink"
- 6—"You Made Me What I Am Today" (popular song) (20 seconds), until—T: "You made me what I am today."
- 7—Theme (2 minutes), until—S: Close-up of girl.
T: "You thought I was wrong."
- 8—"Two Thomas Cats (Comic Trombone Characteristic) (5 minutes), until—S: Robert in bed.

(Continued on next page)

MUSIC CUE SHEETS

Special Releases

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The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
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The Devil's Playground
The Fair Pretender
The Face in the Dark
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The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables

The Lost Chord
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Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
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Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
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Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
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The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES Continued from Preceding Page

"ON THE QUIET"

(Continued from preceding page)

- T: "What else did that cat."
9—Scherzetto from "Symphonette Suite," by Berge (3 minutes and 15 seconds), until—S: Interior of bathroom.
S: At breakfast table.
10—"Dramatic Recitative," by Levy (3 minutes), until—T: "I'll owe it to you."
T: "I hope Agnes won't."
T: "I have a proposition."
11—"Valse Des Midinettes" (Valse Moderato), by Bachman (1 minute and 15 seconds), until—T: "Remember you're speaking."
T: "Please, Robert, reform."
12—"Black and Blue Rag," by Nichols (3 minutes and 10 seconds), until—T: "So Robert reforms."
T: "I guess I'll take Bevo."
13—"Serio Comique," by Sorensen (2 minutes and 45 seconds), until—T: "In the meantime Agnes."
T: "Somewhere in the world."
14—"Capricious Annette" (Characteristic Intermezzo), by Borch (3 minutes and 20 seconds), until—S: Interior of reception-room.
T: "As Bob hurried."
15—Theme (2 minutes and 25 seconds), until—T: "Robert you were intoxicated."
T: "The only way you can."
16—"Humoresque," by Tschaiakowsky (3 minutes), until—T: "I'll see that."
T: "None of that, Robert."
17—"Cupid's Frolic (6/8 Moderato), by Miles (1 minute and 30 seconds), until—T: "This is the reporter."
T: "It must be wonderful."
18—Continue pp (40 seconds), until—T: "Where the blackmail begins."
19—"School Life" (March), by Johnson (1 minute), until—T: "Books, books."
20—"Legend of a Rose" (3/4 Allegretto), by Reynard (1 minute and 50 seconds), until—T: "There's only one way."
T: "We'll have the party."
21—"Sparklets" (Moderato), by Miles (2 minutes), until—T: "The high cost of—"
T: "What is this cabman?"
22—"Jealous Moon" (4/4 Moderato), by Zamecnik (2 minutes and 30 seconds), until—T: "Staging the scene."
T: "The plot thickens."
23—"Turbulence" (A Melodious Allegro), by Borch (2 minutes and 40 seconds), until—T: "For the love of Mary."
S: Telegram.
24—"Three Graces" (Allegro), by Herman (2 minutes and 30 seconds), until—T: "Make these girls think."
25—"Intermezzo" (2/4 Presto), by Arenski (2 minutes), until—T: "That was the baby's bottle."
T: "Agnes, think of the scandal."
26—"Half Reel Hurry" (for general use), by Levy (6 minutes), until—T: "You've made a mistake."
T: "It was the Duke's fault."
T: "What about the hundred."
27—"Sinister Theme" (for impending danger), by Levy (2 minutes and 45 seconds), until—T: "There's a life-saving station."
28—"Gavotte Piquante" (Allegro), by Pierson (2 minutes and 15 seconds), until—T: "So you're a diver?"
29—Theme (30 seconds), until—T: "Alone at last."—END.

"THE POWER AND THE GLORY"

(World Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Mountain Song" (Andantino) by Borch

- 1—"Mountain Song" (Andantino) (Theme), by Borch (2 minutes), at screening.
2—"Mountaineers' Dance" (Allegro Giocoso), by Borch (3 minutes), until—T: "Laurelly Considine, their—"
3—"A Dream" (Andante Celestial), by Borch (1 minute and 45 seconds), until—T: "Early Sunday morning."
4—"Reve D'Amour" (Allegretto Grazioso), by Zamecnik (2 minutes and 30 seconds), until—T: "Gray Stoddard, wealthy—" (water effects).
5—Repeat: Theme (2 minutes and 15 seconds), until—T: "Oh, the power and the glory." (automobile effects).
6—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 15 seconds), until—T: "Mavity Bence, his widowed—"
7—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 15 seconds), until—T: "The gateway of hope." (machinery effects).
8—Repeat: Theme (2 minutes and 45 seconds), until—T: "The following Sunday in—" (water; automobile effects).
9—"Serenade" (Allegretto Moderato), by Kautzenbach (4 minutes and 45 seconds), until—T: "A meeting of the Social—"
10—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 30 seconds), until—T: "Several weeks later the—"
11—"Dramatic Tension," by Levy (1 minute), until—T: "A miracle of modern surgery."
12—"Kathleen" (Valse Lento), by Berg (1 minute), until—T: "The Dance of the Uplift Club."
13—"Hunkatin" (Popular Half-Tone One-Step), by Levy (1 minute), until—T: "When Charlie tosses coin."
14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—S: When dance scene fades.
15—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—T: "Alone at last."—END.

(Continued on next page)

"THE POWER AND THE GLORY"*(Continued from preceding page)*

seconds), until—T: "Whar's Johnnie?"

16—"Recollections" (Allegretto Moderato), by Williams (3 minutes and 30 seconds), until—T: "Git Doc Millsaps."

17—"Lullaby" (Andante Con Expressione), by Williams (2 minutes and 15 seconds), until—T: "You go to the hospital."

18—"Meditation" (Andante Affettuoso), by Williams (2 minutes and 30 seconds), until—T: "What be ye aimin' at, Pap?"

19—"After-Glow" (Moderato Tone Picture), by Cobb (3 minutes and 30 seconds), until—T: "I'll stand for her board."

20—Repeat: Theme (2 minutes and 45 seconds), until—T: "With the dawn."

21—"Serenade" (Allegretto Grazioso), by Frommel (3 minutes and 30 seconds), until—T: "While old Pros Passmore—"

22—"Allegro Agitato No. 8," by Andino (45 seconds), until—T: "Git back thar."

23—"Romance" (Andante Sostenuto), by Frommel (1 minute and 30 seconds), until—T: "Revelation."

24—"Furioso No. 11," by Kiefert (2 minutes), until—T: "And then Shade reached."

25—"Dramatic Tension No. 36," by Audino (3 minutes), until—T: "The following afternoon."

26—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "They might a' located."

27—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "All right if you'uns."

28—"Furioso No. 60," by Shepherd (1 minute and 45 seconds), until S: When Johnnie enters car (shots; automobile, telephone-bell; steam-whistle).

29—Repeat: Theme (45 seconds), until—T: "The power and the glory."

T: The End.

"THE FIREBRAND"

Reel 1.

1—At screening—Maestoso 4/4.

2—You ought to know—Andante 4/4.

3—My dear, dear brother—Andante 2/4.

4—Peasant prisoners are seen—Dram. Andante 3/4.

5—At prison camp—Adagio Lamentoso 3/4.

6—At explosion—Agitato 2/4.

Reel 2.

7—I have already told you—Allegro 2/4.

8—They have condemned—Dram. Tension.

9—Bring Dimitris—Allegro 4/4.

10—When Dimitris steals keys—Misterioso.

11—We are both victims of—Andante 4/4.

12—When guard enters—Agitato 2/4.

Reel 3.

13—Natalya—Allegro Appassionata.

14—I cannot leave you—Andante Con Amore.

15—I shall never give up hope—Dram. Tension.

16—When count enters—Agitato 2/4.

17—The following morning—Allegro Con Fuoco 4/4.

18—My boy—my Dimitris—Dram. Allegro.

19—In Petrograd at secret meeting—Misterioso.

Reel 4.

20—News of brother's death—Andante 2/4.

21—Midnight on the deadful mission—Agitato Allegro.

22—Julian's passport—Andante 3/4.

23—So Natalya comes to Petrograd—Andante 2/4.

24—I know you would come to me—Andante 2/4 (Theme).

25—Once before I asked—Adagio.

26—Go to the police—Dram. Tension.

27—When police arrive—Agitato Furioso 4/4.

Reel 5.

28—Every day that you pass—Dram. Tension.

29—There comes a day—Andante 2/4.

30—On to Rostoff—Agitato 2/4.

31—In the next of royalists—Furioso 4/4.

32—Look upon these people—Agitato 2/4.

33—The flames of desperation—Dram. Tension.

34—Natalya takes revolver—Agitato 4/4.

35—Natalya shoots him—Stop.

36—Seque into—Theme Andante 2/4.

"CONFESSION"

Reel 1.

1—At screening—Overture-Pique Dame.

2—At wedding ceremony—Organ Wedding March—Lohengrin.

3—(The old, old vows, that are ever new).

4—Something terrible has happened—Allegro Agitato pp.

5—Hold up—Allegro Agitato ff.

5—The gentleman overlooked my watch—Valse Lento.

Reel 2.

6—About all the honey had disappeared—Continue Valse Lento same as No. 5.

7—I'm very sorry—Andante 2/4 Contemplation Hope.

8—Just before daybreak—Misterioso.

9—When burglar enters—Agitato ff.

10—After murder—Agitato pp.

11—Your pal started something—Andante 2/4 Reverie Vientempo.

Reel 3.

12—Thepeople versus Robert Anderson—Continue Reverie same as No. 11.

13—As a last resort—Traumerei Schumann.

14—Insert of newspaper—Allegro Molto.

15—Don't lose heart—Traumerei same as No. 13.

16—I have a clue—Andante 2/4.

Reel 4.

18—Under cover of the night—Andante Dramatico.

19—Only four hours—and then—Misterioso.

20—When burglar is caught—Agitato 2/4.

21—Quick, go and get dressed—Allegro agitato.

Reel 5.

22—You must stay the execution—Allegro 4/4.

23—I must speak to the governor—Dram. Tension.

24—This is Governor Hamilton—Traumerei—Schumann same as No. 23.

25—When governor tells of the execution—Stop music.

26—What's broke loose?—Ectasie—Zamecnik allo appassionato.

"BRAVE AND BOLD"

Reel 1.

1—At screening—Bright Allegretto 2/4.

2—At Fort Penn—Maestoso 4/4.

3—Meantime in New York—Caprice 2/4.

4—At Wilson and Company—Allegretto 2/4.

5—Hoo-hoo—Hello Frisco.

Reel 2.

6—Be on the look-out—Slow valse 3/4.

7—The car I take—Misterioso Segue into Allegro.

8—After Walsh is overpowered—Furioso.

9—Gee, I'd like to ease this guy out (when Walsh escapes)—

Allegro 4/4 (bright) Dram. Tension.

Reel 3.

10—Are you a nut?—Agitato 2/4.

11—Walsh brought into station house—Allegretto 2/4.

12—In the cold gray dawn—We Won't Go Home Till Morning.

13—Here you are, boh!—Intermezzo 3/4.

Reel 4.

14—Hey, you Brown—Intermezzo 3/4.

15—When Ruth and man in auto—Hurry 4/4.

16—After they enter room—Dram. Tension.

17—When Walsh forces door—Furioso 4/4.

Reel 5.

18—Walsh changes clothes—Allegretto 2/4.

19—Walsh and Ruth escape—Galop.

20—This young lady has fainted—Hurry 4/4.

21—When Walsh enters committee room—Agitato.

22—Mr. Wilson just in time—Canzonetta 2/4.

Turn the Page to Read About
THEATRES
 WORTH WHILE

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An Orchestra as an Advertising Feature

BELIEVING that a good orchestra is one of the best advertising features a picture house can institute, the Greater Features Company of Seattle has employed this agent in all of its theatres, and especially The Coliseum, in Seattle.

This theatre claims to have one of the best equipped and most talented orchestras in the country. Mr. Von Herberg is said to have searched the country and parts of Europe to obtain an efficient leader, whom he found in the person of Marcus Brambilla. The orchestra contains thirty members, every one of whom is a capable artist. The management believes that the best available musicians pay in the end, hence they only obtain the services of those capable of correctly and appropriately interpreting the emotions of the film, regardless of the cost.

Another reason for this new innovation is because the manager realizes that people enjoy and appreciate good music, and consequently if a good orchestra is employed the lovers of music will return. This super-orchestra also gives a "punch" to the picture as well as the house. It places the house in a class of its own, which is in other words a personality.

Manager Frank Steffey, of the Coliseum, uses his thirty-piece orchestra for different unique purposes. During the week of July 7 he had as a concert number, "The Evolution of Dixie," and in conjunction with this, he had the assistance of a few pickaninnies. This was received with hearty enthusiasm by the audience. Each week he has some new tableau of similar description. This could not be done effectively without some kind of an orchestra or music, and the better the music, the greater the box-office receipts. In cases where patriotism should be shown, this orchestra is indispensable. People leave, expressing their deep appreciation of the performance and the music especially.

We fully realize that a small house cannot afford this expensive outlay for music, but it can at least improve its so-called "music" and try to elevate its patrons to a better appreciation of the classics.

Announcement to the Profession

THE Musical Editor of these columns considers it his duty to keep the readers of MOTION PICTURE NEWS up-to date concerning current events in the musical world. For the past few weeks he has been trying to obtain such numbers as "Waltz Divine," "The Golden Youth," "A La Mode" and several others, all composed by George Rosey, and was unable to secure copies until a few days ago, when he learned that Belwin, Inc., of 701 Seventh Ave., New York City, are the sole owners of all George Rosey's compositions, published in single form, and is therefore in a position to supply the demands.

Being aware of the fact that many readers of these columns were, or still are, in the same predicament as I was in reference to purchasing these numbers, I have availed myself of this opportunity to inform you.

George Rosey's compositions are admirably suited to interpret the emotions of the film and the following numbers by this well-known composer are known to me:

- 1—Military Tactics is a typically modern march and the most original composition of its kind. It consists of various bugle calls and the orchestra arrangement is one of the most clever and effective that has come under the editor's notice.
- 2—Savannah, a very melodious one-step in a class by itself.
- 3—Sachem, an Indian intermezzo of exceptional merit, not only Indian by its title, but really an Indian characteristic in its melody.



The Coliseum Theatre in Seattle, Wash., maintains a thirty-two piece orchestra, insuring perfect musical settings for every picture presented

- 4—A La Mode, a French characteristic one-step, most appropriate for ballroom scenes in society dramas.
- 5—6—The Golden Youth and Valse Moderne, two melodious valse lentes, very appropriate for garden scenes, society dramas, and even love themes.
- 7—Valse Divine, a medley arrangement in waltz form of such famous melodies as "A La Bien Aimee," "Kiss Waltz," by Ardit, "Kammenoi Ostrow," by Rubinstein, and several others, very effectively arranged and playable for any combination of instruments.
- 8—The last number is a selection of such favorite melodies as "Whispering Flowers," by Blon, "Naila," by Delibes, "To Spring," by Grieg, "Funeral March" of "Marionette," by Gounod, "Minuet," by Paderewski, "Argonaise," by Massenet, and other extracts of works by classic composers.

The above named compositions are now obtainable, as heretofore mentioned, at Belwin, Inc., of 701 Seventh Ave., New York City, at special reduced prices, and I earnestly suggest that if you are not in possession of any of these numbers to avail yourself of the unusual offer which I accidentally came across in my rambles around the Rialto of this great metropolis, and which I did not hesitate to acquaint my constant readers of.

Review of Lates Compositions

- 1—"Everything Is Peaches Down in Georgia." That "peach" number arranged as "peachy" fox-trot, by Geo. M. Meyer and Milton Ager. (Feist Edition.)
- 2—"K-K-K-Katy," fox-trot; the wonderful novelty stammering song that is the biggest kind of a hit. By Geoffrey O'Hara. (Feist Edition.)
- 3—"My Belgian Rose," Waltz by Benoit, Levenson and Garton. The world-wide appeal of this number has put it in the big hit class. (Feist Edition.)
- 4—"Forget-Me-Not Waltz," by Frank W. McKee. The waltz of a dozen features, simplicity, charming melody, good harmony, a well-written score, three contrasted parts, novel orchestration, the right length, delightful rhythm,

character and appeal, superior mechanical production, and a full measure of the Waltz King's genius and a low price. (G. Schirmer, 3 E. 43d St., N. Y.)

5—"Back the Man Behind the Gun," March by H. Wasserman. The big patriotic song hit. A great favorite with all our military bands. (Carl Fischer, Cooper Sq., N. Y.)

7—"Songs of Uncle Sam," March by E. McCoy. The biggest march of the year. You all know his "Lights Out" and "Signal Corps." This beats 'em. If you want a march to set the pace for all others, then get this. New edition conforming to U. S. Band Army requirements. (Carl Fischer.)

8—"I'm Sorry I Made You Cry," Waltz by N. J. Clesi. This one is now a top-notch—sung and played everywhere. (Feist Edition.)

9—"Comedy Allegro," by S. M. Berg. An original conception of a comedy scene. One of the most unique numbers of its kind. (Belwin, Inc., 701 Seventh Ave.)

10—"Mountain Music Suite," by Gaston Borch, "composer of classics for the masses." It comprises four different compositions, entitled "Sunrise on the Mountain," "Mountaineer's March," "Mountain Song," and "Mountaineer's Dance," each one ably portraying what its title indicates. (S. M. Berg, Columbia Theatre Bldg., N. Y.)

11—"Military Hurry," for battle scenes. Composed and orchestrated by Sol. P. Levy. The aftermath or coda maintains the character of the composition, but in a subdued manner, and, by making a decrescendo, the transition into the next number will not be apparent. (Cinema Music Co., 701 Seventh Ave., N. Y.)

—"Keep Your Head Down, Fritzie Boy!" One-step by Lieut. Gitz Rice. The big hit of the British-Canadian recruiting show: "Getting Together." (Feist Edition.)

LATEST MUSIC CUES

"BOSTON BLACKIE'S LITTLE PAL"

(Metro—Lockwood)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- 1—"Babillage" (Characteristic Bright Novelette) (Theme), by Castillo (3 minutes and 15 seconds), until—At screening (telephone bell).
- 2—"A Shepherd's Tale" (Allegretto Semplice), by Nevin (3 minutes), until—T: "Too young to know or care" (telephone bell).
- 3—"Shepherd and Maidens Fair" (Allegro Con Moto Giocoso), by Nevin (3 minutes), until—T: "We leave to-night for my—"
- 4—"Lullaby" (Andante Semplice), by Nevin (2 minutes and 15 seconds), until—T: "I promised to stay on for—" (whistle).
- 5—Repeat Theme (2 minutes and 15 seconds), until—S: When Boston rings bell (door bell).
- 6—"Capricious Annette" (Characteristic Moderato Caprice), by Borch, (3 minutes and 30 seconds), until—T: "Right now I asks you."
- 7—"Sparkling Eyes" (Allegretto Scherzando), by Puerner (3 minutes and 30 seconds), until—T: "The working day of the crook."
- 8—"Hunkatin" (Half-tone One-step), by Levy (1 minute and 45 seconds), until—S: When Blackie leaves car.
- 9—"Heavy Mysterioso," by Levy (1 minute), until—T: "Remember you are to sit in."
- 10—"Kathleen" (Valse Lento), by Berg (1 minute and 45 seconds), until—S: At the reception.
- 11—"Dramatic Recitative," by Levy (2 minutes and 30 seconds), until—S: Blackie at safe (Auto horn).
- 12—"Sleeping Rose" (Valse Lento), FF and PP according to action, by Borch (3 minutes and 45 seconds), until—T: "I tum down for doggie."
- 13—Repeat Theme (3 minutes), until—T: "We can't talk here."
- 14—"Arioso" (Andante Mosso), by Frey (3 minutes and 45 seconds), until—S: When Mary leaves car (auto effects and horn).
- 15—"Nocturne" (Andante Non Tanto), by Karganoff (3 minutes and 45 seconds), until—T: "But I am bound by ties."
- 16—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 30 seconds), until—S: When La Valle leaves house.
- 17—"Sorrow Theme," by Roberts (2 minutes), until—S: When La Valle Leaves.
- 18—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 30 seconds), until—T: "Oh, I can't, I can't."
- 19—Repeat Theme (1 minute and 30 seconds), until—T: "Nice man's." * * * * * END.

"HER ONLY WAY"

(Select—Talmadge)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "May Dreams" (Moderato Serenade), by Borch
Vampire Theme: "The Vampire" (Dramatic), by Sol. P. Levy

- 1—"Impish Elves" (a Pleasing Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "Joseph Marshall recently."
- 2—"At Sunset" (4/4 Moderato Grazioso), by Brewer (1 minute and 15 seconds), until—T: "Paul Belmont, banker."
- 3—Continue to action (2 minutes and 35 seconds), until—T: "Judge Hampton Bates."
- 4—"Dramatic Narrative," by Pément (1 minute and 30 seconds), until—S: Both automobiles arrive.
- 5—"Intermezzo Pittoresque," by Kocian (2 minutes and 40 seconds), until—T: "When I crossed."
- 6—"Sorrow Theme," by Roberts (2 minutes and 35 seconds), until—T: "For sale to the highest bidder."
- 7—Theme (2 minutes and 40 seconds), until—T: "As day wore into evening."
- 8—"Pathetic Andante," by Vely (3 minutes and 20 seconds), until—T: "Oh! That's all settled."
- 9—Theme (2 minutes and 30 seconds), until—T: "So that's the kind of a woman."
- 10—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Then hushed was the song."
- 11—"Night of Love" (3/4 Moderato), by Holmes (1 minute and 40 seconds), until—S: After wedding ceremony.
- 12—Continue ff (1 minute and 5 seconds), until—T: "One of the wild oat."
- 13—"The Vampire," Theme (2 minutes and 40 seconds), until—T: "Within a great house."
- 14—"Nocturne Op. 48 No. 1" (4/4 Poco Piu Lento), by Chopin (5 minutes and 25 seconds), until T: "And the passing of time."
- 15—"The Broken-hearted Sparrow" (3/4 Andante Espresso), by Bendix (3 minutes and 50 seconds), until—T: "Belmont's business appointment."
- 16—"Vampire," Theme (2 minutes and 35 seconds), until—T: "And in the meantime."
- 17—Theme (1 minute and 45 seconds), until—T: "Then as time passed."
- 18—"Cavatine" (4/4 Dramatic Moderato), by Bohm (3 minutes and 55 seconds), until—T: "And from another city."
- 19—"Broken Melody" (4/4 Dramatic Adagio), by Van Biene (5 minutes and 15 seconds), until—T: "Your honor, I withheld the name."
- 20—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "When morning came."
- 21—"Salute D'Amour" (3/4 Andantino), by Elgar (1 minute and 20 seconds), until—T: "Paul, I'm so glad."
- 22—"Romance" (4/4 Andante con moto), by Rubinstein (2 minutes and 10 seconds), until—T: "And Marshall returned."
- 23—"Vanity" (Allegro Caprice), by Jackson (1 minute and 5 seconds), until—T: "At Belmont's home."
- 24—"Vampire," Theme (4 minutes and 45 seconds), until—T: "Well, we pulled it off."
- 25—Tacet (35 seconds), until—S: Lucille fires shot.
- 26—Produce effect (shot)—followed by—
- 27—"Sinister Theme" (for impending danger), by Levy (2 minutes and 5 seconds), until—S: Door-bell ringing.
- 28—Tacet (produce effect; very important; door-bell ringing) (1 minute and 25 seconds), until—S: Lucille looking at clock.
- 29—Theme ff (4 minutes and 50 seconds), until—T: "Moral—He who."
- 30—Continue in Allegretto Tempo (45 seconds)—until END.

Galvin Uses Effective Setting

DURING the run of the American Red Cross film, "The Historic Fourth of July in Paris," the week of August 19-24 at Poli's, Wilkes-Barre, a very effective musical setting was given the picture by J. J. Galvin, managing director of the theatre. This is probably the first elaborate musical program to be used for a single reel subject in any motion picture presentation outside of New York. Mr. Galvin's program, as forwarded by G. C. Heebner, General Film traveling representative, is as follows:

- "The Star Spangled Banner."
- "Pack Up Your Troubles in Your Old Kit Bag."
- "Like Washington Crossed the Delaware."
- "Onward Christian Soldiers."
- "Good night, Germany."
- "Keep the Homes Fires Burning."
- "Rally Round the Flag."

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MUSIC CUE SHEETS

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Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
The Auction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget

Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Fek's Bad Girl
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE CLUTCH OF CIRCUMSTANCE"

(Vitagraph—Griffith)

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" (Characteristic Moderato Ballad, by Zamecnik

- 1—Theme (1 minute and 15 seconds), at screening (piano only according to action).
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: "John Lawson, Ruth's husband."
- 3—Theme (30 seconds), until—S: When John enters house (piano only according to action).
- 4—Continue Theme with Orchestra (2 minutes and 30 seconds), until—S: When Ruth leaves piano.
- 5—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When John leaves.
- 6—"Furioso No. 11," by Kiefert (2 minutes), until—S: When John lights pipe (horses' hoofs).
- 7—"Vivo Finale" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Did you see Mr. Lawson pass?"
- 8—"Sweet Summer Rose" (Andante Moderato), by Armand (3 minutes and 45 seconds), until—T: "After days of darkness."
- 9—Theme (3 minutes), until—T: "With the passing months comes."
- 10—"The Charming Ballerina" (Allegretto Characteristic), by Herman (3 minutes), until—T: "To New York, the city of—" (train effects).
- 11—"The Gentle Dove" (Andantino Con Dolce Maniera), by Bendix (2 minutes and 45 seconds), until—T: "At last, the big city."
- 12—"The First Heart Throbs" (Andante Moderato), by Ellenberg (2 minutes and 45 seconds), until—S: When Ruth faints.
- 13—"Piano Improvising" (2 minutes), until—T: "Lory Williams is used to" (piano only according to action).
- 14—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—T: "I'm as dry as the Sahara."
- 15—Theme (3 minutes), until—S: When Ruth sits at piano (piano only according to action).
- 16—"Musidora" (Idyll Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "You are not tall enough for."
- 17—"In the Bungalow" (Allegretto Intermezzo), by Langey (2 minutes and 45 seconds), until—T: "Ruth is soon deep in" (automobile effects).
- 18—Popular Allegro 6/8 Movement (2 minutes and 15 seconds), until—T: "At last the opening night."
- 19—Bright Popular Waltz (1 minute and 30 seconds), until—S: When Ruth appears.
- 20—"Dramatic Tension, No. 36," by Andino (2 minutes and 15 seconds), until—T: "Wasn't I right the critics."
- 21—"Romance in F" (Andante Cantabile), by Tschaiowsky (3 minutes and 45 seconds), until—T: "Meanwhile at Ruth's apartment" (telephone bell).
- 22—"Salut d'Amour" (Andantino Con Espressione), by Elgar (2 minutes and 15 seconds), until—T: "The new day."
- 23—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 15 seconds), until—T: "The product of a race."
- 24—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—T: "The breaking storm but adds" (storm effects) (dog barking).
- 25—Theme (3 minutes), until—T: "So it comes to Ruth," until END.

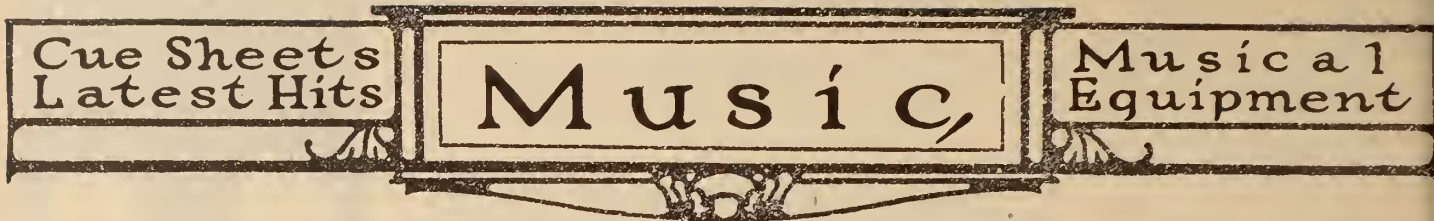
"FLOWER OF THE DUSK"

(Metro—Dana)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Adagietto" (Andante Moderato Con Pathos), by Berge

- 1—"Dramatic Andante, No. 24," by Borch (2 minutes and 45 seconds), until—At screening.
- 2—"Adagietto" (Andante Moderato Con Pathos) (Theme), by Berge (3 minutes and 15 seconds), until—T: "Auntie, isn't it wonderful?"
- 3—"Barcarole" (Summer Idyll), by Buse (3 minutes and 30 seconds), until—T: "Haunting memories of the days."
- 4—"Allegro Con Grazia" (Symphony Pathetique), by Tschaiowsky (2 minutes and 30 seconds), until—T: "Why shouldn't I be vain?"
- 5—"Dramatic Recitative," by Levy (2 minutes), until—T: "What is the date, Miriam?"
- 6—"Serenade" (Andante Moderato), by Titt'l (3 minutes and 15 seconds), until—T: "Sometimes my darling I—"
- 7—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: "Riverdale by the sea."
- 8—"Narcissus" (Andante Con Moto), by Nevin (1 minute and 45 seconds), until—T: "I'm glad you are wearing"
- 9—Organ only Theme (2 minutes and 45 seconds), until—T: "Evening phantoms of the past."
- 10—"Berceuse Jocelyn" (Andantino Con Espressione), by Godard (1 minute and 30 seconds), until—S: When North leaves organ.
- 11—Repeat Theme (2 minutes and 45 seconds), until—T: "A ghost of yesterday."
- 12—"Romanze" (Moderato), by Schumann (3 minutes and 30 seconds), until—T: "In the morning."
- 13—"Traumerel" (Moderato Andante), by Schumann (3 minutes and 45 seconds), until—T: "I have been talking to your—"
- 14—"Pizzicato" (Petite Ballet), by Berge (3 minutes and 45 seconds), until—T: "When I came from school I—"
- 15—"Dramatic Narrative," by Pement (4 minutes), until—T: "In (he night's stillness."
- 16—"Orchestra Tacet" (1 minute and 30 seconds), until—T: "The dawn of to-morrow" (clock ticking only).
- 17—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "Miriam, Miriam."
- 18—"Andante Pathetique, No. 23," by Borch (3 minutes and 30 seconds), until—S: When North looks in mirror."
- 19—Repeat Theme (1 minute), until—T: "Autumn leaves." END.



Music and Its Relation to the Coming Liberty Loan

HOW music will help to win the war was illustrated more than once during the third Liberty Loan campaign. The playing of patriotic melodies by only one band has created better results than any amount of patriotic four-minute men's speeches. The playing of the various patriotic anthems is visibly bringing together the various racial elements of which our population is composed and in that way, as in other ways, it is bound to assist in accomplishing our purpose to win the war. It is surprising to see a number of foreign-born who speak English badly and sometimes not at all, but who all nevertheless understand the universal language of music and freedom. It is the one form of appeal that reaches every racial element.

Even after we have successfully won this war, the influence of patriotic music will continue to be a factor in helping to maintain that patriotic spirit which has been injected to the masses during these strenuous times of strife. It has been established as a fact that patriotic melodies arouse a mass of people to more responsiveness than any other method ever employed. It is the sound of martial music that can stir people into the highest pitch of patriotic enthusiasm, and it will be the sound of the very same martial music which will accompany our boys back to their loved ones and country after victory is theirs.

Some day when a complete account of the present war is written, when every phase and part of the gigantic struggle will be known, when the indescribable feats of bravery and endurance of our men, together with the material factors which aided in the ultimate victory will have been duly recorded, a considerable chapter will be necessary for the proper presentation of the important and essential, as well as uplifting part which music, in its every form, contributed to our cause.

Every one of the belligerent nations is recognizing this fact and none of them has ever thought of declaring music as non-essential or as a luxury. America too has quickly seen into the need of providing its fighters with every possible form of musical

relaxation, not only for the reason of absolute amusement, but, also because of its far-reaching influences as a direct need.

To give a better illustration of how music can instill in the masses the spirit of the present times, I will mention an instance which occurred on the actual battlefield somewhere on "No Man's Land." One soldier, who was made unconscious by the explosion of an enemy's bomb, was unable to be revived. After employing every conceivable medical method of bringing him back to consciousness, one of the soldiers suggested placing the wounded man right next to a military band which was ordered to play the "Star-Spangled Banner." The military band hardly had a chance to finish our national anthem when everyone watching the expression on the face of the inert soldier noticed that the martial spirit of our wonderful anthem had accomplished the marvel of which medicine had failed. This is but one example which has come to my knowledge and I am sure that there is not a living person in the world today who is not in a position to mention several instances where music has produced similar results as outlined in my above-mentioned story.

Music is vital, essential and indispensable in the life of our nation. To deny it would mean taking away one of our strongest and most desirable forces for the upkeep of our spirits, our powers of endurance, our patience, and our belief in ultimate success, and in depriving us of so many factors necessary for victory, it would seem that in the end our enemies would be served and benefited to a much greater extent through such a purpose than we would.

The heart of our nation is warmed by music. The home brightens with a heavenly light. The band puts vigor into marching thousands. The camps are cheered by songs of home. Patriotism is stirred by songs of our Flag and our Country. Courage for battle follows inspiring war songs. Songs of victory are shaping themselves in the hearts of our men.

Who was it who first asked: "Is music a non-essential?"

Review of the Latest Musical Compositions

- 1—"Howdy," a Yankee "pep" step. A great novelty and feature number for summer band and orchestra work. Just the thing for amusement parks, summer dances. Get it now while it is new. (Sam Fox Pub. Co., Cleveland.)
- 2—"Military Waltz"—a wonderful medley arrangement of patriotic songs—"Red, White and Blue," "Tenting Tonight," "Dixie," "Marching Through Georgia." Arranged in waltz time by Mr. Logan. (Forster Music Pub., Inc., 736 So. Michigan avenue, Chicago, Ill.)
- 3—"Moonlight Waltz"—a corking number that is fast becoming very popular. You can't make a mistake by having it in your repertoire. (Forster Music Pub., Inc.)
- 4—"The Sister of Rosie O'Grady"—a real old-time spieler waltz—the kind they all rave about. (Jos. W. Stern & Co., 103 West 38th Street, New York.)
- 5—"When We Meet in the Sweet Bye and Bye." One-step. Stanley Murphy's latest. It's going to be one great, big, rousing, rattling success. An irresistible one-step for dancing—you'll have to play it often. (J. H. Remick & Co., 227 West 46th Street, New York.)
- 6—"Southern Rhapsody," by Lucius Hosmer. Characteristic Southern motives and melodies, interspersed with original themes founded on negro rhythms. Arranger and cued with the practical purpose of rendering it equally effective for small organizations.
- 7—"Li'l Liza Jan," the song the soldiers are singing—the greatest one-step published. (Sherman, Clay & Co., San Francisco, Cal.)
- 8—"Plaintive," by Christopher O'Hare; adapted for live scenes, tender retrospects, etc., in moving pictures. (Oliver Ditson Co., 178 Tremont Street, Boston, Mass.)
- 9—"Comic Hurry," by Christopher O'Hare; for live comedies, railroad trains, races, aeroplanes, serio-comic pursuit, etc. (Oliver Ditson Co.)
- 10—"God Be With Our Boys Tonight"—one of the greatest ballads ever written by Wilfrid Sanderson. This wonderful song, as rendered by Mr. John McCormack, the world's most popular concert singer, is proving a veritable sensation. The intense emotional appeal in this great ballad is stirring the country as no other song of recent times has done. (Boosey & Co., 9 East 17th Street, New York.)
- 11—"Some Shape"—one-step by George L. Cobb. The one big dance favorite with New York society right now. (Walter Jacobs, 8 Bosworth Street, Boston, Mass.)
- 12—"Take Me Back to Dear Old Blighty" ("Blighty means home"). Sooner or later it will be absolutely necessary for you to buy either the band or orchestral parts of the famous British trench song. Incidentally, it is one of the best one-steps, dances or marches in this or any other country. (Chappell & Co., 41 East 34th Street, New York.)
- 13—"Furioso"—composed and orchestrated by Sol. P. Levy; composed with an "aftermath" or "coda" playable at the end of any strain. The only edition of a "Five-Minute Hurry." (Cinema Music Co., Columbia Theatre Building, New York.)
- 14—"Symphonette Suite," by that well-known composer, Irene Berge, consisting of four numbers based on one

theme, entitled "Lento Allegro," "Adagietto," "Scherzetto" and "Vivo Finale." Each number insidiously portrays the original theme, but in the tempo of its title. (Belwin, Inc., 701 7th Avenue, New York.)

15—"Babillage," by G. del Castillo; a charming and fascinating Babillage, that winsomely interprets the chattering of the eternal feminine. Arranged for orchestras by Irene Berge. (S. M. Berg, Columbia Theatre Building, New York.)

Mutual Settings Bring Praise.

MUTUAL FILM CORPORATION this week announced that it has received many complimentary letters of appreciation on the musical settings made for its productions which are printed on each press-sheet issued. These settings are compiled by Joseph O'Sullivan, Director of Music Service for Mutual, who has incorporated several interesting and helpful suggestions in his cue-sheets.

Max Adamsky, musical director of the Gold theatre, Chicago, which ran "Love's Law," the first Gail Kane Production released by Mutual, for two nights, is said to be enthusiastic in his praise of Mutual's musical settings. Mr. Adamsky has made music a feature at the Gold. He was soloist of the Chicago Grand Opera Co. for several seasons, and has played with the foremost symphony orchestras.

In a letter to Mutual, Mr. Adamsky says: "I wish to say that it gave me great pleasure to synchronize the music cues compiled by you for 'Love's Law' which was shown at the Gold for two nights. The music was of a classic nature, well selected, and fitted the picture perfectly.

"Kindly send me, as soon as possible, cue-sheets on 'A Hoosier Romance' and 'His Birthright,' which are booked at the Gold. Also, send me orchestration of 'Nipponese,' the theme which you wrote for 'His Birthright.'"

The musical setting made for "His Birthright," the first Hawthorth Production starring the great Japanese actor, Sessue Hayakawa, contains a theme written by Mr. O'Sullivan titled "Nipponese," which is printed on an insert sent out with each press-book of "His Birthright."

This theme is distinctly Japanese in character, being based on fragments of old Japanese themes, an Old Samurai Prayer and a Love-Lay supposed to have been indited by a Mikado of the seventh century furnishing material for this theme. It should prove a splendid aid in interpreting the character of action in "His Birthright."

Dedicates Music to Petrova

SACHA VOTICHENKO, the Russian musician, who is said to be the only exponent of the tympanon, has dedicated his new Russian and Polish folk-lore music to Olga Petrova. These selections are being arranged for full orchestra as well as for the tympanon, and will probably be played between the acts when Madame Petrova returns to the speaking stage in October in a new four-act play written by herself and W. E. Roberts.

Music

is one of the most important items of success when applied to the motion picture theatre. The Music Editor of these columns will answer all inquiries pertaining to music in connection with pictures.

A list of the most recent Cue Sheets will be found

On the Next Page

LATEST MUSIC CUES

"BY HOOK OR CROOK"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Capricious Annette" (Characteristic Moderato Caprice), by Borch

- 1—"Savannah" (Characteristic One-Step), by Rosey (3 minutes), at screening (water effects).
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Frederic Pritchard, Sr." (telephone-bell).
- 3—"Capricious Annette" (Characteristic Moderato Caprice) (Theme), by Borch (3 minutes), until—T: "Gloria Nevins, a regular girl" (telephone-bell).
- 4—"Valse Divine" (Valse Grazioso), by Rosey (2 minutes and 30 seconds), until—T: "I have hesitated some time."
- 5—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "That afternoon" (automobile and motorcycle).
- 6—Theme (2 minutes and 15 seconds), until—S: When Gloria sees Frederic.
- 7—Orchestra tacet (1 minute), until—S: When Frederic enters father's office (whistling effects).
- 8—"May Dreams" (Moderato Romance), by Borch (4 minutes), until—S: When stenographer leaves office.
- 9—"A La Mode" (Lively One-Step), by Rosey (4 minutes), until—S: When Frederic returns home.
- 10—"Love Song" (4/4 Moderato), by Puerner (2 minutes and 45 seconds), until—T: "Once, when a pal o' mine."
- 11—Theme (2 minutes and 45 seconds), until—S: When Frederic rings bell (electric door-bell).
- 12—"Sweet Ponderings" (Andante Moderato), by Langey (1 minute and 30 seconds), until—T: "'Tis now the very witching."
- 13—"Gruesome Misterioso," by Borch (2 minutes and 30 seconds), until—T: "It's a—it's er—lightless."
- 14—"Vivo Finale," by Berge (1 minute and 30 seconds), until—S: When cop sees Frederic.
- 15—"Furioso," by Kiefert (2 minutes), until—S: When crooks seize Smithson.
- 16—"In Lover's Lane" (Moderato Intermezzo), by Pryor (2 minutes), until—T: "These gentlemen cracked my."
- 17—"Slimy Viper" (Mysterious Tone Picture), by Borch (2 minutes), until—T: "We'll put these trinkets" (dog barking).
- 18—"Agitato No. 37," by Andino (1 minute and 45 seconds), until—S: When Gloria wakes up.
- 19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until S: When Gloria gets gun (shot).
- 20—Theme (2 minutes), until—T: "That old crook uncle."
- 21—"Serenade D'Amour" (Characteristic Intermezzo), by Blon (5 minutes), until—T: "That plant should bring."
- 22—"Golden Youth" (Valse Moderato), by Rosey (4 minutes), until—S: When Frederic enters Arnold's office.
- 23—"Hurry" (1/2 Reel Hurry), by Levy (5 minutes), until—S: When Arnold locks door (auto and wave effects).
- 24—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "I have here the lease of."
- 25—"Heloise" (Bright Intermezzo), by Langey (2 minutes and 30 seconds), until—T: "This is the latest proxy."
- 26—Theme (2 minutes), until—T: "What plant?"—until END.

"A SOLDIER'S OATH"

(William Fox Production)

1. At screening, Allegretto.
 2. Do you remember? Andante 2/4.
 3. Then WAR—like a voice, La Marseillaise segue into a Military March.
 5. Death appears, Misterioso Allegro.
 6. At field headquarters, Military Allegro.
 7. Close upon his heels, Misterioso Agitato.
- Reel 2
8. I swear to fulfill my promise, Organ Andante.
 9. Pierre enters home, Andante 2/4.
 10. Burglar enters home, Allegro Agitato (subdued pp).
 11. Wife surprised by burglar, Agitato (gruesome).
 12. At death, Asa's death.
 13. My mamma won't speak to me, Andante doloresa.
 14. Letter insert, Marseillaise.
- Reel 3
15. Duval, last night, Andante Dram.
 16. My little girl—when, Andante Dram.
 17. At the home of the duke, Andante 2/4.
 18. The court marshal, Dram. Allegro.
 19. Then the wonderful comes, Valse (slow) and sad.
 20. Ten years pass, Allegretto 3/4.
- Reel 4
21. At fire in prison, Furioso.
 22. Justice can reward, Andante 2/4.
 23. The night of Pierre's return, Valse.
 24. A refuge and a livelihood, Allegretto grazioso.
- Reel 5
25. Shattered hopes, Andante (Reverie Vieuxtemps).
 26. They are making me marry, Andante (Reverie Vieuxtemps).
 27. I took her to the duchess, Andante (Reverie Vieuxtemps).
 28. You call yourself, Agitato.
 29. He is my father, Andante 2/4
- FINIS

MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
The Auction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget

Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Fek's Bad Girl
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maria
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES

Continued from Preceding Page

"THE BETTER HALF"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Lento-Allegro" from "Symphonette Suite," by Irenee Berge

- 1—"Valse Caprice," by Kiefert (1 minute and 20 seconds), until—T: "Alice Brady as Louise."
- 2—"Valse Moderne" (Valse Lente), by George Rosey (1 minute and 50 seconds), until—S: Girl running into water.
- 3—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Please forgive me, Michael."
- 4—Continue pp (25 seconds), until—T: "At the end of his vacation."
- 5—Theme (2 minutes and 5 seconds), until—T: "Trixie goes to New York."
- 6—"Golden Youth" (Valse Lente), by George Rosey (2 minutes and 10 seconds), until—S: Dancing.
- 7—"A La Mode" (One-Step), by George Rosey (2 minutes and 20 seconds), until—T: "Oh, Michael, I didn't mean it."
- 8—Theme (1 minute and 25 seconds), until—T: "Louise after her grandfather's death."
- 9—"Kathleen" (Valse Intermezzo), by Berg (4 minutes and 45 seconds), until—T: "I've been having supper."
- 10—"Dramatic Recitative," by Levy (3 minutes and 35 seconds), until—T: "Come Trixie, dear."
- 11—"Serenade" (Dramatic Moderato), by Widor (2 minutes and 35 seconds), until T: "I've left Michael."
- 12—Continue to action (1 minute and 50 seconds), until—T: "This is Louise speaking."
- 13—"The Lovers" (4/4 Andante Moderato), by Lake (2 minutes and 5 seconds), until—T: "Can you direct me to—"
- 14—"Dramatic Agitato," by Hough (1 minute), until—S: Trixie in Thurston's apartment.
- 15—"Tragic Theme," by Vely (4 minutes and 40 seconds), until—T: "If you do not wish."
- 16—Theme (1 minute and 45 seconds), until—T: "While Louise and the specialists."
- 17—"Serenade" (4/4 Moderato), by Chaminade (3 minutes and 10 seconds), until—T: "Do you know since?"
- 18—"Babilage" (Allegretto), by Castillo (1 minute and 35 seconds), until—T: "In the meantime Trixie—"
- 19—"Dramatic Andante, No. 62," by Borch (2 minutes and 55 seconds), until—S: Flashback to Twaith's apartments.
- 20—"May Dreams" (Melodious Romance), by Borch (2 minutes and 50 seconds), until—T: "What I want to know—"
- 21—Theme (3 minutes and 50 seconds), until—T: "In a few days Mrs. Twaith's—"
- 22—"Sorrow Theme," by Roberts (3 minutes), until—T: "You'll find your medicine in there."
- 23—"Dramatic Tension" (for tense and emotional scenes), by Shepherd (3 minutes and 20 seconds), until—T: "You are well now."
- 24—Theme (1 minute and 10 seconds), until * * * * * END.

"JUST FOR TONIGHT"

(Goldwyn—Tom Moore)

Specially Selected and Compiled by M. Winkler

Theme: "Jealous Moon" (Moderato Con Moto), by Zamecnik (Used by permission of Sam Fox—through "Belwin, Inc., 701 Seventh Avenue, New York.)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- 1—"Serenade" (3/4 Moderato), by Chaminade (1 minute and 45 seconds), until—T: "And while father plans."
- 2—"Galop, No. 7," by Minot (30 seconds), until—T: "On the walls of a—"
- 3—Continue pp (55 seconds), until—T: "The girl, the only girl"
- 4—Theme (2 minutes and 35 seconds), until—S: Interior of Whitney's apartment.
- 5—Continue to action (1 minute and 15 seconds), until—T: "Chase this is, my boy."
- 6—"Pizzicato Bluette (Characteristic), by Lack (2 minutes and 10 seconds), until—T: "The Blackburn home."
- 7—"Scherzetto," from "Symphonette Suite," by Berg (4 minutes and 5 seconds), until—T: "You go up and get."
- 8—Theme (4 minutes and 5 seconds), until—T: "I've got you at last."
- 9—"Comedy Allegro," by S. M. Berg (2 minutes and 25 seconds), until—T: "Thank you very much."
- 10—Intermezzo (Moderato), by Hueter (3 minutes), until—T: "Although Major Blackburn."
- 11—"Frills and Furbelows" (Rondo Rocco), by Crespi (3 minutes and 45 seconds), until—T: "Lord Roxenham friend."
- 12—"Golden Youth" (Waltz), by George Rosey (3 minutes and 40 seconds), until—T: "Chase, I'll give you a thousand."
- 13—Theme (1 minute), until—T: "And the expectant guests."
- 14—Continue to action (1 minute and 55 seconds), until—T: "I stepped out of the car."
- 15—"Little General" (Caprice Heroique), by Tobani (3 minutes and 10 seconds), until—T: "That night."
- 16—"Valse Moderne" (Valse Lento), by George Rosey (2 minutes and 15 seconds), until—T: "Your friend looks like."
- 17—"Sinister Theme" (for impending danger), by Levy (3 minutes and 40 seconds), until—T: "What do you mean?"
- NOTE: Watch for effect; comic imitation of bird.
- 18—Continue pp (50 seconds), until—T: "The following morning."
- 19—"Impish Elves" (Intermezzo Moderato), by Borch (3 minutes

(Continued on next page)

(Continued from preceding page)

- and 25 seconds), until—T: "Well, you see I'm not."
- 20—"Barcarole" (A Summer Idyl), by Buse (3 minutes and 10 seconds), until—T: "That night."
- 21—Theme (2 minutes and 25 seconds), until—T: "You'll excuse us."
- 22—"Ein Maerchen" (Dramatic Fantasie), by Bach (3 minutes and 45 seconds), until—T: "Hello, Whitney, old top."
- 23—Theme (1 minute and 30 seconds), until—S: Lord on veranda.
- 24—"Heavy Mysterioso," by Levy (3 minutes and 10 seconds), until—T: "Why, if it isn't my little wife."
- IMPORTANT EFFECT: Whatch for barking dog.
- 25—"Half Reel Hurry," by Levy (3 minutes), until—T: "And you see my father."
- NOTE: Watch shot.
- 26—Theme (2 minutes and 10 seconds)—until * * * * *
- END.

"THE GREEN GOD"

(Vitagraph—Morey)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Mystery Theme: "Indian Mysterioso" (Characteristic Indian Mysterioso), by Levy

Love Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—Theme A (2 minutes and 45 seconds), until—At screening.
- 2—"Dramatic Recitative," by Levy (3 minutes), until—T: "Will arrive to-night" (telegram) (storm effects) (electric door bell).
- 3—Theme A (1 minute), until—T: "Realizing the proximity of—" (door bell).
- 4—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "Why father this is Mr. Morgan" (dog howling).
- 5—Theme B (2 minutes and 30 seconds), until—T: "With the pass-in of the—"
- 6—"Dramatic Tension, No. 36," by Andino (2 minutes and 30 seconds), until—S: When Muriel descends stairs.
- 7—Theme A (1 minute and 45 seconds), until—S: When Morgan talks to Muriel.
- 8—Theme B (1 minute and 30 seconds), until—T: "I risked my life."
- 9—Theme A (1 minute and 45 seconds), until—S: As Oriental scene fades.
- 10—"Heavy Mysterioso," by Levy (3 minutes), until—T: "You will pay me \$50,000" (storm effects).
- 11—"Mysterioso Agitato" (Descriptive), by Smith (2 minutes), until—S: When Muriel enters Ashton's room.
- 12—"Ein Marchen" (Dramatic Tension), by Bach (3 minutes and 30 seconds), until—T: "With the morning" (telephone bell).
- 13—"Mysterioso Dramatico" (Descriptive), by Borch (3 minutes and 30 seconds), until—T: "It's a Buddish symbol."
- 14—"Andante Dramatico, No. 62," by Borch (3 minutes), until—S: When McQuade leaves house.
- 15—Theme A (1 minute and 45 seconds), until—S: When Morgan talks to Muriel.
- 16—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 45 seconds), until—T: "There is positive evidence."
- 17—Theme B (2 minutes and 30 seconds), until—T: "I was going away, but I—"
- 18—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Li Min., put the room in—"
- 19—"Agitato, No. 69" (Allegro Agitato), by Minot (1 minute), until—S: When Li Min. snatches bag.
- 20—Theme A (3 minutes and 30 seconds), until—S: When Li Min. is captured.
- 21—"Agitato, No. 49," by Shepherd (1 minute and 30 seconds), until—T: "With true Buddhist persistence."
- 22—Theme B (1 minute and 30 seconds), until—T: "That's my bag, what's the—"
- 23—"Agitato, No. 37," by Andino (2 minutes), until—S: When Morgan unties ropes.
- 24—"Lento Allegro" (Symphonette Suite), by Berge (3 minutes and 45 seconds), until—S: When detective reads telegram.
- 25—"Dramatic Finale, No. 63" (Moderato Appassionato), by Smith (2 minutes and 30 seconds), until—T: "As I went down the path."
- 26—Theme B (1 minute and 45 seconds), until—T: "Me no kill Buddha."
- 27—Theme A (1 minute), until—S: When Morgan embraces Muriel. * * * * *
- END.

"THE ROAD TO FRANCE"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme A: "Babillage" (Characteristic Andante Moderato), Castilo

Theme B: "The Slimy Viper" (Mysterious Plotting Characteristic), Borch

- 1—"Over the Top, Boys" (Characteristic American March), by Berge (3 minutes and 15 seconds)—At screening.
- 2—"The Bowery" (Direct Cue) (Old Time New York Song) (1 minute), until—T: "And thus was inspired our—"
- 3—Theme A (4 minutes), until—T: "The last road, the hope—lost—"
- 4—"Sail Baby, Sail" (Direct Cue) (Nursery Song) (2 minutes and 15 seconds), until—T: "He's a foine lad."
- 5—"Pierrot-Serenade-Randegge" (Allegretto Molto Moderato) (3 minutes and 15 seconds), until—T: "Sure ye can be nearly as."
- 6—Theme A (2 minutes and 30 seconds), until—T: "Resurgent memory whispering—"
- 7—"Daffodils" (Andante Moderato), by Carvel (1 minute and 45 seconds), until—T: "The promise."
- 8—"A La Mode" (Popular One-Step), by Rosey (3 minutes), until—T: "One last time."
- 9—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "In the morning."
- 10—"Sleepy Hollow" (Idyll Andante Moderato), by Allen (1 minute and 45 seconds), until—T: "Get away from the water."
- 11—"Over There" (American Characteristic March), by Cohan (1 minute and 30 seconds), until—T: "I gotta a boy over there" (marching soldiers).
- 12—"Aces High" (American Patriotic March), by Roberts (2 minutes and 30 seconds), until—T: "From out a waste along—"
- 13—Theme A (3 minutes and 45 seconds), until—T: "John Bemis, master of the—"
- 14—Theme B (1 minute and 15 seconds), until—T: "The enemy within."
- 15—"Venetian Love Dance" (Moderato Rubato), by Rich (1 minute), until—S: At the shipyard.
- 16—Theme B (3 minutes and 15 seconds), until—T: "Hector Winter, a recent—"
- 17—Theme A (1 minute and 45 seconds), until—T: "The new foreman."
- 18—"Hunkatin" (Half-Tone One-Step), by Levy (2 minutes and 45 seconds), until—S: Series of shipbuilding scenes.
- 19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), until—T: "Poison propaganda."
- 20—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes and 30 seconds), until—S: As scene fades to Helen.
- 21—Theme B (2 minutes), until—T: "And by the end of the week—"
- 22—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes), until—T: "Don't crack no cribs."
- 23—"Military Tactics" (Military Two-Step), by Rosey (1 minute), until—T: "This is no time for slacker."
- 24—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until—T: "And there's the daughter."
- 25—Theme A (1 minute and 45 seconds), until—T: "After working hours."
- 26—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "More poison."
- 27—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (1 minute), until—T: "Mr. William G. Hudson."
- 28—Theme A (3 minutes and 15 seconds), until—T: "The following day."
- 29—"Dramatic Recitative," by Levy (1 minute), until—T: "How dare you come into."
- 30—"Yester-Love" (Andantino Intermezzo), by Borch (2 minutes), until—T: "The chief of Police."
- 31—Theme A (2 minutes), until—S: When scene fades to Tom.
- 32—"Sweet Bells" (Allegretto Intermezzo), by Gruenwald (2 minutes), until—T: "All I ask now is that."
- 33—"Dramatic Agitato No. 43," by Borch (2 minutes), until—T: "Well, there's another way" (telephone-bell).
- 34—"Mysterioso Dramatico No. 22," by Borch (1 minute and 15 seconds), until—T: "We'll plant it on him."
- 35—"Mysterioso Agitato No. 66," by Smith (1 minute and 45 seconds), until—S: When butler telephones.
- 36—"Melody in F" (Andante Moderato), by Rubinstein (4 minutes), until—T: "Some days later."
- 37—"Mysterioso No. 29," by Andino (2 minutes), until—T: "What the moon saw."
- 38—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "So you croaked this guy."
- 39—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "I might tell the truth if—"
- 40—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Burns hears the police.
- 41—"Hurry No. 33," by Minot (3 minutes), until—T: "Hurry for winter."
- 42—"Furioso No. 11," by Kiefert (45 seconds), until—T: "It was German money" (shot).
- 43—"Andante Pathetique," by Berge (45 seconds), until—S: When Mollie confesses.
- 44—Theme A (1 minute and 30 seconds), until—T: "Making good."
- 45—"Stars and Stripes" (Patriotic March), by Sousa (3 minutes), until—T: "For God and humanity" (water effects).
- 46—"Columbia, the Gem of the Ocean" (1 minute), until—T: "The road to France."
- 47—"Star Spangled Banner" (1 minute), until—S: American flag.
- END.

COMPLETE PLAN BOOK

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THERE has appeared in our various magazines for the past five years, article after article on Music and the Picture, but most of them have been devoted to musical presentation, and what different leaders consider right and wrong in motion picture playing. However, my article is going to be on the Organ as it is being used, in connection with pictures.

As this article is for the benefit of the exhibitor and organist, I hope that what I might say, will help to put on a higher plane, organ music in connection with motion pictures.

The other day the writer visited five theatres where the organ is being used (some of these houses were also using orchestras), and I never really knew till I made this visit, how much asleep some people are. That goes for both the exhibitor and the organist. While I only spent about an hour in each house, it was enough to know that things were not as they should be.

To begin with, I must admit that ninety per cent. of our theatre organists are what we call one legged. For the benefit of the exhibitor, a one-legged organist is one that whangs away on low C and G with his or her left leg, while the right one is forever on the crescendo pedal, and whose pedal keys are as good as new from the middle register up. You exhibitors who have organs in your theatres, just go and look at the pedal keyboard, and I'll venture to say that while there are, as a rule, thirty or more keys—you will find about sixteen or seventeen of them as new and unscratched as they were the day they left the factory. Yet that doesn't mean you have a poor organist, for I've heard many one-legged organists who can play all around a legitimate two-limbed enthusiast, but it does mean that your organist is not bringing out all there is in the organ, and from a business standpoint you are entitled to all there is there.

In one of the theatres visited, I sat directly back of the player, and for one-half hour she didn't touch a stop, although there were seventeen of them—but just simply had one pedal stop down which was coupled to the swell, two down on the great (Dulciana and Viola), four down on the swell (stopped diapason, flute, viol de orchestra, vox humana and the beloved tremolo). Think of it, for thirty minutes that combination. But, oh, she didn't forget there was a crescendo pedal, and her pet right foot just stuck to that, which squeaked up and down about every four or five measures of whatever she was playing. And what was more she didn't turn a page of music the whole time I was there, and I know she wasn't playing from the piece in front of her.

Now, organists, is that treating your employer fair? And is it giving the public value for the money they spent in coming in? Absolutely no, and you know it, but you don't stop to think. Do you suppose for one minute that your manager could run the same pictures week after week and stay in business? And yet you play the same tunes year in and year out, and collect your salary at the end of the week with a smile on your face. Highway robbery and nothing else. I claim the organist should take as much pains in scoring a picture as the orchestra leader, yet I know of exhibitors who will screen a picture for their leader, while the regular and relief organists are peacefully sleeping at home, where as matter of fact they should have been sitting right alongside of the musical director, taking cues just the same as he does. There is no reason why the organist shouldn't play the picture even better than the orchestra, for in the first place, a good modern organ is a complete orchestra in itself, and if you know your organ you can do things an orchestra could never think of doing.

In our theatre we screen the picture two days ahead of showing date. Present at this screening are the musical director—regular and relief organists. The orchestra leader takes down the cues, and the relief organist sits right with him and takes down the same cues, each scene is timed and each situation properly scored until a picked title for the organ comes, then I take up the cues

and score each situation while the relief organist follows me, and in that way, when the first show is put on two days later, every thing runs just as smooth as if it were the last day of the showing. The organists must have their music laid out just as the orchestra—none of this lights out, a couple of stops down, foot on the crescendo pedal, one eye on the picture, and the other on some friend in the front row, left foot hitting and missing, tremolo on all the time—none of that will pass at our theatre, and it should be that way at all theatres where organists are employed.

Now organists wake up. First, buy some music, not only that, but keep on buying some. Get something new each week, so when the public pays their good money to come in, they will know that you are trying to please them as well as your employer. Cut out this forever wandering from one piece to another, headed for no place and never getting there. Lay out your program, just as though you were the leader of a thirty-piece orchestra, and have your first show run as smooth as your last. Keep your organ light on and your head with you, and use both to advantage. Get variety in your organ playing by using different stops, show your employer and also the public just what the organ really can do. Try to use the unison off once in a while, juggle your couplers, experiment, and you will find out you can do things you never dreamed of doing. And a word to exhibitors—keep after your organists, tell them you want something different, something new for a change. Get them to wash the glue from off their right foot and try to persuade them to separate from a dollar or two each week for new music. Wake up and find out that good music is half your show, and you will be surprised how quick the public will find it out.

JULIUS K. JOHNSON,
Organist and Manager New Garrick Theatre, Minneapolis, Minn.

EDITOR'S COMMENT

We have read the above article by Julius K. Johnson with great interest, and can only say that he has struck the "nail on the head." We practically agree with him in every point of issue, but fail to see why the organist or, musician in fact, should be blamed in every instance. We know many exhibitors who engaged good, live organists who after several weeks have given up in despair, and practically resigned themselves to musical doggeral, the reasons for this being two handicaps; first, their small wages, and, secondly, no allowance for the purchase of music. Mr. Johnson's target is the musician, while we are going to criticize the exhibitor.

The exhibitor who thinks it is not necessary to follow the picture or pictures with the proper musical accompaniment is far behind the times, and we are sorry to say that during our last ten years of experience as musical editor and musical director, we have met many who are using the best pictures in their theatres and not making any effort to obtain the proper musical programs. Many exhibitors, if they haven't a "Rialto" or "Rivoli" with an orchestra of at least forty men, often express this opinion, "What's the use, we'll never get there anyway." At the same time, during our long years of experience in arranging music for the film, we have had occasion to come in contact with numerous exhibitors who have only an organ, and must admit that the one-man orchestra, if played by a professional operator, is the only means by which an exhibitor can obtain the best musical results, if his name is not S. L. Rothapfel and he is not surrounded by a symphony orchestra.

The great musical problem which confronts the exhibitors of today should be a matter of serious consideration, but instead of considering the situation, the exhibitors have gone ahead without the least bit of thought and employed cheap piano players, or even worse, cheap organists, while those employing good organists

have in most cases failed to provide them with a sufficient salary to buy enough music of the right kind. A great many exhibitors are also in the habit of decreasing their musical equipments as soon as they notice diminishing box-office receipts. Very few of them realize that by increasing such musical appurtenances, there would be such inflation in their box-office receipts that not only would it cover the expense of their increase, but also leave them much more liberal profit.

Mr. Exhibitor: we wish you to bear one fact in mind, that it is not we, as Musical Editor of this paper who condemns your ideas as far as music is concerned. It is your patron, your ticket-buyer who does the same thing. It is up to you to help your musicians, to see that your music is, if not a predominating influence, at least an important factor of your performance. By doing so, you will in a very short time notice the difference in the attitude of your audience when music is played which is adapted to the photoplay. You can easily afford to give the people not only good pictures, but in fact double value for their money, a good photoplay and a fine concert.

We congratulate Mr. Johnson on his splendid ideas of performing his duties, and are sure it will be to the greatest advantage of not only the musical profession, but also the exhibitors in general, if everybody would try to improve musical conditions in the motion picture theatres.

EDITORS.

Review of Latest Compositions

- 1—"Savannah," a thrilling, wiggling one-step. It has an unusually catchy melody, a remarkable swing for dancing and some up-to-date work, bells and railroad effects. (Belwin, Inc., 701 Seventh avenue, New York)
- 2—"Razzberries," Jazz one-step. This is a real riot. It's one of the Victor Co.'s famous "best sellers." By Frank Banta, Jr. (Richmond, 151 W. 45th street, New York.)
- 3—"A Foxy Cure for the Blues" (Also known as "Harry Fox Trot"). Full of surprises. As featured in Joe Howard's new Broadway production, "In and Out" as the "Shimmie" dance. Recorded on every phonograph and piano roll. (Richmond.)
- 4—"Valse Divine," a most impressive waltz on popular classic melodies such as "Oh, Paradise," from "L'Africaine," by Meyerbeer; "A La Bien Aimee," by Schuett; "Parla Waltz," by Arditi; "Kammenoi Ostrow," by Rubinstein, and "Humoreske," by Dvorak. (Belwin, Inc.)
- 5—"The Battle Song of Liberty." Tremendously popular "Over There" and everywhere. Set to the music of the famous Harvard College Football March, "Our Director." Words by Jack Yellen. (Walter Jacobs, 8 Bosworth street, Boston, Mass.)
- 6—"Peter Gink," one-step, adapted from "Peer Gynt," Suite 1 by Grieg, is positively the greatest novelty number yet reeled off by George L. Cobb, the most prodigious writer of popular music of the present day. (Walter Jacobs.)
- 7—"Military Tactics," for concerts, theatrical use, hotels, dancing, political, regimental and social gatherings. The skill that the famous March writer, Mr. Rosey, has shown in creating this new March sensation is beyond criticism; it's simply marvelous. "Military Tactics" will hereafter be known as the representative favorite for patriotic music, every theme of it being truly American.—(Belwin, Inc.)
- 8—"Red Rose," waltz, by Charley Straight. Positively the most haunting melody since "Merry Widow"—(Ted Browne Music Co., 329 W. Madison street, Chicago, Ill.)
- 9—"Sweet Memories," a great new waltz by the well-known writer, Chas. L. Johnson. (Forster Music Pub., Inc., 736 So. Michigan avenue, Chicago.)
- 10—"The Whirling Dervishes," by Rollinson. A desert episode in a wild style and galop tempo. Good for any wild scene, excitement, etc., in the silent drama. (Oliver Ditson, 178 Tremont street, Boston.)
- 11—"Among the Roses," reverie by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer, Cooper Sq., New York.)
- 12—"Oh, How I Hate to Get Up in the Morning," one-step. Irving Berlin's Bugle Song that has made such a hit in that Broadway Success, "Yip! Yip! Yaphank!" Waterson, Berlin & Snyder Co., Strand Theatre Bldg., New York.)

13—"A Selection of Favorite Melodies," a medley arrangement of excerpts from famous and standard works such as "Summernight's Dream," by Suppe; "Naila," by Delibes; "Gioconda," by Ponchielli; "Aragonaise," by Massenet; "To Spring," by Gounod, and "Whispering Flowers," by Blon, etc. (Belwin, Inc.)

LATEST MUSIC CUES

"THE BURDEN OF PROOF"

(Select-Marion Davies)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "On the Banks of the Wabash, Far Away" (Ballad) by Dresser

Plotting Theme: "The Crafty Spy" (a Mysterious Tone Picture) by Gaston Borch

- 1—Love Theme (1 minute and 55 seconds), until—T: "Robert Ames prominent."
- 2—"Al Fresco" (Moderato), by Etienne (40 seconds), until—T: "The Ames mansion."
- 3—Continue to action (30 seconds), until—T: "George Blair a power."
- 4—"Military Tactics" (American Bugle March), by Rosey (1 minute and 30 seconds), until—T: "Yes, I need a little vacation." Note: pp during interior; ff during exterior scenes.
- 5—Continue pp and slow (30 seconds), until—T: "Elaine, daughter of—"
- 6—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute and 35 seconds), until—T: "Elaine's mother, Mrs. Brook."
- 7—Love Theme (1 minute and 30 seconds), until—T: "Her own heart's choice."
- 8—Continue ff (1 minute and 10 seconds), until—T: Doctor Charles Camp. Note: Watch for railroad effects.
- 9—"Melody" (Andante Moderato), by Gluck (3 minutes and 10 seconds), until—T: "I am not to be disturbed."
- 10—Plotting Theme (1 minute and 40 seconds), until—S: Elaine and Ames on bench in garden.
- 11—Love Theme (30 seconds), until—S: Flashback to interior of office.
- 12—Repeat Plotting Theme (1 minute and 25 seconds), until—T: "Where a thousand eyes."
- 13—"Dramatic Fantasia" (Maestoso), by Bach (1 minute and 10 seconds), until—T: "If I am wanted."
- 14—Continue pp (20 seconds), until—T: "While at the Capitol."
- 15—"Valse Moderne," by Rosey (3 minutes and 30 seconds), until—T: "You guessed she promised."
- 16—Love Theme (1 minute), until—T: "Jack bids Elaine."
- 17—"Love Song," by Abbott Lee (2 minutes and 25 seconds), until—T: "Back in the whirl."
- 18—"L'Adieu" (Moderato), by Karganoff (1 minute and 45 seconds), until—T: "Doing her bit."
- 19—"America" (National Song) (45 seconds), until—S: Soldiers marching.
- 20—"Red, White and Blue," followed by "Dixie" (1 minute and 20 seconds), until—S: Soon after the young couple.
- 21—Plotting Theme (1 minute and 25 seconds), until—T: "On the eve of their departure."
- 22—"Lento Allegro" (from Symphonette Suite), by Berge (2 minutes and 10 seconds), until—S: After girls leave Elaine.
- 23—Love Theme (1 minute and 55 seconds), until—T: "Pardon me, I must make—"
- 24—"Reve D'Amour" (Melodious Allegretto), by Zemeck (3 minutes and 20 seconds), until—T: "Be certain to place."
- 25—Plotting Theme (1 minute and 40 seconds), until—T: "Your suggestion was wise."
- 26—"Sinister Theme" (Moderato Mysterioso), by Levy (1 minute and 35 seconds), until—T: "The long delayed return."
- 27—"Le Retour" (Allegretto Mysterioso), by Bizet (4 minutes and 35 seconds), until—T: "This incident shows."
- 28—Plotting Theme (2 minutes and 15 seconds), until—T: "In the nick of time."
- 29—"Dramatic Tension No. 1," by Levy (4 minutes), until—T: "Don't act rashly."
- 30—"Cavatine" (Dramatic Moderato), by Bohm (4 minutes and 10 seconds), until—S: Elaine on balcony.
- 31—Love Theme (1 minute), until—T: "Jack Mills betrayed."
- 32—"Heart Wounds" (Dramatic), by Grieg (2 minutes and 20 seconds), until—T: "Whether you are guilty."
- 33—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—S: Elaine on balcony.
- 34—Love Theme (45 seconds), until—S: Interior of office.
- 35—Repeat "Dramatic Recitative" (1 minute and 25 seconds), until—T: "I've set a little trap."
- 36—Plotting Theme (2 minutes and 50 seconds), until—S: Elaine in room.
- 37—Love Theme (1 minute and 20 seconds), until—T: "Elaine, darling, it is all clear."
- 38—"Broken Melody" (Dramatic), by Van Biene (1 minute and 40 seconds), until—T: "What you have done to me."
- 39—"America" (National Song), pp (25 seconds), until—T: "Why would I not give?"
- 40—Love Theme (45 seconds), until * * * * * THE END. Note: Play Cue No. 40 pp until final scene—then ff until Theme is finished.

Complete Plan Book begins on page 2079

MUSIC CUE SHEETS

Special Releases

Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony	Legion of Death
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Babbling Tongues	The Marionettes
Blue Blood	The Million Dollar Dollies
Boston Blackie's Little Pal	Nine Tenths of the Law
The Beloved Traitor	The Narrow Trail
The Belgian	Ordeal of Rosetta
The Burden of Proof	Out of a Clear Sky
Carmen of the Klondike	Over There
Cecilia of the Pink Roses	On Trial
Clutch of Circumstances	One Hour
The Changing Woman	One Law for Both
The Claw	Feck's Bad Girl
The Danger Mark	Price of a Good Time
The Death Dance	Revelation
Deemster (The)	The Reason Why
DeLuxe Annie	Rough and Ready
The Co-Respondent	Rose of the World
The Conqueror	The Rose of Blood
The Call of Her People	Redemption
The Crucible of Life	The Submarine Eye
The Danger Game	The Safety Curtain
A Daughter of the Gods	The Savage Woman
The Devil Stone	The Service Star
The Fair Pretender	Social Ambition
The Face in the Dark	The Splendid Sinner
Fedora	A Successful Adventure
Flower of the Dusk	True Blue
Forbidden Path	Trail to Yesterday
For the Freedom of the World	Shirley Kaye
The Flame of Yukon	The Silent Woman
A Gentleman's Agreement	The Spy
The Glorious Adventure	The Studio Girl
The Grain of Dust	The Silent Man
The Great White Trail	The Slacker
The Garden of Allah	Suspicion
The Heart of the Sunset	Thais
Her Final Reckoning	A Tale of Two Cities
The House of Glass	The Tiger Woman
The House of Mirth	To-day
Her Only Way	To Hell With the Kaiser
How Could you Jean?	The Turn of the Wheel
Her Fighting Chance	The Venus Model
In Again Out Again	Woman and the Law
In Judgment Of	The Warrior
Inside the Lines	Wolves of the Trail
Joan of Plattsburg	Woman and Wife
Joan the Woman	When a Man Sees Red
Just a Woman	When Men Betray
Jack and the Beanstalk	The Whirlpool
The Kingdom of Youth	Within the Law
The Knife	Womanhood
Leat We Forget	The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES

Continued from Preceding Page

"THE SILENT WOMAN"

(Metro-Edith Storey)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Peacefulness" (Characteristic Andante Moderato) by Gaston Borch

- 1—"Frills and Furbejows" (Rondo Roco), by Crespi (2 minutes and 45 seconds), at screening.
- 2—"Melody in F" (Andante Moderato), by Rubinstein (2 minutes and 15 seconds), until—T: "Mee want Nan."
- 3—"Scherzetto" (Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Nan Renault only a clerk."
- 4—"Peacefulness" (Characteristic Moderato Andante) (Theme), by Borch (2 minutes), until—T: "Thanks, I'll save it for my."
- 5—"Venetian Love Dance" (Moderato Rubato), by Rich (1 minute and 15 seconds), until—S: When Nan leaves store.
- 6—"Silent Sorrows" (Andante Pathetique), by Borch (3 minutes and 30 seconds), until—S: When Nan Dismounts from horse (doorbell).
- 7—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—S: When Mrs. Lowery ascends stairs.
- 8—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—S: When Mrs. Lowery throws rose.
- 9—"A La Mode" (Popular One-Step), by Rosey (1 minute and 30 seconds), until T: "Sometime later matrimonial—" (horses' hoofs).
- 10—Theme (1 minute and 45 seconds), until—T: "I'm going back to New York."
- 11—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (3 minutes and 30 seconds), until—T: "Dr. Robson a close friend."
- 12—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes and 15 seconds), until—T: "The Doctor is right."
- 13—Theme (3 minutes), until—T: "It's for the boy's sake."
- 14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "A quiet wedding and a home."
- 15—"Heavy Mysterioso," by Levy (1 minute and 45 seconds), until—S: When Aunt Laura leaves.
- 16—"Dramatic Tension No. 67," by Shepherd (2 minutes), until—S: When child enters.
- 17—"Valse Divine" (Characteristic Valse Moderato), by Rosey (3 minutes and 45 seconds), until—T: "Trying to hide in a round."
- 18—"Dream Chimes" (Andante Moderato), by Wyatt (1 minute and 15 seconds), until—T: "Jove, who would have."
- 19—"Andante Dramatic," by Herbert (3 minutes), until—T: "You haven't treated me."
- 20—"Yester-Love" (Andantino Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Haunted by the shadow of—"
- 21—"Dramatic Andante" (Characteristic), by Berge (4 minutes), until—S: When Nan picks up letter.
- 22—"Furioso No. 60," by Shepherd (2 minutes and 45 seconds), until—S: At Beresford's home.
- 23—Theme (2 minutes), until—T: "He's not worthy it"—until the END.

"THE KINGDOM OF YOUTH"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "The Golden Youth" (Characteristic Valse Lento) by George Rosey

- 1—"Water Lilies" (4/4 Andante Moderato), by St. Clair (4 minutes and 10 seconds), until—T: "I just saw a sailor."
- 2—"Dramatic Recitative," by Levy (3 minutes and 5 seconds) until—T: "And like all young."
- 3—"Comedy Allegro," by Berge (2 minutes and 10 seconds), until—T: "Before the eyes."
- 4—Theme (2 minutes and 15 seconds), until—T: "Ruth's Aunt Sophronia."
- 5—"Valse Divine" (Valse Lente), by Rosey (3 minutes and 15 seconds), until—T: "Young woman, are you so free?"
- 6—"Trombone Sneeze" (Comic Allegretto), by Sorenson (55 seconds), until—T: "I am married little bird."
- 7—"Silence" (just produce bird effects) (15 seconds), until—T: "Parting."
- 8—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Mrs. Ella Rice, the widow."
- 9—"Visions" (Moderato Intermezzo), by Buse (2 minutes), until—S: Mail wagon arrives.
- 10—Theme (1 minute and 40 seconds), until—S: Mrs. Rice playing piano.
- 11—"Vocal Solo (with piano accompaniment to action) (1 minute and 5 seconds), until—T: "Oh, Jimmy, tell me everything!"
- 12—"Sparklets" (6/8 Moderato), by Miles (1 minute and 35 seconds), until—T: "Now let it be understood."
- 13—"The Vampire" (Dramatic), by Levy (1 minute), until—T: "And after a week has passed."
- 14—Continue pp (35 seconds), until—T: "Weeks go by."
- 15—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes and 10 seconds), until—T: "My dear child, don't you."
- 16—Theme (2 minutes and 55 seconds), until—T: "And later it was all."
- 17—"Valse Moderne" (Valse Lente), by Rosey (2 minutes and 30 seconds), until—T: "I don't think you should."

(Continued on next page)

(Continued from preceding page)

- 18—"Intermezzo" (Moderato), by Huerter (3 minutes and 5 seconds), until—T: "Ruth determines that."
- 19—"Capricious Annette" (Allegretto Caprice), by Borch (2 minutes and 5 seconds), until—T: "I know you're scheming."
- 20—"Dramatic Andante" (Characteristic), by Borch (1 minute and 25 seconds), until—S: Interior of garage.
- 21—"Half-Reel Hurry" (for general use), by Levy (2 minutes and 40 seconds), until—T: "You did that."
- 22—Continue pp (1 minute and 5 seconds), until—S: Madge reading a book.
- 23—Continue ppp and very slow (35 seconds), until—S: On deck of yacht.
- 24—Theme (2 minutes and 5 seconds), until * * * * THE END.

"SUSPICION"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "May Dreams" (Andantino Romance) by Gaston Borch

Sinister (Spy) Theme: "Sinister Theme" (Andante Molto e Misterioso) by Vely


- 1—"Valse Moderne" (Valse Lente), by George Rosey (2 minutes and 5 seconds), until—T: "Washington, the brain of the world war."
- 2—"Review March," by Berge (1 minute and 30 seconds), until—T: "Get me the Secret Service."
- 3—"Piano Solo" (improvise to action) (50 seconds), until—S: Automobile on driveway.
- 4—"Tacet" (20 seconds), until—S: Girl at piano.
- 5—"Piano Solo" (improvise to action) (40 seconds), until—S: Girl leaves piano.
- 6—Love Theme (3 minutes and 50 seconds), until—T: "Evening the time for music."
- 7—Violin and piano duet to action (1 minute), until—S: Violin player stops.
- 8—Violin solo to action (composition for beginner) (1 minute and 15 seconds), until—S: Girl stops playing violin.
- 9—"Golden Youth" (Valse Lente), by George Rosey (2 minutes and 35 seconds), until—T: "A nest of spies."
- 10—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Interior of the Forrest Apartment.
- 11—"Babillage" (Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "By Jove, some people."
- 12—"Turbulence" (Allegro Agitato), by Borch (1 minute and 5 seconds), until—S: Interior of rooms.
- 13—"Dramatic Tension," by Levy (3 minutes), until—T: "I would prefer to speak."
- 14—"Melody," by Friml (6 minutes and 15 seconds), until—T: "Maybe it's the study."
- 15—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Interior of reception room.
- 16—"There Waves the Flag" (patriotic song), by Borch (50 seconds), until—S: Leonard playing a violin solo.
Note: Play as vocal solo with violin and piano accompaniment.
- 17—"Violin Solo" to action (35 seconds), until—S: Guests applauding.
- 18—"Valse Divine" (Valse Lente), by George Rosey (1 minute and 50 seconds), until—S: Leonard and Mrs. Forrest in garden.
- 19—"A La Mode" (French One Step), by George Rosey (1 minute and 40 seconds), until—T: "Hasn't it been a wonderful night."
- 20—Love Theme (4 minutes and 15 seconds), until—T: "Were you dreaming?"
- 21—"Pathetic Andante," by Vely (3 minutes and 10 seconds), until—T: "To serve Germany."
- 22—Sinister (Spy) Theme (3 minutes and 15 seconds), until—T: "Who was in your room?"
Note: Watch shots.
- 23—"Dramatic Recitative," by Levy (3 minutes and 50 seconds), until—S: Doctor Forrest wounded in chair.
Note: "FF during fight—watching shots."
- 24—"Heart Wounds" (Dramatic Pathetic), by Grieg (4 minutes and 10 seconds), until—T: "A new day."
- 25—Love Theme (4 minutes and 50 seconds), until—T: "You have destroyed—"
- 26—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—S: Mrs. Forrest on floor.
- 27—"Tragic Theme," by Vely (2 minutes), until—T: "No, she is out of danger."
- 28—Love Theme (2 minutes and 5 seconds), until—T: "I was detailed to guard."
- 29—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Mrs. Forrest in bed.
- 30—Love Theme FF (1 minute and 25 seconds), until—T: "Good-by, I will be—"
- 31—Eight Bars "America" Only (15 seconds), until—T: "The second anniversary."
- 32—"Impish Elves" (Light Intermezzo), by Borch (1 minute and 5 seconds), until—* * * * THE END.

"OUT OF A CLEAR SKY"

(Paramount-Marguerite Clark)

Theme: "May Dreams" (Moderato Romance) by Gaston Borch


- 1—"Hurry" (for railroad scenes), by Minot (1 minute and 5 seconds), at screening.
- S: Railroad effects.
- T: "On one of the Pullmans."
- 2—Continue pp (20 seconds), until—T: "In the same car."
- 3—"Heavy Misterioso," by Levy (2 minutes and 35 seconds), until—T: "Bob Lawrence—"
- S: Railroad effects.
- S: Effects of water-falls.
- 4—"Le Retour" (Mysterious Allegro), by Bizet (2 minutes and 5 seconds), until—T: "And because she so."
- S: Young man whistling for dog.
- S: Railroad effects.
- 5—Continue to action (1 minute and 10 seconds), until—S: Railroad on bridge.
- 6—Theme (3 minutes and 20 seconds), until—S: Young man and girl dismount from horse.
- T: "On the trail."
- T: "Supper is ready."
- 7—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Look here, little girl."
- T: "It is that in Belgium."
- 8—"Pathetic Andante," by Vely (1 minute and 50 seconds), until—T: "When came the time."
- 9—"Bombasto March," by Farrar (35 seconds), until—T: "Then came the Germans."
- T: "My uncle proved."
- 10—"L'Adieu" (Dramatic), by Karganoff (1 minute and 5 seconds), until—T: "As if I were a pawn."
- S: Germans marching.
- S: Effect ad. lib. small drum.
- 11—Continue to action (55 seconds), until—T: "My father was killed."
- 12—"Battle Agitato No. 48" (pp), by Shepherd (45 seconds), until—S: In trench.
- S: Watch shot.
- 13—"Broken Melody" (Dramatic), by Van Biene (1 minute and 40 seconds), until—S: Flashback to interior of palace.
- T: "I hate you."
- 14—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "Then Mees Jane."
- S: Watch shot.
- T: "Give me the knife."
- 15—"Furioso" (pp. or ff. to action), by Levy (1 minute and 5 seconds), until—S: Sunset and sunrise.
- T: "Don't be afraid."
- 16—"Melody" (Moderato), by Huerter (3 minutes and 10 seconds), until T: "Morning."
- T: "Damn the old chain."
- T: "You're mighty wet."
- 17—Silence (20 seconds), until—S: young man on horse.
- NOTE: Just produce storm effect and watch for explosions.
- 18—"After Sunset" (4/4 Moderato), by Pryor (4 minutes and 30 seconds), until—T: "We just got out."
- T: "The reason why Mamie."
- S: Baby crying (produce effect).
- S: Girl and boy near bed.
- 19—Theme (2 minutes and 20 seconds), until—S: Bob knocking on door.
- T: "I was afraid."
- 20—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "Granny White."
- S: Baby crying (produce effects).
- T: "He is a child."
- 21—Theme (2 minutes and 5 seconds), until—T: "Now little girl."
- T: "I am going to lead."
- 22—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 30 seconds), until—T: "Confidences, the next morning."
- T: "There is not a."
- 23—Continue to action (2 minutes and 10 seconds), until—T: "You mean he needs."
- T: "I had not before known."
- 24—"L'Adieu" (12/8 Dramatic), by Favarger (25 seconds), until—T: "A bit of her dress."
- 25—Continue to action (4 minutes and 50 seconds), until—T: "An apt pupil."
- T: "Bob told me to warn you."
- S: Watch girl sneeze.
- T: "Desdemona has such."
- 26—"Dramatic Tension," by Levy (2 minutes and 5 seconds), until—T: "It's not too late."
- T: "Do not grieve."
- 27—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "In the days that followed."
- S: Dog barking.
- S: Cat meowing.
- 28—Theme (2 minutes and 10 seconds), until—T: "In my country."
- T: "You are breaking my heart."
- 29—"Golden Youth" (Valse Lente), by Rosey (3 minutes and 10 seconds), until—T: "Miss Jane returns."
- S: Railroad bell (watch railroad effects).
- S: Close-up of letter.
- S: Railroad effects.
- 30—Theme (35 seconds), until—T: "Some men are so stupid."
- S: Train leaves.—Until the END.



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Cue Sheets
Latest Hits

MUSIC

Musical
Equipment*'Frisco Attends to the Music for Motion Pictures*

WITH the engagement of Herman Heller, noted violinist and symphony director, to conduct the large orchestra at the California theatre, with Conductor Lawrence in charge of the similar organization at the Rialto theatre, with Gino Severi's fine orchestra at the Imperial, with Strachan heading the corps of musicians at the New Fillmore, and with other houses showing a tendency to add symphony programs to the organ music, it looks as though the musical attractions would be made a powerful drawing card in connection with the pictures in San Francisco.

Mr. Heller, who took charge of the orchestra of twenty-five pieces in San Francisco's largest and finest theatre on September 8, has long been popular in the directorship of the orchestra at the Palace Hotel, and previous to his engagement at the latter place he was for several years in similar capacity at the St. Francis. He is a composer of distinction, as well as a violinist and conductor.

Music in the legitimate theatres has become of less importance than it formerly was, and the Columbia, one of the two leading houses, has done away with the orchestra altogether.

Now the Musicians' Union is putting forth a demand for higher salaries to the musicians employed in the motion picture theatres, the demand being made at a time when these theatres are generally establishing orchestras, it being understood that the Tivoli, the Strand and others will follow the example of the houses already mentioned, and the big San Francisco Symphony Orchestra of eighty pieces is about to be revived. It was on account of similar demands, and more particularly on account of demands relating to the minimum size of the orchestra to be employed, that the Columbia orchestra pit became as silent as the film scenes of a grand opera; but the need of musicians is large, with many of them gone into the army service, and so the salaries are being boosted beyond what the film managers think a reasonable schedule and beyond the rates they can afford to pay.

Curiously enough, the cause of the motion picture theatres in this matter is being championed by the Pacific Coast *Musical Review*, the one newspaper in San Francisco devoted to musical matters. This paper contends that the musicians are being paid enough already and that the demands made by its organized fraternity upon the movie houses are unjust and unreasonable.

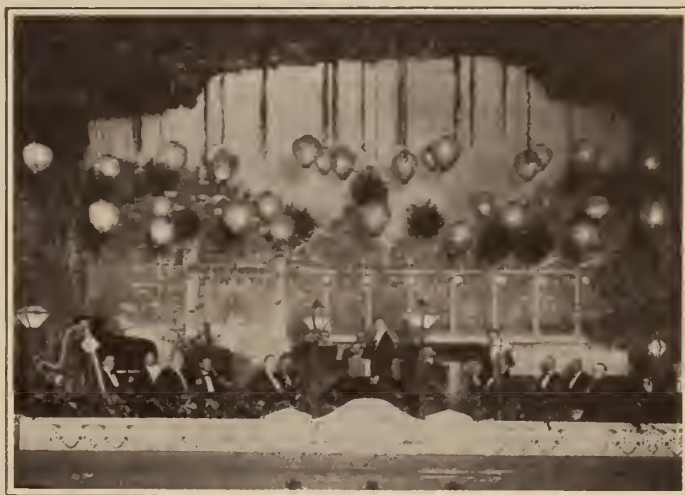
No definite conclusion has been arrived at in regard to the salaries of the musicians, but the theatre owners declare that they will not submit to anything unfair and that if necessary they will get along, as formerly, with organs alone.

In addition to the instrumentalists, the theatres are employing large numbers of singers.

Real Patriotic Novelties

IT is a customary rule for musicians when accompanying weeklies to play the typical national anthem of the country whose military activities are being displayed on the screen. In other words, when the French Chasseurs appear, the "Marseillaise" is immediately performed; when the English Tommies are flashed on the screen, the "British Grenadiers" is at once played, or if our brave American Sammies march proudly before our eyes, without hesitation, the orchestra takes up the strains of "Dixie" or "The Girl I Left Behind Me." Although the object of the musicians is to create an appropriate atmosphere, nevertheless, there is not sufficient time to complete these different patriotic pieces, and thus a great amount of confusion is caused by the audience rising, some hesitatingly, others confidently and then being suddenly forced to seat themselves again, thereby losing the trend of the picture and disturbing their neighbors.

All this disturbance and excitement can easily be avoided by



Orchestra and Stage Setting of the California Theatre, in San Francisco. Music is a Great Factor in the Success of This New Theatre

orchestra leaders using a little discretion in their selection of patriotic marches. The most suitable music would be marches which contain merely a strain of the different typical patriotic airs of the country and upon searching through the different publishers' catalogues have found only four such original novelties. They are herewith enumerated.

"Fighting Tommies" is an English march in which there has been embodied such melodies as Rule Britannia, British Grenadiers and the patriotic song from "Pinafore."

"Aces High" is a typical American national march, dedicated to the American ace and ably portraying the whirl of the motors, as those wizards of the air fly daringly upward.

"Blue Devils" is a typical French march with the Marseillaise as a bridge in the trio. Another surprise of the trio is that it possesses a counterpoint throughout.

"Over the Top Boys" is an American march consisting of a very clever combination of American melodies, the introduction being a very effective bugle call.

Since these very interesting patriotic novelties are at the disposal of orchestra leaders, they should certainly avail themselves of their use, and there need no longer be any necessity for disjointed snatches of patriotic anthems being performed.

Review of Latest Compositions

1—"There's a Light in Your Eyes"—from Klaw & Erlanger's phenomenal Broadway success, "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 East 34th Street, New York.)

2—"L'Oracolo" (The Oracle)—acclaimed by New York critics as one of the most beautiful melodies of the operas performed at the Metropolitan Opera House. "L'Oracolo," by Franco Leoni, is assured a prominent place in the regular repertoire of this famous opera house. (Chappell's.)

3—"Kisses," Valse D'Amour, by Zamecnik. The melodious waltz success. It's that melody, boys! It gets them! That haunting, lingering melody. They all go wild over "Kisses" and encore it again and again. The waltz sensation of the day. (Sam Fox. Pub. Co., Cleveland, Ohio.)

4—"Sabre and Spurs"—march of the American Cavalry, by Lieut. John Philip Sousa. Every audience wants to hear

Sousa's latest march, and every up-to-the-minute leader should have Sousa's latest in his library. (Sam Fox Pub. Co.)

5—"Sweet Memories"—a great new waltz by the well-known writer, Chas. L. Johnson. (Forst Music Pub., Inc., 736 South Michigan Avenue, Chicago, Ill.)

6—"When You Come Back, and You Will Come Back, There's the Whole World Waiting for You," by Geo. M. Cohan, the Yankee Doodle Boy. The song sensation of the hour. Play it—sing it—whistle it—and help win the war. (Carl Fischer, Cooper Square, New York.)

7—"Kentucky Dream"—a new instrumental novelty. It would be folly to tell you how great this composition is or that it is the biggest waltz hit ever written. It couldn't be a hit—yet—it is just making its debut. So all we say is—send for a copy, play it—play it again—then you and your patrons will render the verdict. (Jos. W. Stern & Co., 101 West 38th Street, New York.)

8—"Kathleen" might be aptly described as a surprise waltz. The first movement is marked *molto lento* and is constructed similar to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counterpoint in the opening movement is of considerable interest to musicians. Played in straight tempo, it is an excellent dancing waltz and, with the markings noted, an entertaining concert number. (Belwin, Inc., 701 Seventh Avenue, New York.)

9—"Capricious Annett"—It is a capricious, winsome, gavotte, intermezzo, composed and orchestrated by that well-known musician, Gaston Borch, and is adaptable for any combination of musicians from violin and piano to grand orchestra. (S. M. Berg, Columbia Theatre Building, New York.)

10—"Sleeping Rose"—a languid walk in a beautiful garden at the end of a hot summer's day with the refreshing fragrance of the roses permeating the air, their sweetness filling the senses with delight, as their soft petals droop off to rest, is the atmosphere conveyed by this languorous valse *lento* composed and orchestrated by Gaston Borch to meet the requirements of all instrumental combinations. (Belwin, Inc.)

11—"Oh, How I Hate to Get Up in the Morning"—one-step. Irving Berlin's bugle song that has surpassed all his former hits. (Waterson, Berlin & Snyder, Strand Theatre Building, New York.)

12—"While the Incense Is Burning"—the Oriental fox trot hit of the year. A beautiful melody that is sweeping the country. (Sherman, Clay & Co., San Francisco, Cal.)

13—"Mendelssohn Melodies"—selection by Chas. J. Roberts. A splendidly arranged selection of the best liked songs by Mendelssohn. An unusually interesting number for your program. (Carl Fischer.)

14—"Love in April"—a love song by Christian Kriens. The writings of Christian Kriens need no introduction, and this, one of his very best numbers, is a great favorite. Add it to your library. (Carl Fischer.)

15—"The Library Boys' March"—martial, specially bright and stirring; full of ginger, vim, snap and swing. (E. T. Paull Music Co., 244 West 42nd Street, New York.)

LATEST MUSIC CUES

"BY THE WORLD FORGOT"

(Vitagraph-Nova-Glendon)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (one thousand feet).

Theme: "Love Song Orientale" (Characteristic Moderato) by Kiefert

1—"Nocturne" (Pathetic), by Chopin (1 minute 15 seconds), until at screening.

2—"L'ermite" (Moderato Meditation), by Gruenwald (2 minutes 15 seconds), until T: "And while Derrick, the new."

3—"Myriad Dancer" (Valse Ballet), by Aleen (1 minute 30 seconds), until T: "And then the bridegroom."

4—"Little Coquette" (Morceau Characteristic), by Flath (3 minutes), until T: "To this strange situation."

5—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute), until T: "And Derrick Van Beekman's."

(Continued in next column)

(Continued from preceding column)

6—"Rondo" (Excerpts Beethoven Sonata Pathetic), by Berge (30 seconds), until S: When Beekman enters taxi (automobile effects).

7—"Dramatic Narrative," by Pement (1 minute 30 seconds), until T: "The Van Beekman-Maynard."

8—"Sinister Theme," by Vely (2 minutes 15 seconds), until T: "Shanghaied" (wave effects).

9—"Galop" (Characteristic), by Minot (2 minutes), until T: "Get up from there and get."

10—"Tendre Amour" (Serenade), by Clements (1 minute 45 seconds), until T: "While back in the home from."

11—"Serenade" (Moderato), by Pierne (2 minutes 15 seconds), until T: "My name's not Smith."

12—"Storm Furioso" (Descriptive), by Minot (2 minutes), until T: "A fateful night" (wave effects).

13—"Dramatic Tension No. 9," by Andino (1 minute 30 seconds), until T: "After a fruitless attempt" (glass crash).

14—"Misterioso Dramatico," by Borch (3 minutes 15 seconds), until T: "In the middle of the following" (wave effects).

15—"Andante Dramatico No. 62," by Borch (1 minute 30 seconds), until T: "News like the crack of doom."

16—"Love Song Orientale" (Characteristic Moderato Theme), by Kiefert (2 minutes 15 seconds), until T: "While on the rock of a tiny."

17—"Chirpers" (Morceau Characteristic), by Frank (3 minutes), until S: When Truda gives Beekman shoe.

18—"March Bizarre," by Simon (1 minute 15 seconds), until T: "The chieftain of the tribe."

19—"Theme (3 minutes), until T: "In the hour of talk that."

20—"Herd Girl's Dream (Idyll), by Labitzky (1 minute), until T: "The survivors of the ill."

21—"Patrol Orientale" (Characteristic), by Kiefert (2 minutes), until S: On the island.

22—"Theme (3 minutes), until T: "With each day grows more."

23—"To a Star" (Romance), by Leonard (1 minute), until S: As scene fades to ship.

24—"Gruesome Misterioso," by Borch (2 minutes 15 seconds), until S: When Beekman leaves tent.

25—"Dramatic Tension No. 36," by Andino (1 minute 15 seconds), until T: "The log book of the Dutch."

26—"Dramatic Agitato No. 38," by Minot (2 minutes 15 seconds), until T: "While at dawn the yacht."

27—"Theme (45 seconds), until T: "This is my man I go with."

28—"Allegro Agitato No. 8," by Andino (1 minute 45 seconds), until T: "And the tribe true to its."

29—"Theme (1 minute 15 seconds), until T: "All day save when they" (wave effects).

30—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes 30 seconds), until S: When Beekman sees ship's party.

31—"Theme (1 minute), until T: "The realization that only."

UNTIL THE END

The Featherstone Color Process

(Continued from page 2236)

The screen appearances in Fig. 5 (2 + 3 and 3 + 4) show in the middle a substantially white spoke with a red spoke on one side and a green spoke on the other. The dilution of these harsh colors into an inoffensive tint (Fig. 6) is not caused by their overlapping spatially, but rather by their overlapping temporally, due to persistence of vision, and since a red is followed (*temporally*) by a white, and this in turn by a green, all three of which appearances are co-extensive spatially, and impress the eye within the fifth part of a second, the actual impression in the mind of the observer at any given instant is that of a light yellowish green spoke followed and preceded by spokes of a pinkish cream tint. In other words, the screen would, reveal a series of spokes, alternately tinted as in Fig. 6.

The advantages, then, of a twin-lens camera for two-color cinematography, and three-lenses for three color work, are first, the substantial elimination of the startling color fringes which are unavoidable where one lens only is used. Second, each area of the negative is impressed from both lens positions, giving a roundness and partial relief to the projections. Third, each image-area receives a double exposure, thus making it possible to give the necessary time to scenes which are insufficiently illuminated.

Means for adjusting the lenses to correspond with the distances of the principal planes of the scene, and for simultaneously adjusting the separation of the lenses and their foci, are not shown, as they are well known to those skilled in the art. It is possible to dispense with separate color filters by using colored celluloid as a base for the panchromatic emulsion, and turning the celluloid side toward the lenses, in which case the shutter simply occults and exposes. Hence the invention is not limited to means including any particular type of color filter, or shutter, or picture-surface or camera.

Complete Plan Book Begins on page 2243

"THE ROAD TO FRANCE"

(World-Blackwell-Greeley)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme A: "Babillage" (Characteristic Andante Moderato), Castillo

Theme B: "The Slimy Viper" (Mysterious Plotting Characteristic), Borch

- 1—"Over the Top, Boys" (Characteristic American March), by Berg (3 minutes and 15 seconds)—At screening.
 - 2—"The Bowery" (Direct Cue) (Old Time New York Song) (1 minute), until—T: "And thus was inspired our—"
 - 3—Theme A (4 minutes), until—T: "The last road, the hope—lost."
 - 4—"Sail, Baby, Sail" (Direct Cue) (Nursery Song) (2 minutes and 15 seconds), until—T: "He's a foine lad."
 - 5—"Pierrot-Serenade" (Allegretto Molto Moderato), by Randegger (3 minutes and 15 seconds), until—T: "Sure ye can be nearly as."
 - 6—Theme A (2 minutes and 30 seconds), until—T: "Resurgent memory whispering—"
 - 7—"Daffodils" (Andante Moderato), by Carvel (1 minute and 45 seconds), until—T: "The promise."
 - 8—"A La Mode" (Popular One-Step), by Rosey (3 minutes), until—T: "The last time."
 - 9—"Dramatic Tension," by Levy (3 minutes 15 seconds), until T: "In the morning."
 - 10—"Sleepy Hollow" (Idyll Andante Moderato), by Allen (1 minute 45 seconds), until T: "Get away from the water."
 - 11—"Over There" (American Characteristic), by Cohan (1 minute 30 seconds), until—T: "I gotta boy over there" (marching soldiers).
 - 12—"Acce High" (American patriotic march), by Roberts (2 minutes 30 seconds), until T: "From out a waste along."
 - 13—Theme A (3 minutes 45 seconds), until T: "John Bemis, master of the—"
 - 14—Theme B (1 minute 15 seconds), until T: "The enemy within."
 - 15—"Venetian Love Dance" (Moderato Rubato), by Rich (1 minute), until S: "At the shipyard."
 - 16—Theme B (3 minutes 15 seconds), until T: "Hector Winter a recent—"
 - 17—Theme A (1 minute 45 seconds), until T: "The new foreman."
 - 18—"Hunkatin" (Half-Tone One-Step), by Levy (2 minutes 45 seconds), until S: Series of shipbuilding scenes.
 - 19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), until T: "Poison propaganda."
 - 20—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes 30 seconds), until S: As scene fades to Helen.
 - 21—Theme B (2 minutes), until T: "And by the end of the week."
 - 22—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes), until T: "Don't crack no cribs."
 - 23—"Military Tactics" (Military Two-Step), by Rosey (1 minute), until T: "This is no time for slacker."
 - 24—"Agitato No. 49," by Shepherd (1 minute 45 seconds), until T: "And there's the daughter."
 - 25—Theme A (1 minute 45 seconds), until T: "After working hours."
 - 26—"Turbulence" (Allegro Agitato), by Borch (3 minutes, 15 seconds), until T: "More poison."
 - 27—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (1 minute), until T: "Mr. William C. Hudson."
 - 28—Theme A (3 minutes 15 seconds), until T: "The following day."
 - 29—"Dramatic Recitative," by Levy (1 minute), until T: "How dare you come into."
 - 30—"Yester-Love" (Andantino Intermezzo), by Borch (2 minutes), until T: "The Chief of Police."
 - 31—Theme A (2 minutes), until S: When scene fades to Tom.
 - 32—"Sweet Bells" (Allegretto Intermezzo), by Gruenwald (2 minutes), until T: "All I ask now is that."
 - 33—"Dramatic Agitato No. 43," by Borch (2 minutes), until T: "Well, there's another way" (telephone bell).
 - 34—"Misterioso Dramatic No. 22," by Borch (1 minute 15 seconds), until T: "We'll plant it on him."
 - 35—"Misterioso Agitato No. 66," by Smith (1 minute 45 seconds), until S: When butler telephones.
 - 36—"Melody in F" (Andante Moderato), by Rubinstein (4 minutes), until T: "Some days later."
 - 37—"Misteriso No. 29," by Andino (2 minutes), until T: "What the moon saw."
 - 38—"Gruesome Misterioso," by Borch (1 minute 30 seconds), until T: "So you croaked this guy."
 - 39—"Dramatic Tension No. 36," by Andino (2 minutes), until T: "I might tell the truth if."
 - 40—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute 30 seconds), until S: "When Burns hears the police."
 - 41—"Hurry No. 33," by Minot (3 minutes), until T: "Hurry for Winter."
 - 42—"Furioso No. 11," by Kiefert (45 seconds), until T: "It was German money" (shot).
 - 43—"Andante Pathetique," by Berge (45 seconds), until S: When Mollie confesses.
 - 44—Theme A (1 minute 30 seconds), until T: Making good."
 - 45—"Stars and Stripes" (patriotic march), by Sousa (3 minutes), until T: "For God and Humanity" (water effects).
 - 46—"Columbia, the Gem of the Ocean" (1 minute), until T: "The road to France."
 - 47—"Star Spangled Banner" (1 minute), until S: American flag.
- UNTIL THE END



Display of Fotoplayer, Style No. 40, in Lyon and Healy's Main Window, Chicago, the First Week in September. It Gained Considerable Attention and Drew Big Crowds

Fotoplayer Attracts Much Attention

The main window of Lyon and Healy's, at the corner of Wabash avenue and Jackson boulevard, Chicago, was devoted the first week in September to the display of the Fotoplayer.

The unique manner in which this instrument was displayed attracted unusual crowds. Attention was called to the instrumentation of the instrument by ribbons running to the different instruments that the Fotoplayer reproduces.

Almost every fan has heard the Fotoplayer but few have seen it as it is usually placed in the pit of a picture theatre and this is the first time that the Fotoplayer has been displayed so prominently to the public.

"OUR MRS. McCHESNEY"

(Metro—Ethel Barrymore)

Specially Selected and Compiled by W. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Jealous Moon" (Bright Characteristic Intermezzo), by Zamecnik

- 1—"Valse Moderne" (Characteristic Valse), by Rosey (3 minutes and 30 seconds), at screening (telephone-bell).
 - 2—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 30 seconds), until—T: "Did you see anything of my."
 - 3—"Looking 'Em Over" (Popular One-Step), by Rolfe (2 minutes and 45 seconds), until—T: "I hear you have a great."
 - 4—"Military Tactics" (Characteristic Allegro Moderato), by Rosey (3 minutes), until—T: "Well, keep on travelling."
 - 5—"Jealous Moon" (Bright Characteristic Intermezzo) (Theme) (3 minutes), until—T: "Mrs. McChesney" (telephone-bell).
 - 6—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "Joe Greenbaum, the proprietor."
 - 7—"Knock-Knees" (Popular One-Step), by Cobb (1 minute and 45 seconds), until—T: "Abel Fromkin, owner of the—"
 - 8—Theme (2 minutes and 45 seconds), until—T: "Your headquarters shall be."
 - 9—"Andante Dramatic No. 15," by Herbert (3 minutes), until—T: "Not worrying are you?"
 - 10—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 30 seconds), until—T: "Well, I'm back for my answer."
 - 11—"Valse Divine" (Bright Valse Moderato), by Rosey (3 minutes and 15 seconds), until—T: "A council of war."
 - 12—"Step Lively" (Characteristic Two-Step), by Allen (2 minutes and 30 seconds), until—T: "I've come to renew my offer."
 - 13—"Kathleen" (Valse Lento), by Berg (3 minutes), until—T: "How did the skirt go?"
 - 14—Theme (2 minutes and 45 seconds), until—T: "Myrtle, I want you to wear" (telephone-bell).
 - 15—"Hunkatin" (Half-Tone One-Step), by Levy (3 minutes), until—T: "Just a difference of opinion."
- (Continued on next page)

THE BARTOLA

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Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Lest We Forget
Legion of Death

Les Miserables
The Lost Chord
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Peck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Arctcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual

Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES

Continued from Preceding Page

(Continued from page 2239)

- 16—"Rhinoceros Rag" (Characteristic), by Young (4 minutes), until—T: "I can stand seeing that."
17—"Dramatic Tension No. 67," by Shepherd (2 minutes and 30 seconds), until—T: "It started after her son."
18—Theme (1 minute and 30 seconds), until—T: "Mr. Buck and I were thinking."
19—"Pizzicato" (Petite Ballet), by Berge (3 minutes), until—T: "The fashion show" telephone-bell.
20—"Savannah" (Popular One-Step), by Rosey (2 minutes and 15 seconds), until S: When Jack enters.
21—Theme (2 minutes and 45 seconds), until—T: "Now I can realize the ambition"—until END.

"A WOMAN OF IMPULSE"

(Paramount-Cavalieri)

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes to a reel (1,000 feet).

Theme: "Love Theme," by Abbott Lee

- 1—Silence (40 seconds)—At screening.
2—Theme (20 seconds), until—T: "As La Vecchi."
3—"Prelude" from "Carmen," by Bizet (20 seconds), until—T: "As Carmen."
4—"Dance of the Hours" from "Gioconda," by Ponchielli (20 seconds), until—T: "As Gioconda."
5—"Spanish Moderato," by Redla (1 minute and 30 seconds), until—T: "Father Giovanni of."
6—"La Paloma" (Spanish Serenade), by Yradier (25 seconds), until—S: Girl playing guitar.
7—Repeat: "Spanish Moderato," by Redla (1 minute and 15 seconds), until—T: "Signora Stuart."
8—"Last Spring" (Dramatic), by Grieg (1 minute and 50 seconds), until—T: "But the feeble flame."
9—"A La Mode" (French One-Step), by Rosey (1 minute and 20 seconds), until—T: "Elenora now known as La Vecchi."
T: "The overture call."
10—Continue ppp (50 seconds), until—T: "I wore it at my debut."
11—Theme (pp) (3 minutes and 10 seconds), until—S: In theatre box.
T: "Tonight I shall sing."
T: "If I marry you."
12—"Habanera," from "Carmen," by Bizet (1 minute and 40 seconds), until—S: On stage.
13—"March," from "Carmen," by Bizet (45 seconds), until—S: Audience leaving theatre.
14—Continue pp (20 seconds), until—S: In box.
15—"Gipsy Dance," from "Carmen," by Bizet (1 minute and 30 seconds), until—S: On stage.
16—Silence (25 seconds), until—S: Audience applauding.
17—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "La Vecchi's American contract."
18—Theme (3 minutes and 30 seconds), until—T: "I sail tomorrow."
T: "Don't wait, cousin."
T: "You will adore America."
19—"Dramatic Recitative," by Levy (2 minutes and 30 seconds), until—T: "Because I have only this moment."
T: "I was just telling him."
20—"Valse Divine," by George Rosey (2 minutes and 15 seconds), until—T: "The Gaudineer home."
21—"Valse Moderne," by Rosey (4 minutes and 5 seconds), until—T: "La Vecchi, now the Countess."
T: "No flirting."
T: "It's a doctor's duty."
22—"Sunny South" (Selection on Southern Melodies), by Lampe (2 minutes and 15 seconds), until—T: "In Louisiana."
T: "And I suppose we shall."
23—Continue to action (3 minutes and 25 seconds), until—T: "The persistent doctor."
T: "Thank God you would never."
24—"Southern Characteristic Serenade" (1 minute and 50 seconds), until—T: "The glamour of the golden."
25—"Appassionato," by Borch (1 minute and 20 seconds), until—T: "The little Bud has."
T: "You know it was."
26—Theme (3 minutes and 30 seconds), until—T: "I am sorry for you."
T: "Philip is going to show me."
27—"May Dress" (Romance Moderato), by Borch (4 minutes and 30 seconds), until—T: "We are at the Gaudineer."
T: "Such a daring costume."
28—"Tragic Theme," by Vely (3 minutes and 10 seconds), until—T: "I came to get a wrap."
T: "See what is wrong."
29—"Sorrow Theme," by Roberts (3 minutes and 40 seconds), until—T: "The accusation."
T: "Doctor Paul Spencer."
30—"Cavatine" (Dramatic), by Bohm (2 minutes and 30 seconds), until—T: "If no doctor has arrived."
T: "Please send for the family."
31—Continue ff (1 minute and 15 seconds), until—T: "She speaks truly."
32—Theme ff (40 seconds), until—T: "Another honeymoon"—Until the END.

Cue Sheets Latest Hits	MUSIC	Musical Equipment
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An Interesting Inquiry and the Answer To It

Musical Editor, Motion Picture News.

DEAR SIR: As I have but lately become a player in the motion picture theatre, I have been studiously reading your articles and find them of great benefit to me in playing pictures. In attempting to follow your music cues, I have requested my local dealer to obtain for me piano solos of the music suggested, and in innumerable instances the reply has been given me that piano solos of these numbers mentioned are not published, but there is a piano conductor part taken from the orchestra.

As I have never played in an orchestra, I do not understand what these parts mean and I would be obliged if you would let me know what they are and how to use them. You will realize that I am almost an amateur in playing the film, although I have always been considered a good pianist and can easily read six and seven graded music.

I am enclosing a stamped addressed envelope for reply, for which please accept my thanks.

Respectfully yours,
MILDRED MILLER.

THE above letter has been received in the editor's letter-box and the following reply is herewith given, because this is a subject which may interest others in the same quandary:

DEAR MADAM: Your inquiry is one that has at many times been received from amateur pianists entering the industry and the explanation of piano conductor parts is as follows.

An orchestration of a composition consists of all the separate parts needed in the make-up of an orchestra. The modern requirements of small orchestras or ensembles demanded that a piano should be added to the orchestra in order to reproduce those extra instruments usually found in the larger orchestra, so piano parts were then prepared which consist mainly of accompaniment, usually the viola, second violin, horns and bass. As time progressed and the demand developed for ensemble string combinations the wood-wind melodies were added to the piano part and sustained bassoon or cello melodies cued-in so that the pianist at his discretion could perform the missing melodies.

The development of this idea created a piano part, known as piano conductor and the directors of large orchestras used these to direct from in preference to the original violin conductor. From this idea, the piano became so prevalent that it is the exception and not the rule to find this instrument lacking in an orchestra.

Professional pianists have become quite used to the piano conductor part, because of their continual changing of positions, today playing in a large orchestra, tomorrow in a trio or quartet, that they get in the habit of reading the piano conductor part almost as well as solo.

The organist in the motion picture theatre in the greater majority of instances has served his apprenticeship either as a professional pianist or in the church, and is a little more conversant with the piano conductor parts. Therefore, when he has taken up the work in the motion picture house, he has found them adaptable, because in many instances they are written on three lines, that is bass, accompaniment and melody, so similar to correct organ music, and with perseverance and experience behind it, they prove exceptionally practical to him.

The answer to your inquiry as to why you received such a reply from your dealer is perfectly obvious. In musical suggestions for the picture, the music must be selected from that which is available for any combination of musicians, or in other words, exclusively from orchestral music, because one theatre has a twenty-piece orchestra, another ten, a third a trio or quartet, and the next a pianist or organist. Were the suggestions confined to piano only, how would a theatre with an orchestra be served?

Furthermore, as much of the musical suggestions are available for piano solo, the pianist as well as the theatre orchestra are receiving attention. In those numbers wherein there is no piano solo you have been told there is the above mentioned piano conductor parts.

The outstanding fact in your letter is that you can easily read sixth and seventh grade music, or in other words, you certainly must be an excellent pianist. Hence, the editor would strongly recommend you to obtain these piano conductor parts and with a little perseverance you will also find that you are able to read them as simply as a piano solo. Incidentally, these parts are frequently cheaper than piano solo, and by a little study you learn more of the composition, because you find the composer's idea and orchestral coloring therein marked by the different notations for the conductor.

In conclusion, by a study of these parts, it opens up to you a large field of music which otherwise you would not be acquainted with, and incidentally qualifies you to at some time take your place as an orchestra pianist, which is a lucrative position and easy to obtain.

Trusting that this information is what you desire and will be of benefit to you, I remain,

Respectfully yours,
MUSICAL EDITOR.

Review of Latest Compositions

- 1—"There's a Light in Your Eyes." The Waltz song hit from Klaw & Erlanger's phenomenal Broadway musical success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th St., New York.)
- 2—"Some Day Waiting Will End," the phenomenal song hit—something new in tempos. Another hit from that Broadway Musical Success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's.)
- 3—"Roses of Picardy," the great coast-to-coast success. Medley waltz on melodies from Haydn Wood's tremendous song hit, "Roses of Picardy," and including the refrain of the popular song, "Waiting" "When I Hear the Gate A-Swinging." (Chappell's.)
- 4—"A Birch Canoe and You." The dreamiest dreamy waltz ever published. By Lee S. Roberts. Composer of "Smiles". We cannot say too much for this number. It's great. (J. H. Remick & Co., 227 W. 46th St., N. Y.)
- 5—"Over The Top Boys." Empey's theme in his patriotic picture, "Over the Top"—Up and at the treacherous invading foe—musically portrayed in an inspiring American March. Composed by S. M. Berg. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 6—"Good Old Pals." March by M. L. Lake. The most effective medley march of the year. It introduces "We Won't Go Home 'Til Morning," "Home Again," "Turkey in the Straw" (Old Zip Coon) and the great gang song, "Hail, Hail, the Gang's All Here." Some march and some arrangement. (Carl Fischer, Cooper Square, N. Y.)
- 7—"A Love Suite"—1. The Lovers—2. Danse Capriccioso—3. Love's Lament. A little concert suite of intimate character, descriptive in style and thoroughly melodious. First an admirable duo of tender expressiveness; second, a dance both catchy and capricious; and, third, another bit of tender writing of unusually expressive charm. The arrangement and scoring is very effective. By M. L. Lake. (Carl Fischer.)
- 8—"Piccolo Pic." Humoresque by Walter L. Slater. The number which acts on your laughing nerves. Irresistibly funny—just a natural humoresque. (Carl Fischer.)

(Continued on page 2438)

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Review of Latest Compositions

(Continued from page 2436)

9—"For Your Boy and My Boy." Originally sung by Al. Jolson at the Century Theatre. Be patriotic—sing this song and help swat the Kaiser. Arranged as a one-step. (Jerome H. Remick & Co., 227 W. 46th St., New York.)

10—"Aces High." "Over the Clouds." A top notch march as high as the clouds in merit, characterizing the hum of the Liberty Motor. Composed by Ed. Roberts. (Belwin, Inc.)

11—"God Be With Our Boys Tonight." This wonderful song, as rendered by Mr. John McCormack, the world's most popular concert singer, is proving a veritable sensation. The intense emotional appeal in this great ballad is stirring the country as no other song of recent times has done. (Boosey & Co., 9 E. 17th St., N. Y.)

12—"Dreaming of Home, Sweet Home." A masterpiece by the writer of "Indiana." If songs could only talk, this wonderful new ballad by James F. Hanley would speak for itself. But it's the next ballad hit of Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.

Musicians' Union of San Francisco Asks Higher Wages

COINCIDENT with the demand of San Francisco musicians for higher wages, the publication of the facts concerning the reduction of Milwaukee theatre orchestras to one man, raised considerable furor in the San Francisco Musicians' Union.

The action of the Milwaukee Theatre Managers' Association in conforming to the Government's request for conservation in manpower brought forth the following comment by Albert A. Greenbaum, secretary of the San Francisco Musicians' Union:

"When one takes into consideration the fact that General Crowder has ruled that all musicians employed in theatres are classed as being in essential industries, it leads to the suspicion that the action of the Milwaukee managers is the grasping of an opportunity whereby profits will be considerably larger than if orchestras were retained. Even though the price paid to one man appears to be quite high, the fact remains that an orchestra costs several times that amount, and we have yet to hear that the public is receiving any benefit in the way of bargain prices of admission."

Further discussing the published announcement that "in San Francisco, on account of the prospective scarcity of musicians at a time when the leading motion picture houses are organizing large orchestras, a general demand for higher wages is being made," Secretary Greenbaum makes the following statement: "The paragraph is incorrect, as the only reason that the musicians are asking higher wages at this time is an economic one. Expenses of living have increased so tremendously within the past year that the musician finds himself more illy compensated than the great majority of mechanics."

"The article would convey the impression that the musician is of the profiteering gentry. Such is not the case. The present rate of compensation for the musician does not permit him to maintain himself and family according to decent American conditions, and for that reason and no other he is asking an increase in salary which in no instance approximates the more than 55 per cent increase in the cost of living."

The new wage scale which the San Francisco Union proposes to put into effect on September 29 provides for an increase of \$5 a week. For evening engagements only the new scale will be \$30; for both afternoon and evening hours the wage will be \$45. Considerable opposition has been aroused by a demand for \$2.50 additional when musicians are required to wear evening dress for concerts on the stage.

LATEST MUSIC CUES

"PECK'S BAD GIRL"

(Goldwyn—Normand)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

- Theme: "Impish Elves" (Winsome Intermezzo), by Borch
1—Theme (2 minutes and 20 seconds), until—T: "Peck is fond of pork-chops."
2—"Spider and the Fly" (3/4 Allegretto Intermezzo), by Armand (1 minute and 30 seconds), until—T: "I got dignity."
3—Continue pp (35 seconds), until—T: "Peck's rheumatism medicine."
4—"Alborada" (Characteristic Caprice), by Andino (2 minutes and 35 seconds), until—T: "And about this time."
5—"Graciousness (Characteristic Allegretto Intermezzo), by Smith (3 minutes), until—T: "How do you do, Mr. Raskell?"
6—Continue ff (1 minute and 30 seconds), until—T: "I told him to get out."
7—Continue pp (40 minutes), until—T: "It seems that Richard Hayes."
8—"Barcarole" (Summer Idyll), by Buse (3 minutes and 10 seconds), until—T: "And Widow Mifkins calls."
9—"Half Reel Hurry" (for general use), by Levy (5 minutes and 5 seconds), until—T: "My name is Hayes."
10—Continue pp (1 minute and 55 seconds), until—T: "They just had a terrible time."
11—"Nola" (Capricious Allegretto), by Arndt (2 minutes and 25 seconds), until—T: "And poor little Minnie."
12—"Eccentric Comedy Theme," by Roberts (3 minutes and 35 seconds), until—T: "I agree with the rest."
13—Continue pp (1 minute and 30 seconds), until—T: "Here is a chance for me."
14—"Shadowgraphs" (4/4 Allegretto), by Leigh (55 seconds), until—T: "And two city men came."
15—Continue to action (1 minute and 50 seconds), until—T: "And Peck's bad girl."
16—"Aubade Printaniere" (2/4 Intermezzo Allegretto), by Lacombe (4 minutes and 10 seconds), until—T: "Didn't I tell you to hide that?"
17—"Dance of the Peacocks" (4/4 Allegretto Caprice), by Baines (3 minutes and 45 seconds), until—T: "And Willie found the right one."
18—Theme (3 minutes and 40 seconds), until—T: "And the money for the payroll."
19—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "And Minnie has forgotten."
20—Continue to action (2 minutes and 50 seconds), until—T: "And the cellar from the shop."
21—"Heavy Mysterioso," by Levy (2 minutes and 35 seconds), until—T: "Get the police."
22—"Hurry" (for pursuit and races), by Minot (2 minutes and 30 seconds), until—T: "They are a band."
23—Theme (1 minute and 30 seconds), until END.

"THE GIRL OF TODAY"

(Vitagraph—Corinne Griffith)

Specially Selected and Compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Spy Theme: "The Crafty Spy" (Original Descriptive Mysterioso) by Gaston Borch

Love Theme: "Love Theme" (Characteristic Moderato) by Abbott Lee

- 1—"Heavy Romantic, No. 1," by Luz (2 minutes), at screening.
2—Spy Theme (2 minutes and 45 seconds), until—T: "We will send our people" (wireless and wave effects).
3—"Over the Top Boys," by Berg (Patriotic American March) (1 minute and 15 seconds), until—T: "A. D., a patriotic."
4—Spy Theme (2 minutes), until—T: "The secret message finds its."
5—"Heavy Mysterioso," by Levy (1 minute and 45 seconds), until—T: "To Rosner's Belgian mind."
6—"Hunkatin," by Levy (Half-Tone One-Step) (1 minute and 30 seconds), until—T: "The Wynns attend a dance."
7—"Valse Divine" (Valse Lento), by Rosey (45 seconds), until—T: "I don't trust that man."
8—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Jack Wynn his mind full (explosion) (auto and car effects)."
9—Love Theme (1 minute and 45 seconds), until—T: "I saw a man sneaking away."
10—Spy Theme (2 minutes and 45 seconds), until—T: Dr. Wolff in laying siege.

(Continued on page 2440)



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The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Laughing Bill Hyde
Lest We Forget
Legion of Death

Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Arctcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
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Vita-graph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE GIRL OF TODAY"

(Continued from page 2438)

- 11—Love Theme (1 minute and 15 seconds), until—S: When Dr. Wolf leaves.
- 12—"The Slimy Viper" (Mysterioso Tone Picture), by Borch (2 minutes and 30 seconds), until—T: "The first trail Jack strikes."
- 13—"Allegro Agitato, No. 8," by Andino (30 seconds), until—T: "And I'm going to make a—"
- 14—Spy Theme (2 minutes), until—T: "A plan for restraining."
- 15—"Andante Dramatic," by Herbert (1 minute and 15 seconds), until—T: "Another bombshell."
- 16—"Military Tactics" (Patriotic Military March), by Rosey (45 seconds), until—T: "Every day in the State."
- 17—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "The day appointed by Imperial—"
- 18—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes and 30 seconds), until—T: "Oh, but first you must show."
- 19—"Dramatic Tension, No. 64," by Borch (1 minute and 15 seconds), until—S: When Leslie installs dictaphone.
- 20—"Dramatic Andante, No. 39," by Berge (3 minutes), until—T: "With her mission accomplished."
- 21—"Gruesome Mysterioso," by Borch (1 minute), until—T: "A trooper of the New York—"
- 22—"Spy Theme (2 minutes and 15 seconds), until—T: "Five o'clock."
- 23—"Aces High" (Patriotic March), by Roberts (1 minute and 45 seconds), until—T: "When Leslie leaves house" (auto and telephone-bell effects).
- 24—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Double your guards at—"
- 25—"Dramatic Agitato, No. 38," by Minot (45 seconds), until—T: "Little dreaming of tragedy" (shot).
- 26—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "A German outpost" (telephone-bell).
- 27—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "A troop of the New York—"
- 28—"Agitato, No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—T: "Wilbur Bridge" (shot).
- 29—"Furioso" (Half-Reel Hurry), by Levy (3 minutes), until—T: "With perseverance worthy" (shots) (explosion).
- 30—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Leave at once there's—" (shot).
- 31—Repeat "Over the Top Boys" (1 minute), until—S: When bomb is disconnected. * * * * * THE END.

"PALS FIRST"

(Screen Classics-Metro-Lockwood)

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento) by Gaston Borch

- 1—Theme (2 minutes 15 seconds), until—At Screening.
- 2—"Peacefulness"—Borch. (Andante Simplex.) (2 minutes 30 seconds), until—T: "Please, Danny, don't jest."
- 3—"Down South"—Myddleton. (Southern Characteristic.) (1 minute 30 seconds), until—T: Winnecrest Hall.
- 4—Theme (3 minutes 30 seconds), until—T: Not many miles distant.
- 5—"Babillage"—Castillo. (Allegretto Intermezzo.) (2 minutes 45 seconds), until—D: When Jean leaves house.
- 6—Theme (1 minute 30 seconds), until—T: "I beg pardon, my good friend."
- 7—"Hunka'in"—Levy. (Half Tone One-Step.) (3 minutes 15 seconds), until—T: "Dat's Aunt Caroline."
- 8—"Scherzetto"—Berge. (Symphonette Suite.) (3 minutes 30 seconds), until—T: "The resemblance is."
- 9—"A La Mode"—Rosey. (One-Step.) (3 minutes 15 seconds), until—T: Once there was a girl who. (Telephone-bell.)
- 10—"Graciousness"—Smith. (Characteristic Intermezzo.) (2 minutes 45 seconds), until—T: "Fine, Dick, fine." (Automobile effects.)
- 11—"Valse Divine"—Rosey. (Valse Lento.) (2 minutes), until—T: "This guy Castleman is a."
- 12—Theme (2 minutes), until—S: When Jean enters.
- 13—"Dramatic Recitative"—Levy. (3 minutes 15 seconds), until—S: When Jean leaves.
- 14—"Heavy Mysterioso"—Levy. (3 minutes 30 seconds), until—T: "Don't say it again, Dominic."
- 15—"Dramatic Narrative"—Pement. (2 minutes 45 seconds), until—T: "Why, Dick, I—I thought."
- 16—Theme (2 minutes 45 seconds), until—T: On the morrow when love is. (Wave effects.)
- 17—"Sachem"—Rosey. (3 minutes 15 seconds), until—T: "No, Dominic, the game has."
- 18—"Mysterioso Dramatique"—Borch. (1 minute 45 seconds), until—T: "The Squirrel also a."
- 19—Theme (1 minute), until—T: And when they gaily.
- 20—"Andante Dramatico No. 62"—Borch. (3 minutes), until—T: "Evenin', pale evenin'."
- 21—"Rondo"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: "You d—d impostor."
- 22—Theme (1 minute 45 seconds), until—T: The call of the heart.
- 23—"Agitato No. 69"—Minot. (Allegro Agitato.) (1 minute 30 seconds), until—S: When Doctor seizes Jean.
- 24—"Capricious Annette"—Borch. (Moderato Caprice.) (3 minutes 15 seconds), until—S: When Doctor runs away.
- 25—"Adagio Cantabile"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: "No, Dominic, I'm going."
- 26—"A Dream"—Grieg. (Andante Expressivo.) (2 minutes 15 seconds), until—S: When Danny joint Jean.
- 27—"Repose of the Forest"—Grieg. (Molto Tranquillo.) (3 minutes 30 seconds), until—T: "Gee, you look funny."
- 28—"Romance"—Kerganof. (Andante Sostenuto.) (3 minutes 15 seconds), until—T: "Won't you shake hands?"
- 29—"Inspiration"—Edwards. (Andante Sostenuto.) (3 minutes 30 seconds), until—T: "In my room at the St. Francis."
- 30—Theme (30 seconds), until—T: "It is I who should beg."—Until—END.

"LAUGHING BILL HYDE"

(Goldwyn-Will Rogers)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,040 feet).

Theme: "My Paradise" (Moderato Ballad) by J. S. Zamecnik (Used by permission of Sam Fox through Belwin, Inc., 701 Seventh Avenue, New York City.)

- 1—Theme (1 minute and 45 seconds), until—T: "Laughing L Hyde."
- 2—"Sinister Theme" (Dramatic), by Vely (3 minutes and 50 seconds), until—T: "Before Bill lay the open—"
- 3—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: "Even Thomas, the village doctor."
- 4—"Bleeding Heart" (Dramatic Pathetic), by Levy (4 minutes and 40 seconds), until—T: "Alice Walker, the doctor's—"
- 5—"Summer Nights" (Moderato), by Roberts (1 minute and 45 seconds), until—T: "Traveling by blind baggage."

Note—Watch for railroad effects.
6—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (2 minutes and 25 seconds), until—T: "Laughing Bill Hyde had—"

7—Theme (2 minutes and 30 seconds), until—T: "Joseph Wesley Sayforth."
8—"Ecstasy" (Melody Allegro), by Zamecnik (3 minutes and 30 seconds), until—T: "The Aurora is mine."

9—"Dramatic Recitative," by Levy (1 minute), until—T: "There was great excitement."

10—"Turbulence" (Allegro Agitato), by Borch (55 seconds), until—T: "Those were great days."

11—"May Dreams" (Moderato Serenade), by Borch (1 minute and 50 seconds), until—T: "Tonatah ran the camp laundry."

12—"Dramatic Agitato" (to action pp. of ff.), by Hough (1 minute and 25 seconds), until—T: "No, if I wanted to kill him."

13—Continue pp. and slow (40 seconds), until—T: "The Aurora claim where—"

14—"Return to Me Soon" (Allegro), by Cregh (2 minutes and 35 seconds), until—T: "Dry panning a Mexican trick."

15—"Dramatic Tension, No. 9," by Andino (2 minutes and 25 seconds), until—T: "My father was the teacher."

16—Continue ff. (35 seconds), until—T: "Set a thief to—"

17—Continue pp. (45 seconds), until—T: "Laughing Bill had almost—"

18—"Golden Youth" (Valse Lento), by Rosey (1 minute and 20 seconds), until—S: Near mining camp.

19—"Phyllis" (Valse Novelette), by Deppen (1 minute and 25 seconds), until—T: "Dr. Thomas did have—"

20—Continue pp. (45 seconds), until—T: "Burg and Slevin ventured."

21—Theme (4 minutes), until—S: Near landing.
22—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 35 seconds), until—T: "Doc, here's a customer."

23—"Sparklets" (Allegretto 6/8), by Miles (1 minute and 15 seconds), until—S: Interior of saloon.

(Continued in next column)

(Continued from preceding column)

24—"Savannah" (One-Step), by Rosey (1 minute and 55 seconds), until—T: "Better walk around."

25—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—S: The fight in bedroom.

26—Continue ff. with ad. lib. tympani rolls (30 seconds), until—T: "He darn near killed him."

27—Theme ff. (1 minute and 25 seconds), until—T: "Week by week."

28—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—T: "Bill was not accustomed."

29—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes and 40 seconds), until—T: "Burg and Slevin decided—"

Note: Watch shot.

30—"Gruesome Mysterioso," by Borch (2 minutes and 20 seconds), until—T: "Your double crossin'."

31—Continue ff. (40 seconds), until—T: "The sale."
Note: Watch shot.

32—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 55 seconds), until—T: "Here's some news, kid."

33—Theme ff. (2 minutes and 45 seconds) * * * * THE END.

Spokane Theatres Draw Big Business

THEDA BARA in her latest hit, "Salome," and a second-run here of "Cleopatra," drew Spokane houses. "Salome" was presented at the Auditorium and "Cleopatra" at the Majestic. The Auditorium also featured "The Cross Bearer," the graphic picture of Hun-ravaged Belgium, early in the week, and on the same bill was the Kitty Gordon picture, "The Interloper." George MacQuerre, who used to play regularly at the Auditorium with the Jessie Shirley Stock Company in the days before the movies, has a minor part in the production.

The Casino had a William Farnum picture, "Riders of the Purple Sage," and a Fatty Arbuckle comedy.

Clara Kimball Young in "The House of Glass" was the drawing card at the Liberty.

Virginia Pearson, the Fox star, in her latest starring vehicle, "Queen of Hearts," was the Class A attraction.

"The Girl That Came Back," crook drama, starring Ethel Clayton, was the Clemmer card.

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Cue Sheets
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MUSIC

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Has Each Key Its Own Individual Character?

THE question "Has each key its own individual character?" has been most widely discussed. Many of us, however, reach no satisfactory conclusion and are willing to look upon it as a dark, fathomless secret. This is due to the difficulty encountered in separating the physical side of the question from its psychological side; and even after making the distinction we find ourselves confronted by numerous contradictions.

We have assigned to the key of F sharp major a brilliant, clear character; to its enharmonic equivalent, G flat major, a soft and rich character. Given an instrument of fixed tones, tuned with absolute accuracy according to equal temperament, and given a means of producing tones upon it exactly alike in quality, it is a physical impossibility for any difference except that of pitch to exist. In other words, if a difference does exist, it is not due to the property of sound. It is due to some defect in the instrument employed. On the piano, the difference in leverage between the black and white digitals is capable of producing variations in the quality of tones. Moreover, the position of the black digitals demands different technical resources than those employed in playing upon the white digitals. This difference in touch influences quality of tone. In the human voice every difference of pitch varies the tone qualities. In bowed instruments the difference in material used, the length of the strings, whether opened or stopped, and their relative positions on the instrument, all influence tone quality. In wind instruments, the manner of producing tones varies sufficiently to greatly influence the quality of the tone produced. We come to the organ. Here it is difficult to find any physical cause. However, it is an acknowledged fact among musicians that on the organ the difference in character of keys is scarcely, or even not at all, noticeable. And even in the case of the voice, while pitch influences quality of tone, this influence is in no two cases alike. Consequently, key characteristics are likewise scarcely discernible in the voice.

Thus far we have analyzed the physical side of the question, and the above remarks show us that at present the solution of the question is to be sought from a psychological standpoint. This becomes evident when we consider those instances where, in the performance of works, the pitch was felt to be changed, yet the character of the composition seemed to remain with the original key regardless of the number of vibrations of each note. Thus the key of C major conveys the same feeling as it did years ago, although it has passed through several changes in pitch. This takes the question out of the realm of individual instruments, since orchestral performances are included. Here the difference in character of keys cannot be traced to a defect in any individual instrument. We have seen that the evenly tempered scale permits of no such difference, and, consequently, it seems that the difference exists in our minds, not in the orchestra.

Using the tables of key characters as compiled by recognized musicians of high standing, we find that those keys (on the piano) employing white digitals have a soft-veiled, almost sad effect. From the earliest time we have associated depth with strength and solemnity; height with lightness and gaiety. This association is entirely natural. In architecture we find the massive portion of the structure lower than the lighter portion. In sculpture, strength, if not indicated by size itself, is often portrayed by contrast, which, in reality, is the same on a smaller scale. In physics, the heavier descends, the lighter ascends. And even in our conception of a Heaven and a hell, this relation is evident. We associate Heaven with light, height and purity; hell with darkness and depth. A flat lowers a tone—in other words, increases its depth; a sharp raises a tone—increases its height. Thus we have associated those keys where flats are employed (tones that have been lowered) with melancholy or sadness; those where sharps have been employed with brightness. This association, however, has not been the sole

force at work in establishing difference among characters of the keys. If it were, we would have the key of G flat major expressive of melancholy; its enharmonic equivalent, F sharp major, expressive of joy always, and the matter would be explained. However, in practice, we find that the general character of a key may be changed by the mental attitude and the psychological desires of the composer. Thus it is not at all impossible that a composer today would write a composition, absolutely worthy, employing a key in direct contradiction to the above made deductions. In other words, he could employ C sharp major to express brightness and in another composition the same key, C sharp (not D flat), to express melancholy. And in reality this has occurred. We have compositions of a melancholy nature in major keys employing sharps, and we have scherzos, humoresques and gavottes in minor keys, as well as major ones employing flats. Thus the question arises: "If this is so, why have we assigned certain characters to the keys? Why do we give G flat major a soft, F sharp a brilliant, character?" Because contact with countless compositions has shown that composers, in the far greater number of cases, employed G flat major as expressive of softness and richness. Further, that composers wishing to convey an idea of brightness or mirth employed other keys than F sharp. This would naturally make F sharp and C sharp especially little used. And so it is, C sharp being very rarely employed. (The most modern music offers somewhat of an exception.)

Whether or not the earlier composers in whose works this partiality in key selection is most noticeable, were influenced by physical or psychological forces, it is difficult to say. Certain it is that aside from any mental influences, there were quite a few physical defects, which could have and most likely did influence them. The defective state of the old mean tone temperament which created unequal differences of pitch among keys, necessarily tended to create a sort of hereditary prejudice. This has descended from generation to generation, and even today it is still felt. However, it is safe to say that the question of key characteristics today is not to be traced to a physical source, but purely to the reminiscences which we have of pieces in certain keys. The characters which we have assigned to the various keys have been deducted on a proportionate basis. For example, if seven of ten compositions examined in the key of E major conveyed a very high brilliancy we would describe that key as very brilliant. Thus, through years of tireless efforts, dependable tables have been formed and to each key we give its individual character.

Finally, we know of instances where our greatest composers directed performances of their own works in different keys. Handel, the voices being too high owing to difference in organ pitch, commanded the organist to play lower.

Had these composers any knowledge of difference in key characters? And if they had not, what is the use of all discussion?

Bartola Supplies Music at Riveria

THE Bartola Musical Instrument that has been installed at the new Riveria theatre, Chicago, was a noticeable feature of the opening of that house on October 2. The Bartola played the music for the greater part of the program, which has been heralded as one of the most pleasing ever presented in a motion picture theatre.

The instrument for the Riveria was especially constructed for this house, the variety of combinations being practically unlimited. This attests the great progress which the manufacturers have made since the instrument was invented by Dan W. Barton. Beginning with the smaller theatres of the country, the Bartola is now being used in the larger and better houses as well, and is said to be giving satisfaction universally.

Review of Latest Compositions

1—"Hunkatin"—by Sol P. Levy. This is a half-tone one-step founded upon harmonic semi-tones, unique and original in its development. For contrast and variety, nothing could be better in your library. (Belwin, Inc., 701 Seventh Ave., N. Y.)

2—"Indianola"—Song and Fox Trot by S. R. Henry (Composer of By Heck) and D. Onivas. It is a sweeping national hit. (Jos. W. Stern & Co., 106 W. 38th St., N. Y.)

3—"Pershing's March" by A. S. Watt. The sensational, stupendous, inspiring, thrilling, melodious success of the season. (Astoria Publishing Co., 505 Fifth Ave., N. Y.)

4—"Comedy Allegro" by S. M. Berg. An original and an extremely unique conception of a Comedy scene. (Belwin, Inc.)

5—"Fighting Tommies" (Great Britain's Pride) England's pride in her army, the bulwark of the Nation, musically told in a glorious march. Composed by John Boulton. (Belwin, Inc.)

6—"Howdy"—The Yankee Pep Step is the "Big Hit" whenever played. And it's going bigger all the time. A Great Novelty. (Sam Fox Pub. Co., Cleveland, O.)

7—"My Little Gypsy Wanda" by Levenson and Garton. This is the waltz song that has been sweeping the New England States, and is now being exploited extensively by our organization. (Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.)

8—"Blue Devils" (Alpin Chasseurs)—The champions of true Democracy "Vive La France" ever in the forefront of self sacrifice. Composed by Sol P. Levy. (Belwin, Inc.)

9—"Some Shape"—One-Step by George L. Cobb. The one big dance favorite with New York Society right now. See the daily programs of the Waldorf-Astoria, Plaza Hotel, Biltmore, etc., for proof of the above statement. (Walter Jacobs, 8 Bosworth St., Boston, Mass.)

10—"If You Hear Them Calling Clancy, He's My Boy." The new patriotic Tipperary song. America's greatest patriotic song hit. A natural overnight song hit. The title alone spells success. Now is the time to play it. A record smashing New York Hit. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

11—"Irish Tune from County Derry." and "Shepherd's Hey" by Percy Grainger. The vim and refreshing originality of these British Folk Melodies are well nigh irresistible. Featured (for orchestra) by New York Symphony Orchestra. (Carl Fischer).

12—"Favorite Melodies" Selections—A medley arrangement of excerpts from famous and standard works, such as "Summernights Dream" by Suppe, "Naila" by Delibes, "Gioconda" by Ponchielli; "Aragonaise" by Massenet; "To Spring" Gounod; "Whispering Flowers" by Blon. (Belwin, Inc.)

13—"Sachem"—India Intermezzo—A catchy composition, equally effective for dance and concert purposes. (Belwin, Inc.)

Music

is one of the most important items of success when applied to the motion picture theatre. The Music Editor of these columns will answer all inquiries pertaining to music in connection with pictures.

A list of the most recent Cue Sheets will be found

On Page 2594

LATEST MUSIC CUES

"KILDARE OF STORM"

(Emily Stevens-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetic), by Gaston Borch

1—Lento Allegro—Berge (Symphonette Suite) (1 minute, 30 seconds), until—T: At Screening.

2—Misterioso Dramatico—Borch (30 seconds), until—S: Men outside cabin.

3—Agitato No. 49—Shepherd (1 minute), until—S: When men steal child.

4—Turbulence (Allegro Agitato), Borch (2 minutes and 45 seconds), until—T: "Tomorrow I go for my bride" (glass-crash).

5—Theme (2 minutes, 45 seconds), until—T: In a town not many miles.

6—Melancolie—Granier (Andante Moderato) (2 minutes, 45 seconds), until—S: At the Storm mansion.

7—Dramatic Tension No. 36—Andino (2 minutes, 45 seconds), until—T: That night Kildare gave a—

8—Theme (1 minute, 45 seconds), until—T: With the passing weeks Kate—

9—Courtesy—Wiegand (Andante Intermezzo) (3 minutes, 30 seconds), until—T: "Where is your mistress?"

10—Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "Kildare old fellow is."

11—Atonement—Zamecnik (3/4 Andante Con Espressione) (2 minutes), until—S: When Kildare returns to table.

12—Theme (3 minutes, 15 seconds), until—T: "Jacques, I came to you."

13—Idillio—Lack (Allegretto Grazioso) (1 minute, 45 seconds), until—S: When Kate enters house.

14—Arabian Night—Mildenberg (Andante Sostenuto) (2 minutes, 45 seconds), until—T: "I'll give you something that."

15—Dramatic Agitation No. 38—Minot (1 minute, 30 seconds), until—T: "Mose come quickly."

16—Agitato No. 69—Minot (2 minutes, 15 seconds), until—T: "So you refuse to explain."

17—Dramatic Tension No. 67—Shepherd (2 minutes), until—T: "He came upon me."

18—Theme (2 minutes, 45 seconds), until—T: Five years later at the office.

19—Wandering—Atherton (Sostenuto Con Moto) (2 minutes, 15 seconds), until—T: "Doctor Benoit left." (Train effects).

20—Entree—Atherton (Andante Con Moto) (3 minutes, 45 seconds), until—T: "Hahaly."

21—Dramatic Agitato—Hough (2 minutes), until—T: "You killed my baby."

22—Theme (1 minute, 15 seconds), until—S: When Kate sees Jacques, until—END.

"THE APPEARANCE OF EVIL"

(June Elvidge-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

1—Theme (2 minutes and 15 seconds), until—At Screening.

2—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "Dere's a funny lady."

3—Theme (2 minutes and 30 seconds), until—T: "Great news I've got."

4—"Adieu Waltz" (Valse Moderato), by Friml (2 minutes and 45 seconds), until—T: "And we have never given."

5—"Sweet Jasmine" (Melodious Allegretto), by Bendix (3 minutes and 45 seconds), until—T: "I guess she selected this."

6—"Serenata" (Allegretto Mosso), by Cajani (3 minutes and 30 seconds), until—T: "You are dismissed, you can."

7—"Pasepied" (Allegro Moderato), by Delibes (3 minutes and 30 seconds), until—T: Mr. Quimby, Elsie's father.

8—Dramatic Recitative, by Levy (2 minutes and 15 seconds), until—T: "My Elsie is a good girl." (Telephone bell.)

9—"Romance" (Moderato Con Espressione), by Mericanto (3 minutes and 45 seconds), until—T: The Purity League.

10—Gavotte (Tempo Characteristic), by Mericanto (2 minutes and 45 seconds), until—T: "And that's what I saw with."

11—"Cardenia" (Andantino Moderato), by Densmore (3 minutes), until—T: "Thus does rumor like."

12—Intermezzo (Moderato 4/4), by Huerter (3 minutes), until—T: "I can't believe Maida."

13—Theme (2 minutes and 45 seconds), until—S: When Louis returns to apartment.

14—"Valse Divine" (Valse Lento) (3 minutes), until—S: When Maida leaves. (Telephone bell.)

15—Dramatic Narrative, by Pement (2 minutes and 30 seconds), until—T: "This is unbearable, I do." (Telephone bell.)

16—"Dawn of Love" (Intermezzo Moderato), by Bendix (3 minutes and 30 seconds), until—T: "I—I told them that I was."

17—Theme (2 minutes and 15 seconds), until—T: "They are arresting many."

18—Organ Improvising (1 minute), until—T: "A little later near." (Wedding scene.)

19—"Joy of Youth" (Moderato Intermezzo), by Raymond (1 minute and 45 seconds), until—T: "Why—why, we knew we would."

20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "At least you can defer."

21—"The Dansant" (Tone Poem Moderato), by Moquin (1 minute and 45 seconds), until—T: Later in the week.

22—Theme (2 minutes and 15 seconds), until—T: "I'm so glad to have you." Until—END.

Klein Completes Score for Blackton

MANUEL KLEIN, composer and musical director and brother of Charles Klein, the playwright, who perished on the Lusitania, has completed the musical score for J. Stuart Blackton's forthcoming superfeature, "The Common Cause." During its production Mr. Klein has been one of the most interested visitors at the Blackton studios in Brooklyn. He declares he finds his greatest inspiration for the musical arrangement of a photoplay in watching the scenes rehearsed and filmed, and meeting the players, who, for the time, are the characters in the story. The propaganda theme of "The Common Cause," which is to be distributed by Vitagraph, has an unusual appeal for Mr. Klein, and his musical setting will reflect his enthusiasm for the cause of war as expressed in this British-Canadian recruiting feature.

"A SOUL WITHOUT WINDOWS"

(Ethel Clayton-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

- 1—"Tulips and Pansies" (Andante Moderato), by Bennet (2 minutes and 45 seconds), until—At Screening. (Train effects.)
- 2—Slow Broad Gavotte for Quaker Air (1 minute and 45 seconds), until—T: A mile from the village was.
- 3—"Dramatic Tension No. 67," by Shepherd (1 minute 15 seconds), until—S: When woman faints.
- 4—"Andante Doloroso," by Borch (3 minutes and 45 seconds), until—S: When woman is laid on bed.
- 5—"Impish Elves" (Winsome Intermezzo) (Theme) (2 minutes and 45 seconds), until—T: The years pass and as no.
- 6—"The Music Master" (Allegretto Grazioso), by Hegner (3 minutes), until—S: When Ho-Pama enters kitchen.
- 7—"The Wedding of the Rose" (Intermezzo Characteristic), by Jessel (3 minutes and 15 seconds), until—T: "You will find Ho-Pama."
- 8—Theme (2 minutes and 30 seconds), until—T: In the Shaker colony the.
- 9—"Serenata" (Moderato Serenade), by Crespi (1 minute and 15 seconds), until—T: As the Shakers condemn. (Violin, guitar and mandolin only.)
- 10—Pathetic Violin Solo (1 minute and 45 seconds), until—T: And strange, tender, sobbing. (Violin only according to action.)
- 11—"Gavotte Piquante" (Allegro Grazioso), by Pierson (3 minutes), until—T: Scott Mallory and his mother.
- 12—Bright violia solo (30 seconds), until—S: When Ho-Pama steals violin.
- 13—Theme (1 minute), until—T: "How do you do, little Miss?"
- 14—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—S: When musicians miss instrument.
- 15—"Nola" (Capricious Allegretto), by Arndt (1 minute and 15 seconds), until—T: Week-end guests at the Mallorys. (Wave effects.)
- 16—"Agitato Appassionato No. 55, by Borch (2 minutes), until—T: "Where is Faith?"
- 17—"Dramatic Tension No. 36," by Andino (4 minutes and 15 seconds), until T: Later an examination by local.
- 18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—T: "I will not tie."
- 19—Repeat: Quaker air (3 minutes and 45 seconds), until—T: Once every year strangers are.
- 20—Theme (2 minutes and 30 seconds), until—T: "If of her own free will."
- 21—"Chiffonette" (Moderato Con Grazia), by Atherton (3 minutes), until—S: When Ho-Pama enters house.
- 22—Theme (1 minute and 45 seconds), until—S: "When Ho-Pama enters Scott's room. (Note thump on piano.)
- 23—"Garden of Love" (Moderato Caprice), by Ascher Mahl (2 minutes and 15 seconds), until—T: "Brother, save me!"
- 24—Theme (1 minute), until—T: "I have come to ask your."
- 25—"Legende" (Moderato Con Expressione), by Friml (2 minutes), until—T: "Six months pass the famous.
- 26—"Celtic Dance" (Andante Grazioso) (3 minutes and 15 seconds), until—T: "Love makes one happy."
- 27—Violin Solo (2 minutes), until—S: When Ho-Pama takes violin (violin only according to action).
- 28—Violin Solo with Piano Accompaniment (1 minute), until—T: Time passes and one day—(violin only according to action).
- 29—Melodie—Heuter (Andante Canstabile) (3 minutes), until—T: While buried in his books.
- 30—Angel's Serenade—Braga (Andante Con Moto) (3 minutes, 15 seconds), until—T: "It is the same as the one."
- 31—Theme (1 minute, 45 seconds), until—T: "I remember them as if it," until END.

"FOR THE FREEDOM OF THE EAST"

(Lady Tsen Mei-Betzwood-Goldwyn)

Spy Theme: "Sinister Theme" (Andante Mollo e Misterioso) by Vely

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "Love Song Orientale" (Characteristic), by Kiefert

- 1—"Chinese Serenade (Moderato), by Puerner (1 minute and 55 seconds), until—T: Princess Tsu-Kin-Su.
- 2—Love Theme (5 minutes and 50 seconds), until—T: The German spider.
- 3—Spy Theme (1 minute and 45 seconds), until—T: Trust German honor.
- 4—"The Crafty Spy" (Plotting Misterioso), by Borch (2 minutes and 15 seconds), until—T: The dragon sharpens.
- 5—Continue to action (1 minute and 40 seconds), until—T: Kenyon seeks to.
- 6—"Chinese Allegretto," by Winkler (1 minute and 55 seconds), until—T: For accepting in faith.
- 7—"Intermezzo Pittoresque" (Characteristic), by Kocian (2 minutes and 15 seconds), until—T: In my country to give.
- 8—Love Theme (1 minute and 45 seconds), until—T: He sees the bait.
- 9—Spy Theme (35 seconds), until—S: Silhouette of Chinese lover.
- 10—"Chinese Characteristic," by Winkler (55 seconds), until—T: While in Hong-Kong.
- 11—"Savannah" (American One-Step), by Rosey (55 seconds), until—S: Interior of room.
- 12—"May Dreams" (Moderato Romance), by Borch (3 minutes and 10 seconds), until—T: Tell me something of your country.
- 13—"Over the Top, Boys" (American One-Step), by Berg (1 minute), until—T: I knew the Kaiser's lap dog.
- 14—Continue pp. (45 seconds), until—S: Chinese servant trying to stab American.
- 15—Spy Theme (1 minute and 30 seconds), until—T: The shrine of Buddha.
- 16—Weird Oriental Theme, by Levy (1 minute and 10 seconds), until—S: Interior of office.
- 17—Love Theme (1 minute and 30 seconds), until—T: The German spy talks.
- 18—Spy Theme (2 minutes and 50 seconds), until—T: Mrs. Henry Emmons.
- 19—"Evening Breeze" (Characteristic Allegretto), by Langey (1 minute and 50 seconds), until—S: The fight.
- 20—"Hurry" (Half Reel Hurry), by Levy, pp. or ff. to action (1 minute and 10 seconds), until—S: Chinese Prince leaves lady near river.
- 21—"Pizzicato Bluette" (Characteristic), by Lack (2 minutes and 55 seconds), until—S: Princess sees girl's picture.
- 22—Love Theme (1 minute and 30 seconds), until—S: German spy drinking.
- 23—Spy Theme (3 minutes and 10 seconds), until—T: Herr Von Richtman is of.
- 24—"Dramatic Tension," by Levy (5 minutes and 20 seconds), until—T: Kenyon surprises his chief.
- 25—Melody (Moderato), by Rachmaninoff (1 minute and 30 seconds), until—S: Princess in garden.
- 26—Love Theme (2 minutes and 20 seconds), until—T: Such words do you no credit.
- 27—"Appassionato," by Borch (4 minutes and 15 seconds), until—S: Kenyon reading letter.
- 28—"Chinese Characteristic," by Hosmer (2 minutes and 45 seconds), until—T: You have bewitched the man.
- 29—"Turbulence" (Allegro Agitato), by Borch (1 minute), until—S: Kenyon fighting.
- 30—Continue ff. (25 seconds), until—S: After the fight.
- 31—Spy Theme (3 minutes and 5 seconds), until—T: Command the maid.
- 32—"Le Retour" (Characteristic Allegretto Misterioso), by Bizet (2 minutes and 40 seconds), until—T: With China far.
- 33—"Mysterioso No. 29," by Andino (3 minutes and 15 seconds), until—T: The East awakes.
- 34—"Chinese Patrol," by Fliege (45 seconds), until—T: Our boys on their way.
- 35—"Over the Top, Boys" (American March), by Berg (30 seconds), until—S: On ship.
- 36—Love Theme (45 seconds), until—S: Spy talking to Princess.
- 37—Spy Theme (3 minutes), until—T: The sight of the golden gate.
- 38—Continue pp. (35 seconds), until—T: Guardian of the Freedom.
- 39—"Columbia, the Gem of the Ocean" (45 seconds), until—T: In the very shadow.
- 40—"Visions" (Characteristic Intermezzo), by Buse (2 minutes and 45 seconds), until—S: At reception.
- 41—"Ein Maerchen" (Dramatic Fantasie), by Bach (3 minutes), until—S: Kenyon being trapped in library.
- 42—"Agitato Appassionato," by Borch (2 minutes and 35 seconds), until—T: We have met before.
- 43—Love Theme (3 minutes and 40 seconds), until—END.

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All Woman
A Nymph of the Foothills
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At the Mercy of Men
Back in the Woods
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Babbling Tongues
Blue Blood
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By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
Diplomatic Mission, A
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the East
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Kildare of Storm
Laughing Bill Hyde

Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Power
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
Return of Mary, The
The Soul Without Windows, A
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Arctcraft	Paramount
Bluebird	Pathe
Fox	Select
Four Square	Universal
Goldwyn	U. S. Exhibitors
Metro	Vitagraph
Mutual	W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"A DIPLOMATIC MISSION"

(Earl Williams-Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Love Theme" (Characteristic Ballad Moderato), by Lee

- 1—"Exhibitor's Review March" (Maestoso), by Berb (2 minutes and 45 seconds), until—At Screening.
- 2—Love Theme (Characteristic Ballad Moderato) (Theme), (2 minutes and 15 seconds), until—T: "Say, shes' smiling at me."
- 3—"Barchetta" (Allegretto Grazioso), by Nevin (2 minutes), until—T: Prince Rudolf was the son.
- 4—"Allegro Agitato No. 1," by Kiefert (2 minutes and 45 seconds), until—T: "By heaven, if you won't be."
- 5—"Patrol Orientale" (Characteristic), by Kiefert (2 minutes and 30 seconds), until—T: While on the little island.
- 6—"Valse Divine" (Valse Moderato), by Rosey (4 minutes), until—T: In some mysterious way known.
- 7—"Gondoliera" (Andante Con Moto), by Moszkowski (1 minute and 45 seconds), until—T: "So to this little hot-bed."
- 8—"Agitato No. 7" by Kiefert (1 minute), until—T: "Sahib, Von Goetz has touched."
- 9—"Stampe," by Simon (3 minutes and 30 seconds), until—T: The English owner of the.
- 10—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: The conference.
- 11—"You Mustn't" (Polka Capriccioso), by Puerner (3 minutes and 15 seconds), until—T: And then a great event.
- 12—"Galop No. 7" (Characteristic), by Minot (45 seconds); until—T: "I know this Mr. Todd."
- 13—Theme (1 minute and 15 seconds), until—T: "He is absolutely incorrigible."
- 14—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes), until—T: The war council at which.
- 15—"Allegro Agitato No. 8," by Andino (1 minute and 45 seconds), until—T: "Do not believe him, go back."
- 16—"Pizzicato Bluette" (Andantino Grazioso), by Lack (2 minutes), until—T: Morning.
- 17—"La Comedienne" (Moderato e Rubato), by Hosmer (2 minutes), until—S: When Todd greets Diana. (Shots.)
- 18—Theme (45 seconds), until—T: "Do you know Mr. Todd all."
- 19—"Furioso" (Half-Reel Hurry), by Levy (3 minutes and 15 seconds), until—T: In the black tropical night. (Shots, Fire effects.)
- 20—"Wild and Woolly" (Characteristic Western Allegro), by Minot (3 minutes), until—T: "Take the ladies to the cellar."
- 21—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "For God's sake, stand."
- 22—Theme (45 seconds), until—T: Nothing like a few thousand.
- 23—"Agitato No. 37," by Andino (1 minute), until—T: "He thinks I am dead." (Wave effects.)
- 24—Theme (1 minute and 15 seconds), until—T: The false and treacherous.
- 25—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Sahib, they are coming."
- 26—Theme (1 minute), until—S: When Todd descends to cellar.
- 27—"Furioso No. 60," by Shepherd (3 minutes), until—T: The wireless station. (Wireless flashes, Glass-crash.)
- 28—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: Knowing the jig was up. (Shots.)
- 29—Theme (45 seconds), until—T: When the warship's officers. Until—END.

"HIDDEN FIRES"

(Goldwyn-Mae Marsh)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

- 1—"Dramatic Recitative"—Levy. (2 minutes 25 seconds), until—T: "I love you, Stephen."
- 2—Continue pp. (35 seconds), until—T: The home which Louis left.
- 3—Theme (2 minutes 5 seconds), until—T: And the Boulogne sailed.
- 4—Continue ff. (1 minute 25 seconds), until—T: But the Boulogne did not reach.
- 5—"Babillage"—Castillo. (Allegretto.) (2 minutes 35 seconds), until—T: And all that Peggy.
- 6—"A Summer Dream"—Flath. (4/4 Moderato.) (4 minutes 45 seconds), until—T: Get the girl at the cigar stand.
- 7—"Andante Dramatico No. 62"—Borch. (2 minutes 30 seconds), until—T: I knew a girl.
- 8—Theme (2 minutes 50 seconds), until—T: But Louise had not sailed.
- 9—Continue pp. (25 seconds), until—T: Two weeks later.
- 10—"Capricious Annette"—Borch. (Moderato Caprice.) (2 minutes 35 seconds), until—T: At Doctor Granville's suggestion.
- 11—"Golden Youth"—Rosey. (Melodious Valse Lento.) (1 minute 55 seconds), until—T: Underwood has taken up.
- 12—"Sweet Ponderings"—Langey. (Andante Moderato.) (55 seconds), until—T: And Louise tired.
- 13—Continue to action (2 minutes 5 seconds), until—T: Louise, dear, aren't you going?"
- 14—"Scherzetto"—Berge. (From Symphonette Suite.) (2 minutes 40 seconds), until—T: And he stepped up.
- 15—"Adagietto"—Berge. (From Symphonette Suite.) (3 minutes 25 seconds), until—T: And Louise walking away.
- 16—"Melody"—Rachmaninoff. (Dramatic.) (2 minutes 30 seconds), until—T: Who are you?
- 17—Theme (5 minutes 15 seconds), until—T: "I don't understand it."
- 18—Continue pp. (45 seconds), until—T: An hour later.
- 19—"Love Theme"—Lee. (Melodious Andante.) (1 minute 35 seconds), until—T: Louise! Louise!
- 20—Continue ff. (55 seconds), until—S: Near cigar stand.
- 21—"Frills and Furbelows"—Crespi. (Rondo Roccoco.) (2 minutes 30 seconds), until—T: George Landis, Sr.
- 22—Continue to action (1 minute), until—T: And it seems that.
- 23—Theme ff. (1 minute 25 seconds), until—END.

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

The Motion Picture Orchestra Versus the Symphony

THE large orchestras in the leading motion picture theatres throughout the country have done more in a few short years to instill the desire for good music than the recognized symphony orchestras have accomplished in the past. This may seem like a broad statement, but it is nevertheless a fact, and we will here-with set forth our arguments to prove our point.

The motion picture theatres have a large daily attendance where one, in spite of himself, is virtually forced to listen to good music and excellent rendition by well-conducted orchestras. The symphony concerts on the other hand in the smaller cities are not frequent and when they do occur, they are more or less a social event.

The symphony orchestras have always considered and played but one class of music, that which adheres to the strictest forms and are written in a scholarly manner; these works are pedantic and far beyond the ken of the public at large. Only schooled musicians can really appreciate their wondrous beauty.

In the large cities the symphony orchestra has been for many years a pet fad, like the opera, where one can be seen (and sometimes heard) to advantage or disadvantage, as the case may be. In other words, it is confined to a select few who support it financially. Of course no one is really prohibited from attending these concerts, but the average person, however kindly disposed towards music, finds it very dull and uninteresting.

Educating the masses to a high standard of art is a monumental task. It is impossible by sheer force to compel them to like what they do not understand. Long-haired musical enthusiasts will moan and wail at the indifference shown towards real classical music and deplore the fact that "This and that symphony" is

neglected for the popular tune of the day.

However, the public can only be made to appreciate good music by degrees, and this I believe the moving picture orchestras are slowly but surely accomplishing. It is true we don't see symphonies or symphonic poems on their programs, but there is always a good overture which is usually splendidly rendered, and many other really worth-while compositions and excerpts from works of the world's greatest composers performed during the pictures.

It was only a few short years ago that the average theatre orchestra consisted of "fiddle," piano, cornet and drums (the orchestral fig-leaf), and doled out to the ignorant populace a big bunch of noise. Will they stand for that now? Indeed not; they have become accustomed to something infinitely better and demand larger orchestral combinations, which we must admit is a great step forward.

To build a house we must start with the foundation, "or there ain't goin' to be no house." So it is with orchestral music. The public must at first be given music that it understands and enjoys. By this means only can they be educated to better music. The motion picture managers started with the right idea; to offer a good class of music to its patrons, to engage in most cases excellent conductors and competent musicians.

In short one may go to the leading motion picture theatre in any large American city and be amply repaid in good music for the price of admission. Furthermore, the ultimate result of this innovation in the motion picture theatre is to make the public in general conversant with many great musical works of which they were formerly ignorant.

Review of Latest Compositions

1—"One, Two Three, Boys, Over the Top We Go."—This band arrangement for March and One-Step is being played by every military and naval band in this country and in France, and is proclaimed to be the greatest band number of its kind ever printed. Special! Song orchestration, suitable for dancing. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

2—"When We Went to Sunday School"—One-Step. This will be a favorite with the orchestra boys. It's simply great. (Remick, 227 W. 46th St., N. Y.)

3—"The Wayside Chapel."—A beautifully characteristic idyl, useful for many quiet neutral scenes of the silent drama. By G. D. Wilson. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

4—"Twilight in Alabama"—By Harry Pabst. Depicts an evening on the wharves of Mobile. Good for dock scenes in the South. (Oliver Ditson Co.)

5—"The Whirling Dervishes"—By T. H. Rollinson. A desert episode in a wild style and galop tempo. Good for any wild scene, excitement, etc. (Oliver Ditson Co.)

6—"Tiger Rose Waltzes"—The waltz success of the season—by Ivan Reid and Peter De Rose. Arranged by Wm. Schulz. Your repertoire is not complete without this splendid number. Don't fail to get it. (F. B. Haviland Pub. Co., 128 W. 48th St., N. Y.)

7—"We're All Going Calling on the Kaiser"—The great hiking song, one-step and march by J. A. Brennan. (Feist Edition.)

8—"Waltz Moderne"—By George Rosey. The captivating hesitation waltz of the day. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Sunrise and Incantation," from the "Oriental Pictures Suite," by Gaston Borch, is a complete and perfect composition, written in that wistful Eastern style which veritably seems to tell of the rising sun and the deep reverence which the Oriental displays toward Mohammed, the Prophet. The orchestration is rich in coloring and complete in construction. (Belwin, Inc.)

10—"When I Hear a Syncopated Tune"—From the Ziegfeld Follies of 1918. The fox trot that makes the show a hit—it's by Louis A. Hirsch. Con't say any more, can we? (Carl Fischer Witmark Orch. and Band Dept.)

11—"Good-bye, Mother Machree"—By Ernest R. Ball. Wonderful march ballad arranged as one-step. Introducing "I'm from Ohio," another big hit. (Fischer Witmark Orch. and Band Dept.)

12—"Freedom for All Forever"—The ideal of America in this great war, set to verse and song by B. C. Hilliam. Biggest patriotic number since "Long, Long Trail." (Fischer Witmark Orch. & Band Dept.)

13—"Beautiful Ohio"—This wonderful waltz is a positive sensation. As a song (single or double) it has proved an absolute riot; as a piano solo it is selling thousands of copies daily, and as an orchestral dance waltz, with its wonderful counter melody ("Love's Old, Sweet Song"), it looks like another "Missouri." (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

14—"Everything is Hunky Dory Down in Honky Tonky Town"—Fox-trot. The song hit of the New York Hippodrome. The greatest Jazz rag melody in years. It's the talk of New York. By Harry Tierney. (McCarthy & Fischer, 224 W. 46th St., N. Y.)

"THE MARRIAGE TRAP"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet). Note effects of railroad and automobile as suggested in the cues.

Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

- 1—"Adieu Waltz"—Friml. (3 minutes 35 seconds), until—T: Jennie, Bessie's little sister.
- 2—"Dramatic Recitative"—Levy. (2 minutes 15 seconds), until—T: "I want you to watch Bess."
- 3—Continue pp. (1 minute 5 seconds), until—T: All the world.
- 4—"Sweet Jasmine"—Bendix. (Allegretto.) (5 minutes 5 seconds), until—T: They may force me.
- 5—"Golden Youth"—Rosey. (Valse Lento.) (1 minute 35 seconds), until—T: The trap is set.
- 6—Theme (1 minute 25 seconds), until—T: The wedding of May and December.
- 7—"Dramatic Andante No. 39"—Berge. (3 minutes 45 seconds), until—T: Half an hour later.
- 8—"Visions"—Buse. (Intermezzo.) (1 minute 45 seconds), until—S: Guests remove the table.
- 9—"Savannah"—Rosey. (One-Step.) (2 minutes 35 seconds), until—T: Doctor Carrington.

Note: Ad Lib. *Tympany Rolls during storm scenes.*

- 10—"Intermezzo"—Hueter. (Moderato.) (2 minutes 55 seconds), until—T: "She's gone, by heck."

Note: Watch for railroad effects.

- 11—"Turbulence"—Borch. (Allegro Agitato.) (1 minute 45 seconds), until—T: The next morning.
- 12—Theme (2 minutes 35 seconds), until—S: On farm.
- 13—"Eccentric Comedy Character"—Roberts. (1 minute 5 seconds), until—T: A month passes.
- 14—"Valse Moderne"—Rosey. (Valse Lento.) (1 minute 20 seconds), until—T: The country auctions.
- 15—Repeat: "Eccentric Comedy Character" (45 seconds), until—S: Near automobile.
- 16—Continue to action (50 seconds), until—S: Automobile arrives.
- 17—"Love Theme"—Lee. (Melodious.) (2 minutes 45 seconds), until—T: I need money.
- 18—"Dramatic Tension"—Levy. (1 minute 15 seconds), until—T: That night Grace.
- 19—"Piano improvising to action" (20 seconds), until—S: Grace leaves piano.
- 20—"Valse Divine"—Rosey. (Moderato.) (2 minutes 5 seconds), until—S: Second dance.
- 21—"A La Mode"—Rosey. (One-Step.) (35 seconds), until—T: The passing months.
- 22—"Sweet Ponderings"—Langey. (Moderato.) (4 minutes 40 seconds), until—T: Some one has stolen my money.
- 23—"Tragic Theme"—Vely. (1 minute 25 seconds), until—T: An hour later.
- 24—Continue pp. (40 seconds), until—T: Like the proverbial.
- 25—Continue ff. (35 seconds), until—T: Having fought out.
- 26—"Pathetic Andante"—Vely. (1 minute 25 seconds), until—T: At the end of a week.
- 27—Continue ff. (1 minute 45 seconds), until—T: With his heart full.
- 28—Continue pp. (55 seconds), until—T: Three days later.
- 29—Theme (1 minute 30 seconds), until—END.

"JUST SYLVIA"

(Castleton—World)

Specially Selected and Compiled by M. Winkler.

Theme: "Carmen Sylvia" (Melodious Valse Lento), by Ivanovici

- 1—Theme (3 minutes and 45 seconds), at Screening.
- 2—"In the Glade" (Allegretto Scherzando), by Grunewald (3 minutes and 15 seconds), until—T: "In a middle Western town."
- 3—"Bees" (Allegretto Novelette), by Jones (2 minutes), until—T: "Just think, dad, when we."
- 4—"Eccentric Comedy Character," by Roberts (2 minutes and 15 seconds), until—T: "We have no flats or."
- 5—"Ballet Sentimental" (Valse Con Sentimento), by Zamecnik (3 minutes and 30 seconds), until—T: "The realization of life."
- 6—"Tete-a-tete" (Intermezzo Dansant), by de Koven (3 minutes), until—T: "No, I didn't ring."
- 7—"In Dreamy Dells" (Moderato Fantasy), by Rolfe (2 minutes and 30 seconds), until—T: "It's a heap of money."
- 8—Theme (2 minutes and 30 seconds), until—T: "At the Country Club."
- 9—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 15 seconds), until—T: "Frank Hayward, collector."
- 10—"Dancing Leaves" (Mazurka), by Miles (3 minutes and 15 seconds), until—T: "Allow me, is this Mrs. Hicks?"
- 11—"La Flamme" (Valse Lento), by Evelyn (2 minutes and 30 seconds), until—T: "Are you Mrs. Aster?"
- 12—Theme (2 minutes and 15 seconds), until—T: "Your Royal Grand-Uncle."
- 13—"La Balladora" (Allegretto Moderato), by Tobani (3 minutes), until—S: When scene of Sylvia fades.
- 14—"Vivien" (Allegretto Moderato), by Ramsdell (4 minutes and 15 seconds), until—T: "The following afternoon."
- 15—"Cupid's Caress," by Roberts (4 minutes and 15 seconds), until—T: "Suspicion."
- 16—Theme (2 minutes and 45 seconds), until—T: "It was awfully kind of."
- 17—"May Dreams" (Moderato Romance), by Borch (3 minutes and 30 seconds), until—T: "Breakfast a deux."
- 18—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "That evening the showdown."
- 19—Theme (1 minute and 45 seconds), until—T: "I hope that's a doggone."
- 20—"Dramatic Tension No. 67," by Shepherd (3 minutes), until—T: "The old isn't wearing" (door-bell).
- 21—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "Ees eet not unfortunate?"
- 22—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "There's a foreign looking."
- 23—Theme (1 minute and 30 seconds), until—T: "No I can't go back," until * * * * END.

"THE MATING"

(Gladys Leslie—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Kathleen" (Characteristic Valse Lento), by S. M. Berg

- 1—Theme (2 minutes and 45 seconds), at Screening.
- 2—"Mimi" (Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "Dick Ives, author" (rooster crowing).
- 3—"Young April" (Moderato Novelette), by Cobb (2 minutes and 45 seconds), until—T: "The new arrival."
- 4—"Jasmine" (Morceau Characteristic), by Kretschmer (3 minutes), until—S: When Dick opens shutters.
- 5—Theme (1 minute and 15 seconds), until—T: "Say, Mister Man, I don't" (sneeze effects).
- 6—"Iris" (Moderato Grazioso), by Reynard (3 minutes and 45 seconds), until—T: "Come out, gold-darn ye."
- 7—Theme (1 minute and 45 seconds), until—T: "Please don't be mad, I."
- 8—"A Southern Reverie" (Morceau Characteristic), by Bendix (2 minutes and 45 seconds), until—T: "I hope you win it."
- 9—"The Yankee Girl" (Allegretto Caprice), by Tobani (2 minutes and 30 seconds), until—T: "With nothing in the house."
- 10—"The Witching Hour" (Andante Moderato Tranquillo), by Herrick (2 minutes), until—T: "After dinner."
- 11—"Amaranthus" (Allegretto Moderato), by Gilder (2 minutes), until—T: "Mr. Fane, surely you're not."
- 12—"Misterioso Dramatico No. 61," by Borch (1 minute), until—T: "In the middle of the night."
- 13—"Andante Dramatico No. 62," by Borch (1 minute and 45 seconds), until—T: "And when morning comes."
- 14—Theme (1 minute and 15 seconds), until—T: "It is natural that in her—"
- 15—"Astarte" (Intermezzo Andantino), by Mildenberg (4 minutes), until—S: When Boone receives telegram.
- 16—"Pirouette" (Allegretto Moderato), by Finck (3 minutes and 30 seconds), until—S: When Nancy goes shopping (train effects).
- 17—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "He's a big robber."
- 18—"Vivo Finale" (Symphonetic Suite), by Berge (1 minute and 45 seconds), until—S: When Billy calls constable.
- 19—"Love's Return" (Scherzando Novelette), by Ellis (1 minute and 15 seconds), until—T: "The hearing."
- 20—"Fleur de Lis-Dilles" (Characteristic Moderato) (2 minutes), until—T: "So another day finds Dick."
- 21—"Agitato No. 49," by Shepherd (2 minutes and 15 seconds), until—S: When boat enters water (water effects).
- 22—"Hurry No. 53," by Minot (1 minute and 15 seconds), until—T: "Hurry, the Doctor" (horses' hoofs).
- 23—"Andante Doloroso" (Pathetic), by Borch (1 minute and 15 seconds), until—S: When Dick is picked up.
- 24—"Dramatic Tension No. 64," by Borch (2 minutes), until—T: "Where is he, where is."
- 25—Theme (1 minute), until—T: "And so a little girl."
- 26—"Fairies Greeting" (Moderato Con Moto Caprice), by Heed (2 minutes), until—T: "Of course it was down."
- 27—Theme (2 minutes), until—T: "Nancy, I know you did it," until * * * * END.

"THE FORBIDDEN CITY"

(Nornia Talmadge—Select)

Specially Selected and Compiled by M. Winkler.

Theme: "Love Song Orientale" (Characteristic), Carl Kiefert

- 1—"Chinese Serenade" (Moderato), by Puerner (1 minute and 25 seconds), until—T: "Wong Li, deposed Mandarin."
 - 2—Continue to action (50 seconds), until—T: "San San, the mother-elder flower."
 - 3—"Chinese Allegretto," by Winkler (1 minute and 15 seconds), until—T: "John Worden, assistant secretary."
 - 4—Theme (1 minute and 25 seconds), until—T: "Wong Li has been given."
 - 5—"Hong Kong Gong" (Chinese Characteristic) (4 minutes and 45 seconds), until—T: "Ching Lee, mandarin."
 - 6—"In a Pagoda" (Characteristic), by Bratton (3 minutes and 15 seconds), until—T: "Oh, Buddah, please send!"
 - 7—Theme (2 minutes and 25 seconds), until—T: "Your only hope is—"
 - 8—Continue to action (2 minutes and 30 seconds), until—T: "A maid of the East."
 - 9—"Valse Moderne (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "The sacred hours."
 - 10—Continue pp (45 seconds), until—T: "For a little while."
 - 11—Theme (4 minutes and 5 seconds), until—T: "Bood-by, San San, she wait."
 - 12—Continue pp (20 seconds), until—T: "While he goes."
 - 13—Repeat "Chinese Serenade," by Puerner (2 minutes and 35 seconds), until—T: "At Shang Hai."
 - 14—"Reverie" (3/4 Andantino), by Bartlet (1 minute and 50 seconds), until—T: "Wong Li, he leave by night."
 - 15—"Pathetic Andante," by Vely (1 minute and 25 seconds), until—T: "At last Worden yields."
 - 16—Continue ff (45 seconds), until—T: "The forbidden city."
 - 17—"Chinese Wedding Procession" (Characteristic), by Hosmer (2 minutes and 25 seconds), until—T: "Rise my smiling sunshine."
 - 18—"Tragic Theme," by Vely (2 minutes and 55 seconds), until—T: "Your beauty softens me."
 - 19—Theme (3 minutes and 20 seconds), until—T: "My tiny toy we go happy."
 - 20—"Andante Dolorosa, No. 70," by Borch (1 minute and 25 seconds), until—T: "The moving finger writes."
 - 21—"Dramatic Recitative," by Levy (3 minutes and 40 seconds), until—T: "Yuan Lee, of the Emperor's guard."
 - 22—"Berceuse" (4/4 Andante), by Iljinsky (2 minutes and 30 seconds), until—T: "Whilst the palace sleeps."
 - 23—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—T: "The American Embassy."
- Note: ff during fight.

- 24—"Sleeping Rose" (Melodious Valse Lente), by Borch (1 minute and 15 seconds), until—T: "Manilla."
- 25—"Serenade D'Amour" (Moderato), by Blon (4 minutes and 30 seconds), until—T: "Spring came."
- 26—"May Dreams" (Moderato Romance), by Borch (1 minute and 35 seconds), until—T: "There is a barrier between us."
- 27—"Theme (1 minute and 5 seconds), until—T: "At the official residence."
- 28—"Dramatic Narrative," by Pement (3 minutes and 15 seconds), until—T: "I mean that you two cannot."
- 29—"Lamentoso, No. 46," by Borch (1 minute and 20 seconds), until—T: "It could never be."
- 30—"Heartwounds" (Dramatic), by Grieg (3 minutes and 35 seconds), until—T: "On the borderland."
- 31—"Andante Appassionato, No. 57," by Castillo (3 minutes and 40 seconds), until—S: San San enters room."
- 32—"Theme (3 minutes), until—S: Lieutenant rushes into room."
- 33—"Continue pp (35 seconds), until—T: "And out of the world."
- 34—"Visions, No. 42" (Intermezzo Characteristic), by Buse (1 minute and 50 seconds), until * * * * * THE END.

"HER GREAT CHANCE"

(Alice Brady—Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" (Melodious Andante Moderato), by Abbott Lee

- 1—"Longing" (Moderato), by Armand (2 minutes and 50 seconds), until—T: "By contrast, the lot."
- 2—"Humorous Drinking Theme," by Levy (1 minute and 40 seconds), until—S: Telephoning.
- 3—"Continue pp (35 seconds), until—S: Interior of department store."
- 4—"Al Fresco" (Moderato), by Etienne (1 minute and 15 seconds), until—T: "Thank you, father."
- 5—"Continue to action (2 minutes and 10 seconds), until—T: "Hello, Kitty Malony."
- 6—"Babillage" (Allegretto), by Castillo (1 minute and 10 seconds), until—T: "At the end of the work."
- 7—"Continue pp (45 seconds), until—T: "The stag hotel."
- 8—"Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 25 seconds), until—T: "Where the shady river."
- 9—"Valse Divine" (Melodious Valse Lente), by Rosey (2 minutes and 55 seconds), until—T: "A quiet little evening."
- 10—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 30 seconds), until—T: "Go to it, Kiddo."
- 11—"Continue pp (1 minute and 5 seconds), until—T: "Come away, Loo."
- Note: ff during dancing scenes only.
- 12—"Theme (5 minutes and 5 seconds), until—T: "Friends, my life is a wreck."
- 13—"Slidus Trombonus" (Comic Characteristic), by Lake (3 minutes and 50 seconds), until—T: "It was mid-afternoon."
- 14—"Ecstasy" (Melody Allegro), by Zamecnik (2 minutes and 55 seconds), until—T: "Mr. Brooks is calling."
- 15—"Serenade" (Andante Moderato), by Czerwonky (2 minutes and 40 seconds), until—T: "Charlie, that swim fest."
- 16—"Theme (1 minute and 40 seconds), until—T: "Flamm Avenue where?"
- 17—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—S: In bedroom.
- 18—"Continue pp (1 minute and 35 seconds), until—T: "A quiet spot for two."
- 19—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes and 5 seconds), until—T: "Thought I was roving."
- 20—"Theme (1 minute and 25 seconds), until—T: "The Golden words."
- 21—"Tacet (35 seconds), until—S: After wedding ceremony."
- 22—"Golden Youth" (Valse Lente), by Rosey (1 minute and 10 seconds), until—S: Close-up of newspaper clipping.
- 23—"Sorrow Theme" (Andante Pathetic), by Roberts (1 minute and 50 seconds), until—T: "I cannot make amends."
- 24—"Dramatic Tension, No. 64," by Borch, (1 minute and 50 seconds), until—T: "What have I done to you?"
- 25—"Theme (1 minute and 5 seconds), until—T: "And then he realized."
- 26—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 35 seconds), until * * * * * THE END.

"POWER"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Bleeding Heart" (Dramatic), by Levy

- 1—"Golden Youth" (Valse Lento), by Rosey (4 minutes and 55 seconds), until—T: Nancy has seen it.
- 2—"Piano Solo improvise to action (1 minute and 10 seconds), until—S: Girl stops playing piano."
- 3—"Theme (2 minutes and 30 seconds), until—S: On farm."
- 4—"Visions" (Characteristic Intermezzo), by Buse (50 seconds), until—T: Hartigan's gambling place.
- 5—"Babillage" (Allegretto), by Castillo (3 minutes and 10 seconds), until—T: This is an election dodge.
- 6—"Dramatic Recitative, by Levy (1 minute and 40 seconds), until—T: Boosting Shaunessy."
- 7—"Allegro Agitato," by Kiefert (3 minutes and 15 seconds), until—T: The final returns.
- 8—"Aces High" (American March), by Roberts (1 minute and 45 seconds), until—T: Major Chaunessy plans.
- 9—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 10 seconds), until—T: But Dick has an idea.
- 10—"Piano Solo improvise to action (50 seconds), until—T: Hartigan learns of."
- 11—"Appassionato," by Borch (2 minutes and 15 seconds), until—T: Chaunessy gives Dick a chance.
- 12—"Valse Moderne," by Rosey (1 minute and 35 seconds), until—S: Girl at piano.
- 13—"Piano Solo improvising to action (50 seconds), until—T: Chaunessy's plan for Dick."

- 14—"L'Adieu" (Dramatic), by Favarger (2 minutes and 15 seconds), until—T: I love you, Nancy.
- 15—"Love Theme (2 minutes and 55 seconds), until—T: Baiting the trap."
- 16—"Romance" (Moderato), by Rubens (1 minute and 40 seconds), until—T: The night of the dance.
- 17—"Savannah" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: During the evening."
- 18—"Andante Dramatico," by Borch (2 minutes and 15 seconds), until—T: Hoping to turn Dick."
- 19—"Continue pp. (35 seconds), until—T: Shaunessy gives orders."
- 20—"Sinister Theme," by Vely (1 minute and 30 seconds), until—T: Hartigan learns of the proposed."
- 21—"Continue to action (55 seconds), until—T: A surprise for Shaunessy."
- 22—"Continue pp. (50 seconds), until—T: Friday afternoon."
- 23—"Theme (1 minute), until—T: The dinner that evening."
- 24—"A La Mode" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: Far from the maddenin' crowd."
- 25—"Theme (25 seconds), until—S: Flashback to gambling room."
- 26—"Six Minute Hurry" (for general use), by Levy, to action pp. or ff. (5 minutes and 15 seconds), until—T: Two months later."
- 27—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 10 seconds), until—T: Shaunessy thinks it was."
- 28—"Continue pp. (1 minute and 25 seconds), until—T: Where the wicked."
- 29—"Theme (1 minute and 40 seconds), until—T: This is the life."
- 30—"Continue ff. (20 seconds), until—END."

"UNEXPECTED PLACES"

(Bert Lytell—Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Comedy Allegro" (Characteristic Allegro Giocoso), by S. M. Berg

- 1—"Trade Review March" (Maestoso), by Berg (2 minutes and 30 seconds), until—At screening.
- 2—"Theme (2 minutes), until—T: "In America two reporters."
- 3—"Agitato, No. 69" (Allegro Agitato), by Minot (1 minute), until—T: "At one of New York's big—" (telephone-bell; shot).
- 4—"Dramatic Tension No. 67," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to newspaper office."
- 5—"Theme (1 minute and 30 seconds), until—T: "Here's a peach of a yarn."
- 6—"Slimy Viper" (Mysterious Tone Picture), by Borch (2 minutes and 30 seconds), until—S: Varden in restaurant."
- 7—"Valse Moderne" (Valse Moderato), by Rosey (2 minutes), until—T: "Dear English relative" (letter).
- 8—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: "When Varden arises."
- 9—"Theme (2 minutes), until—T: "One half American, one—"
- 10—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until S: When Dick enters room."
- 11—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 30 seconds), until—T: "Great story but I'll."
- 12—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "At Pencrest the home—" (automobile effects).
- 13—"Savannah" (Popular One-Step), by Rosey (3 minutes and 15 seconds), until—S: When butler enters bed-room (telephone-bell).
- 14—"Graciousness No. 53," by Smith (3 minutes and 45 seconds), until—T: "Your papers are safe."
- 15—"Furioso No. 60," by Shepherd (1 minute and 30 seconds), until—T: "There's a chance those."
- 16—"Theme (45 seconds), until—T: "It's nothing I've cut."
- 17—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "No Lochinvar but with—"
- 18—"Theme (3 minutes and 15 seconds), until—S: When Dick and Ruth enter garden."
- 19—"Dramatic Agitato No. 43," by Borch (3 minutes and 30 seconds), until—T: "You're wife has just."
- 20—"Sinister Theme," by Vely (3 minutes), until—S: When spies whistle."
- 21—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—T: "Get the girl" (automobile effects).
- 22—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—S: When spy phones (telephone-bell).
- 23—"Hurry No. 33," by Minot (2 minutes and 30 seconds), until—S: When Dick is seized."
- 24—"Hurry No. 26," by Minot (2 minutes and 45 seconds), until T: "Wait for me down the" (shots).
- 25—"Hurry" (Half Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Lord Varden" (shots).
- 26—"Theme (1 minute), until—T: "I want her to marry," until * * * * * END.

"THE RETURN OF MARY"

(May Allison-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

- 1—"In Summer Fields—Brahms (Lento Con Espressione) (3 minutes, 15 seconds), until—T: At Screening."
- 2—"Faithfulness—Brahms (Molto Lento) (4 minutes), until—T: "Father, I had forgotten."
- 3—"The Vain Suit—Brahms (Con Anima ed Amore) (3 minutes, 30 seconds), until—T: A man crushed by sorrow."
- 4—"Andante Pathetique No. 23—Borch (2 minutes, 30 seconds), until S: When Denby talks to stranger."
- 5—"Cavatine—Bohm (Moderato Assai) (3 minutes), until—T: "But why were you silent?"
- 6—"Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "She thinks she's my own."
- 7—"Sweet Ponderings—Langey (Andante Melodie) (3 minutes, 45 seconds), until—T: "You musn't call me daddy."
- 8—"Babillage—Castillo (Allegretto Intermezzo) (3 minutes), until—T: Five happy years finishing."

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The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

9—Heloise—Langey (Andantino Intermezzo) (1 minute, 45 seconds), until—T: "My boy, this is all rot."
10—Serenata—Crespi (Characteristic Moderato Serenade) (Theme) (1 minute), until—T: Sweet girl graduates.
11—Kathleen—Berg (Valse Lento) (2 minutes, 30 seconds), until T: The commencement ball.
12—A La Mode—Rosey (Popular One-Step) (1 minute), until T: When guests start dancing.
13—Valse Moderne—Rosey (Valse Moderato) (1 minute, 45 seconds), until—T: "Permit me to present our."
14—Hunkatin—Levy (Half Tone—One-Step) (2 minutes, 15 seconds), until—T: "Don't be selfish, boy."
15—Scherzetto—Berge (Symphonette Suite) (2 minutes), until—T: The happiness of her new home.
16—Theme (2 minutes, 15 seconds), until—T: "Oh, isn't there I notice."
17—Novellette—D'Ambrosio (Moderato Con Espressione) (2 minutes, 45 seconds), until—T: The clemency of the Governor.
18—Dramatic Tension—Levy (3 minutes, 45 seconds), until—T: "A game of bridge" (Telephone-bell) (china-crash).
19—Theme (2 minutes, 15 seconds), until T: "Jack I must see bim."
20—Fifth Nocturne—Leybach (Allegretto Moderato) (4 minutes, 30 seconds), until S: When Mary leaves.
21—Dramatic Narrative—Pement (2 minutes), until—S: At the breakfast table.
22—Andante Dramatico No. 23—Borch (3 minutes, 30 seconds), until—S: When Graham returns.
23—Dramatic Agitato No. 38—Minot (4 minutes), until—T: "You don't know the wrong."
24—Dramatic Finale No. 63—Smith (3 minutes), until—T: "Bring Your Mother."
25—Theme (3 minutes), until—T: "I knew I couldn't love," until END.

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Sidney Garrett, president of J. Frank Brockliss, Inc.

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MUSIC

Musical
Equipment*"What Is a Perfect Musical Theme?"*

REPEATEDLY the question is asked, "What should a musical interpretation of the picture be?" and the answer logically is, "Music for the picture should be an interpretation and development of the subject matter, just as the symphony is a musical development of the original theme or motif."

What is a theme or motif? A musical theme in motion pictures is more or less based on the same principle as all famous composers introduced in opera. Massenet, Verdi, Puccini and others in their music scores always associated a certain music theme or motif with the appearance of the leading characters upon the stage. This effective musical device has great possibilities in the picture drama and is valuable in giving unity to music and dramatic action. The picture musician has wide freedom in choice of his "theme" material.

Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition without becoming monotonous to the audience or performer in general.

A theme such as that described may be varied in tempo and played either *ff.* or *pp.* as the varying of the stage action may demand. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adaptable for the larger and more elaborate picture productions in which the appearance and stage action of principals is broken up to some degree by minor incidents. At all events the use of the theme is an idea on which the intelligent motion picture musician can ring his own variations.

Frankly, this cannot be carried out in every picture for the sole and only reason that few compositions can be manipulated in such a way as described in the above. By this I mean some beautiful andante movements which are suitable for love themes will absolutely lose their musical value if the tempo is changed or the character of the composition the least bit mutilated.

However, such an exceptional opportunity for the development of this idea has just arisen that the editor of these columns feels it should be brought to the attention of all readers.

The general idea of depicting a theme to the action of the screen is to select one composition and use it in the most appropriate spots, but in many pictures when the leading character is depicted in extremes of emotion, the ordinary selected motif is really inappropriate, because its orchestration is presented only in one definite form.

During my ten years of experience in playing for the picture, I must say in very few instances have I been able to adapt a music theme in an appropriate manner to the action of the screen. In every case I have found that a composition published for a certain purpose cannot be phrased or played in every possible way as demanded through the varied stages of emotions depicted by the leading character throughout the picture.

In a case of the picture mentioned below, entitled, "The One Woman," released by Select Pictures Corporation, I have found it impossible to find a composition which could depict all the emotions displayed by the leading character (Mr. Frank Gordon). In some scenes, Mr. Gordon is calm, in others, he is mentally excited and in still others, he reaches a climax of physical violence, where a dramatic *agitato* is needed.

In a case of this kind, to let his calm action predominate, an *andante* movement would be appropriate for a theme which cannot be brought up to an *agitato*. In a case where the climax should predominate, an *agitato* is the most suitable theme, but it can hardly be played as a melodious *pp.* without spoiling the entire effect of the musical number.

After visiting several publishers I have finally found an appropriate publication published by Belwin, Inc., of 701 Seventh ave-

nue, New York City, and entitled "Symphonette Suite," by Irene Berge, a composer of exceptional merit and ability. Herein is taken an original eight-bar motif, published in four distinct parts.

The first part is a *lento* dramatic movement, later changing to an *allegro*. The second part is a beautiful, broad *adagietto* movement, the third, a *scherzetto* movement, and the concluding part of this symphony is a *vivace allegro* movement. Readers will quickly see that here is an idealistic development of the "theme" thought because in this composition will be found one motif in almost every musical characteristic.

To give musicians a general idea of what this "Symphonette Suite" means in playing a theme in the strictest sense of the word, I wish to call the attention of all those who intend playing this picture to the musical cue sheet, issued by Select Pictures Corporation on which a reproduction in thematic form of all four movements will be found. The musical suggestions of "The One Woman" follow herewith.

Review of Latest Compositions

- 1—Ballroom Chatter, valse, intermezzo, by A. Schmidt, an exceptionally fine composition, published by G. Schirmer. (3 East 43rd street, New York City.)
- 2—Military Waltz, a medley arrangement of Patriotic Songs, published by Forster Music Company, Chicago, Ill.
- 3—"Don't Leave Me Daddy," the latest one-step hit, published by Leo Feist, 44th street, New York City.
- 4—"The Magic of Your Eyes," a melodious valse lente, published by M. Witmark, 47th street & Broadway, New York.
- 5—"Adoration," by Felix Borowski; arrangement by Chas. J. Roberts; an orchestra arrangement of this world-famous violin solo; a number which will immediately appeal to your audience. (Carl Fischer edition.)
- 6—"Will You Be True," a new and beautiful medley waltz, composed and published by Chas. K. Harris, Columbia Theatre Bldg., New York City.
- 7—"In the Jungle," intermezzo, by Chas. Arthur. This is a real trombone sneeze; a real novelty number with very attractive melody. (Carl Fischer edition.)
- 8—"Toreador Humoresque," fox-trot, by M. L. Lake. A novel fox-trot, built on the well-known Toreador song (Carmen), with the original melody intact but cleverly worked against a complicated set of rag and countermelodies. The big dance hit of the year! (Carl Fischer edition.)
- 9—"Supplication," by McKee. An unusually interesting orchestra number in a splendidly effective arrangement—it opens with a melodious 4/4 "Andante Cantabile Introduction"—followed by a cello movement of exceptional musical treatment and ends as a violin solo *orite*, which always takes. Most appropriate for dramatic situations. (Published by M. Witmark.)
- 10—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite, which always takes. Most appropriate for pathetic and dramatic situations. (Published by the Boston Music Co.)
- 11—Fifteen Minutes of Regal Splendor. A suite of four numbers. Each number expressing a different musical temperament befitting the requirements of a photoplay costumed in a regal fashion. All four numbers are melodious while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 W. 38th street, New York City.)

(Continued on next page)

Review of Late Compositions

(Continued from preceding page)

12—Pathetic Andante, by Paul Vely. A rich, deep melodious composition that can be effectively worked out. Most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

13—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader: No. 1. "Among the Arabs"; No. 2. "A Chinese Tea Room"; No. 3. "Persian March." (G. Schirmer.)

14—"When Shadows Fall," a beautiful and melodious reverie, adapted from the concert ballad by Frost and Keithley. (McKinley edition.)

15—"Adagio Cantabile," from "Sonata Pathetique," by Beethoven, arranged by Irene Berge. A wonderful orchestra arrangement of this fine work. It will add class to your program. (S. M. Berg edition.)

16—"A Russian Pansy" (a flower song), by Otto Langey. Once in a decade some composer is really inspired to write a wondrously beautiful melody but only once in years is such a beautiful theme born. "This is the one." "A Russian Pansy" is a most valuable addition to any musician's library and most appropriate for picture playing. (G. Schirmer edition.)

LATEST MUSIC CUES

"THIRTY A WEEK"

(Tom Moore—Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Melodious Valse Lente), by George Rosey

1—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 40 seconds), until—T: "Don't snap your fingers."

2—Continue pp. (40 seconds), until—T: "Tom's mother, the queen."

3—"Mother Machree" (popular song), (1 minute and 55 seconds), until—T: "Mollie Malone, who lives next door."

4—Theme (2 minutes and 5 seconds), until—T: "Mr. and Mrs. J. Andrews Wright."

5—"Illusion" (Moderato Intermezzo), by Bustanoby (3 minutes and 50 seconds), until—T: "Babs was slow on her lessons."

6—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "Stick to your own class."

7—Theme (3 minutes and 50 seconds), until—T: "When the sun chased."

8—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "You'd better call up the police."

9—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—S: Automobiles on road.

Note: Watch for telephone bell.

10—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 25 seconds), until—T: "Did you mean what you said?"

11—Theme (35 seconds), until—T: "Mr. and Mrs. Daniel Murray."

12—"Silver Threads amongst the Gold" (1 minute and 35 seconds), until—T: "Would you like to hear?"

13—"Mother Machree" (45 seconds), until—S: Exterior scene near automobile.

Note: On phonograph.

14—"Love Song" (Moderato), by Nevin (3 minutes and 30 seconds), until—T: "Every city editor."

15—"Babillage" (Allegretto), by Castillo (3 minutes and 5 seconds), until—T: "And the Murrays were happy."

16—Theme (2 minutes and 5 seconds), until—T: "I am glad to see you."

17—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 40 seconds), until—T: "I lost my job again."

18—Continue pp (30 seconds), until—T: "Mollie now the wife."

19—"Melody" (Moderato), by Kretschmer (1 minute and 30 seconds), until—T: "In search of a job."

20—Continue to action (1 minute and 10 seconds), until—T: "You're just the fellow."

21—Continue ff (40 seconds), until—T: "Bad news from Mollie."

22—"Sorrow Theme" (Andante Pathetic), by Roberts (30 seconds), until—T: "Before the race."

(Continued in next column)

"THIRTY A WEEK"

(Continued from preceding column)

23—"Aces High" (March), by Roberts (1 minute and 50 seconds), until—T: "The start."

24—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "I am going to fire."

25—Continue pp (1 minute and 25 seconds), until—T: "The only kind of work."

26—"Appassionato," by Borch (3 minutes and 15 seconds), until—T: "Dan, I need a new dress."

27—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—S: Freddie sitting in chair.

28—"Dramatic Agitato," by Hough (45 seconds), until—S: Wedding ring on table.

29—"Serenade" (Dramatic), by Widor (1 minute and 35 seconds), until—T: "The luxury of the rich."

30—Continue pp (1 minute and 5 seconds), until—T: "'Tis better to have loved."

31—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—T: "So all this affair."

32—"Dramatic Tension No. 67," by Shepherd (2 minutes and 25 seconds), until—T: "I know what you re."

33—Theme (1 minute and 25 seconds), until—T: "Show Mr. Murray."

34—Continue ff (1 minute and 50 seconds), until * * * END.

"THE KING OF DIAMONDS"

(Harry Morey—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Adagietto" (Broad Dominant Moderato), by Berge

1—Theme (3 minutes), at Screening.

2—"The Dawn of Love" (Allegretto Moderato), by Bendix (2 minutes and 30 seconds), until—T: "Pretty, yes, I suppose so" (telephone bell).

3—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—S: When tragedy marks time (glass crash).

4—"Dialogue" (Andante Con Moto), by Meyer-Helmud (1 minute and 45 seconds), until—T: "It's a rasty cut old."

5—Theme (2 minutes and 30 seconds), until—T: "The end of an evening of—"

6—"May Dreams" (Moderato Romance), by Borch (3 minutes), until—T: "Fettered."

7—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—S: When doctor examines Oliver.

8—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—S: When doctor examines Bennett (water effects).

9—"Babillage" (Allegretto Moderato), by Castillo (3 minutes and 15 seconds), until—T: "The King diamond claims."

10—"Tragic Theme" (Dramatic), by Vely (2 minutes and 30 seconds), until—T: "I've been tricked."

11—Theme (1 minute and 15 seconds), until—T: "So under the name of King."

12—"Andante Doloroso No. 51," by Borch (2 minutes), until—T: "So pass five years into."

13—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "With stories of his vast—" (telephone bell, automobile effects).

14—"Dramatic Tension," by Levy (45 seconds), until—T: "The meeting."

15—"Divine Valse" (Moderato Valse), by Rosey (3 minutes and 30 seconds), until—T: "It's nothing, I feel."

16—"Dramatic Andante No. 24," by Borch (3 minutes), until—T: "The day of retribution."

17—Theme (1 minute), until—T: "King diamond claims."

18—"Au Matin" (Andantino Con Tranquillo), by Godard (2 minutes and 15 seconds), until—T: "I may be able to aid you" (telephone bell).

19—"Dainty Daffodils" (Moderato Intermezzo), by Miles (2 minutes), until—T: "9.30."

20—"Andante Pathetique No. 23," by Borch (2 minutes and 45 seconds), until—T: "I'm sorry the doctor is—"

21—"Gruesome Mysterioso No. 31," by Borch (2 minutes), until—S: When King turns out light.

22—"Dramatic Tension No. 64," by Borch (1 minute and 15 seconds), until—T: "Mrs. Torrano is Dr. Sanderson's."

23—Theme (2 minutes and 45 seconds), until—T: "Jewel, I love you" (telephone bell).

24—"Dramatic Finale No. 63," by Smith (1 minute), until—T: "Dr. Torrano, Mr. Bennett," until * * * * * END.

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"HOARDED ASSETS"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Reverie" (Broad Dominant Andante), by Vieuxtemps

- 1—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—At Screening (water effects).
- 2—"Gruesome Mysterioso," by Borch (1 minute), until—T: "The next evening, Jerry."
- 3—"Admiration (Moderato Grazioso), by Jackson (1 minute), until—S: When Jerry opens packages.
- 4—"Withered Flowers" (Characteristic Intermezzo Pathetic), by Kiefert (1 minute and 45 seconds), until—T: "Dear Jerry am playing with—"
- 5—Theme (2 minutes and 15 seconds), until—T: "Claire Dawson from Jerry's—"
- 6—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (3 minutes and 15 seconds), until—T: "I'm sorry I have a—"
- 7—Theme (1 minute and 30 seconds), until—T: "Night finds Jerry at the—"
- 8—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "Ain't these previous."
- 9—"A Fanciful Vision" (Dramatic Agitato), by Rubinstein (3 minutes), until—T: "Claire, Jerry's motor-boat."
- 10—"Tendre Amour" (Moderato Serenade), by Clements (1 minute and 45 seconds), until—S: When Claire enters bedroom.
- 11—"Mysterioso Dramatique No. 22," by Borch (2 minutes and 30 seconds), until—T: "The plan" (motor-boat effects).
- 12—"Dramatic Agitato" (Characteristic), by Hough (1 minute and 45 seconds), until—S: When rival pirates see boat approach.
- 13—"Dream Faces" (Moderato Reverie), by Hollowell (3 minutes and 45 seconds), until—T: "There comes my kegs."
- 14—"Nocturnal Piece" (Andante Moderato), by Schumann (3 minutes), until—T: "Morning."
- 15—"Menuet" (Allegretto) by Beethoven (2 minutes and 15 seconds), until—T: "Who's on your mind?"
- 16—Theme (1 minute and 45 seconds), until—T: "I went away, Claire."
- 17—"La Morsaria" (Dense Antique), by Morse (2 minutes and 45 seconds), until—T: "I'm sorry, Mr. Barr."
- 18—Theme (1 minute and 15 seconds), until—T: "The honeymoon, a mate has—"
- 19—"Longing" (Andantino Grazioso), by Florida (3 minutes), until—T: "Ryan picks up a clue."
- 20—"Dramatic Finale" (Agitato Appassionato), by Smith (2 minutes and 45 seconds), until—T: "See if the woman knows" (motor-boat effects).
- 21—"Ecstasy" (Appassionato Moderato), by Zamecnik (3 minutes), until—T: "I don't believe it."
- 22—Theme (2 minutes), until—T: "Jerry finds honest occupation."
- 23—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "The need of money for—"
- 24—"Andante Dramatic No. 15," by Herbert (2 minutes and 30 seconds), until—T: "I got you Jerry."
- 25—Theme (1 minute and 45 seconds), until—T: "Barr said you were." * * * * * THE END.

"EVERYBODY'S GIRL"

(Vitagraph—Alice Joyce)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento), by Borch

- 1—Theme (2 minutes and 45 seconds), at Screening.
- 2—"Liselette" (Moderato Rubato), by Adam (3 minutes and 15 seconds), until—T: "Brick Dust Row received its."
- 3—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (3 minutes), until—T: "It will have to if I."
- 4—"In Poppyland" (Moderato Grazioso), by Alberts (3 minutes and 45 seconds), until—T: "Conscience is a queer whisper."
- 5—"Over the Top, Boys" (Popular Allegro Moderato), by Berg (1 minute), until—T: "Symonds, I'm going to Coney."
- 6—Theme (2 minutes and 15 seconds), until—T: "Watch your step, the river's—"
- 7—"Savannah" (One-Step), by Rosey (2 minutes and 15 seconds), until—T: "So in due course Blinker."
- 8—"A La Mode" (Popular One-Step), by Rosey (2 minutes), until—T: "By a sudden miracle."

(Continued in next column)

- (Continued from preceding column)
- 9—"Hunkatin" (Half Tone One-Step), by Levy (1 minute), until—T: "The North Woods seem to him."
 - 10—Theme (1 minute and 45 seconds), until—T: "Of course it had to come."
 - 11—"Agitato, No. 49," by Shepherd (1 minute), until—T: "Brick Dust Row lies." (Shots, police whistle.)
 - 12—"Dramatic Tension, No. 36," by Andino (3 minutes and 15 seconds), until—T: "Don't yell, Sis, a guy."
 - 13—"Andante Doloroso, No. 51," by Borch (1 minute and 30 seconds), until—T: "Sis, you're all."
 - 14—"Barcarole, No. 65," by Buse (Summer Idyll) (2 minutes and 15 seconds), until—T: "Good night, Bill."
 - 15—Theme (3 minutes), until—T: "On the 10 o'clock boat."
 - 16—"A Garden Dance" (Allegro Moderato Intermezzo), by Vargas (1 minute and 45 seconds), until—T: "Where do you meet these?"
 - 17—"Agitato, No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—S: When sailor discovers fire. (Steamboat whistle, fire effects.)
 - 18—"Andante Doloroso, No. 70," by Borch (2 minutes and 15 seconds), until—T: "In the morning."
 - 19—"Air de Ballet" (Allegretto Moderato), by Borch (3 minutes and 15 seconds), until—T: "Now, listen if you will."
 - 20—"Love in April" (Allegretto Moderato), by Kriens (3 minutes), until—T: "Bill, you do that and."
 - 21—Theme (1 minute and 15 seconds), until—S: When Blinker enters Florence's room.
 - 22—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until T: "The real Fairyland," until END.

"MISS AMBITION"

(Vitagraph—Corinne Griffith)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "May Dreams" (Moderato Romance), by Borch

- 1—"May Dreams" (Moderato Romance), by Borch (Theme) (2 minutes and 45 seconds), until—At Screening.
- 2—"Little Lady" (Allegretto Intermezzo), by Klein (2 minutes), until—T: "Sunday the big day" (automobile effects).
- 3—"A La Mode" (Popular One-Step), by Rosey (3 minutes and 30 seconds), until—T: "Say, Marta, ain't it about—?"
- 4—"Gavotte-Pompador" (Characteristic), by Langford (2 minutes and 45 seconds), until—T: "Another day, Edith Webster."
- 5—Theme (2 minutes and 30 seconds), until—T: "What do you think uncle has?"
- 6—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "The new life that had come."
- 7—Theme (1 minute and 45 seconds), until—T: "You're just the girl I've—"
- 8—"Marionette (Allegro Leggiero), by Arndt (3 minutes and 15 seconds), until—T: "With the passing months Larry—"
- 9—"The Golden Youth" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "Carrying out her resolve to—"
- 10—"Andante Appassionato No. 57," by Castillo (1 minute and 30 seconds), until—T: "I meant everything I have."
- 11—"Andante Dramatico No. 62," by Borch (3 minutes), until—T: "You have nobly repaid me."
- 12—"Alborada" (Caprice Espagnola) by Andino (3 minutes and 15 seconds), until—T: "The blindness of ambition."
- 13—"Memories" (Characteristic Andante Cantabile), by Crespi (3 minutes and 30 seconds), until—T: "Always thinking of the wrong" (telephone-bell).
- 14—"Kathleen" (Valse Lento), by Berg (1 minute and 15 seconds), until—T: "The night of the reception" (telephone-bell).
- 15—"Pathetic Andante," by Vely (3 minutes), until—T: "My dear why don't you go."
- 16—"Agitato No. 49," by Shepherd (3 minutes), until—T: "The anonymous letter" (china-crash).
- 17—"Visions" (Intermezzo Characteristic), by Buse (3 minutes and 30 seconds), until—T: "And this is what ambition—"
- 18—"In a Red Rose Garden" (Moderato Intermezzo), by Gaston (4 minutes and 15 seconds), until—T: "He can't see any one."
- 19—"Midsummer Night's Serenade" (Andantino), by Albeniz (2 minutes and 30 seconds), until—T: "Contractor in difficulty" (newspaper).
- 20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Good old Blair."
- 21—"Idlewilde" (Allegretto Grazioso), by Gottschalk (2 minutes and 15 seconds), until—T: "The great day."
- 22—Theme (1 minute and 45 seconds), until—T: "At last." * * * * * THE END.



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Importance of the Organ in Motion Picture Theatres

I HAVE said this and will repeat it that a successful musical interpretation is as necessary to a picture as good projection, and this cannot be denied. I also reiterate that music is the only means of providing suitable atmosphere and of enthusing the mute action of the motion drama with life. I would again emphasize that music means to the silent drama what the spoken word means to the legitimate stage.

Now that music for the film is an established factor, we will now deal with a phase of the matter which will enhance the musical interpretation of the screen. There is no question that the organ employed as a lone instrument is just as indispensable as an accompaniment to the orchestra. The lone organist is only a single person, an individual, and yet he has at his instant command the resources of a wonderful instrument with a great variety of stops and the true tones of every conceivable instrument employed in an orchestra. He can at a moment's glance portray sorrow, joy, tense dramatic emotion, agitation or any phase of emotion displayed by the characters on the screen.

As an orchestral accompaniment, I believe that there is no other instrument which can support the orchestra in a more artistic and effective manner than an organ. One of the main reasons why the organ is better than the piano as an accompaniment to the orchestra is that the organ has the power of sustaining tone indefinitely and is equipped with the so-called damper used for binding tones together and for furnishing harmonic background.

It is most natural that an organist playing with an orchestra must use discretion and common sense and must be extremely careful not to allow the tremendous volume of the organ to drown the orchestra. In most cases, organists are using the bass too loud and heavy. At times this will not be noticed by the player or even the leader, but a heavily predominating bass can easily be heard in the back of the theatre and hence an effective, well-rendered selection will be spoiled by the organist being careless in this respect. Many of the publishers are now including harmonic

and organ parts with orchestrations, and the organists playing with orchestra should therefore not experience great difficulty in following the orchestras correctly.

Organ accompaniment for the orchestra demands more accuracy and more musical skill than any other instrument for the reason that the organ is situated so that it is not easily heard by the organist. Therefore, his technique must be clean and his harmony perfect, for unlike other instruments, the organ depends entirely upon sense of touch instead of sound. Inexperienced organists are sometimes inclined to play piano parts as written including variations and the parts of other instruments, or to express my opinion a little better, they are striving to be the whole show. The fact of the matter is, as previously mentioned, it takes good judgment and great care to correctly accompany an orchestra with the organ.

I have had the occasion at various times to observe organists at their work and in nearly every instance I have come to the conclusion that when exhibitors condemn the organ as a surplus, unnecessary instrument, it was in every case, the organists who created such an opinion. I therefore earnestly suggest that every exhibitor who has an organ irrespective of what the purpose, whether he employs it as a lone instrument or as an accompaniment to an orchestra, to see to it that the man manipulating it is capable of handling the instrument perfectly.

An organist who is a real master of the keyboard is master of every situation portrayed on the screen. He is the living interpreter of every shade of emotion registered by the silent players. He can express the sorrow of the life stories enacted through heart-rending melodies of the organ's great voice, or he can add life to a comedy film with an accompaniment which puts a spirit into the fun making of the screen comedians.

I hope that the above will sufficiently prove that the organ in the motion picture theatre is the best investment and one of the greatest assets to the exhibitor.

THE EDITOR.

Review of Latest Musical Compositions

1—"There's a Light in Your Eyes"—"There's Life in the Old Dog Yet"—"Some Day Waiting Will End"—The three song hits from Klaw & Erlanger's phenomenal Broadway Success, "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th Street, New York.)

2—"If You Hear Them Calling Clancy, He's My Boy"—The new patriotic song hit. A natural overnight song hit! The title alone spells success. Now is the time to play it. A record smashing New York hit. (Chas. K. Harris, Columbia Theatre Bldg., New York.)

3—"Military Waltz," by Frederic Knight Logan. A clever waltz air of good old patriotic songs such as "Red, White and Blue," "Tenting Tonight," "Dixie," "When Johnny Comes Marching Home," "John Brown's Body," "Marching Through Georgia," etc. The only military waltz published. (Forster Music Pub. Inc., 736 S. Michigan Ave., Chicago, Ill.)

4—"Hindustan," fox trot. It's exactly what I predicted—a sensational hit on both coasts. There isn't a better fox trot published and you'll say so, too, once you play it. (Forster Music Pub. Inc.)

5—"We're Bound to Win With Boys Like You"—Great one step. On the reverse side you will find the "jazziest" of all "jazz" fox trots. "Pace Jam Making Time"—The whole world will tell you it's a "peach" of a peach this great double number for band or orchestra. (Kendis, Brockman Music Co., 145 W. 45th St., New York.)

6—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerie," Rubenstein's "Melody in F," Mendelssohn's "Spring Song" and later works such as "Hearts and Flowers" which of course all musicians know is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerie" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc.)

7—"Geo. M. Cohan's Historical Medley"—One step. Here's a combination which always makes a big hit with the dances. Geo. M. Cohan's three favorites in a medley one step. The numbers which are really characteristic of our own Geo. M., full of Geo. M. Cohan "Yankee" pep. It introduces "Yankee Doodle Boy," "So Long Mary" and "Stand Up and Fight Like Hell." (Richmond, 147 W. 45th St., New York.)

8—"Arabian Nights"—The instantaneous international hit. Intermezzo one step. A very seductive Oriental melody for concert and dance. (T. B. Harms, 62 W. 45th St., N. Y.)

(Continued on next page)

Review of the Latest Musical Compositions

(Continued from preceding page)

9—"Comedy Allegro." It is oft times said that "a rose by any other name smells just as sweet," but a Comedy Allegro by any other name would not imply what is meant by this term. If our readers had been in the Strand Theatre and seen the presentation of Charlie Chaplin's latest picture, "Shoulder Arms," in the scene where he was chasing the Huns, and had heard the Symphony Orchestra playing "Comedy Allegro," they would then have realized that correct music for the film can and does interpret the actions depicted on the screen. (Published by Belwin, Inc., 701 Seventh Ave., New York.)

LATEST MUSIC CUES

"THE CAVELL CASE"

(Julia Arthur-Distributed by Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andante Sentimento), by Sol P. Levy

- 1—Theme (1 minute and 40 seconds), until—T: "It is twenty-five years ago."
- 2—"Birds and Butterflies" (Melodious Allegretto Intermezzo), by Sol. P. Levy (2 minutes), until—T: "Dusk of the following day."
- 3—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "And as Nurse Edith."
- 4—Continue to action (40 seconds), until—T: "Queen Elizabeth of Belgium."
- 5—Continue pp (45 seconds), until—T: "During a trip to England."
- 6—"Melody" (Moderato), by Priml (3 minutes and 15 seconds), until—T: "Through anxious weeks."
- 7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "August 4, 1914."
- 8—Tacet (1 minute), until—T: "Mr. Brooks recognizes Edith."
- 9—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 10 seconds), until—T: "And then came the unmasking."
- 10—"Joyous Allegro," by Borch (1 minute and 30 seconds), until—T: "Answering humanity's clarion call."
- 11—"Fighting Tommies" (Patriotic English March), by Boulton (50 seconds), until—T: "And another farewell."

Note.—pp during interior scenes.

- 12—"Send Me Away With a Smile" (popular song), (2 minutes and 25 seconds), until—T: "The leaders of two might."
- 13—Tacet (15 seconds), until—T: "Again in Brussels."
- 14—"Berceuse" (4/4 Lento), by Karganoff (1 minute and 40 seconds), until—T: "Brussels falls."
- 15—Tacet. Small drum only to tempo of marching troops (25 seconds), until—T: "America's minister to Belgium."
- 16—Tacet (45 seconds), until—S: Riot in street.
- 17—Turbulence (1 minute and 50 seconds), until—T: "Pressing westward."
- 18—"Hurry No. 33," by Minot (50 seconds), until—T: "General von Bissing."
- 19—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 20 seconds), until—T: "When humanity called."
- 20—Theme (1 minute and 8 seconds), until—S: Soldiers shooting woman.
- 21—Tacet—just watch shots (30 seconds), until—T: "I am advised that."
- 22—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 25 seconds), until—T: "But withal constant is."

(Continued in next column)

(Continued from preceding column)

- 23—"Heart Throbs" (Moderato Reverie), by Arnold (3 minutes and 20 seconds), until—T: "Get that nurse out."
- 24—Continue ff (1 minute and 35 seconds), until—T: "Far into the dead hours."
- 25—"Sinister Theme," by Vely (2 minutes), until—T: "Governor General von Bissing."
- 26—"Orgies of the Spirits" (Characteristic Oriental Giocoso), by Iljinsky (1 minute and 5 seconds), until—S: Exterior of house.
- 27—Half Reel Hurry (for general use), by Levy (3 minutes and 30 seconds), until—T: "The deadly charged wire."
- 28—Continue pp (40 seconds), until—T: "But General von Bissing."
- 29—Theme (50 seconds), until—T: "And back in England."
- 30—Continue ff (1 minute and 30 seconds), until—T: "For ten long weeks."
- 31—"Melancolie" (3/4 Andante Moderato), by Granier (1 minute and 15 seconds), until—T: "Despite every precaution."
- 32—Continue ff (25 seconds), until—T: "The American Ambassador."
- 33—Continue to action (35 seconds), until—T: "The forces of humanity."
- 34—"Dramatic Recitative," by Levy (4 minutes and 55 seconds), until—T: "October 7, 1915."
- 35—Theme pp (1 minute and 50 seconds), until—T: "October 11, 1915."
- 36—Continue ff (2 minutes and 20 seconds), until—T: "Miss Cavell has already been sentenced."
- 37—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 5 seconds), until—T: "And thus while the Prussian beasts."
- 38—"Dramatic Agitato" (for dramatic subdued action), by Minot (3 minutes and 55 seconds), until—T: "At midnight, October 11."
- 39—Organ improvising to action with chimes effects (death scene), (2 minutes and 5 seconds), until—T: "We shall meet again."
- 40—"Nearer, My God, to Thee" (Sacred Song, Organ Solo), (30 seconds), until—T: "October 12, 1915."
- 41—Organ improvising pp (50 seconds), until—T: "Those who died for liberty."

Note.—"Watch shots."

42—Theme ff (25 seconds), until * * * * * END.

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Tinting and Toning of Film

(Continued from page 3258)

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(To be continued)

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An Argument About Old and New Violins

ACCORDING to the flowery statements, advertisements, discussions, etc., of certain enterprising dealers in string instruments, the day of "the old violin" is a thing of the past. Clever arguments are devised to show how immeasurably superior a new, healthy instrument is to an old, ramshackle, split, cracked, thinned-out shell, even if it originally emanated from the workshop of some famous Cremonese maker; in addition, photographs of so-called ruined Cremona instruments are shown as further convincing proof of their worthlessness, and while all this valuable information is seemingly handed out for the benefit of the public at large, would-be purchasers are particularly appealed to, to beware of this old-violin folly and by all means to invest in a new violin made by this, that or the other maker who happens to do the talking or advertising.

While an easy-going, uninitiated player or would-be purchaser might consider such arguments in a serious way, there is really little chance of creating any lasting impression with them upon players who know. For, how many are there who, to allude to the story of Aladdin's Lamp, would exchange their old for new violins? Precious few we think. There may be good and practical reasons for investing in a new violin if the buyer's pocket-book cannot afford a real good old one. If the parties' arguments in favor of new violins were sincere and not meant with an eye to business, why, let us ask, is it that every soloist of reputation at the present time of writing uses an old violin of considerable value? Why would such players invest small fortunes in these old instruments if, for practically a trifle in comparison, they could obtain a new instrument which would answer the same purpose and which, if graded and adjusted by some of these makers, would be equally as good, if not superior, to the genuine Italian article?

Even though old instruments do bring exaggerated, fabulous prices in some cases, there is no denying the fact that these large sums of money are not always paid because an instrument is of an unusually old age, or because its maker has been one of the famous masters of Cremona. No; in almost every case it is the *tone* of an old violin which commands the price, and it is just this prime requisite—the tone—which a new violin cannot and does not possess.

Of all instruments, those of the string family possess a greater human quality of tones than any others. It is this human quality which one misses continually in a new instrument. A fine player can make a violin sing or weep at will. To do this he needs an instrument which responds to his slightest touch, which is absolutely even in tone and volume on any string, in any position, or for any demand. The louder a violin will sound, to the ear of the player, the less its sounds will carry at a distance. This is a point which an unknowing player is fooled with nine out of ten times. Give him an old instrument with a smooth, velvety tone and he imagines it is weak; whereas the further a listener is away from the instrument, the stronger, rounder and fuller the tones will sound. Almost any new violin will sound loud, whereas, responding and tone qualities, particularly in the higher positions, smoothness and evenness of all the strings, are unknown quantities.

No amount of business talk will ever be able to rob the old violin of its unquestionable merits, of its singing, human tone or of the sincere affection which all owners feel for it. Even great players will not part with certain instruments they have had for years, even if their tones does not suffice for the concert hall, but because they are attached to the instrument owing to its peculiar human quality of tone. Mischa Elman always plays a marvelous Stradivarius in his concerts, yet he had an Amita since his student days which no money could buy.

We have had Ysaye, Kreisler, Maud Powell, Elman, Zimbalist, the Flonzaley quartet with us this year, and who, of all these great

players, uses a new violin in his or her concertizing? Why does not one of these artists get impressed with this new violin idea and put it to a practical test by using one in public? Naturally, if a great player tries, he can get much from a new instrument, but to play a concerto like Brahms' or Beethoven's upon an old or a new instrument equally well, would require at least double the amount of exertion on the new violin, with no end of chances taken, that the response in the higher positions, delicate passages or important harmonics would be faulty.

In these respects, an old violin, if sound and healthy in body, is always reliable, and our great soloists and fine players know it.

So why keep on trying to make people believe that the old violin is a fad or a thing of the past; why offer statements to the effect that a new violin made by Mr. So-and-So is equal in every respect to the best Italian instruments ever made, when such a thing is utterly impossible? Why try to bamboozle our violin lovers and enthusiasts?

The old violin, with its lustrous varnish, its original workmanship, its beautiful lines and curves, its characteristic scroll, its luscious, carrying, human tone—we all love it and adore it, and no player who knows anything about the necessary qualities in an instrument would dream of using a new one if a fine old one were at his disposal. So why argue such a point?

While admitting that we have a number of very clever makers in our midst, who turn out creditable instruments, it would be nothing short of ridiculous to compare this output with that of the old masters or to encourage would-be purchasers in the idea that these modern business violins are the equals of the highly prized art violins of the Cremonese period.

THE EDITOR.

Review of Latest Compositions

1—"Liberty For All" by Alfred Francis. America's Big Hit March. This number is respectfully dedicated to "Woodrow Wilson, President of the United States." The title is from the lips of our great President, expressed in many of his addresses on the world war defining that we are fighting for Democracy and "Liberty for All." It is the new standard march of the day, the snappiest, most brilliant and effective martial success in years! (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

2—"Roses of Picardy."—Medley Waltz on melodies from Haydn Wood's tremendous song hit, "Roses of Picardy," and including the refrain of the popular song, "Waiting (When I Hear the Gate A-Swinging)." The great coast-to-coast success (Chappell's, 41 E. 34th St., N. Y.)

3 "Sabre and Spurs"—March of the American Cavalry by Lieut. John Philip Sousa. One of the greatest marches the March King has ever written. Every audience wants to hear Sousa's latest march, and every up-to-the-minute leader should have Sousa's latest in his library. (Sam Fox, Cleveland, Ohio.)

4—"Out Of The East." Oriental Fox Trot. A wonderful Fox Trot Oriental in theme, and now being played by all the Jazz Bands along Broadway. (J. H. Remick & Co., 227 W. 46th St., N. Y.)

5—"I Am Glad I Can Make You Cry"—New Shimme Fox Trot. The big dance hit of the year—double number with "Belinda" Fox trot. (J. W. Stern & Co., 103 W. 38th St., N. Y.)

(Continued on next page)

Review Continued from Preceding Page

6—"The Crafty Spy."—By that famous "composer of classics for the masses," Gaston Borch. It is an original descriptive *mysterioso*, ably depicting the venomous plotting of the dastardly Hun and was used with wonderful success as the Spy Theme in that remarkable patriotic picture "Over the Top." (Belwin, Inc., 701 Seventh Ave., N. Y.)

- 7—"Oriental Suite" by Irenee Berge.
 No. 1, Arabia, (Arabian Festival March)
 No. 2, India, (Hindu Prayer)
 No. 3, Spain, (Moorish Dance)
 No. 4, Egypt, (Homage to the Sacred Ox)
 No. 5, Japan, (Geisha Dance)
 No. 6, China, (Dance of the Mandarin)

Pianists and Organists will be much interested to know that Irenee Berge, whose Moving Picture music has achieved international fame, has made another valuable contribution to this class of literature. These numbers are not alone highly characteristic of the different countries, but the themes employed are of classic beauty. This work is only issued for Piano Solo. The orchestrations will be brought out in the near future. (Ross Jungnickel, 15 Whitehall St., N. Y.)

8—"Grand Marche Triomphale, by Irenee Berge. This Grand March of noble and heroic measure has been sponsored by "The American Relief Legion" as the American Wedding March. This number will prove a boon to the average pianist, for while it is tremendously effective, the technical difficulties have been reduced to a minimum in this Piano Solo Edition. (Ross Jungnickel)

9—"Requited Love," by T. H. Rollinson. A beautiful concert number which is also fine for love scenes, etc., in the photoplay. (Ditson, 8 E. 34th St., N. Y.)

"HIS BONDED WIFE"

(Emmy Wehlen-Metro)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme" (Characteristic Melodious Moderato), by Lee

- 1—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), at Screening.
- 2—Theme (2 minutes), until—T: "There, there, that's a sweet."
- 3—"Tragic Theme" (Played in burlesque form), by Vely (1 minute and 15 seconds), until—T: "That's a sweet darling."
- 4—"Silent Sorrows" (Andante Pathetique), by Borch (3 minutes and 30 seconds), until—S: When audience applauds.
- 5—"A Fanciful Vision" (Adagio), by Rubinstein (1 minute and 15 seconds), until—T: "Farther uptown hearts were."
- 6—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (1 minute and 15 seconds), until—T: "A week later—early morning" (wave effects).
- 7—"Agitato No. 49," by Shepherd (45 seconds), until—S: When Doris calls for help.
- 8—Theme (3 minutes and 15 seconds), until—S: When Doris recovers.
- 9—"In Poppyland" (Moderato Grazioso), by Albers (3 minutes), until—T: "Rolling with the rolling—"
- 10—Theme (1 minute and 45 seconds), until—T: "The wrong end of a perfect."
- 11—"Love in April" (Allegretto Moderato), by Kriens (3 minutes), until—T: "Philip's work becomes one" (telephone bell).
- 12—"A Garden Dance" (Allegro Moderato Intermezzo), by Vargas (2 minutes and 15 seconds), until—T: "Filet Mignon had never."
- 13—"The Sunshine of Your Smile" (popular ballad) (1 minute and 30 seconds), until—S: Close-up of victrola record (victrola effects—scratching of record).
- 14—Theme (2 minutes and 45 seconds), until—S: When Philip stops machine.
- 15—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "You may go as far as the."
- 16—Theme (2 minutes), until—T: "Yes, a dream that held a world."
- 17—"Consolation" (Andante Moderato), by Liszt (3 minutes), until—T: "So the young man you met."

(Continued in next column)

(Continued from preceding column)

- 18—"Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—T: "So you're the young scoundrel?"
- 19—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 30 seconds), until—T: "In the flat above Phil's old."
- 20—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 30 seconds), until—T: "Here are the specifications."
- 21—Piano Improvising (1 minute and 30 seconds), until—T: "The first step a grand piano" (piano only according to action).
- 22—"Last Dream of the Virgin" (Andante Religioso), by Massenet (4 minutes and 15 seconds), until—T: "The piano is all right, dear."
- 23—"The Angels' Whisper" (Lento e Dolcissimo), by Sommerlatt (4 minutes), until—T: "Madame ordered me to replace."
- 24—"Gruesome Misterioso," by Borch (1 minute and 15 seconds), until—T: "A little Jimmy Valentine."
- 25—"Hurry No. 26," by Minot (2 minutes), until—S: When Doris hears noise (shot).
- 26—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—S: When Doris recovers (telephone bell).
- 27—"Babillage" (Intermezzo Allegro), by Castillo (4 minutes), until—T: "I'm Detective Bangs" (telephone bell).
- 28—"Hurry No. 33," by Minot (2 minutes and 15 seconds), until—T: "I have been called to."
- 29—Theme (2 minutes and 15 seconds), until—T: "In the morning the bloodhound"—until the END.

"HITTING THE TRAIL"

(Blackwell-Greeley-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Peacefulness" (Andante Semplice), by Borch

- 1—"Hunkatin" (Half Tone One-Step), by Levy (2 minutes), at Screening.
- 2—Organ Solo Improvising (45 seconds), until—T: "An East Side mission."
- 3—Theme (3 minutes), until—S: As mission scene fades.
- 4—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 15 seconds), until—S: When Kelly approaches store.
- 5—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—T: "I came in to buy a hat" (lamp crash).
- 6—Theme (2 minutes and 15 seconds), until T: "The night court" (telephone bell).
- 7—"Babillage" (Intermezzo Allegretto), by Castillo (2 minutes), until—T: "There must be some mistake."
- 8—"Over the Top, Boys" (Popular Two-Step), by Berg (45 seconds), until—T: "On the thirty-first day."
- 9—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 45 seconds), until—T: "Annie a new girl."
- 10—"Hurry No. 33," by Minot (3 minutes), until—T: "Come back with me and we."
- 11—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—T: "Carelli's plan to get even."
- 12—"Dramatic Recitative," by Levy (4 minutes), until—T: "The strike."
- 13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—S: At the police station.
- 14—Theme (2 minutes), until—T: "I come to spring you."
- 15—"A La Mode" (Popular One-Step), by Rosey (2 minutes), until—T: "At Coney Island."
- 16—Organ only (1 minute and 15 seconds), until—T: "Hitting the trail."
- 17—Theme (2 minutes and 15 seconds), until S: As mission scene fades.
- 18—"Bleeding Hearts" (Melodious Andantino), by Levy (2 minutes and 45 seconds), until—T: "That night."
- 19—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: "Get out, can't you see?" (telephone bell).
- 20—"Perpetual Motion" (Allegro Agitato), by Borch (4 minutes), until—T: "117 B. St." (telephone bell).
- 21—"Allegro Agitato No. 8," by Andino (3 minutes and 15 seconds), until—T: "A few minutes later."
- 22—Theme (45 seconds), until—T: "I make no charges."
- 23—"A Dream" (Celestial Andante), by Borch (5 minutes), until—T: "At dawn."
- 24—"Hurry No. 26," by Minot (1 minute), until—T: "You little fool, of course."
- 25—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "When I got free it was too."
- 26—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (4 minutes), until—T: "The old old story."
- 27—"Savannah" (Jazz One-Step), by Rosey (1 minute), until—S: When Maimee embraces Kelly.
- 28—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 30 seconds), until—S: When scene fades to mission.
- 29—"Sachem" (Jazz One-Step), by Rosey (45 seconds), until—S: As scene fades back to cafe.
- 30—"Furioso No. 11," by Kiefert (1 minute and 15 seconds), until—S: When Kid is shot (shot).
- 31—Theme (1 minute and 45 seconds), until—T: "I guess this is my finish"—until the END.

THE BARTOLA

The exhibitor who owns a Bartola is lucky, war is over, the "Flu" has disappeared and he has better music than his competitor

CHAS. C. PYLE, General Sales Agent, 707-712 Mallery Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Our War Songs of the Past and Present

OVER fifty years have passed since the great Civil War was fought and now that the Blue and Gray have become more united than ever it is interesting to recall some of our old melodies that cheered the boys at the front. The army songs which sprang into existence then, although lacking in many of the requirements of musical composition, enjoyed a wonderful popularity during that period and have been sung over and over again ever since in all English-speaking lands.

It is really to be regretted that the names of the composers of these famous songs and lyrics are forgotten. I dare say that scarcely one of our readers could name offhand such famous men who wrote "Dixie," "John Brown's Body," "Maryland, My Maryland," "Marching Through Georgia," and many others. To enlighten our readers on this subject, I will herewith review some of our most popular war songs which at the time of publication gave little promise of their present popularity.

"Maryland, My Maryland," the most melodious and inspiring of all these songs, was composed by James R. Randall. It took nearly twenty years for the music-loving public to realize the value and the possibilities of this composition. There are many of these songs, such as "John Brown's Body," which was written by Charles Hall, "Tenting on the Old Camp Ground," "Tramp, Tramp, Tramp," "Battle Cry of Freedom," and "Battle Hymn of the Republic," which were real disappointments to those men who wrote them and only became popular after their deaths.

As an example, I will mention a war song which from a musical standpoint is exceptionally well written and has a wonderful set of lyrics, but nevertheless is not very popular with the masses of today. The name of this song is "Who Will Care for Mother Now," a very inspiring title which could also be applied to the present war, a song which from a standpoint of pathetic sentiment even surpasses or equals the famous song entitled "Break the News to Mother." It is an established fact that this war has been the inspiration of creating more war songs than anything up to the present day.

As Musical Editor of the MOTION PICTURE NEWS and being in constant touch with all music publishers, I can safely say that during the past two years I have been bombarded with an average of ten war songs a day from various publishers. Many of them like the famous subway song have fine lyrics and bad air, many of them fine air and bad lyrics; some of them are forgotten already and some of them will be forgotten, but in my estimation amongst all those songs which have been submitted to me I have found only one which proves to be what those old war songs of fifty years ago have proven to be to the present war, and this one song is "God Save Our President," called the Presidential Hymn, published by H. W. Gray Co. and exclusively handled for the Western Continent by Novello & Co.

This song has a set of wonderfully inspiring and remarkable lyrics and I am not exaggerating when I say that the music is the most fitting accompaniment to any set of lyrics I ever came across. It is a big maestoso movement of about thirty-two bars, splendidly written in such a way to sufficiently prove that the composer did not show only that he was a wonderful musician, but also a real American patriot. The melody is easy and somewhat on the style of our famous national song, "America" ("My Country, 'Tis of Thee"), which gives us certain proof that this song will be extremely popular in the near future, because it is easy in construction and within the reach of every man, woman and child who claims to be able to read, sing or play.

The above statements of this song may appear to some of our readers as if the writer is attempting to advertise something, and to once and for all eliminate such thoughts the song follows completely reproduced on the same page.

I really hope that this Presidential Hymn will not be condemned

No. 4 PATRIOTIC LEAFLETS Price 5 cents

God Save Our President THE PRESIDENTIAL HYMN

Words by W. FRANKE HARLING
and FRANK CONROY

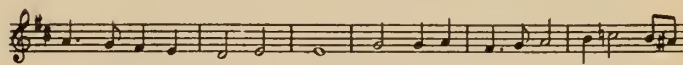
Music by
W. FRANKE HARLING

New York — The H.W. GRAY Co., Sole Agents for NOVELLO & CO., Limited—London

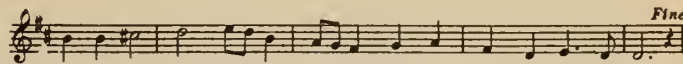
Majestically



God save our Pres-i-dent, Long live his name! Far may the

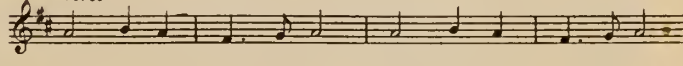


glo-rious ea-gle spread his fame! His will shall ev-er be Free-dom on

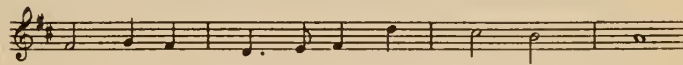


land and sea! Our song shall al-ways be "World peace and Li-ber-ty"

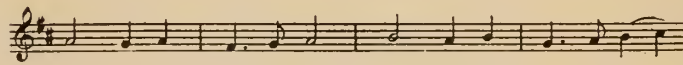
Verse



Come by-al hearts and sing! Come let your voi-ces ring!



In might-y ech-o-ing From shore to shore;



Sons of De-moc-ra-cy, Daugh-ters of Li-ber-ty, —



Keep our great Na-tion free For ev-er more! —

Also published with Pianoforte Accompaniment 60¢
For Chorus (S.A.T.B.) 10¢ Copyright, 1918, by The H.W. Gray Co.
Band Parts 1.00

to the fate of some of our old-time war songs which have been in obscurity for twenty years after they have been written, it taking the public that length of time to realize what they have lost. As an ordinary accompaniment for motion pictures "God Save Our President" is very appropriate, as it is written, as mentioned previously, in a maestoso style tempo, and a clever organist can by embodying various chords make a real hit out of its performance.

I, therefore, suggest that motion picture exhibitors avail themselves of a copy of this song, not for patriotic reasons, but for the sole and only reason that from a musical standpoint they are acquiring a very valuable addition to their libraries. I don't know the price of this song if anybody wishes to purchase it, but I am sure it is worth any amount to me, and would advise all those who are interested in it to write to the MOTION PICTURE NEWS for any information desired.

THE EDITOR.

Hun Wedding Marches Scrapped

AMERICA can now boast of her own real live Wedding March, written by no less a famed personage than the Honorable Reginald DeKoven. As the first real American Wedding March, worthy of the name, it is a masterpiece, and with its publication the last obstacle to a 100 per cent American Wedding has been removed.

The New York *Herald* thought so much of it that it devoted a whole supplement to it which with the present h. c. of p. is going some. The Boston Music Company is the publisher, and the Wedding March is the first Number in their catalog by America's veteran music maker, but not the last.

Let the wedding bells ring!

Review of Latest Compositions

- 1—"Flags of Freedom." John Philip Sousa's latest march hit. This number was the special feature of all Liberty Loan parades, patriotic gatherings, etc. It is a typical "Sousa" march, with the military snap, pep and brilliancy which show Sousa at his very best. Built on the national hymns of the Allied nations. (Carl Fischer, Cooper Square, N. Y.)
- 2—"To Victory." Two-step by Henry Hadley. Dedicated to the "Mothers of the Defenders of Democracy." Fine, snappy march hit. (Carl Fischer.)
- 3—"A Birch Canoe and You." By Lee S. Roberts, composer of "Smiles." The dreamiest dreamy waltz ever published. We cannot say too much for this number. It's great. (J. H. Remick & Co., 227 W. 46th St., N. Y.)
- 4—"I Am Glad I Can Make You Cry." New Shimme Fox Trot. The big dance hit of the year—double number with "Belinda Fox Trot." (J. W. Stern & Co., 103 W. 38th St., N. Y.)
- 5—"American Festival March." A remarkable patriotic composition, thrilling and inspiring, by Hugo Riesenfeld, celebrated conductor of the Rialto Symphony Orchestra, New York. (J. W. Stern.)
- 6—"We're Building a Bridge to Berlin." By Bart E. Grady. This is the great song of the Army and Navy Master-singers. Arranged as a march. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)
- 7—"Sweetness" (Honeysuckle of Mine). Fox trot by Eddie Leonard. The reigning song hit of America; now being popularized in every vaudeville theatre by the composer, Eddie Leonard. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)
- 8—"At the Coffee Cooler's Tea." Fox trot. Greatest of all novelty jazz numbers. By Harry De Costa. Get 'em struttin' to it. (Carl Fischer-Witmark Orch. & Band Dept.)
- 9—"Birds and Butterflies." By Paul Vely. A dainty rubato intermezzo capriccioso. A characteristic composition which will admirably lend itself to phrasing, and the more often played, the more charm will be found within its pages. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 10—"Razz-Berries." Jazz hit, one-step. A real novelty dance hit which the Victor Company report as one of their "Best Sellers." It's an overnight hit, and from present indications its looks like another nation-wide record-breaker. (Richmond, 149 W. 45th St., N. Y.)
- 11—"You'll Find Old Dixieland in France." Fox trot by Geo. W. Meyer. Here's a brand-new one that is simply a gem. (Feist edition.)
- 12—"Rondo," from Beethoven's Sonata Pathetique, is also arranged by Irene Berge, and is thoroughly complete in the form presented. Musicians will, from past experience,

know the difficulty composers have in orchestrating a Rondo to be practical for all combinations, as the characteristic tempo usually requires a large body of performers to get satisfactory results. Players who have used this number all maintain that the arranger has shown traits of real genius in his excellent scoring, making it a particularly valuable number in every musician's library. (Belwin, Inc.)

LATEST MUSIC CUES

"CODE OF THE YUKON"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme" (Andante Sentimento), by Lee

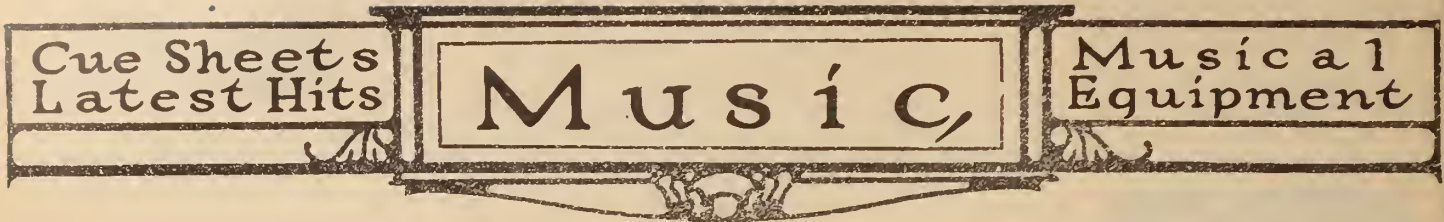
- 1—"Northern Serenade" (Characteristic Moderato), by Olsen (4 minutes and 50 seconds), until—S: Man caught in trap fires shot. Note: Important effect; watch dog bark.
- 2—Produce effect followed by
- 3—"Turbulence" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: Dog brings horse back to house.
- 4—Theme (1 minute and 35 seconds), until—S: Sunset in view.
- 5—"Dramatic Narrative," by Pement (35 seconds), until—T: "While Convalescing."
- 6—"My Paradise" (Moderato Melodious), by Zamecnik (25 seconds), until—T: "Faro liked it."
- 7—Continue to action (1 minute), until—T: "So that night Faro."
- 8—"Sinister Theme," by Vely (1 minute and 20 seconds), until—T: "The tired citizens."
- 9—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 5 seconds), until—T: "One day Jean found."
- 10—Continue to action (50 seconds), until—T: "Justice Breen known more."
- 11—"Humorous Drinking Character," by Roberts (25 seconds), until—S: Camps in view.
- 12—"Dramatic Recitative," by Levy (to action pp or ff) (2 minutes and 35 seconds), until—T: "In a short time."
- 13—"Moon Glow" (Lento Moderato), by Barth (2 minutes), until—S: Interior of dance hall.
- 14—"Savannah" (Popular One-Step), by Rosey (2 minutes and 30 seconds), until—T: "Jean decides to give the camp."
- 15—"Mon Plaisir" (Valse de Concert), by Lee S. Roberts (3 minutes and 20 seconds), until—T: "I've nothing, but."
- 16—Continue pp (45 seconds), until—T: "The fame of Near Heaven."
- 17—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (2 minutes and 20 seconds), until—T: "Come in and see Crezan."
- 18—"Tragic Theme," by Vely (2 minutes), until—T: "That night Jean kept."
- 19—Piano Solo Improvise to action (barroom atmosphere) (2 minutes and 10 seconds), until—T: "I want to buy your claim."
- 20—Theme (2 minutes and 55 seconds), until—T: "I pronounce you man and wife."
- 21—Continue pp (25 seconds), until—S: Interior of barroom.
- 22—Continue ff (35 seconds), until—T: "The months that followed."
- 23—"Heart of Mine" (Moderato Cantabile), by C. Smith (2 minutes and 45 seconds), until—T: "You poor darling, you should."
- 24—"Iris" (Moderato Grazioso), by Reynard (2 minutes and 10 seconds), until—T: "This I do not like."
- 25—Continue ff (25 seconds), until—S: A discord and.
- 26—"Dramatic Agitato," by Hough (to action pp or ff) (2 minutes and 25 seconds), until—T: "Meet me here tonight."
- 27—Continue pp (50 seconds), until—T: "Confidence is the sunshine."
- 28—"Rustle of Spring" (Heavy Dramatic Agitato), by Sinding (3 minutes and 30 seconds), until—T: "You could not be even."
- 29—"Prelude" (Heavy Dramatic Lento), by Rachmaninoff (1 minute and 40 seconds), until—T: "Thou shalt not kill."
- 30—Continue pp (20 seconds), until—T: "Morning and a kind."
- 31—Continue pp and slow (1 minute and 5 seconds), until—T: "Near Heaven introduces."
- 32—"Hurry No. 33," by Minot pp or ff (1 minute and 15 seconds), until—T: "Thinking it would be nicer."
- Note: Watch shots.
- 33—"Water Lilies" (Andante Moderato Sentimento), by St. Clair (2 minutes), until—S: Girl fighting with man near water.
- 34—Continue ff with ad. lib. tympany rolls during short fight (2 minutes and 25 seconds), until—T: "Beaten by the."
- 35—Theme (2 minutes and 35 seconds), until—T: "Who is this girl?"
- 36—Continue ff (50 seconds), until—S: Interior of Barroom.
- 37—"Dramatic Fantasia," by Bach (2 minutes and 30 seconds), until—T: "You poor fool, don't you think."
- 38—"Half Reel Dramatic Furioso," by Sol. P. Levy (2 minutes and 25 seconds), until—T: "Vengeance is mine."
- 39—Continue pp (15 seconds), until—T: "After the storm came."
- 40—Theme ff (1 minute and 55 seconds), until the END.

MUSIC

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Dramatic Music in Relation to the Motion Picture

THE film director unfortunately does not, as a rule, consider music in assembling his pictures. Hence it is all the more necessary for the musical director to consider the picture in adapting his music to interpret same. "Since the mountain does not come to Mohammed, Mohammed must go to the mountain."

Music, as we all know, can appropriately emphasize practically every human emotion portrayed in the photoplay, and it is the place of the orchestra leader to immediately recognize all dramatic musical possibilities of the pictures. Dramatic photoplay situations are in most cases either emotional without much action or physical in which emotion is expressed in movement. In a romantic situation where love, hatred or sorrow are shown in facial registration with little or no bodily movement, dramatic *maestros*, *lentos*, *adagios* or *andantes* are employed, while in scenes of physical violence or agitation, *agitatos*, *hurries* and *furiosos* are the proper musical mediums of expression.

There is no doubt that the most important point for the orchestra leader is to acquire an appropriate musical library. We are aware of the fact that real dramatic compositions are hard to obtain. We also know that many publications are advertised as dramatic compositions, but turn out to be dramatic in name only and almost anything in character. Realizing this situation, we consider it our duty to call the attention of our readers to a list of dramatic compositions which I personally, as Musical Editor of these columns, have used to great advantage. Everyone of the following compositions are absolutely suitable to portray dramatic situations, and I earnestly suggest that every musician who aims to interpret the photoplay with appropriate music should avail himself, if not of the entire list, at least of a part of same.

As the first number of great dramatic value, I will mention a composition which is composed by Bach. It isn't the Bach born in Germany, but it is our American Bach, born in Milwaukee. The name of this number is "Ein Marchen," a composition opening with a dramatic *maestoso* for cello and bass, and finishing with a beautiful dramatic melodious movement for violins. The length of this composition is about eight minutes and the price of same is very reasonable.

"Bleeding Hearts" is a beautiful melodious composition of strong heart-interest in the first part, the second strain comprising an agitated movement of intensive dramatic character, same being composed by Sol. P. Levy.

"Schirmer's Photoplay Series," published in four volumes, is another collection of dramatic publications of exceptional merit and can be considered as a very valuable addition to the library of every earnest musician.

"Dramatic Suspense" is an extremely original dramatic composition which in its tonal construction as well as in its arrangement, gives it the distinction of being in a class by itself. This number is composed by M. Winkler and is obtainable for only 30 cents for small orchestra and piano.

The following list of compositions, which I will not describe in detail, can also be considered a very valuable asset in interpreting dramatic situations of the film:

- Love Song, by Flegier.
- Eva Prelude, by Massenet.
- Tragic Theme, by Paul Vely.
- Heartwounds, by Grieg.
- Dramatic Tension No. 17, by Shepherd.
- The Vampire, by Sol. P. Levy.
- Rustle of Spring, by Sinding.
- By the River, Romance, by Morse.
- Symphonette Suite, by Irene Berge.
- Dawn of Hope, by Casella.
- Dramatic Recitative, by Sol. P. Levy.

- Largo from New World Symphony, by Dvorak.
- Adagio Cantabile, from Sonata Pathetic, by Beethoven.
- Tears, by J. S. Zamecnik.
- Adoration, by Borowski.
- Broken Melody, by Von Bicne.
- Andante Appassionato, by Castillo.
- Last Spring, by Grieg.
- Melody, by Friml.
- Pathetic Andante, by Paul Vely.
- Grave-Allegro Molto, from Sonata Pathetique, by Beethoven.
- Melody, by Kretschmer.
- Dramatic Andante, for suppressed emotion, by Borch.

The above mentioned compositions are only a very small part of real dramatic publications on the market, but the editor will at any time gladly give lists of any style of music to all those who will request him to do so.

THE EDITOR.

Review of Latest Compositions

- 1—"Valse Parisienne." A very popular waltz by Lee S. Roberts is owned and published by the man who made "Missouri Waltz" the world's most famous popular melody. (Forster Music Publishing Co., 736 S. Michigan avenue, Chicago, Ill.)
- 2—"Some Day They're Coming Home Again." One-step arrangement of the biggest soldier song success published. By Harry Hilbert. (Carl Fischer-Witmark Orchestra and Band Department, Cooper Square, New York.)
- 3—"Adoration." By Felix Borowski. An orchestra arrangement of this world-famous violin solo. A number which will immediately appeal to your audience. (Carl Fisher, Cooper Square, New York.)
- 4—"Jealous Moon." Fox-trot. Certainly J. S. Zamenik has never scored a bigger success than with this number. Bright and tuneful, it is indeed a tinkling fox-trot. (Sam Fox Publishing Co., Cleveland, Ohio.)
- 5—"My Paradise." Here is a waltz which is encored time and again. Dancer leaders are enthusiastic over it. A dreamy, bewitching melody which the crowd will always whistle. (Sam Fox.)
- 6—"National Emblem." A national standard composition of exceptional merit by E. E. Bagley. (Walter Jacobs, 8 Bosworth street, Boston, Mass.)
- 7—"Dramatic Suspense." A palpitating, dramatic, emotional composition, unique in its composition, by Max Winkler. (Belwin, Inc., 701 Seventh avenue, New York.)
- 8—"Our Director." The international march hit, by F. E. Bigelow. (Walter Jacobs.)
- 9—"Mountain Music Suite." By that famous composer of "classics for the masses," Gaston Borch. It comprises four separate compositions, entitled "Sunrise on the Mountain," "Mountaineers' March," "Mountain Song," and "Mountain Song." (Belwin, Inc.)
- 10—"Yankee Tars." By John Boulton. Dedicated to every one of those glorious boys who have upheld the freedom of the seas. It is a rousing nautical march, the very essence of life on the ocean wave. (Belwin, Inc.)
- 11—"Mysterious Nights." There will shortly be placed on the market a new and original valse dramatique. Musicians will find that in the construction and composition of this

(Continued on next page)

number every established custom of composition has been disregarded, but yet passionate melodies with weird appassionato interludes make together a waltz which will, we believe, when published, become an extraordinarily successful hit. (Belwin, Inc.)

12—"Li'l Liza Jane." The song the soldiers are singing. The greatest one-step published. Hear Earl Fuller's Victor record of this and you will agree with us. (Sherman, Clay & Co., San Francisco, Cal.)

13—"A Rainbow from the U. S. A." The big hit of "Everything," the New York Hippodrome super-spectacle. (Feist Edition.)

14—"When I Get Back to My American Blighty." A new 6/8 number that is full of American "pep." (Feist Edition.)

LATEST MUSIC CUES

"A PERFECT LADY"

(Madge Kennedy-Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Vely

Important Note: During Cues No. 23 and 33, where scenes of moving pictures in ice cream parlor are depicted, piano only should burlesque the scenes, using old time popular airs very badly played in order to create the required atmosphere.

1—Theme (2 minutes and 55 seconds), until—T: "The Reverend David."

2—"Comedy Allegro" (Characteristic), by Berg (1 minute and 20 seconds), until—T: "The rise of the curtain."

3—"Balladora" (Pirouette Allegretto), by Tobani (55 seconds), until—S: Orchestra conductor in view.

4—"Hunkatin" (Half Tone One-step), by Levy (to tempo of dance) (1 minute and 55 seconds), until—T: "Ring down that curtain."

5—Continue ff (50 seconds), until—T: "Go git your money back."

6—Tacet (55 seconds), until—T: "I'm coming again, kid."

7—Repeat "Comedy Allegro" (45 seconds), until—T: "My dear young lady."

8—Theme (1 minute and 40 seconds), until—T: "And with the morning."

9—"Impish Elves" (Winsome Intermezzo), by Borch (35 seconds), until—T: "Not far from Sycamore"

10—Continue to action (2 minutes and 55 seconds), until—T: "After the bird."

11—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes), until—T: "The ladies' league holds."

12—"A La Mode" (Popular One-Step), by Rosey (2 minutes and 10 seconds), until—T: "And so life comes."

13—"Tickle Toe" (Popular Fox Trot) (1 minute and 20 seconds), until—T: "Won't you have a soda?"

Note: To be played with Violin and Piano only.

14—Continue pp (30 seconds), until—T: "Don't you think I have."

15—Theme (3 minutes and 40 seconds), until—T: "The day was filled."

16—"Savannah" (One-Step), by Rosey (3 minutes and 35 seconds), until—S: Church trustee stops piano player.

Note: To be played with Violin and Piano only.

17—Tacet (40 seconds), until—S: Girl telling parson of the church trustee's presence.

18—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 10 seconds), until—S: Piano and violin commence to play.

19—"Popular Trot" (1 minute and 15 seconds), until—T: "This is my sister."

20—"Dramatic Tension No. 36," by Andino (2 minutes and 5 seconds), until—T: "I did it all for you."

21—Continue pp (1 minute and 15 seconds), until—S: Girl picking up slip from floor.

22—Theme (1 minute and 5 seconds), until—T: "Every week business booms."

23—Piano improvise to action (2 minutes and 25 seconds), until—T: "A little home at last."

24—"Intermezzo" (Allegretto), by Pierre (3 minutes and 40 seconds), until—T: "Our people are jazzing."

25—"Humoreske" (Allegretto), by Tschaiowsky (2 minutes and 15 seconds), until—T: "Sunday morning."

26—Organ improvise to action, pp (church scene) (2 minutes and 15 seconds), until—T: "Flossie hears from an old friend."

(Continued in next column)

(Continued from preceding column)

27—"Sparklets" (Moderato), by Miles (2 minutes and 20 seconds), until—T: "And in Chicago Mabel."

28—Continue pp (1 minute and 5 seconds), until—T: "You never can tell."

29—Theme (1 minute and 15 seconds), until—T: "And that day."

30—Continue to action (1 minute and 50 seconds), until—T: "You've no right to interfere."

Note: Tympany roll when fence falls.

31—Continue ff (1 minute and 45 seconds), until—T: "When the chickens came home."

32—Tacet (1 minute and 5 seconds), until—T: "Animated weekly."

33—Piano improvise to action (1 minute and 55 seconds), until—T: "The show is over."

34—Theme (50 seconds)—until the END.

"THE ROAD THROUGH THE DARK"

(Clara Kimball Young-Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetique) by Gaston Borch

1—"A La Mode" (French One-Step), by Rosey (2 minutes and 30 seconds), until—T: "John Morgan, an American student."

2—"Valse Moderne" (French Waltz), by Rosey (3 minutes and 50 seconds), until—T: "Sacre Bon Dieu."

3—Continue to action (35 seconds), until—T: "Papa Jardee determines."

4—Theme ff (1 minute and 30 seconds), until—S: Gabrielle crying.

5—Continue pp. (30 seconds), until—T: "But that night."

6—Popular Song (1 minute and 40 seconds), until—T: "When the road of happiness."

7—Theme (3 minutes and 10 seconds), until—T: "The place of banishment."

Note.—Watch tower clock strike 12.

8—"Intermezzo Francaise" (Allegretto Melodious), by Franke (2 minutes and 50 seconds), until—T: "Even Gabrielle's independent."

9—Continue pp. (45 seconds), until—T: "Words between words."

10—"Love Theme," by Abbott Lee (1 minute and 25 seconds), until—T: "But while the somnolent."

11—"Turbulence" (Allegro Agitato), by Borch (50 seconds), until—T: "The Boches."

12—Continue ff. (55 seconds), until—T: "The Cure consults with."

13—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 35 seconds), until—T: "In God's name, spare our people."

14—Continue to action (50 seconds), until—T: "A week later."

15—Half Reel Hurry (for general use), by Levy (1 minute and 55 seconds), until—T: "You are a gentleman."

16—Continue pp (1 minute and 15 seconds), until—T: "That night the slumbering."

17—Half Reel Battle Hurry (for general use), by Levy (2 minutes and 55 seconds), until—T: "Even a beast will protect."

18—Tragic Theme, by Vely (3 minutes and 20 seconds), until—T: "It is the emperor's order."

19—Theme (3 minutes and 40 seconds), until—T: "Then the emperor's commands."

20—Love Song (Dramatic Pathetic), by Flegier (1 minute and 45 seconds), until—T: "A toast to Karl's little friend."

21—"Cavatine" (Dramatic Moderato), by Bohm (2 minutes and 10 seconds), until—S: Close up of music.

22—Popular Song (30 seconds), until—T: "With the vanishing weeks."

23—"At Sunset" (Melodious Moderato), by Brewer (2 minutes and 45 seconds), until—T: "Carrion mistress of a German."

24—Organ Solo improvise to action (church scep), (30 seconds), until—T: "After the Battle on the Marne."

25—"Dramatic Andante No. 32" (Characteristic), by Berge (1 minute and 25 seconds), until—T: "Gabrielle writes another letter."

26—Continue pp. (20 seconds), until—T: "During the convalescence."

27—Piano Solo improvise to action (direct cue), (1 minute and 35 seconds), until—S: Gabrielle stops playing piano.

28—"Petals" (Moderato Intermezzo), by Raymond (55 seconds), until—T: "The test of a woman's loyalty."

29—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "Three years in Berlin."

30—"Girls of Baden" (Waltz), by Komzak (2 minutes and 50 seconds), until—S: Gabrielle looking at war map.

Note.—ff ad. lib. tympany rolls during short fight.

31—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "For France."

32—Four last bars of "Marseillaise" followed by

33—"Galop No. 7," by Minot (2 minutes and 5 seconds), until—T: "Headquarters of the Allies."

34—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "We were visiting."

35—Theme (3 minutes and 15 seconds), until—T: "Let me help you."

36—Continue ff (25 seconds), until * * * * * END.



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Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Keeping the Lips in Condition for Trumpet Playing

THE term "embouchure" refers to a condition of the lips of a performer on a brass instrument. When the lips are tough and offer continuous resistance to the pressure of the mouthpiece, and shape themselves to it, bandmen speak of a good embouchure. When, on the other hand, the lips are soft and tender, and soon become weak and offer little or no resistance to the pressure of the mouthpiece, the embouchure is bad and the performer is of little use to the band while this condition obtains, or, in the case of trumpeter, cannot properly carry out his duties.

There is nothing more humiliating than when a performer on a trumpet endeavors to sound a call and his lips give out.

When a trumpeter's lips are inclined to be tender he should, by constant practice, endeavor to get them in good condition, that is to say, get them shaped to the mouthpiece and thus make them tough at the same time. It is not a bad idea to practice with the mouthpiece itself, when in the barracks, by pressing the lips firmly against it and simulating the sounding of calls as though the mouthpiece were attached to the instrument. This practice will help considerably toward obtaining a good embouchure, and will cause him to not encounter that awful give-way feeling of the lips, which makes the performer feel so entirely helpless. For a person may be skilled in sounding calls, or one may be a good cornetist and have a thorough knowledge of music and fully understand how a call should be rendered, yet, when the lips are soft and tender and have reached that stage where they give out, no power in the world can replace that numbness and helpless feeling which may very properly be likened to a nightmare when one is trying to run, but the feet feel as though they were weighted with lead and cannot be moved from the spot.

Bandmen claim that a good embouchure can be obtained much better by playing sustained notes, slowly going up and down the scale, rather than by playing rapid music, because the former method taxes the endurance of the lips to a much greater extent. Of course, it is equally essential to practise rapid scales in order to acquire a skillful rendition of music generally. With the trumpet, however, where the scale cannot be played because there are only open notes possible of production, a judicious combination of the two methods would seem to be more beneficial to the average trumpeter, that is, a succession of slow notes alternating with rapid music so far as they can be produced on the trumpet.

It would be advisable to supply all trumpets with cornet mouthpieces, which are rounded instead of having a rather well-defined edge like those of the regulation trumpet, as it will be found that the former give better results, are not so fatiguing to the lips because they adjust themselves more readily to the conformation of the mouthpiece than the one with a flat top surface and edge, and besides, the notes produced can be more advantageously controlled.

Review of Latest Compositions

- 1—"Till We Meet Again," one of the most beautiful songs ever written. Played and sung everywhere. A big waltz ballad success arranged for dance. (J. H. Remick & Co., 220 W. 46th St., N. Y.)
- 2—"My Baby Talk Lady." Fox-trot. Featured in the Passing Show of 1918. The hit of the show. Introducing the Galli-Curci Rag. (J. H. Remick.)
- 3—"Arya," fox-trot. An Oriental jazz fox-trot—something different from anything published. (J. H. Remick.)
- 4—"I Found the End of the Rainbow," one-step. The best one-step published, bar none. It's as good a one-step as is "Hindustan," a fox-trot. (Forster Music Pub., Inc., 736 So. Michigan Ave., Chicago, Ill.)

5—"Mammy's Lullaby." A dreamy lullaby in waltz time, a bit on the style of "Missouri Waltz." (Forster Music Pub., Inc.)

6—"Ostrich Walk," fox-trot. Real "Jazz," by real jazzers. This wonderful "Jazz" number is played by the original Dixieland "Jazz" band and recorded by the Victor Talking Machine Co. (Leo Feist, 335 W. 40th St., N. Y.)

7—"A Little Birch Canoe and You," by Lee S. Roberts, composer of the big hit "Smiles." It's the dreamiest, dreamy waltz published, and acknowledged by everybody to be the only legitimate successor to "Missouri Waltz," not the old-time stereotyped waltz. It's different and in a class by itself. (J. H. Remick.)

8—"Kentucky Dream," by the writers of "Indianola." A jury of noted musical authorities has pronounced a sentence of life-long success on this charming waltz. (J. W. Stern, 102½ W. 38th St., N. Y.)

9—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerei," Rubinstein's "Melody in F," Mendelssohn's "Spring Song," and later works such as "Hearts and Flowers," which, of course, all musicians know, is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerei" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"Laddie in Khaki," by Ivor Novello. An Andante 4/4. A beautiful simple melody by the composer of "Keep the Home Fires Burning," makes an excellent theme. (Chappell & Co., 41 E. 34th St., N. Y.)

11—"Myrra," Valse Orientale, 3/4, by G. H. Clutsam. Founded on the well known McCormack song, "I Know of Two Bright Eyes." Full of Oriental splendor. (Chappell & Co.)

12—"Roses of Picardy," Andante 4/4, by Haydn Wood. A melody from the historical plains of Old Picardy, full of tender loving memories. Always useful as a beautiful theme. (Chappell & Co.)

13—"Any Place Is Heaven if You Are Near Me," Andante Con Moto, 4/4, by Herman Lohr. A heart-interest theme. Sung by John McCormack with great success. (Chappell & Co.)

Estey Builds Organ for Capitol

AN organ of unusual interest, from a theatrical standpoint, is now being built for the Capitol theatre, New York, by the Estey Organ Company, and those who are familiar with the specification predict that a new standard for theatre organs is about to be established.

The theatre is being erected on Broadway, at 51st street, the auditorium occupying the entire block from 50th to 51st streets. The Capitol will seat about sixty-five hundred people. It is highly appropriate, therefore, that this building should house the largest theatre organ ever built.

The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ, and while in number of stops this instrument will not compare with some other organs, in point of actual number

(Continued on page 3948)

Wedding March

(Swall: fall to reeds
 Great: 16' 8" and 4' (fine) with Sw. coupled
 Choir: Flutes 8' and soft 4' with Sw. coupled
 Pedal: 16' and 8' (fine) with Sw and Gt. coupled

REGINALD de KOVEN, Op. 405

Allegro risoluto

Manuals

Pedal

add reeds to Sw. *rit.* **Tempo di marcia deciso**

cresc.

off Gt. to Ped.

cresc.

add Gt. to Ped.

B. M. Co. 6113 c

Copyright 1918 by The Boston Music Co

rit. *a tempo*

reduce Sw. to
 soft string-tone 8
 prepare Gt. Hohlflöte 8
 (or Clarabella 8 and
 soft Gamba 8

roll.

B. M. Co. 6114

4

Sw. Gt. Sw. Gt.

Sw. Gt. Sw. Gt.

add Gt. to Ped.

M. Co. 6116

5

Trio
 Poco più placido
 Ch. *mp* Flutes 8' and soft 4'
 with Sw. coupled
a tempo

cresc. Gt. *mf* (coupled to Sw. and Ch.) Sw. *mf*

Ch. *mf* Sw. *mp* Ch. Sw.

Gt. *mf* *cresc.* Gt. *f* (with Sw. and Ch.) *cresc.*

add Gt. to Ped.

B. M. Co. 6116

7

B. M. Co. 6113

B. M. Co. 6113

FOR years it has been the custom to play, wherever an opportunity presented itself, the old Lohengrin and Mendelssohn Wedding Marches. The Wedding March composed by Mendelssohn, who was born in Hamburg, Germany, and also the Wedding March from Lohengrin, composed by Wagner, who was born in Leipzig, Germany, are to my knowledge the only two wedding marches which have been perpetually played throughout the entire country.

Since the war broke out, as is natural, American sentiment has become very much prejudiced against music written by German composers.

The Boston Music Company have been the first ones in the publishing business to realize the necessity of a substitute and have published a Wedding March by Reginald De Koven which is a composition of strongly marked rhythm and thus bearing a processional character. The composition is of exceptional musical merit and is destined to replace the former official wedding marches which have been in common use up to the present day.

The fame of the writer of this Wedding March is sufficient to prove its merits. The course of musical history has confirmed and endorsed De Koven's skill as a composer. He ranks amongst the most famous writers of comic opera. Some of his older hits in comic opera form are "The Little Duchess," "Maid Marian," "Foxy Quiller," and many others, and some of his later comic operas "The Algerian," "The Fencing Master," "Rob Roy" and "Robin Hood."

The musical construction of Mr. De Koven's last masterpiece, "The Wedding March," proves again that he has upheld his reputation, has created another everlasting number and has added another gem to his already long list of famous works.

B. M. Co. 6113

Estey Builds Organ for Capitol

(Continued from page 3945)

of pipes, tonal variety and power, it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be fundamentally an organ, having no less than seven Diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from a musical viewpoint, and the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called First Violins), Oboe, Flutes, Clarinets, etc., together with numerous high-pressure reeds, will produce an ensemble which for tonal capacity and variety will excel any instrument of the kind yet attempted.

The four-manual console will be specially designed for ease and facility in registering, and will embody many new features, planned solely for use in theatre organs.

The Modern, Beacon, Exeter Street, Shawmut and Dudley theatres in Boston are a group of theatres containing large Estey organs, and this installation in the Capitol makes a most auspicious introduction into New York theatrical circles.

Songs for "Hearts of the World"

A FEW days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," he was besieged by numerous composers and song writers offering compositions bearing this name. Of all the songs submitted, it was finally decided that the one composed by James W. Casey of New York City, was most admirably suited to "Hearts of the World," and it was accordingly adopted in conjunction with the presentation of the picture.

"Hearts of the World" as a song was first introduced at the Forty-Fourth Street Theatre in New York, by Miss Grace Minich, a Boston vocalist, and immediately became a success. In every city where the Griffith production is offered, the fame of the song seems to have reached.

The chorus of Mr. Casey's song is especially appealing and the music is of a character that lingers in the mind forever. It is published in three keys, Low Key A flat, Medium Key C, High Key E flat. The words of the chorus are as follows:

Hearts of the world are crying out in pain,
Sorrow creeps on—it seems an endless chain,
Pray that tomorrow will end all sorrow.

Hearts of the world, when will you smile again?

Mr. Casey has also dedicated to D. W. Griffith, generalissimo of the film, a beautiful melodious waltz entitled "Hearts of the World," which was introduced with great success in Mr. Griffith's film production. These two numbers are published by Echo Music Publishing Company of New York City and we would strongly recommend every earnest musician availing himself of these compositions which will be a valuable addition in interpreting certain situations on the screen.

"57 Varieties" Hardly in It with Fulton

IF there is anything used in a theatre that is not put out by the E. E. Fulton Co., Chicago, under the "FULCO" brand—what is it?

A recent visit through the model plant, located at 3208 Carroll avenue, was not only a revelation, but interesting and educating. It proved that Mr. Fulton aside from being entitled to be called a dean of the industry is a "wizard" at inventing. There has not been one detail overlooked in equipping this plant, which enables them to make the intricate and multitudinous articles required in the projecting room; right straight down the line, from the smallest item to the largest and then some extras—in the shape of film carrying cases and film shipping cases, etc.

To adequately describe the maze of specially constructed machinery used in this plant, would fill a book. Suffice it to say they have it, and manufacture and carry a full line of Fulco Products, comprising the best and most scientific made accessories and specialties for use in the moving picture theatre, and for projection of pictures such as Enclosed Fireproof Rewinds (approved by Underwriters' Laboratories), Bench Rewinds (2 styles), Stripping Flanges, Wire Terminals (2 kinds), Carbon Savers (2 sizes), Carbon Adapters, Ticket Holders (2 styles), Ticket Machines, Special Tool Kit, Oil Filter, Slide Writer Stencil, Slide Writing Compound, Colored Slide Inks, Film Shipping Cases (made according to I. C. C. specifications), Film Carrying Cases—Metal (Suit Case and Square Styles), Safety Waste Cans, Stereopticon Color Wheels, Approved Film Boxes, Film Humidors, Exit Signs, Metal Booths, Metal Tables (Rewind and Inspection), Film Patchers, Film Cleaners, Film Cement, Perfumes, Perfume Disseminators and continually adding to their line.

Mr. Fulton is a great believer in system as evinced by the orderly way that things are conducted in every department.

"THE HEART OF WETONA"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Indian Misterioso" (Andantino Molto Misterioso),

by Sol P. Levy

- 1—Theme (1 minute and 55 seconds), until—T: "Wetona, daughter of."
 - 2—"May Dreams" (Moderato Serenade), by Borch (1 minute and 40 seconds), until—T: "Chief and headmen wait."
 - 3—Continue to action (1 minute and 5 seconds), until—T: "Johnny Wells expelled from."
 - 4—"Adieu" (12/8 Dramatic), by Favarger (3 minutes and 5 seconds), until—T: "David Wells, post chaplain."
 - 5—"Alita" (2/4 Intermezzo), by Losey (1 minute and 15 seconds), until—T: "Wetona has been chosen."
 - 6—"Sachem" (Indian Intermezzo), by Rosey (55 seconds), until—T: "Chief Quannah, father of."
 - 7—Continue to action (2 minutes and 5 seconds), until—T: "Wetona not worthy."
 - 8—Theme ff (50 seconds), until—S: Wetona in room.
 - 9—Continue to action (2 minutes and 55 seconds), until—T: "He must die."
 - 10—"Indian Love Song" (Dramatic), by Winkler (1 minute and 5 seconds), until—T: "Commanche Jack."
 - 11—"Intermezzo" (Moderato), by Huerter (1 minute and 50 seconds), until—T: "What will the Indians do?"
 - 12—Continue pp (1 minute and 5 seconds), until—T: "Memories."
 - 13—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Is Wetona ready to speak?"
 - 14—Theme (3 minutes and 50 seconds), until—T: "Mister, Mister John."
 - 15—"Andante Appassionato," by Castillo (4 minutes and 45 seconds), until—T: "Let me speak alone."
 - 16—"Love Song" (Dramatic), by Flegier (3 minutes and 5 seconds), until—T: "Conscience made me tell."
 - 17—Theme (2 minutes and 30 seconds), until—T: "Miss Wetona and I wish."
 - 18—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Five days after."
 - 19—"Little Serenade" (Melodious Allegretto), by Gruenfeld (2 minutes and 55 seconds), until—T: "Sometime it seem long."
 - 20—"Forest Whispers" (Characteristic Moderato), by Losey (2 minutes and 10 seconds), until—T: "At dusk."
 - 21—"Intermezzo" (Moderato), by Bohm (3 minutes and 30 seconds), until—T: "Is this your room?"
 - 22—"Dramatic Tension," by Vely (2 minutes and 40 seconds), until—T: "There's a rumor."
 - 23—"Indian Characteristic Lament," by Herbert (1 minute and 15 seconds), until—T: "I won't have to go."
 - 24—Continue pp (45 seconds), until—T: "Where the destiny."
 - 25—"After Sunset" (4/4 Dramatic Moderato), by Pryor (1 minute and 15 seconds), until—T: "Wetona's confession fans."
 - 26—Theme (1 minute and 45 seconds), until—T: "The first move."
 - 27—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Midnight."
 - 28—"Stampeded" (Western Allegro), by Simon (50 seconds), until—S: Interior of Wetona's room.
 - 29—"Dramatic Fantasia," by Bach (3 minutes and 35 seconds), until—T: "And in the morning."
 - 30—"Half-Reel Hurry," by Levy, to action pp or ff (5 minutes and 10 seconds), until—T: "It's no use, boys."
- Note—Watch shots.
- 31—Theme ff (2 minutes and 15 seconds), until—T: "Hardin is better man."
- Note—Watch shot.
- 32—Continue pp (1 minute and 55 seconds), until * * END.



THE BARTOLA

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1919

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MUSIC

Musical
Equipment

Phrasing

JUST as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds and upon their connection with or separation from each other. It is this close relationship of language to music which makes their union in vocal music possible and appropriate, and accordingly when music is allied to words it is necessary that the musical accents should coincide with those of the text, while the separation of the various phrases agrees with the division of the text into separate lines or sentences. In instrumental music, although the same principles underlie its construction, there is no such definite guide as that afforded by the sense of the words in a song, and the phrasing must therefore be the result of a just appreciation on the part of the performer of the general sense of the music and of the observance of certain marks by which phrasing is indicated.

If we now consider more closely the causes and consequences of a variety in the strength of the notes of a phrase, we notice the first place the necessity for an accent on the first note of every bar, and in certain rhythms on other parts of the bar also. There are certain irregular forms of accent occasionally required by phrasing which it is essential to notice.

In rapid passages, when there are many notes in a bar, it is often necessary to introduce more accents than the ordinary rhythm requires, and the number and frequency of the accents will depend upon the number of changes of harmony upon which a passage is founded. Thus, for example, the first bar of a composition may require seven accents while the first two bars may receive the ordinary rhythmic accent on the first note of each group, and the fourth bar may represent a different harmony, if it should not change again, accents may be altered.

A composition when written must be offered in recognized positions, but a composer's conception of how it should be played is clearly marked by the suggestions in musical terms. Unfortunately the average musician believes that he is better able to retrace the work than the composer himself, resulting in a miscarriage of a genius' conception. Needless to state, it is always the conception which strongly proves the rule, and the only permissible exception for disregard of marked phrasing on a composition is herein it is being performed in conjunction with a film and frequently this is essential.

Discretion, however, should be used not to take liberties with a well-known composition, because a musical member of the audience might be acquainted with the work, and not realizing that it was for the benefit of the picture, would blame the musician for incompetency and negligence. As a matter of fact, although obviously we have advocated that license is permissible at times in changing the phrasing, the musician also must realize that there is such a wealth of material today offered in conjunction with the film that such latitude is unnecessary and it is really only a parsimonious leader who in the language of modern days is "getting away with things," because he loves the almighty dollar much. This is the calibre of man who is more frequently phrasing, really not because of his musical ability, but merely sacrificing musical ideas for the benefit of his pocket book.

THE EDITOR.

A New Xmas Cantata

A NEW Xmas cantata, entitled "The Dream of Mary," has just been published by H. W. Gray Co., of 2 West 45th Street, New York. It is a morality for solo voices, chorus, children's chorus, and congregation with organ or orchestra accompaniment. The words are by John Jay Chapman and the music by Horatio Parker.

The text is taken from a play by John Jay Chapman, entitled "Christmas Once More." The play can be given by children or adults, the cantata following, or the cantata can be performed as a separate work. Dr. Parker's church music is too well known to need any comment. "The Dream of Mary" is simple in style and can be performed by any average choir or chorus. It contains several choruses for the children and melodies in which the congregation can take part. The solos are all within the range of an average voice, but full of interest.

The latest innovation in the film palaces throughout the country is community singing, and as the holidays are approaching we considered it an opportune time to bring this cantata before the attention of our readers. It could be used most appropriately and effectively either at Christmas or Easter in the theatres where community singing has been introduced during the performance.

Musical Review of Latest Compositions

1—"The Girl Behind the Gun Waltz." By Ivan Caryll. Containing the melodies of the three big hits: "There's Light in Your Eyes," "Some Day Waiting Will End" and "There's Life in the Old Dog Yet." (Chappell & Co., Ltd., 185 Madison Ave., N. Y.)

2—"The Girl Behind the Gun One-Step." By Ivan Caryll. Containing the three big one-step hits: "Back to the Dear Old Trenches," "I Like It" and "The Girl Behind the Man Behind the Gun." (Chappell & Co.)

3—"Kisses." Valse D'Amour by J. S. Zamecnik. The melodious waltz hit. A sensation wherever played. A melody that everybody will whistle and sing. It's haunting-lingerer. (Sam Fox Pub. Co., Cleveland, Ohio.)

4—"Battle of the Marne." (Descriptive) By Gaston Borch. Here is a wonderfully effective number which every leader will wish to program, and which will surely be thoroughly appreciated by your audiences. It is a battle scene episode which portrays in a most thrilling and vivid manner the heroism of France when it made its memorable stand on the Marne. It never fails to arouse the greatest enthusiasm not only for its descriptive power but also for its remarkably fine musical conception. (Carl Fischer, Cooper Sq., N. Y.)

5—"Good-Bye, France." One-step. Sergt. Irving Berlin's "Welcome Home" Song. (Waterson, Berlin & Snyder Co., Strand Theatre Bldg., N. Y.)

6—"Kentucky Dream." Waltz by the writers of "Indianaola," S. R. Henry and D. Onivas. The sweetness of its melody, the simplicity of its arrangement and its splendid rhythm for dancing have carried "Kentucky Dream" waltz into immediate favor. (J. W. Stern & Co., 102½ W. 38th St., N. Y.)

7—"The Rose of 'No Man's Land.'" One-step by Caddigan & Brennan. Tremendous success—A glorious tribute to the Greatest Mother in the World—the Red Cross Nurse. (Feist Edition, 237 W. 40th St., N. Y.)

8—"Mummy Mine." The Oriental Fox Trot Hit of the year. One of the most wonderful tones ever published. (Sherman, Clay & Co., San Francisco.)

9—"Victorious Democracy." Grand Fantaisie Triomphale, By Gaston Borch. It was inspired by America's glorious ideals and the immortal words of President Wilson "To make the world safe for democracy." Amid the rumble of war and the tramp, tramp, of moving troops, is heard the answering sympathy from America, suggested by patriotic excerpts in symphonic form. Then comes the cry of tortured

(Continued on next page)

(Continued from preceding page)

Belgium, the mobilization of France and Great Britain, and finally America's entrance, typified by the glorious "Star Spangled Banner," in which is interwoven the "Marseillaise," leading to a thrilling and dramatic finale. This masterful composition from the pen of this famous genius will remain as everlasting as American ideals. (Belwin, Inc., 701 7th Ave., N. Y.)

10—"Tackin' 'Em Down." Fox trot. A toe-warmer for dancers—already a big hit. (J. H. Remick, 227 W. 46th St., N. Y.)

11—"Out of the East." Oriental Fox-trot. You no doubt have played hundreds of Fox-trots but you've never played anything to compare with "Out of the East." It is Oriental in theme and characteristic enough to hold the attention of all who hear it. It's a wonderful dance number, and we have been told by numerous Jazz Band Leaders along Broadway that it is a sensation with them nightly. Make a hit with your audience by playing it. They'll go wild over it. (J. H. Remick & Co.)

LATEST MUSIC CUES

"THE MAN OF BRONZE"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "My Paradise" (Characteristic Moderato Ballad), by Zamecnik

- 1—Theme (2 minutes), at Screening.
- 2—"Graciousness" (Characteristic Intermezzo), by Smith (3 minutes), until—T: "Just received our checks for."
- 3—Theme (1 minute), until—S: When Mary joins John.
- 4—"Mexicana" (Characteristic), by Herbert (1 minute), until—T: "Lano, a cattle town."
- 5—"Hurry No. 26," by Minot (1 minute), until—S: When Mexican kicks dog.
- 6—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 45 seconds), until—T: "Will you permit me to make?"
- 7—Theme (1 minute and 45 seconds), until—T: "I shall call my statue" (train effects).
- 8—"A Midsummer Wooing" (Andante Moderato), by Rolfe (3 minutes and 45 seconds), until—T: "Lack of rain spells ruin."
- 9—"Interrogation" (Intermezzo Moderato), by Rolfe (3 minutes and 45 seconds), until—T: "Favorable reports have induced."
- 10—"Nocturne No. 13" (Lento Con Appassionato), by Chopin (3 minutes), until—T: "With the passing days."
- 11—"Serenata" (Slow and Graceful), by Chopin (3 minutes and 30 seconds), until—T: "When my furniture comes" (train effects, telephone-bell).
- 12—"Dramatic Narrative," by Pement (4 minutes), until—T: "I have come to take you home" (train effects).
- 13—"Hunkatin" (Half-Tone One Step), by Levy (1 minute and 15 seconds), until—S: As scene fades to dance hall.
- 14—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes), until—T: "Lawton's gal didn't come."
- 15—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "On his way to what was to."
- 16—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 45 seconds), until—S: When John sprinkles gasoline (fire effects).
- 17—"Adagietto" (From Symphonette Suite), by Berge (5 minutes and 15 seconds), until—S: As scene fades to Mary.
- 18—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—S: When Valdez embraces Mary.
- 19—"Unspoken Words" (Andante Moderato), by Moore (3 minutes), until—T: "Good night."
- 20—"Pine Trees and Shadows" (Andante Cantabile), by Moore (3 minutes), until—T: "Her dream of becoming a—"
- 21—Theme (2 minutes), until—T: "I knew we would find you."
- 22—"French Serenade" (Andantino Grazioso), by Grieg (3 minutes), until—T: "The next week brings important."
- 23—"Butterfly" (Allegro Grazioso), by Grieg (2 minutes and 45 seconds), until—T: "A stranger in Lano."
- 24—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—T: "If that man loved me as" (shots).
- 25—Theme (1 minute), until—S: When Mary is shot.
- 26—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "I didn't know what he."
- 27—Theme (2 minutes and 15 seconds), until—T: "I don't understand I promised"—until * * * * * END.

"THE TESTING OF MILDRED VANE"

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Babillage" (Characteristic Allegretto Moderato), by Castillo

- 1—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—at Screening.
- 2—"Hunkatin" (Popular One Step), by Levy (2 minutes and 15 seconds), until—T: "The first ball of the debutante."
- 3—Theme (3 minutes and 15 seconds), until—T: "You know you're corking."
- 4—"Eleanor" (Intermezzo Moderato), by Deppen (2 minutes and 45 seconds), until—T: "The debutante a success."
- 5—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 45 seconds), until—T: "But environment is stronger."
- 6—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 30 seconds), until—S: When Albert calls.
- 7—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—S: When Vane reads letters.
- 8—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "Don't you see it isn't my."
- 9—"Mysterioso Dramatique No. 54," by Borch (2 minutes), until—T: "That will be best."
- 10—"Andante Pathetique No. 10," by Berge (1 minute and 45 seconds), until—T: "The parting."
- 11—Theme (3 minutes), until—T: "Two is company."
- 12—"Rustle of Spring" (Heavy Dramatic), by Sinding (3 minutes and 15 seconds), until—T: "Pardon me, it is my diary."
- 13—"Mysterioso Dramatico No. 22," by Borch (2 minutes and 30 seconds), until—S: When Mildred telephones (telephone-bell).
- 14—"Rustling Leaves" (Dramatic Emotion), by Koehler (2 minutes and 30 seconds), until—T: "Scourged by the lashes of."
- 15—"Mysterioso Dramatique No. 54," by Borch (3 minutes), until—T: "He's a weird proposition."
- 16—"Ein Marchen" (Dramatic Fantasy), by Bach (3 minutes and 45 seconds), until—T: "Is it my father?"
- 17—"Dramatic Finale" (Agitato Appassionato), by Smith (4 minutes and 15 seconds), until—T: "If you will take this note."
- 18—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "The flight" (auto effects).
- 19—"Dramatic Tension No. 9," by Andino (2 minutes), until—S: When Hernandez enters Vane's room.
- 20—"Hurry" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Don't let him come near me."
- 21—"Furioso" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Her father don't care."
- 22—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "Vane must go to America" (china crash).
- 23—Theme (1 minute and 45 seconds), until—T: "You will never have to—until * * * * * END.

"LITTLE WOMEN"

(William A. Brady-Paramount)

- 1—Overture, "Home Memories" (1 minute and 30 seconds), at Opening.
- 2—"Capricious Annette" (Jo Theme A), by Borch (1 minute and 45 seconds), until—Jo, the tom-boy of the family.
- 3—"Visions" (Brooke Theme), by Buse (1 minute and 15 seconds), until—Laurie, the boy friend of—
- 4—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—"Come, Amy, rehearse."
- 5—"Ever of Thee" (No. 11 of Twelve English Songs—Mother Theme), (1 minute and 30 seconds), until—When Jo rubs arm.
- 6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—The evening performance.
- 7—No. 11 and 12 (from The Thistle Selection), (1 minute and 30 seconds), until—"Methought I heard."
- 8—No. 13 (from The Thistle Selection, (1 minute and 15 seconds), until—"I wish your friend Mr. Baer."
- 9—No. 14 (from The Thistle Selection—"Land o' the Leal"), (1 minute and 45 seconds), until—When Hannah brings in letter.
- 10—Nos. 15 and 17 (from The Thistle Selection, (2 minutes), until—Laurie's grandfather.
- 11—Eccentric Comedy Theme (Aunt March Theme), by Roberts (1 minute and 15 seconds), until—Miss March, the crabbed old.
- 12—"Andante Pathetique No. 10," by Berge (45 seconds), until—When Jo enters hairdresser.
- 13—Repeat Aunt March Theme (30 seconds), until—When Aunt March enters house.
- 14—"Andante Pathetique No. 23," by Borch (1 minute and 15 seconds), until—When scene fades to Jo.
- 15—Repeat Aunt March Theme (1 minute and 15 seconds), until—"Well, here's the money you."
- 16—"May Dreams" (Jo Theme B), by Borch (3 minutes and 30 seconds), until—"When scene changes to Jo."
- 17—Repeat "Land o' the Leal" (1 minute), until—Jo before mirror.
- 18—Repeat Mother Theme (2 minutes and 30 seconds), until—Next morning.
- 19—"Bocherini," by Menuett (30 seconds), until—When hospital scene fades.
- 20—"Dramatic Andante No. 24," by Borch (45 seconds), until—When scene fades to hospital again.
- 21—"Home, Sweet Home" (1 minute and 30 seconds), until—A few weeks later.

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"THE LOVE NET"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricioso Intermezzo), by Paul Vely

- 1—Theme (2 minutes and 45 seconds), at Screening.
- 2—Selection of Old Time Sea Songs or "Pirates of Penzance," Selection by Sullivan (3 minutes), until—T: "Three of us boys."
- 3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "If you lick any often."
- 4—Theme (3 minutes), until—T: "I wish you belonged to me."
- 5—"Moods" (Valse Sentimentale), by Holly (3 minutes and 45 seconds), until—T: "Jim Henley, who boasted."
- 6—"Memories" (Andante Cantabile), by Crespi (1 minute and 45 seconds), until—S: When Mrs. Gaythorne calls on Barnes.
- 7—"Graciousness" (Characteristic Intermezzo), by Smith (2 minutes and 30 seconds), until—T: "Sell out or I'll force you."
- 8—"Thoughts" (Andante Triste), by Crespi (2 minutes and 15 seconds), until—S: When postman arrives (whistle).
- 9—"The Black Rose" (Allegretto Brillante), by Thomas (1 minute and 30 seconds), until—T: "Trouble never comes singly."
- 10—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "I allers counted on the boys."
- 11—Theme (2 minutes), until—T: "Please, maam, I'd like to help."
- 12—"Andante Pathetique," by Borch (2 minutes), until—T: "In the early morning the quest."
- 13—"Suzanne" (Allegro), by Rolfe (4 minutes and 15 seconds), until—T: "Here's where John Harding."
- 14—"Pathetic Andante," by Berge (2 minutes and 30 seconds), until—T: "We don't spend a cent more."
- 15—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "The scenes of his youth."
- 16—"Iris" (Characteristic Intermezzo), by Reynard (2 minutes), until—T: "Reminiscence."
- 17—"Danse Fantastique" (Intermezzo Fantastique), by Reynard (3 minutes and 30 seconds), until—T: "Fortune has turned against me."
- 18—Theme (2 minutes and 15 seconds), until—T: "You will have to put every."
- 19—"Savannah" (Characteristic Allegretto), by Rosey (45 seconds), until—S: When Patty greets guests.
- 20—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: "I wouldn't be so stuck up."
- 21—Theme (2 minutes and 45 seconds), until—T: "Just as soon as I'm big."
- 22—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "My quest of the latch string."
- 23—"My Paradise" (Moderato Ballad), by Zamecnik (4 minutes), until—T: "No, don't quit, we'll take."
- 24—"Jealous Moon" (Moderato Expressivo), by Zamecnik (2 minutes), until—S: When Smuggler Jones calls Patty.
- 25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—S: When Patty enters boat.
- 26—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "After dark."
- 27—"Gruesome Mysterioso," by Borch (2 minutes and 45 seconds), until—S: When Barnes scuttles boat.
- 28—Theme (1 minute), until—T: "Beyond the far mysterious rim"
- until * * * * * END.

"IN THE HOLLOW OF HER HAND"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Caprice), by Gaston Borch

- 1—"Dramatic Fantasia" (Mysterious), by Bach (1 minute and 15 seconds), until—T: "Burton's Inn."
- 2—Continue to action (3 minutes and 20 seconds), until—T: "This is Challis Wrاندall."
- 3—"Sinister Theme," by Vely (35 seconds), until—T: "In the night's desolation."
- 4—Continue to action (2 minutes and 30 seconds), until—T: "Are you looking for me?"
- 5—"Last Spring" (Dramatic), by Grieg (1 minute and 45 seconds), until—T: "It was early morning."
- 6—"Dramatic Prelude" from "Eva," by Massenet (3 minutes and 5 seconds), until—T: "Challis Wrاندall has been murdered."
- 7—"Dramatic Narrative," by Pement (3 minutes and 10 seconds), until—T: "My name is Hetty."
- 8—Theme (1 minute and 45 seconds), until—T: "I am Mrs. Challis Wrاندall."
- 9—"Tragic Theme," by Vely (2 minutes and 35 seconds), until—T: "A year passed quickly."
- 10—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 30 seconds), until—T: "You are some sticker."
- 11—"Intermezzo" (Moderato), by Huertter (3 minutes and 40 seconds), until—T: "In a nearby cottage."
- 12—"Melody" (Moderato), by Friml (4 minutes and 25 seconds), until—T: "I believe I have it."
- 13—"Serenade" (Moderato), by Drdla (3 minutes and 40 seconds), until—T: "The gathering storm."
- 14—Prelude to "King Manfred" (Dramatic), by Reinecke (2 minutes and 45 seconds), until—T: "When evening came."
- 15—Theme, ff (4 minutes and 25 seconds), until—T: "Brandon, I posed for that picture."
- 16—"After Sunset" (4/4 Dramatic Moderato), by Pryor (2 minutes and 35 seconds), until—T: "You dare not refuse."
- 17—"Dramatic Recitative," by Levy (55 seconds), until—T: "The judgment hour."
- 18—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "I killed Challis."
- 19—Theme (3 minutes and 20 seconds), until * * * * * END.

(Continued from page 132)

condenser of the Fresnel type with which the location of the stencil near the condenser has to be avoided, because of the shadows cast by the rings between the zones.

If the light source is point shaped, no diaphragming action (II) by the aperture-plate will occur wherever the latter may be placed, but diaphragming action (II), by the aperture-plate, will occur as soon as the light-source has an extended area, and as soon as the stencil is placed at some distance from the condenser.

A condenser with spherical aberration, combined as usual with an extended source, is the least efficient combination, because of the position of the stencil necessitated by the uneven illumination of the cone, and the resultant diaphragming action (II) of the aperture-plate.

Bearing in mind that the concave mirror renders the same service in all cases, that the condenser which is composed of the smallest number of elements is preferable, and that the stencil is located in the smallest section of the cone where it will be evenly illuminated, we sum up the different possibilities in the order of their efficiency.

(1) Small ordinary condenser, light-source not too large and located near the condenser, stencil near the condenser, large projection lens.

Practical difficulties: The light source. Faults none.

(2) Just as good: Large spherically corrected condenser, point-shaped source at usual distance from condenser, stencil located some distance away from condenser, small projection lens.

Practical difficulties: The light source—Faults: None.

(3) Spherically corrected condenser, stencil located some distance away from condenser, large projection lens.

Practical difficulties: None—Faults: loss by diaphragming action (II) of the aperture-plate.

(4) Large ordinary condenser, extended light-source at usual distance from condenser, stencil located some distance away from condenser, large projection lens.

Practical difficulties: None—Faults: loss by spherical aberration and diaphragming action (II) of the aperture-plate.

The nearer point shaped the light-source, the lower the quality of projection lens which may be used.

What Do You Think?

(Continued from page 129)

provements and I'll venture that all of these didn't cost the management \$15. The manager appreciated the interest shown in his welfare and when this projectionist was able to convince the manager that the installation of a motor generator set would give them better D. C. voltage regulation as well as effect a saving of at least \$25 a month, the set was installed, and no howl went up about the expense either, because his statements were vindicated. Incidentally the same projectionist now has what I believe to be the best-paying position in this city, his new projection room was properly equipped from the start and he produces results for the most exacting.

Such is my idea of constructive co-operation between the projectionist and the theatre owner, and I feel it is a field of big opportunity. Similar results can and eventually will be obtained in practically every theatre. I know of one city where they have established high standards in 90 per cent of the theatres, and they don't burn the curtain up doing it either. It is my opinion that the right kind of projectinists can bring about the desired results in 95 per cent of the theatres if they will all get vitally interested in producing them. Their success will be their own reward and I wish them well.

I have often wondered what some others might think of my views on this subject and I assure you I will appreciate receiving your comments.

Respectfully yours,

(Signed) H. T. O'BRIEN.

* * *

WHAT DO YOU THINK?

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"THE HELL CAT"

(Goldwyn-Geraldine Farrar)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Love Theme: "Bleeding Hearts" (Andantino Sentimento) by Levy

Hell Cat Theme: "Dramatic Recitative" (Heavy Dramatic) by Levy

- 1—"Wild and Woolly" (Western Allegro), by Minot (1 minute and 25 seconds), until—T: "Panchita O'Brien."
- 2—"Hell Cat" Theme (35 seconds), until—T: "Named far and wide."
- 3—"La Paloma" (Spanish Serenade), by Yradrei (25 seconds), until—T: "Daniel O'Brien running."
- Note—Vocal Solo and Guitar Accompaniment.*
- 4—Continue to action (55 seconds), until—T: "Jack Webb, sheriff."
- 5—"Birds and Butterflies" (Characteristic Intermezzo), by Levy (3 minutes and 35 seconds), until—T: "Four more dead sheep."
- 6—"Hell Cat" Theme (2 minutes), until—T: "Big Jim Dyke."
- 7—Continue to action (2 minutes and 45 seconds), until—T: "Dyke, there's been found."
- 8—"Agitato Appassionato," by Borch (1 minute and 50 seconds), until—T: "Jim Dyke's outfit."
- 9—"Indian Love Song" (Characteristic), by Herbert (55 seconds), until—T: "The drunken flaming passion."
- 10—Continue ff (1 minute and 45 seconds), until—T: "Yore shore running a chance."
- 11—"Appassionato No. 40," by Borch (55 seconds), until—T: "While at the O'Brien ranch."
- 12—"Sinister Theme" (Dramatic), by Vely (2 minutes and 50 seconds), until—T: "You cowardly curs."
- 13—Continue ff (1 minute and 5 seconds), until—T: "Before Panchita could get word."
- Note—Watch shots.*
- 14—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 25 seconds), until—T: "Hello, Panchita, is the old man."
- 15—"Hell Cat" Theme (2 minutes and 40 seconds), until—T: "Love and duty."
- 16—"Hurry" (Half-Reel Hurry), by Levy, to action pp or ff (1 minute and 40 seconds), until—T: "You will be careful."
- 17—Love Theme, (1 minute and 56 seconds), until—T: "I'm looking through field glass."
- 18—"Half-Reel Hurry" (for general use), by Levy (4 minutes and 55 seconds), until—T: "Do you think I knew."
- 19—Continue pp (45 seconds), until—T: "While the sheriff rode."
- 20—"Half-Reel Furioso" (for general use), by Levy (3 minutes), until—S: Fade out of fire scene.
- Note—Watch shots.*
- 21—Continue pp (2 minutes and 35 seconds), until—T: "You've gone too far."
- 22—"Erl King" (Dramatic Agitato), by Schubert (2 minutes and 40 seconds), until—S: Close-up of Jim on table.
- 23—"Heart Wounds" (Dramatic Pathetic), by Grieg (2 minutes and 10 seconds), until—T: "And the ranch house burned."
- 24—Continue ff (1 minute and 20 seconds), until—T: "Why that girl here."
- 25—"Tragic Theme," by Vely (2 minutes and 10 seconds), until—T: "You're a fool to fight me."
- 26—"Hell Cat" Theme (2 minutes and 5 seconds), until—S: Panchita in cellar.
- 27—"Dramatic Tension," by Levy (3 minutes and 50 seconds), until—S: Panchita getting out of cellar.
- 28—"Hell Cat" Theme (3 minutes and 20 seconds), until—T: "The primitive jealousy."
- 29—"Indian Mysterioso," by Levy (1 minute and 55 seconds), until—T: "Bout time that Dyke."
- 30—Continue ff (30 seconds), until—T: "Dawn."
- 31—"Rustle of Spring" (Heavy Dramatic), by Sinding (2 minutes and 50 seconds), until—T: "Sheep girl she say you get her."
- 32—Continue pp (3 minutes and 20 seconds), until—T: "He murdered my father."
- 33—Love Theme (1 minute and 30 seconds), until • • • END.


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"RULING PASSIONS"

Revenge Theme: "Dramatic Tension" (Characteristic) by John Shepherd

Love Theme: "Birds and Butterflies" (Intermezzo Capricioso) by Paul Vely

Mercy Theme: "Bleeding Hearts" (Andante Sentimento), by Sol. P. Levy

In order to correctly and musically interpret this picture the four above themes should be employed.

- 1—Revenge Theme (1 minute and 5 seconds), until—T: "Prologue."
- 2—Tacet (20 seconds), until—T: "Hate."
- 3—Hate Theme (30 seconds), until—T: "Love."
- 4—Love Theme (35 seconds), until—T: "Revenge."
- 5—Revenge Theme (35 seconds), until—T: "Mercy."
- 6—Mercy Theme (40 seconds), until—T: "The play."
- 7—"Heartwounds (Dramatic), by Grieg (1 minute and 20 seconds), until—S: View grind organ player.
- 8—Imitation of grind organ (35 seconds), until—T: "Something matter with the man."
- 9—Hate Theme (5 minutes and 5 seconds), until—T: "Please don't leave him."
- 10—"My Paradise" (Moderato Melodious), by Zamecnik (4 minutes and 10 seconds), until—S: Family with furniture on sidewalk.
- 11—Revenge Theme (2 minutes and 50 seconds), until—T: "It's a little over two years."
- 12—"Dramatic Narrative," by Pement (4 minutes), until—T: "Aler, my poor dear friend."
- 13—"Love Fancies" (Moderato Intermezzo), by J. S. Zamecnik (3 minutes and 30 seconds), until—T: "That same week."
- 14—"One Fleeting Hour (Moderato Melodious), by Lee (1 minute and 50 seconds), until—T: "In less than a year."
- 15—"Valse Moderne" (Valse Lento), by Rosey (35 seconds), until—T: "Countess Duboroff is ready to appear."
- 16—Tacet (50 seconds), until—S: Countess begins to dance.
- 17—"Dance of the Hours," by Ponchielli (about 16 bars), (25 seconds), until—T: "That summer Mr. Walton."
- 18—Love Theme (40 seconds), until—S: Interior of office.
- 19—"Babillage (Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "Mr. Walton sent his car."
- 20—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 35 seconds), until—T: "And daily she commenced."
- 21—"I Gathered a Rose" (Andante), by Lee (2 minutes and 55 seconds), until—T: "Is that how you keep."
- 22—Hate Theme (1 minute and 15 seconds), until—T: "And the following day."
- 23—Continue pp (1 minute and 5 seconds), until—T: "Don't forget you are engaged."
- 24—"Tragic Theme" (Dramatic), by Vely (1 minute and 40 seconds), until—T: "After a short time."
- 25—Continue pp (1 minute and 5 seconds), until—T: "It didn't take very long."
- 26—8 bars of "Wedding March," followed by
- 27—Tacet (25 seconds), until—S: Exterior scene in street.
- 28—"Legende" (9/8 Moderato), by Friml (4 minutes and 50 seconds), until—T: "Pardon me, Mr. Walton."
- 29—"Jealous Moon" (Melodious Moderato), by Zamecnik (1 minute and 55 seconds), until—T: "Alex Vernon is down and out."
- 30—Hate Theme (45 seconds), until—S: Nurse entering Walton's room.
- 31—Mercy Theme (2 minutes), until—S: Grind organ in view.
- 32—Imitation of grind organ (50 seconds), until—S: Fade-out of grind organ.
- 33—"In Love" (Characteristic Andante), by Friml (2 minutes and 55 seconds), until—S: Woman writing letter.
- 34—"Dramatic Tension," by Levy (2 minutes and 35 seconds), until—S: Nurse playing piano.
- 35—Piano improvising to action (20 seconds), until—T: "A week later."
- 36—"Melody" (Moderato), by Kretschmer (3 minutes and 10 seconds), until—T: "When you are near."
- 37—Love Theme (2 minutes and 5 seconds), until—S: Valet announcing Mr. Vernon.
- 38—Revenge Theme (2 minutes and 25 seconds), until—S: Vision of nurse appearing to Walton.
- 39—Mercy Theme (2 minutes and 30 seconds), until—T: "I understand it was."
- 40—Love Theme (2 minutes and 45 seconds), until • • • END.

"THE RACING STRAIN"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Southern Pastimes" (Medley Overture), by Catlin (1 minute and 20 seconds), until—T: "A Red Cross raffle."
- 2—Continue to action (1 minute and 5 seconds), until—T: "Old Dan once a slave."
- 3—Continue pp (1 minute and 40 seconds), until—T: "Lieut. Gregory Haines."
- 4—"Swing Song" (6/8 Moderato), by Barns (2 minutes and 50 seconds), until—T: "Jack Schuyler, who coughs."
- 5—Theme (1 minute and 25 seconds), until—T: "The study hour."
- 6—"La Colombe (Moderato Intermezzo), by Gounod (1 minute and 45 seconds), until—T: "Johnny Tweed, once a jockey."
- 7—"Pathetic Andante," by Vely (2 minutes and 30 seconds), until—T: "As the summer days pass."
- 8—Theme (3 minutes and 15 seconds), until—T: "Big Jim plays two games."
- 9—"Sparklets" (Intermezzo Moderato), by Miles (3 minutes and 20 seconds), until—T: "I have a surprise for you."
- 10—"Dramatic Suspense" (Moderato Quasi Andante), by M. Winkler (2 minutes and 55 seconds), until—T: "The De Luce country home."
- 11—"Valse Moderne" (Valse Lento), by Rosey (2 minutes and 50 seconds), until—T: "Colonel, I am going to bet."

(Continued in next column)

(Continued from preceding column)

- 12—"Dramatic Narrative," by Pement (2 minutes), until—T: "How can a girl sleep?"
- 13—Theme (3 minutes and 5 seconds), until—S: De Luce sees girl on bench.
- 14—"Sinister Theme," by Vely (2 minutes and 10 seconds), until—T: "I shall never forgive myself."
- 15—Continue pp (35 seconds), until—T: "I've always loved you."
- 16—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Fearful of bloodshed."
- 17—"Sweet Ponderings" (Andante Moderato), by Langey (1 minute and 55 seconds), until—T: "Back in their New York hotel."
- 18—"Serenade" (Andante Moderato), by Drdla (2 minutes and 5 seconds), until—T: "Torpedo the horse."
- 19—"Intermezzo (2/4 Presto), by Arenski (1 minute and 35 seconds), until—T: "Timing the morning work out."
- 20—"Galop No. 7," by Minot, to action pp or ff (2 minutes and 5 seconds), until—T: "Oh, Daddy, you don't know."
- 21—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute and 35 seconds), until—T: "During the Saratoga racing season."
- 22—Theme (1 minute and 40 seconds), until—T: "The night before the race."
- 23—"Gruesome Mysterioso," by Borch (3 minutes and 10 seconds), until—T: "Where's the man that ordered."
- 24—"Agitato Appassionato," by Borch (1 minute and 35 seconds), until—T: "Not only that."
- 25—Continue pp and slow (1 minute and 45 seconds), until—T: "The handicap."
- 26—"Aces High" (Aviation March), by Roberts (1 minute and 20 seconds), until—T: "Saddles up."
- 27—Produce effect of ringing bell, followed by
- 28—Tacet (20 seconds), until—T: "The call to the post."
- 29—"Stand Pat" (March), by Roberts (1 minute and 25 seconds), until—T: "At the post."
- 30—"Stampede" (Galop), by Simon, pp (30 seconds), until—T: "They're off."
- 31—Continue ff (1 minute and 20 seconds), until—T: "Southern Honor wins."
- 32—Continue pp (40 seconds), until—T: "Oh, Daddy, I almost forgot."
- 33—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 35 seconds), until—T: "Lucille, aren't you even."
- 34—Theme, ff (1 minute and 10 seconds), until—T: "Sailing time."
- 35—"Send Me Away With a Smile" (Popular Song), (50 seconds), until * * * * * END.

"HITTING THE HIGH SPOTS"

(Bert Lytell-Metro)

- 1—"Grave" (Allegro Molto), by Berge (2 minutes and 45 seconds), at Screening.
- 2—"Allegro Agitato No. 8," by Andino (1 minute and 15 seconds), until—S: As scene fades to mine (horses' hoofs, shots).
- 3—"Waltz Moderne" (Waltz Moderato), by Rosey (2 minutes), until—T: "And Rockefeller's pile."
- 4—"Military Tactics" (an American Bugle March), by Rosey (2 minutes), until—T: "A young engineer the dark."
- 5—"Marionette" (Characteristic Bright Moderato), by Arndt (3 minutes), until—T: "But please, Alice, your mother" (water effects).
- 6—Theme (2 minutes and 30 seconds), until—T: "Mama's strong for Harold."
- 7—"Mexicans" (Characteristic), by Herbert (3 minutes and 30 seconds), until—T: "In Tropico, the town nearest."
- 8—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 15 seconds), until—T: "A rebel chief who hides his."
- 9—"Agitato No. 6," by Kiefert (1 minute), until—T: "A daughter of the poor."
- 10—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 30 seconds), until—T: "The Balboa Oil Concession" (shots).
- 11—"March Bizarre," by Simo (2 minutes and 45 seconds), until—T: "The Federal Governor of the."
- 12—"Furioso No. 11," by Kiefe (2 minutes and 15 seconds), until—S: When Blake sees notice (shots).
- 13—"Alborada" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), until—S: When bandit leaves.
- 14—Theme (2 minutes and 45 seconds), until—S: When Mexicans give Bob present.
- 15—"Hurry No. 26," by Minot (1 minute and 30 seconds), until—T: "His Lie" (shots, auto effects).
- 16—"Tragic Theme," by Vely (1 minute and 30 seconds), until—S: When scene fades to Randolph home.
- 17—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes), until—T: "An exciting Christmas."
- 18—"Mountaineer's March" (Mountain Music Suit), by Borch (2 minutes and 30 seconds), until—T: "To the next President of Mexico."
- 19—"Wild and Woolly" (Western Allegro), by Minot (2 minutes and 45 seconds), until—T: "The Gringo has his concession (horses' hoofs).
- 20—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When bandits approach water wagon.
- 21—"La Belle Argentino" (Mexican Tango), by Roberts (2 minutes), until—S: As scene fades to Mexican fiesta.
- 22—"Agitato No. 49," by Shepherd (1 minute), until—S: When orchestra stops playing (shots).
- 23—"Mountaineer's Dance" (Mountain Music Suite), by Borch (1 minute and 15 seconds), until—S: When Bob watches dancers.
- 24—"Furioso No. 60," by Shepherd (1 minute and 45 seconds), until—T: "The Gringo is among us" (shots).
- 25—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 30 seconds), until—S: When Bob dives in water.
- 26—Theme (1 minute and 30 seconds), until—T: "In spite of her grief" (auto effects).
- 27—"Hurry No. 33," by Minot (1 minute), until—S: When boy greets Bob.
- 28—"Furioso" (Half-Reel Agitato), by Levy (3 minutes and 30 seconds), until—S: When Bob enters Harold's apartment (glass crash, auto effects, telephone-bell).
- 29—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 30 seconds), until—T: "He no go to wedding" (auto effects).
- 30—Organ only for entire wedding ceremony (3 minutes), until—S: When choir enters church—until * * * * * END.

Cue Sheets
Latest Hits

M u s i c,

Musical
Equipment*The American Organ in the Motion Picture Theatre*

AN American organ is a free-reed instrument similar in its general construction to the harmonium, but with some important differences. In the first place the reeds in the American organ are considerably smaller and more curved and twisted than in the harmonium, and there is a wider space left at the side of the reed for it to vibrate, the result being that the tone is more uniform in power, and that the expression stop when used produces much less effect. The curvature of the reeds also makes the tone softer. In the American organ moreover the wind-channel or cavity under which the vibrators are fixed is always the exact length of the reed, whereas in the harmonium it is varied according to the quality of tone required, being shorter for a more reedy tone and longer for a more fluty one. Another point of difference in the two instruments is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inwards. The advantages of the American organ as compared with the harmonium are that the blowing is easier, the expression stop not being generally used, and that the tone is of a more organ-like quality, and therefore peculiarly adapted for sacred music; on the other hand, it is inferior in having much less variety of tone, and not nearly so much power of expression.

These instruments are sometimes made with two manuals; in the most complete specimens the upper manual is usually furnished with one set of reeds of eight-feet and one of four-feet pitch, and the lower manual with one of eight- and one of sixteen-feet, those on the upper manual being also voiced more softly for the purposes of accompaniment. A mechanical coupling action is also provided by which the whole power of the instrument can be obtained from the lower row of keys. Pedals, similar to organ pedals, are also occasionally added and provided with reeds of sixteen- and eight-feet pitch. The names given to the stops vary with different makers; the plan most usually adopted being to

call them by the names of the organ stops which they are intended to imitate; e. g. diapason, principal, hautboy, gamba, flute, etc.

Two recent improvements in the American organ should be mentioned—the automatic swell, and the vox humana. The former consists of a pneumatic lever which gradually opens shutters placed above the reeds, the lever being set in motion by the pressure of wind from the bellows. The greater the pressure, the wider the shutters open, and when the pressure is decreased they close again by their own weight. In this way an effect is produced somewhat similar, though far inferior, to that of the expression stop on the harmonium. The vox humana is another mechanical contrivance. In this a fan is placed just behind the sound-board of the instrument, and being made to revolve rapidly by means of the pressure of wind, its revolutions meet the waves of sound coming from the reeds, and impart to them a slightly tremulous, or vibrating quality.

The principle of the American organ was first discovered about 1835 by a workman in the factory of M. Alexandre, the most celebrated harmonium-maker of Paris. M. Alexandre constructed a few instruments on this plan, but being dissatisfied with them because of their want of expressive power, he soon ceased to make them. The workman subsequently went to America, carrying his invention with him. The instruments first made in America were known as "Melodeons," or "Melodiums," and with various improvements suggested by experience, was first introduced by Messrs. Mason and Hamlin of Boston, about the year 1860. Since that time, it has obtained considerable popularity both in American and in this country.

A variety of the American organ was introduced in 1874 by Messrs. Alexandre under the name of the "Alexandre Organ." In this instrument, instead of the single channel placed above the reeds there are two, one opening out of the other. The effect of this alteration is to give a quality of tone like flute-stops.

Review of Latest Compositions

1—"Waters of Venice," by Albert Von Tilzer. It is acknowledged as the most remarkable dance and concert waltz of the decade and is unique in its adaptability to dance or concert work. (Artmusic Co., 145 W. 45th St., New York.)

2—"Belgium Waltz" (Valse Belge), by Michael Massart. A dance master work from the pen of this gifted foreign composer. A tribute to plucky little Belgium. (Chappell & Co., 185 Madison Ave., New York.)

3—"No Conversation Fox-Trot," by Charles Previn. Dance with phenomenal success into "The Girl Behind the Gun" by Donald Brian and Cissy Sewell. Already a New York hit. This Fox-Trot will be the joy of the jazz-hound and a treat to trotters. It's a ripping dancing number with perfect rhythm. Will be to fox-trots what "Missouri Waltz" is to waltzes. (Chappell & Co.)

4—"I've Got the Blue Ridge Blues"—Fox-Trot. One of the greatest dance numbers ever published. (J. C. Remick, 227 W. 46th St., New York.)

5—"Valse Pathetique," by M. L. Lake. A ravishing slow waltz containing every melodic and effective qualification necessary for achieving thorough and complete popular success. The number consists of a languid, dreamy, first strain, splendidly contrasted by a bright and catchy second theme, and a plaintive trio, developing a stirring climax, together with the recurrence of the earlier pathetic strain, bringing the valse to a very effective close. (Carl Fischer, Cooper Square, New York.)

6—"A Balkan Episode"—Characteristic, by R. Gruenwald. Mr. Gruenwald has no superior as a composer of char-

acteristic music; and, besides, it is exceedingly practical. This also is a good photoplay number. (Oliver Ditson Co., Boston, Mass.)

7—"Victory Waltz," by Sidney Baynes, composer of "Destiny." This famous composer's name if affixed to any composition immediately leaves no doubt as to its merit. (Boston Music Co., 26 West St., Boston.)

8—"Dream of the Ball"—a new "Joyce" waltz. Valse intermezzo by Archibald Joyce, composer of the celebrated "Dreaming," "Charming," "Passing of Salome." (Leo. Feist, 237 W. 40th St., New York.)

9—"I Ain't Got Weary Yet"—Fox-Trot by Percy Wenrich. The new gang song by the authors of "Where Do We Go from Here, Boys?" (Feist Edition.)

10—"Birds and Butterflies," by Paul Vely. A dainty intermezzo capriccioso, depicting the very essence of spring-time and flowers, with the delightful humming of the birds of the air. (Belwin, Inc., 701 Seventh Ave., New York.)

11—"Hunkatin"—the only characteristic original and amusing Half-Tone Intermezzo One-Step ever published. Written by that well-known and reputable musician, Sol P. Levy. (Belwin, Inc.)

12—"Watch, Hope and Wait, Little Girl"—is one of the biggest Fox-Trot hits of the day and all leaders will be featuring it shortly. (Broadway Music Corp., 145 W. 45th St., New York.)

13—"My Pavo Real Girl"—Fox-Trot by Ben Black. That beautiful melody with the Spanish flavor just off the press, in new dance arrangement. (Feist edition.)

Schirmer Novelties

THE house of G. Schirmer, whose publications are well known all over the world, have just issued a series of new numbers for piano solo which are original and are of great value to all those who are striving to musically interpret the film correctly.

1. "Aubade Printaniere," a molto allegro composition of a light character, portraying the spring morning with the chattering of birds.

2. "Danse Gracieuse," a moderato grazioso movement, exceptionally well written and most appropriate for scenes of a light character.

3. "Mountain Mood," by Christiaan Kriens. A composition by this composer always means a novelty of exceptional musical merit. The number is slightly difficult but a very interesting and clever one for the pianoforte.

4. "From My Garden," a suite of five summer idyls, by Rudolf Friml, entitled "Muriel," "Memories," "Lotus-Blossoms," "Fireflies" and "Solitude."

5. "Courtesies," another interesting composition by Rudolf Friml which even surpasses his famous "Melody" and "Intermezzo." The first movement is a moderato grazioso of a light character, the second being an andante of a melodious character.

6. "Scattering Leaves," an allegro giocoso portraying the rustle of scattering leaves of an Autumn forest.

7. "Jeannette," by Hugo Riesenfeld. It is beyond any doubt that Hugo Riesenfeld, the musical director of the Rialto and Rivoli orchestras of New York City, is a musician who is capable of writing a good number and who has experience enough to write only such numbers as would be in demand by every motion picture piano player in the world. The number is a characteristic caprice and exceptionally well arranged, embodying a wealth of music.

8. "Meditation," by George Drumm. A large introduction followed by an andante cantabile of exceptional tonal beauty, the third movement being a three-fourths larghetto, finishing with an andante climax, is a number which is of great value to organists in portraying scenes of sacred or pathetic character.

New Vandersloot Publications

THE editor of these columns is in receipt of several new publications by Vandersloot Music Company, and after trying them out, finds that they are of exceptional value to the motion picture musician. As the purpose of this department is to help leaders in acquiring the most appropriate music for their use, the editor considers it his duty to inform all musicians of the following excellent compositions:

1. "SLIDING SID."—An excellent one-step of comedy character with original trombone work.

2. "WHEN I DREAM ABOUT THAT SOUTHERN HOME OF MINE."—A song most appropriate for love scenes and for creating an atmosphere around the old Southern plantations.

3. "YANKEE BOY."—An up-to-date patriotic composition which gives evidence of becoming one of the most popular songs issued during the war.

4. "COMMANDER-IN-CHIEF."—A 6/8 military march of brilliant rhythm written by a composer of international reputation, Mr. F. H. Losey.

5. "IN THE SHADOW OF THE DESERT PALM."—A typical Oriental ballad, composed by Mr. Will E. Dulmage and words by E. J. Meyers.

6. "NONA."—A melodious waltz song most appropriate for garden and reception scenes.

7. "GENERAL PERSHING."—A march song composed by Carl D. Vandersloot; a composition of brilliant military snap portraying the vim of our famous General.

8. "THE FIGHT IS ON."—A 6/8 march of military character with a very snappy and well arranged trio, most appropriate for military scenes, weeklies and tropical reviews.

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"TO FAT TO FIGHT"

(Goldwyn-Official)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Babillage" (Characteristic Allegretto Intermezzo) by Castillo

- 1—"Melody" (Moderato), by Friml (2 minutes and 30 seconds), until—T: "Come with us to the."
- 2—"A La Mode" (Popular One-step), by Rosey (1 minute and 30 seconds), until—T: "Dimples loved sweet things."
- 3—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (1 minute and 35 seconds), until—T: "When I think of what."
- 4—Continue pp (1 minute and 40 seconds), until—T: "There was always."
- 5—Continue ff (45 seconds), until—S: Close-up of phonograph record.
- 6—"I Didn't Raise My Boy to Be a Soldier" (Popular Song) (2 minutes), until—T: "It's the worst moment."
- Note—To be played on phonograph.
- 7—"Aces High" (Characteristic Aeroplane March), by Roberts (40 seconds), until—T: "And on the other side."
- 8—Continue ff (1 minute and 5 seconds), until—T: "It makes my blood boil."
- 9—"I Didn't Raise My Boy to Be a Soldier" (Popular Song) (35 seconds), until—S: The dance is stopped.
- Note—To be played on phonograph.
- 10—Continue to action (45 seconds), until—S: Man stops phonograph.
- 11—Tacet (20 seconds), until—T: "The day had come."
- 12—"Slimy Viper" (Mysterious Tone Picture), by Borch (30 seconds), until—T: "Dared us to come in."
- 13—"Over the Top, Boys" (American Patriotic March), by Berg (1 minute and 30 seconds), until—T: "Like his country, Dimples."
- 14—Popular March to action (2 minutes and 35 seconds), until—T: "I've joined the Red Cross."
- 15—Theme (1 minute and 5 seconds), until—S: Dimples on scale.
- 16—"Sliding Jim" (A Comic Trombone Sneeze) (1 minute and 20 seconds), until—T: "Freddy found a way."
- 17—"Military Tactics (Popular One-step), by Rosey (30 seconds), until—T: "But malicious nature."
- 18—"Phyllis" (Concert Waltz), by Deppen (2 minutes and 50 seconds), until—S: Dimples leaves restaurant.
- 19—"Sparklets" (Moderato Intermezzo), by Miles (1 minute and 20 seconds), until—S: Close-up of Pershing's portrait.
- 20—"Melody" (Moderato), by Kretschmer, (4 minutes and 10 seconds), until—T: "Mr. Brewster came home."
- 21—Theme (4 minutes), until—T: "War had lately banished."
- 22—"Frills and Furbelows" (Rondo Rocooco), by Crespi (1 minute and 5 seconds), until—S: Interior of Y. M. C. A. office.
- 23—Intermezzo (Characteristic), by Pierre (2 minutes and 35 seconds), until—S: Girl talking to young officer.
- 24—"Chanson D'Amour" (Melodious Moderato), by Saar (2 minutes and 35 seconds), until—T: "The Pots Dam Gang."
- 25—"Over There" (Popular Song), (25 seconds), until—T: "The soil of France."
- 26—Continue to action (35 seconds), until—T: "Untouched as yet by"
- 27—"Last Spring" (Dramatic-Pathetic), by Grieg (2 minutes and 35 seconds), until—T: "To the 'Y' man."
- 28—"Oh, How I Hate to Get Up in the Morning" (Popular Song), (45 seconds), until—T: "Anything wrong at home."
- 29—"Quietude" (Melody), by Gregh (35 seconds), until—T: "At the front there are."
- 30—"Joyous Allegro," by Gaston Borch (2 minutes and 40 seconds), until—S: Scene of French village.
- 31—"Tragic Theme," by Vely (1 minute and 35 seconds), until—S: Exterior of Y. M. C. A.
- 32—Continue pp. (35 seconds), until—S: Battle scene.
- 33—"Military Hurry," by Levy (2 minutes and 15 seconds), until—T: "By morning the advanced."
- Note—Battle effects.
- 34—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 55 seconds), until—T: "It was several days."
- 35—"Tears" (Andante), by Zamecnik (1 minute and 10 seconds), until—T: "Hospital hunting."
- 36—Tacet (1 minute and 35 seconds), until—T: "Hail, Hail, the Gang's."
- Note—Just produce effect of aeroplane propellers and watch explosions.
- 37—"Hail, Hail, the Gang's All Here" (1 minute and 20 seconds), until—T: "For conspicuous gallantry."
- Note—Effects of aeroplane propellers and explosions.
- 38—"Over the Top Boys," by Berg (50 seconds), until—T: "Oh, Dimples, I never knew."
- 39—Theme ff (45 seconds), until * * * * * END.

Sousa's New March

JOHN PHILIP SOUSA has just written a new march, "When the Boys Come Sailing Home," the lyric of which was written by his daughter Helen. There is a saucy humor in the song and the kind of graceful melody which only Lieutenant Sousa knows how to make popular. There is every assurance that all the bands in the Fifth Avenue parades will soon be playing it as a step-quickener, and it is likely to become a dangerous rival to the famous and much-loved "Stars and Stripes Forever."

Harold Flammer, the publisher, has dressed the piano score in becoming garments of Victory.

"HER MISTAKE"

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol. P. Levy

- 1—"Whispering Flowers" (Characteristic), by Blon (55 seconds), until—T: "Rose Hale, Evelyn Nesbit."
- 2—Continue to action (2 minutes and 5 seconds), until—T: "Ralph Van Cort on his vacation."
- 3—"Forest Whispers" (Characteristic Moderato), by Losey (4 minutes and 50 seconds), until—T: "Who's your swell friend?"
- 4—"Dramatic Recitative," by Levy (1 minute and 5 seconds), until—T: "Mind your business."
- 5—"Hurry" (Half-Reel Hurry), by Levy (55 seconds), until—S: After the fight.
- 6—Continue pp (2 minutes), until—T: "Good-hearted just like."
- 7—Theme (50 seconds), until—T: "The Van Cort summer home."
- 8—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes), until—T: "Rose, believing herself."
- 9—Theme (35 seconds), until—T: "Ralph's prolonged absence."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 35 seconds), until—T: "Within a few weeks."
- 11—"Gondoliera" (Melodious Moderato), by Saar (2 minutes and 5 seconds), until—T: "The supreme tie of friendship."
- 12—Theme (3 minutes and 40 seconds), until—T: "Ralph has returned."
- 13—"Valse Moderne," by Rosey (1 minute and 35 seconds), until—T: "And the poet."
- 14—"Melody" (Moderato), by Friml (3 minutes and 15 seconds), until—T: "Ralph preferred the solitude."
- 15—Theme (2 minutes and 10 seconds), until—T: "That golden day."
- 16—"Last Spring" (Dramatic Melody), by Grieg (3 minutes and 25 seconds), until—T: "Mr. Hale, your daughter."
- 17—Continue to action (1 minute and 30 seconds), until—T: "A few days later."
- 18—"Because You Say Good-Bye" (Parting Song), by Levy (1 minute and 45 seconds), until—T: "And the passing years."
- Note—Watch for railroad effects.
- 19—Theme (2 minutes and 10 seconds), until—T: "Deceitfulness is the."
- 20—"The Vampire" (Dramatic), by Levy (2 minutes and 55 seconds), until—T: "Why didn't you bring."
- 21—"Serenade" (Dramatic Melody), by Drigo (3 minutes and 15 seconds), until—T: "Her father's forebodings."
- 22—Continue pp (1 minute and 5 seconds), until—T: "Reluctantly Rose attends."
- 23—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 35 seconds), until—T: "Rose visits Viola."
- 24—"Tragic Theme," by Vely (4 minutes and 30 seconds), until—T: "Auntie, get our things."
- 25—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Rose without loss of time."
- 26—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "Let this be our lesson."
- 27—Theme (2 minutes), until—T: "The only tie which keeps."
- 28—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 5 seconds), until—T: "The bitter pangs of."
- 29—"May Dreams" (Moderato Romance), by Borch (2 minutes and 5 seconds), until—T: "Mother here's daddy."
- 30—Theme (50 seconds), until * * * * * END.

"SYLVIA ON A SPREE"

(Emmy Wehlen-Metro)

Theme: "Kentucky Dream" (Characteristic Valse Moderato), by S. R. Henry and D. Onivas

- 1—"Badinage" (Capricious Moderato), by Herbert (3 minutes), until—At Screening.
- 2—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "You know my husband, Judge."
- 3—"Kentucky Dream" (Characteristic Valse Moderato), Theme, by Henry and Onivas (2 minutes and 30 seconds), until—T: "Hush, Mademoiselle."
- 4—"Kathleen" (Valse Lento), by Berg (2 minutes and 45 seconds), until—T: "At the Hotel Spendmore."
- 5—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—S: When dog barks (dog barking).
- 6—Theme (3 minutes and 15 seconds), until—T: "Can't I offer you a cup of tea?"
- 7—"Suzanne" (Allegro Intermezzo), by Rolfe (3 minutes), until—T: "Mr. Fairpoint and the other."
- 8—"Au Fait" (Allegretto Con Spirit), by Ewing (2 minutes and 45 seconds), until—T: "Ye gods, a mash note."
- 9—Theme (2 minutes and 30 seconds), until—T: "Sylvia, I want you to meet."
- 10—"Barcarole" (Summer Idyll), by Buse (3 minutes and 30 seconds), until—T: "If you're going to make love."
- 11—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "Don't worry, it will all blow."
- 12—"Petals" (Moderato Intermezzo), by Raymond (2 minutes and 45 seconds), until—T: "Then it's settled."
- 13—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "They all do it."
- 14—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—T: "The stage is set for Sylvia's."
- 15—"Valse Divine" (Valse Moderato), by Rosey (2 minutes), until—T: "Tiger skins and everything."
- 16—"Patrol Orientale" (Characteristic), by Kiefert (30 seconds), until—S: When Oriental dancer appears.
- 17—"Joy of Youth" (Moderato Intermezzo), by Raymond (2 minutes and 30 seconds), until—T: "Don't you dare look at that."
- 18—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—S: When boys dress as policemen (glass crash).
- 19—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "Young woman, I'm going to let."
- 20—"Dramatic Narrative," by Pement (3 minutes), until—T: "In the grasp of the law."
- 21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "You'll recognize her, she's very."
- 22—Theme (2 minutes), until—T: "The following evening cured"
- until * * * * * END.

Cue Sheets Latest Hits	MUSIC	Musical Equipment
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How the Metronome Came Into General Use

AN instrument, constructed for the purpose of enabling composers to indicate the exact pace at which they wish their works to be performed.

The great masters of the earlier schools left the Tempi of their compositions entirely to the discretion of the executant. In doing this they incurred no risk whatever of misconception; for until the close of the 16th century and even later, the composer was almost always a singer in the choir for which he wrote; and his relations with his fellow-choristers were infinitely closer than those existing between a modern composer and the orchestra under his control. But the change of style introduced by Claudio Monteverde, added to the impulse given to instrumental music and vocal music with instrumental accompaniments after the beginning of the 17th century, changed these relations very materially. The invention of the Opera brought new ideas into the field. The individuality of the composer began gradually to throw the characteristics of the "School" into the background; and musicians, no longer guided by traditional laws, soon became alive to the necessity for giving some sort of direction as to the manner in which their pieces were to be sung or played. Hence arose the employment of such words as Grave, Allegro, Adagio, and other terms of like import, which have remained in common use to the present day. As the resources of modern art became fully developed, even these directions were found to be insufficient for their intended purpose. A hundred different varieties of Allegro were possible. How was it possible to indicate to the performer which of these the composer intended him to adopt? The number of technical terms was multiplied indefinitely; but it was clear that none were sufficiently explicit to remove the difficulty; and at a very early period the use of the pendulum was suggested as the only rational means of solving it.

To Etienne Loulie belongs the credit of having first turned this idea to practical account. In a work entitled "Elemens ou principes de Musique, mis dans un nouvel order" (Paris, 1696, Amsterdam, 1698), he describes an instrument, called a Chronometer, formed of a bullet suspended to a cord, and provided with means for lengthening or shortening the latter at pleasure, in such a manner as to indicate seventy-two different degrees of velocity. This was a good beginning, but nevertheless this machine did not become generally known. Other inventors and musicians, among them Joseph Sauveur, Cabory, Pelletier and others too numerous to mention, both in France and Germany, gave serious thought and attention to a satisfactory pendulum or time-beater. In 1813, Weber advocated the use of a pendulum formed by a small bullet attached to the end of a string. Beethoven became interested also, and Henry Smart in 1821 made a further improvement, but the satisfactory pendulum or metronome, as we call it, had not been discovered.

All these inventions failed, however, more or less completely, through the inconvenience caused by the length of the pendulum necessary to produce beats of even moderate slowness. In order to perform sixty oscillations in a minute, a pendulum must, in our latitude, be 39.2 inches long. One long enough to execute forty would be difficult to manage. This difficulty, which had long been recognized as a bar to further improvement, was eventually removed through the ingenuity of a celebrated mechanist named Winkel, an inhabitant of Amsterdam, who first entertained the idea of constructing a metronome upon a system before untried, involving the use of a certain kind of double-pendulum, the motions of which are governed by mathematical laws of extreme complexity; though practically considered, the principle is simple.

Johann Nepomuk Maelzel, an accomplished musician and a mechanic of European reputation, had long meditated an im-

provement upon Stockel's machine, another inventor of a time-beating instrument; and succeeded about this time in producing a species of so-called "Chronometer," which fairly satisfied Salieri, Weigl, and even Beethoven himself. Fortified by the approval of these high authorities, he determined to bring out his invention in London. Meanwhile, he exhibited it, in company with other mechanical curiosities, in a traveling museum, which he carried about with him from city to city, through some of the principal countries of Europe. Among other places he visited Amsterdam, where he saw Winkel's instrument. Struck with the superiority of the double-pendulum to the principle adopted in his own time-keeper, he at once offered to purchase the invention. Winkel declined to cede his rights; but Maelzel, having now learned all he wanted to know, proceeded to Paris, patented the double-pendulum in his own name, and in 1816 set up the first metronome manufactory on record.

Winkel afterwards obtained possession of one of the Paris instruments, established its identity with his own, and took advantage of Maelzel's return to Holland to submit his case to the "Niederlandische Akademie" for decision. A commission was appointed to investigate its merits; and as it was proved that the graduated scale was the only part of the instrument really originated by Maelzel, a formal judgment was recorded in Winkel's favor—too late, however, to do him full justice, for to this day his share in the work is, by common consent, suppressed, and Maelzel is universally regarded as the inventor of the instrument which bears his name.

THE EDITOR.

Armusic Inc. Novelties

TWO very interesting compositions have been published by Armusic, Inc., one entitled "Waters of Venice," and the other "Forever Is a Long, Long Time." Both numbers are of exceptional musical merit and of great value not only to those playing for pictures, but also for concert purposes.

"Waters of Venice" is a waltz lento movement, composed by Albert Von Tilzer, opening with an eight-bar introduction, seguing into a melodious movement of thirty-two bars, and finishing with a pathetic refrain, surpassing the best ever written.

The second song, "Forever Is a Long, Long Time," is an expressive melodious ballad by Albert Von Tilzer and is most appropriate for pathetic situations and also for love themes and parting scenes.

Any further information regarding these two numbers will be gladly furnished to our readers upon request.

Help the French Musicians

THE American Friends of Musicians in France announce that they have sent \$30,000 to France in the last eleven months that during this time fourteen branches have been formed in different cities of the United States to work in the same cause and under the same name. These branches send their contributions through the parent organization in New York, which in turn sends to Paris through Blair Fairchild, its Paris representative.

It is the hope of the president, Walter Damrosch; the chairman, Mrs. George M. Tuttle; and the executive committee that the year 1919 will result in even larger contributions to this great

(Continued on next page)

needed work. The need in France is greater than ever since peace has come. The conditions in the cities of the north evacuated by the Germans pass all description; the actual physical privations are unimaginable. These must be met. Also the young mobilized musicians now gradually being released from military service are exhausted from four years of war. Many of them are shell shocked; all of them wearied physically and mentally. They have need of a period of rest—of a time to gather themselves, together to find new positions and to practice again their instrument, or to find—if not a musical career again—something to provide bread and butter for their families. In addition to this, many musicians have lost the use of their fingers in this war and must re-make their existence. There are all sorts of conditions to be met, and the next year is an important one in the history of our work.

LATEST MUSIC CUES

"CHEATING CHEATERS"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Specially Selected and Compiled by M. Winkler

Sinister Theme: "Sinister Theme" (Dramatic), by Paul Vely
Love Theme: "Love Theme" (Melodious Andante), by Abbott Lee

- 1—"Valse Lente," by Schuette (2 minutes and 10 seconds), until—T: "A neighboring estate has recently."
- 2—"Grazielle" (Valse Italienne), by Kretschmer (1 minute and 55 seconds), until—T: "I'd like to see a flat foot."
- 3—"Dramatic Recitative," by Levy (40 seconds), until—T: "Tom Palmer is in love."
- 4—"Galop No. 7," by Minot (1 minute), until—T: "Please wear it just for."
- 5—Continue pp (1 minute and 15 seconds), until—T: "I am bere too."
- 6—"Mysterioso Dramatico," by Borch (3 minutes and 15 seconds), until—T: "I am leary of the girl."
- 7—"Sinister Theme" (3 minutes and 35 seconds), until—T: "The Palmers will be in."
- 8—"Intermezzo Pittoresque" (Characteristic), by Kocian (2 minutes and 5 seconds), until—T: "Wishing that she might."
- 9—Love Theme (45 seconds), until—T: "Holmes, the chief."
- 10—"Gondoliera" (Moderato), by Saar (40 seconds), until—T: "Five o'clock and all is well."
- 11—Tacet (40 seconds), until—S: Girl playing piano.
- 12—Piano Solo improvise to action (35 seconds), until—T: "Mrs. Palmer."
- 13—"Valse Divine," by Rosey (3 minutes and 20 seconds), until—T: "Of course, we cannot hope."
- 14—Love Theme (1 minute and 45 seconds), until—S: Flashback to drunken butler.
- 15—"Concert Waltz" (Characteristic), by Durand (3 minutes and 35 seconds), until—T: "After dinner."
- 16—"Valse Moderne," by Rosey (2 minutes and 10 seconds), until—T: "I hate to give you up."
- 17—Piano Solo improvise to action (1 minute and 15 seconds), until—T: "You left this on your dresser."
- 18—"Sinister Theme" (4 minutes and 10 seconds), until—T: "Will you excuse me?"
- 19—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—T: "Luck is with us."
- 20—"Gruesome Mysterioso," by Borch (2 minutes and 25 seconds), until—T: "Phil, you and I get."
- 21—"Mysterioso Dramatico," by Borch (2 minutes and 10 seconds), until—T: "While at the Palmer house."
- 22—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—T: "We'll get her later."
- 23—"Dramatic Tension No. 1" (Heavy), by Ascher (2 minutes and 25 seconds), until—T: "So you turned us down."
- 24—"Sinister Theme" (3 minutes and 5 seconds), until—T: "Call police headquarters."
- 25—"Ein Maerchen" (Heavy Mysterioso, Dramatic Fantasia), by Bach (2 minutes and 55 seconds), until—T: "Some day you may be a real butler."
- 26—"Gavotte and Musette" (Characteristic Allegretto), by Raff (2 minutes and 10 seconds), until—T: "The private office of the."
- 27—Love Theme (2 minutes and 30 seconds), until—T: "Will you write your confession."
- 28—Continue ff (25 seconds), until * * * * * END.

"DAY DREAMS"

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Petit Ballet" (Pizzicato Moderato), by Berge

- 1—"Whispering Flower" (Characteristic Intermezzo), by Blon (3 minutes and 5 seconds), until—T: "George Graham, a contractor."
- 2—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "A playground, where."
- 3—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 10 seconds), until—T: "An interest that has."
- 4—Theme (2 minutes and 15 seconds), until—T: "Out of a red and golden."
- 5—"May Dreams" (Moderato Romance), by Borch (3 minutes and 55 seconds), until—T: "Stirred as be never."
- 6—"Sparklets" (Moderato), by Miles (3 minutes and 35 seconds), until—T: "Then came a wonderful day."
- 7—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "With the unreal winning."
- 8—Continue ff (1 minute and 40 seconds), until—T: "All through the ages."
- 9—Theme (3 minutes), until—T: "My mortal name is."
- 10—"Valse Caprice" (Valse Lento), by Kiefert (2 minutes and 5 seconds), until—T: "It's a damned shame."
- 11—"Birds and Butterflies" (Capricioso Intermezzo), by Vely (1 minute and 30 seconds), until—T: "Putting her bappy day dreams."
- 12—Piano solo improvise to action (35 seconds), until—S: Girl leaves piano.
- 13—Continue pp (30 seconds), until—T: "In the happy day."
- 14—Theme (3 minutes and 25 seconds), until—T: "We are all going."
- 15—Continue pp (40 seconds), until—T: "The old folks feeling."
- 16—"Poppyland" (Intermezzo), by Kiefert (1 minute and 45 seconds), until—T: "Over the enchanted waters."
- 17—Continue to action (1 minute and 15 seconds), until—T: "Pirates."
- 18—Continue ff (25 seconds), until—T: "Into the broad."
- 19—"La Comedienne" (Characteristic), by Hosmer (2 minutes and 45 seconds), until—T: "I can't go ahead."
- 20—Continue pp (1 minute and 5 seconds), until—T: "According to the plan."
- 21—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 30 seconds), until—T: "It was all according."
- 22—Theme (3 minutes), until—T: "I've arranged a dinner."
- 23—Continue ff (50 seconds), until—T: "The curtain raises."
- 24—"Concert Waltz" (Characteristic), by Durand (5 minutes and 35 seconds), until—T: "Now my dream will."
- 25—Continue pp (40 seconds), until—T: "Many days and months."
- 26—Theme (1 minute and 10 seconds), until * * * * * END.

Review of Latest Compositions

- 1—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox Edition.)
- 2—"Fancy Free." The new musical comedy success, also "Sinbad," the latest Winter Garden extravaganza, are published by (G. Schirmer.)
- 3—"I'm Sorry I Made You Cry"—by Clesi. The latest Fox Trot and Waltz of the famous (Leo Feist Edition.)
- 4—"American Bells," a fine patriotic march. (Cramers Edition, Frederick, Md.)
- 5—"Homage of a Nation," by Chavez. A grand memorial march published by (Oliver Ditson.)
- 6—"Moonlight Blues," by Homer Deane. A weird and fascinating melody. (McKinley Music Co.)
- 7—"Oriental Nights." A beautiful dreamy and melodious Waltz. (J. W. Stern Edition.)
- 8—"Carry On." General Pershing's March by M. L. Lake. At this time there is a great need of good, sound substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season.
- 9—"Dear Kiss." Waltz by Ager. A very melodious and popular Waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)
- 10—The Cinema Music Co., Columbia Theatre Bldg., N. Y. City, will mail you free Violin Thematics of their famous Photoplay Edition upon request.

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Will you kindly send to me a list of music publishers whose music can be played in my theatre without my having to obtain a music license from the Society of Music Authors, Composers and Publishers?

An early reply will be greatly appreciated.

Respectfully yours,
CHAS. A. REITMEYER,
Mgr. Plaza theatre,
Freeport, L. I.

In reply to our correspondent's inquiry, and as there may be other exhibitors who are also seeking the same information, we herewith append a complete list in alphabetical form of those publishers who are not members of the American Society and whose music for that reason can be performed free of the tax now being collected by the American Society of Authors, Composers and Publishers.

Belwin, Inc., 701 Seventh Ave., New York City; S. M. Berg, 47th St. and Broadway, New York City; Carrie Jacobs Bond, Chicago, Ill.; Boston Music Co., 26 West St., Boston, Mass.; Boosey & Co., 9 East 17th St., New York City; Cinema Music Co., Columbia Theatre Bldg., New York City; Craig & Co., 145 North Clark St., Chicago, Ill.; Church, Paxson & Co., 1369 Broadway, New York City; Oliver, Ditson, 150 Tremont St., Boston, Mass.; Carl Fischer, Cooper Square, New York City; Sam Fox Publishing Co., The Arcade, Cleveland, Ohio; Bernard Granville, 145 W. 45th St., New York City; Inter-City Music Co., 663 Coney Island Ave., Brooklyn, N. Y.; Walter Jacobs, 8 Bosworth St., Boston, Mass.; Ross Jungnickle, 171 W. 78th St., New York City; Kendis & Brockman, 145 W. 45th St., New York City; Joseph

Morris, 145 W. 45th St., New York City; McCarty & Fischer, 140 W. 45th St., New York City; McKinley Music Co., 145 W. 45th St., New York City; Al. Piantadosi, 1531 Broadway, New York City; Penn Music Co., 145 W. 45th St., New York City; J. K. Remick, 219 W. 46th St., New York City; Maurice Richmond, 145 W. 45th St., New York City; Will Rossiter, Chicago, Ill.; George Rosey, 24 E. 21st St., New York City; G. Schirmer, 3 E. 43d St., New York City; Ed Schuberth, 11 E. 22d St., New York City; Southern California Music Co., 332 S. Broadway, Los Angeles, Cal.; Harry Von Tilzer, 226 W. 46th St., New York City.

The American Society is a body of musicians, publishers and composers who claim the copyright privilege of restricting the public performance of their compositions, but to those who wish to publicly perform their copyrights they demand a tax or fee. To the motion picture industry this is based upon the seating capacity of the theatre.

To those exhibitors who believe that this tax is oppressive, and in order to keep free of legal action, it is essential that the selection of music performed in their theatres are restricted to the above mentioned catalogues, because these publishers are not members of the American Society of Authors, Composers and Publishers, and they further believe that when they receive payment for the copies of their music that the privilege of free public performance goes with it.

To those of our readers who are not paying the tax of the American Society, we would advise them that ignorance of the law is no protection or defense from breaking of same. It is, therefore, suggested that a manager or his musician have it clearly stated when purchasing music, even from these publishers, that the rights of public performance are not restricted and prohibited.

THE EDITORS.

Review of Latest Musical Compositions

1—The following hits from "Oh Look" the famous musical comedy success by Carroll and McCarthy are now published and obtainable from McCarthy and Fischer, Inc., 148 W. 45th St., New York City.

- 1—I'm Always Chasing Rainbows, Fox Trot.
- 2—Typical, Topical Tunes, Fox Trot.
- 3—A Kiss for Cinderella, Fox Trot.

2—"U. S. Field Artillery March"—J. P. Sousa. A fit companion to "Stars and Stripes Forever," the best Military March published in years. (Carl Fischer Edition.)

3—"The Volunteers March"—J. P. Sousa. The great "Ship-Building" March Played at the New York Hippodrome with a Band of 300, directed by Lieut. J. P. Sousa. (Carl Fischer edition.)

4—"Furioso for 'Storm' Scenes," by Sol. P. Levy. A Furioso lasting for 5½ minutes without repeats. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

5—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol, written in true patrol style, played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox Edition.)

6—"Dear Kiss Waltz," by Ager. A very melodious and popular Waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)

7—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra, and published by G. Schirmer.

- 1—Fox Trot introducing the Rag Lady of Bagdad and Bagdad.
- 2—Fox Trot, introducing Badalumbo and A Thousand and One Arabian Nights.
- 3—One Step, introducing I Hail from Cairo and Our Ancestors.
- 4—Selection.

Stern Makes a Special Offer

MUSICIANS' particular attention is drawn to the very special and interesting offer made by the well-known house of Jos. W. Stern & Co., through Belwin, Inc., 701 Seventh Ave., City.

Amongst the many listed will be found "Indianola," the song and fox-trot by S. R. Henry (composer of By Heck) and D. Onivas which is making a sweeping national hit. This number, together with "Gypsy Pep," is offered for 25c.

The music of the extraordinarily successful play "Chu, Chin Chow" is also listed in this special offer. The selection consists of all the song hits of the play. They are beautifully arranged so that any one number can be separately played or the selection performed as a whole.

A jury of noted musical authorities has pronounced a sentence of life-long success on "Kentucky Dream" Waltz by S. R. Henry and D. Onivas.

These numbers together with the rest mentioned would be very welcome additions to the library of motion picture pianists and musical directors.

The editor of these columns is informed by Messrs. Stern & Co. that this offer is only for a limited time.

Berlin Resigns from Waterson, Berlin & Snyder

IRVING BERLIN, the popular and famous composer of production and musical song numbers, severed his connections with the music publishing firm of Waterson, Berlin & Snyder, after being associated with them for nearly twelve years.

Mr. Berlin's first well-known hit was "Alexander's Ragtime Band," and to him is attributed such popular hits as "Yacki, Hula, Hicka, Dula," "When I Lost You," "My Bird of Paradise." Among his later numbers are "Good-bye, France," "Tell that to the Marines," "I Can Always Find a Little Sunshine in the Y. M. C. A." etc.

During the war Mr. Berlin enlisted in the army, and while in camp wrote the dialog, lyrics and music of "Yip, Yip, Yaphank," the biggest musical comedy hit of Broadway this season. Among the several song hits, one that took the country by storm is "Oh, How I Hate to Get Up in the Morning." "Mandy," "Send a Lot of Jazz Bands Over There," "Ragtime Razor Brigade," "Ding Dong" and "Dream on Little Soldier Boy" are among the rest of the excellent numbers in the show.

Mr. Berlin will devote his time to free lancing, and it is rumored that for the present he will arrange to place his production numbers with T. B. Harms & Co., New York City.

LATEST MUSIC CUES

"FIVE THOUSAND AN HOUR"

(Bert Lytell-Metro)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Birds and Butterflies" (Characteristic Capricious

Moderato), by Vely

- 1—Theme (3 minutes), at Screening.
- 2—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: "Ashley Loring, his attorney."
- 3—"Sachem" (Characteristic Allegro Moderato), by Rosey (3 minutes and 15 seconds), until—T: "Jim Callaton." (Auto effects.)
- 4—"Comedy Allegro" (Characteristic), by Berg (45 seconds), until—S: At the races. (Race track scene.)
- 5—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Mrs. Polly Parsons, wealthy."
- 6—Theme (1 minute), until—T: "Who is the American beauty?"
- 7—"Hurry No. 33," Minot (1 minute and 15 seconds), until—S: When Johnnie takes dog. (Bugle call.)
- 8—"A La Mode" (French-American One Step), by Rosey (2 minutes and 30 seconds), until—S: At end of race.
- 9—Theme (45 seconds), until—T: "I have just decided, Miss."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 30 seconds), until—T: "All right, an option."
- 11—"Joy of Youth" (Characteristic Intermezzo), by Raymond (2 minutes and 30 seconds), until—T: "Don't forget the fireworks."
- 12—Theme (1 minute and 30 seconds), until—T: "Mr. John I. Gamble." (Visiting card.)
- 13—"Hunkatin" (Popular Half-Tone One Step), by Levy (2 minutes), until—T: "You promised to keep tally."
- 14—"Sparklets" (Characteristic Allegretto Intermezzo), by Miles (3 minutes), until—T: "I'll raise the money for you."
- 15—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—T: "Not sufficient funds."
- 16—"Petals" (Moderato Intermezzo), by Raymond (3 minutes and 15 seconds), until—T: "How much was that check?" (Telephone effects.)
- 17—"Suzanne" (Moderato Ballet Mezzo), by Rolfe (3 minutes and 45 seconds), until—T: "I just bet you five hundred."
- 18—Theme (2 minutes), until—S: Cupid at switchboard.
- 19—"Basket of Roses" (Allegretto Intermezzo), by Albers (3 minutes and 15 seconds), until—T: "Mr. Boyce, you and Johnny."
- 20—"A Garden Dance" (Moderato Allegretto), by Vargas (2 minutes and 15 seconds), until—T: "And you thought I was that?"
- 21—Theme (1 minute and 30 seconds), until—T: "Aw, what's the use, she does." (Telephone-bell.)
- 22—"Cupid's Frolic" (Characteristic Bright Intermezzo), by Miles (1 minute), until—T: "Gresham, the cost of living."
- 23—"Hurry No. 3" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Elemental decency and a desire."
- 24—"Au Fait" (Allegretto Moderato), by Ewing (1 minute and 39 seconds), until—T: "Come to papa, my long lost."
- 25—Theme (1 minute and 30 seconds), until—S: As office scene fades—until * * * * * END.

"THE HIDDEN TRUTH"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Because You Say Goodbye" (a Farewell Ballad),

by Sol P. Levy

- 1—"Western Moderato," by Redla (1 minute and 25 seconds), until—S: Interior of barroom.
- 2—"Savannah" (Popular One Step), by Rosey (3 minutes and 15 seconds), until—T: "A strange figure."
- 3—Theme (1 minute and 30 seconds), until—T: "When I get through fixing."
Note—To be produced as vocal solo with piano accompaniment.
- 4—"A La Mode" (Popular One Step), by Rosey (1 minute and 10 seconds), until—T: "In New York."
- 5—"Love Song" (Moderato), by Puerner (3 minutes and 10 seconds), until—T: "To catch the Eastern."
- 6—"Forest Whispers" (Characteristic Intermezzo), by Losey (1 minute and 35 seconds), until—T: "Taylor's aunt, who."
- 7—"Sleeping Rose" (Valse Lento), by Borch (1 minute and 5 seconds), until—T: "The easy mark from."
- 8—Theme (20 seconds), until—S: Crowd applauding.
Note—To be played as vocal solo with piano accompaniment.
- 9—"Hunkatin" (Half Tone One Step), by Levy (55 seconds), until—T: "The Eastern mining bird."
Note—To be played as piano solo.
- 10—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Helen's heart goes out."
- 11—"Sorrow Theme," by Roberts (1 minute and 30 seconds), until—T: "None o' that baby stuff."
- 12—"Dramatic Agitato," by Hough (1 minute and 45 seconds), until—T: "Who did this?"
Note—Watch shot.
- 13—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "Myrtle's spirit lingering."
- 14—Continue pp (55 seconds), until—T: "With a glowing first report."
- 15—"Melody" (Moderato), by Huerter (2 minutes and 55 seconds), until—T: "They will keep her."
- 16—Theme (1 minute and 20 seconds), until—T: "Reed's cunningly."
Note—To be played as vocal solo with piano accompaniment.
- 17—"Among the Roses" (Melody Moderato), by Lake (50 seconds), until—T: "Taking destiny into."
- 18—Continue to action (2 minutes and 15 seconds), until—S: Mr. Taylor reading letter.
- 19—"Dramatic Narrative," by Pement (4 minutes and 20 seconds), until—T: "What will be."
- 20—"Birds and Butterflies" (Intermezzo Capricoso), by Vely (1 minute and 45 seconds), until—T: "The magic beauty."
- 21—Theme (40 seconds), until—S: Guests applauding.
Note—To be played as vocal solo with piano accompaniment.
- 22—"Ballerina's Vision" (Valse Lente), by Braham (1 minute and 55 seconds), until—T: "And in the silent hours."
- 23—"After Sunset" (Dramatic Moderato), by Pryor (2 minutes and 25 seconds), until—T: "Elated at the first."
- 24—Continue pp (40 seconds), until—T: "The risk of losing."
- 25—Theme (1 minute and 25 seconds), until—T: "Reed returns with facts."
- 26—"Dramatic Fantasia," by Bach (2 minutes and 30 seconds), until—T: "Next morning."
- 27—"Prelude" (Dramatic), by Rachmaninoff (3 minutes and 50 seconds), until—T: "Playing the game safe."
- 28—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 35 seconds), until—T: "The horrible revelation."
- 29—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 30 seconds), until—T: "The purchase of the mine."
- 30—"Agitato Appassionato," by Borch (1 minute and 50 seconds), until—T: "I want you to forgive me."
- 31—Theme (1 minute and 35 seconds), until * * * * * END.

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"THE INDESTRUCTIBLE WIFE"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Birds and Butterflies" (Capricious Intermezzo), by Paul Vely

- 1—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 40 seconds), until—T: "Miss Julia Keith."
- 2—"The Vampire" (Dramatic), by Levy (2 minutes and 25 seconds), until—T: "She's coming."
- 3—"Comedy Allegro," by Berg (3 minutes), until—T: "Three lively horses."
- 4—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 30 seconds), until—T: "Jim Ordway."
- 5—"Pathetic Andante," by Levy (1 minute and 55 seconds), until—S: Interior of ladies' dressing room.
- 6—Theme (1 minute and 35 seconds), until—T: "Meanwhile Charlotte."
- 7—Continue to action (2 minutes and 15 seconds), until—T: "Have the polo ponies ready."
- 8—"Galop No. 7," by Minot, to action pp or ff (2 minutes and 15 seconds), until—T: "I've ripped the bottom off."
- 9—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 5 seconds), until—T: "You will have to come often."
- 10—Continue pp (35 seconds), until—T: "Two o'clock."
- 11—"Scherzetto" (from Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "Five o'clock."
- 12—"Les Sylphes" (Impromptu Valse), by Bachman (2 minutes and 20 seconds), until—S: Interior of room.
- 13—Theme (3 minutes), until—T: "A week passed."
- 14—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 15 seconds), until—T: "You're the first woman."
- 15—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "You don't play fair."
- 16—"Dramatic Recitative," by Levy (4 minutes and 10 seconds), until—T: "Thank heavens, I have you."
- 17—"Aragonaise" from "Le Cid" (Allegro), by Massenet (3 minutes and 20 seconds), until—T: "The cook and the butler."
- 18—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 30 seconds), until—T: "Jim is going to kidnap you."
- 19—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 40 seconds), until—T: "You two run along."
- 20—"Illusion Intermezzo" (Allegretto Moderato), by Bustanoby (1 minute and 35 seconds), until—T: "Shakespeare with modern."
- 21—Continue pp (1 minute and 5 seconds), until—T: "As usual, Charlotte had."
- 22—"Reve D'Amour" (Allegretto), by Zamecnik (4 minutes and 5 seconds), until—T: "Oh, Toots, I believe."
- 23—"Allegro Agitato No. 1," by Kiefert (2 minutes and 35 seconds), until—T: "Oh, Jim! Jim! don't you ever."
- 24—Theme ff (2 minutes and 5 seconds), until * * * * END.

"THE ZERO HOUR"

(June Elvidge-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme A: "Love Theme" (Melodious Moderato), by Abbott Lee

Theme B: "The Crafty Spy" (Original Descriptive Myste-
rioso), by Borch

- 1—Theme A (2 minutes and 45 seconds), at Screening.
- 2—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 15 seconds), until—T: "In the city Micah Parrish."
- 3—"The Golden Youth" (Valse Lento), by Rosey (3 minutes and 30 seconds), until—T: "You know you couldn't afford."
- 4—Theme B (3 minutes), until—T: "Brand's den of mysticism."
- 5—"Forest Whispers" (Morceau Characteristic), by Losey (2 minutes and 30 seconds), until—T: "This fifty dollars I have lost." (Letter.)
- 6—"A Summer Dream" (Morceau Characteristic), by Flath (3 minutes and 15 seconds), until—T: "I know a wonderful man who." (Telephone-bell.)
- 7—"In Cupid's Net" (Andantino Amoroso), by Armand (3 minutes), until—T: "My dear lady, your husband has."
- 8—"Kathleen" (Valse Lento), by Berg (3 minutes and 45 seconds), until—T: "You are always croaking about."
- 9—Theme B (2 minutes), until—S: When Bruce sees Brand's card.
- 10—"Agitato No. 49," by Shepherd (2 minutes), until—S: When police enter.
- 11—"Spring Flowers" (Allegretto Intermezzo), by Wood (2 minutes and 30 seconds), until—S: When girls return home.
- 12—"Bowl of Pansies" (Allegretto Intermezzo), by Reynard (4 minutes), until—T: "Several days later."
- 13—"Divine Waltz" (Valse Moderato), by Rosey (2 minutes and 30 seconds), until—T: "You are a wonderful soul."
- 14—Theme A (2 minutes and 15 seconds), until—T: "On the following morning."
- 15—"Chanson Sans Paroles" (Allegretto Grazioso), by Tschakowsky (3 minutes), until—S: As scene fades to Evelyn.
- 16—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "I fell for you hard the first."
- 17—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Inside information."
- 18—Theme A (2 minutes and 30 seconds), until—T: "It's all right, boys."
- 19—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes), until—T: "Having discovered Fanny's."
- 20—"Hurry No. 33," by Minot (30 seconds), until—T: "On the way to the church." (Automobile effects.)
- 21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "With the passing days."
- 22—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "It's jail for your father."
- 23—Theme B (4 minutes), until—S: When Evelyn appears to Bruce.
- 24—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 15 seconds), until—T: "Darling, I love you more now."
- 25—Theme A (45 seconds), until—S: When Brand and chauffeur leave—until * * * * END.

"THE BELLE OF NEW YORK"

(Marion Davies-Select)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Teach Me How to Kiss" (Song)

Salvation Army Theme: "They All Follow Me" (Song)

Note—Both themes are extracts from the original music written for the play "The Belle of New York," by G. Kerker.

- 1—Love Theme (35 seconds), until—T: "In the humble home of."
- 2—Continue to action (45 seconds), until—T: "The treasure of his heart."
- 3—"May Dreams" (Moderato Romance), by Borch (1 minute and 10 seconds), until—T: "In the Bronson home."
- 4—"Serenade" (4/4 Dramatic Moderato), by Widor (1 minute and 10 seconds), until—S: Flashback to Marion and her father.
- 5—Continue to action (1 minute and 5 seconds), until—S: Marion playing piano.
- 6—Love Theme (45 seconds), until—T: "The master of big business."
- Note—To be played "Andante Sentimento" as vocal solo with piano accompaniment.
- 7—"Lento Allegro" (from Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "I hope you'll do better."
- 8—Love Theme (1 minute and 50 seconds), until—T: "Bronson protects his ruthless."
- 9—"Dramatic Tension No. 9," by Andino (50 seconds), until—T: "Meanwhile in New York."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 25 seconds), until—S: Flashback to Bronson's office.
- 11—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Father is grateful."
- 12—Repeat "Impish Elves" (35 seconds), until—S: Flashback to Bronson's office.
- 13—"Tragic Theme," by Vely (1 minute and 40 seconds), until—T: "Remembering her beloved."
- 14—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 50 seconds), until—T: "At the Club the experts."
- 15—"She is the Belle of New York" (Song from the original show), by Kerker (50 seconds), until—T: "The world of tinsel."
- 16—"We'll Dance in the Moonlight" (2/4 Allegretto Song from the original show), by G. Kerker (2 minutes and 25 seconds), until—S: End of song.
- 17—Tacet (45 seconds), until—S: Second number of show.
- 18—"La Belle Parisienne" (6/8 Moderato, from the original show), by G. Kerker (2 minutes and 50 seconds), until—S: Third number of show.
- 19—"Hunkatin" (Half-Tone One Step), by Levy (35 seconds),

(Continued in next column)

(Continued from preceding column)

- until—S: Exterior near house.
- 20—Love Theme (40 seconds), until—T: "Violet is frequently."
- 21—Continue to action (1 minute and 35 seconds), until—T: "Bronson sends his attorney."
- 22—Tacet (35 seconds), until—T: "Jack is ambitious."
- 23—"A Simple Little Girl" (4/4 Moderato, from the original show), by G. Kerker (50 seconds), until—T: "At the fashionable Art Club."
- 24—"Pizzicato" (Petite Ballet), by Berge (1 minute and 20 seconds), until—T: "Our guest of honor."
- 25—Love Theme (15 seconds), until—S: Violet singing.
- 26—Continue to action (20 seconds), until—S: Violet finishes her song.
- 27—Repeat "Pizzicato," by Berge (1 minute), until—T: "Let us drink to our host."
- 28—Open with Tympany Roll, ff, followed by Love Theme (1 minute and 35 seconds), until—T: "I won't let you go."
- 29—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "I don't know what."
- 30—Continue pp (20 seconds), until—S: Interior of Salvation Army Hall.
- 31—Salvation Army Theme (55 seconds), until—T: "Deceived in friendship."
- 32—Continue to action (1 minute and 20 seconds), until—T: "Unable to find Violet."
- 33—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T: "The underworld."
- 34—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "Let us sing the hymn."
- 35—Salvation Army Theme (1 minute and 40 seconds), until—T: "Let me thank you."
- Note—To be played as an organ solo.
- 36—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 5 seconds), until—S: Interior of barroom.
- 37—Repeat Sinister Theme (1 minute and 40 seconds), until—S: The fight.
- 38—Continue ff (15 seconds), until—T: "He's jest drunk."
- 39—Love Theme (1 minute and 35 seconds), until—T: "Violet tenderly guides."
- 40—"A La Ballorina" (Valse Lente), by Brahms (1 minute and 5 seconds), until—T: "My poor father's life."
- 41—"Dramatic Narrative," by Pement (1 minute and 35 seconds), until—T: "Harding makes his report."
- 42—"To Spring" (6/4 Dramatic), by Grieg (1 minute and 10 seconds), until—T: "Love is so strange."
- 43—Continue pp (30 seconds), until—S: Father entering room.
- 44—Tympany Roll, ff, followed by
- 45—Tacet (about 10 seconds), until—T: "A damn fine mess."
- 46—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "Jack, there is no passion."
- 47—Love Theme (1 minute and 40 seconds), until—T: "I love you, Jill."
- 48—Continue ff (15 seconds), until * * * * * END.

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"THE BELOVED IMPOSTER"

(Gladys Leslie-Vitagraph)
Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Borch

- 1—Theme (1 minute and 30 seconds), at Screening.
- 2—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "Dick Mentor, an idealist."
- 3—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Dick leaves cottage. (Auto effects.)
- 4—"Furioso No. 11," by Kiefert (45 seconds), until—S: When Dick fires shot. (Train effects, shot.)
- 5—"Dramatic Narrative," by Pement (1 minute), until—T: "And I can't stand this."
- 6—Theme (2 minutes), until—T: "Hugh was just one of the—"
- 7—"Joy of Youth" (Moderato Intermezzo), by Raymond (3 minutes and 30 seconds), until—T: "Mammy, you're getting so."
- 8—"Indianola" (Characteristic Fox Trot), by Henry & Onivas (3 minutes), until—T: "I have never seen him, auntie."
- 9—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 45 seconds), until—T: "The next day Betty made a trip."
- 10—"Kentucky Dreams" (Valse Moderato), by Henry & Onivas (3 minutes), until—T: "Dick Mentor, all unsuspecting."
- 11—Theme (3 minutes), until—T: "That's the first time I have."
- 12—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 30 seconds), until—T: "Coquetry must be born in."
- 13—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes), until—T: "As the days slipped by, Dick."
- 14—"Those Draftin' Blue" (Characteristic Fox-trot), (2 minutes and 30 seconds), until—T: "Na-a-a you think yourself."
- 15—Theme (2 minutes and 30 seconds), until—T: "All's fair in war and bets."
- 16—"Au Fait" (Allegretto), by Ewing (3 minutes), until—T: "There it is and it looks just."
- 17—"The Black Rose" (Allegretto Brilliant), by Thomas (3 minutes), until—T: "And on the trip home Betty."
- 18—Theme (2 minutes), until—T: "You've been a lovely little."
- 19—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "We just saw Hugh."
- 20—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—S: When Dick sees Betty.
- 21—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "And I'll sit behind as your."
- 22—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "Before you leave this room."
- 23—Theme (2 minutes), until—T: "Oh, no, I have played and jested"—until * * * * * END.

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EVERY thought in life has an influence upon a susceptible composer or musician, whether it be the arts, science, religion or the frailty of human existence. Upon the surface one would hardly imagine that masonry also had its influence upon a musical mind, but nevertheless, we are able to show that such was the effect upon the great Mozart, when writing "The Magic Flute Overture."

There has always been, since 1791, discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his (Mozart's) intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He tried to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation"; "Here the master, wishing, so to speak, to glance back and give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms adorned with the riches of harmony and instrumentation. The result of this marvellous work is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of this prodigious imagination."

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones and strings. It begins Adagio, with three fortissimo E-flat major chords for full orchestra "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords, which were heard at the beginning. "Those chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to "The Magic Flute" was probably the one Rossini had in mind when he once said: "I've been trying for months to write some fugued overtures *a la* Mozart, but I've had to tear them up. The great model is too overpowering! Mine were all detestable."

The theme of the fugue is not unlike one in a sonata in B-flat major, that Clementi played in 1781 before the Emperor Joseph in Mozart's presence; it also resembles the subject of an orchestral "symphony" in J. H. Rolle's cantata. "The Resurrection of Lazarus" (Leipsic, 1779), which Mozart probably never saw or heard. Fugue subjects were common property, and they were often wandering melodies. The more important question was "What did the composer do with his theme after he caught it?" The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

Robert Schumann said: "The overture of "The Magic Flute," which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."

Camille Saint Saens stated of Mozart: "No one will accuse him of melodic poverty, although he pursued for a long time the chimeres of instrumental music without "melody." The overture of "Cosi fan tutte" was an unfortunate attempt in this respect; for the absence of "melody" is cruelly felt. The overture of "Don Giovanni" is a compromise. In the overture to "The Magic Flute" the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished."

THE EDITOR.

Review of Latest Musical Compositions

- 1—"L'Oracolo" (The Oracle). Acclaimed by New York critics as one of the most beautifully melodious of the operas performed at the Metropolitan Opera House. L'Oracolo, by Franco Leoni, is assured a prominent place in the regular repertoire of this famous opera house. (Chappell's, 41 E. Thirty-fourth street, New York.)
- 2—"An Irishman Was Made to Love and Fight," by Jos. Santly. A sparkling, jingly arrangement of this corking comedy song. (Leo Feist, 249 W. 40th street, New York.)
- 3—"A Rainbow From the U. S. A." by Percy Wenrich. The big hit of the N. Y. Hippodrome super-spectacle "Everything." (Feist Edition.)
- 4—"Ja-Da!" Fox-trot by Bob Carleton. Written and sung by Boys of the Navy. Sing the words and make a hit yourself! (Feist Edition.)
- 5—"My Mid-West Yankee Home" by A. M. Laurens. This fascinating melody lends itself readily to either the One Step or Waltz tempo, and if you program this, there will be no wall flowers, for no one could stay off their feet when you swing into the enchanting strains of the waltz or fiery, inspiring one step. (C. L. Barnhouse, Oskaloosa, Iowa.)
- 6—"That Soothing Serenade Was Just Written For Me." Fox trot arrangement of the big song hit by Harry de Costa, wonderful novelty. (Fischer-Whitmark Orch. & Band Dept., Cooper Square, New York.)
- 7—"Our Victors' March to the Boys Over There." The official march played at every patriotic gathering—an American march by an American composer, Kate Vannah. (Fischer-Whitmark Orch. & Band Dept.)
- 8—"Kisses," by Lynn Cowan. An overnight hit in New York. Oh! what a melody—you are going to rave about it. (McCarthy & Fischer, Inc., 224 W. 46th street, New York.)
- 9—"After You're Gone"—The greatest dance hit of the hour. Especially featured by Earl Fuller's Jazz Band. It can be played either as a fox-trot or one step and is being sung in every home in New York City. (Broadway Music Corp., 145 W. 45th street, New York.)
- 10—"When You Take That Trip Across the Rhine" by Percival Knight. One of the greatest march hits in the successful musical comedy, "The Better 'Ole" now on Broadway. (Leo Feist.)
- 11—"When You Look in the Heart of a Rose" by Florence Methven. The melody ballad hit of New York's big success "The Better 'Ole" now playing at the Cort Theatre. (Leo Feist.)
- 12—"Valse Boston." (Drigo Ballet) by Lumbye-Roberts. There is only one number which rivals this for its popularity with the music-loving public and that is the Drigo

(Continued on page 750)

Review of Musical Compositions

(Continued from page 749)

"Serenade" from which it had its inception. It is unquestionably the best dance waltz published. (Carl Fischer.)

13—"Because You Say Goodbye, by Sol P. Levy. A ballad of enduring sentiment. The heartrending sentiment expressed in the lyrics of this song will find instant appeal with every audience, and take its place amongst the world's popular-classic ballads. The music is written within the range of the average voice, utilizing the best register. It is truly a singer's song. The wedding of lyrics and music have resulted in a ballad of tenderness, pathos and dramatic intensity. (Belwin, Inc., 701 Seventh avenue, New York.)

Canadian Exhibitors Give Serious Thought to Music

A NUMBER of Canadian exhibitors are giving more serious consideration to the subject of music, judging by recent developments. The Allen theatre, Toronto, leading theatre of the string of Allen theatres throughout the country, recently added vocal numbers to its programme. One of the artists engaged during January was Harold Jarvis, who is Canada's most famous tenor soloist.

The Regent theatre, Ottawa, added vocal selections by special artists to its bill starting with the week of January 13. Manager Moxley of this theatre declares that all the leading moving picture theatres of the country will find it advisable, sooner or later, to add vocal music to its list of attractions as the singing rounds out the programme and attracts still another class of patrons, he believes.

The Imperial theatre, Ottawa, had been making use of its large organ exclusively for some time, but now this leading theatre of the Canadian capital has installed a large orchestra. The Imperial also had a singing act starting with the week of January 13, during which week the attraction was "Romance of Tarzan."

LATEST MUSIC CUES

"THE DIVORCEE"

(Ethel Barrymore-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

1—"Waltz Divine" (Waltz Lento), by Rosey (3 minutes), until—At Screening.

2—Theme (2 minutes and 15 seconds), until—T: "Yes, my dear, it was not very."

3—"Gondoliera" (Allegretto Boat Song), by Saar (3 minutes and 45 seconds), until T: "So you've come back home."

4—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—S: "When guests leave."

5—"Menuetto" (Menuetto Piu Lento), by Grieg (2 minutes and 45 seconds), until—T: "Robert Lawton, a wealthy."

6—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—T: "We're going over to talk."

7—"Dramatic Tension, No. 64," by Borch (3 minutes), until—T: "So the gentleman has not."

8—"Tragic Theme, by Vely (3 minutes and 30 seconds), until—T: "By Gad, I'm apt to remember."

9—"Dramatic Agitato," by Hough (1 minute and 30 seconds), until—T: "Lady Frederick has just come."

10—"Valse-Idylle" (Characteristic), by Razigade-Schmid (4 minutes), until—T: Three years later at Monte Carlo.

11—Theme (3 minutes), until—T: "To think my son should care."

12—"Dramatic Andante," by Berge (2 minutes), until—T: "You'd be irresistible."

13—"Canzonetta" (Allegretto Moderato), by Godard (2 minutes and 30 seconds), until—T: "Keep your lecture until" (electric door-bell).

14—Theme (2 minutes and 30 seconds), until—T: "I promised my sister."

15—"L'Ermite" (Moderato Meditation), by Gruenwald (3 minutes and 15 seconds), until—T: "She gave me these letters."

16—"Dramatic Andante No. 24," by Borch (1 minute and 45 seconds), until—T: "You can't object to my son."

17—Theme (3 minutes and 15 seconds), until—T: "Please, Betsy, be a good sport."

18—"Andante Dramatico No. 62," by Borch (2 minutes and 15 seconds), until—S: When Lady Frederick returns to apartment.

19—"Flirting Butterflies" (Morceau Characteristic), by Aletter (5 minutes and 15 seconds), until—T: In the morning at ten.

20—"Kathleen" (Valse Lento), by Berg (4 minutes and 45 seconds), until—T: "You know that you haven't."

21—Theme (2 minutes and 30 seconds), until—T: "I have bought a lease of" until—* * * * * END.

"LOVE IN A HURRY"

(Blackwell-Greeley-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), by Borch

1—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes), until—At Screening (donkey braying).

2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: The Virginians all Americans.

3—"Selection of English Airs" (3 minutes and 15 seconds), until—T: Dartridge Castle.

4—"Sleeping Rose" (Valse Lento), by Borch (theme) (2 minutes and 45 seconds), until—T: Charles Conant born in Virginia.

5—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (3 minutes and 15 seconds), until—T: George Templar.

6—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (3 minutes), until—T: "Home, my lady" (auto effects).

7—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds) until—S: When Joan stops George.

8—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: John Murr, farmer tenant.

9—"Pierrot-Serenade" (Allegretto Molto Moderato), by Randegger (2 minutes and 45 seconds), until—T: "You know I must remain in."

10—Theme (2 minutes and 15 seconds), until—S: When Joan sees Charles.

11—"Poppyland" (Gavotte Characteristic), by Kiefert (1 minute), until—T: "And Peredur, the Knight."

12—"Furioso No. 11," by Kiefert (1 minute and 30 seconds), until—T: "And they heard a great tumult."

13—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until S: At end of fight scene.

14—Theme (3 minutes and 45 seconds), until—T: "You have stood too much for."

15—"May Dreams" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—S: When Charles enters cottage.

16—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "The U-boat isn't due for" (shot).

17—Theme (1 minute and 45 seconds), until—T: "Wanted for Espionage."

18—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Joan rides away.

19—"Tendre Aveu" (Andantino Romance), by Schutt (4 minutes and 30 seconds), until—T: "But the morrow finds."

20—"Among the Roses" (Andante Con Moto), by Lake (3 minutes and 15 seconds), until—T: "You are Charles Conant."

21—Theme (2 minutes and 15 seconds), until—T: "Her young ladyship has left."

22—"Caressing Butterfly" (Andantino Grazioso), by Barthelemy (4 minutes and 15 seconds), until—T: "And I ask your permission."

23—"Love's Wilfulness" (Andante Appassionato), by Barthelemy (4 minutes), until—T: "And if you don't come to."

24—"Dramatic Recitative," by Levy (3 minutes and 30 seconds), until—T: "The titanium is under."

25—Theme (2 minutes), until—T: "And where goeth Peredur," until—* * * * * END.

"HER INSPIRATION"

(May Allison-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Mountain Song" (Andantino Moderato), by Borch

1—Theme (3 minutes and 15 seconds), until—At Screening (shots).

2—"Mountaineer's March" (From Mountain Music Suite), by Borch (2 minutes and 45 seconds), until—T: The haunts of the moonshiners.

3—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "It's a far cry from Kentucky."

4—"Mountaineer's Dance" (from Mountain Music Suite), by Borch (2 minutes and 30 seconds), until—T: "Keeping his promise" (shot).

5—Theme (2 minutes and 45 seconds), until—T: "There's yer hat, mister."

6—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes), until—T: "Now I have taken you."

7—Theme (2 minutes and 30 seconds), until—T: "It's my new play a love."

8—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "A few real reneuers happen."

9—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: "I see ye stealing."

10—"Garden Dance" (Bright Intermezzo), by Vargas (2 minutes and 15 seconds), until—S: When revenue officer drinks.

11—"Dancing Leaves" (Allegretto Intermezzo), by Miles (3 minutes), until—T: "And after dilutin'."

12—"Rondon" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: As scene fades to Kate and Harold.

13—"Agitato No. 49," by Shepherd (3 minutes and 30 seconds), until—T: "No arguin' he ain't" (shots).

14—Theme (1 minute and 30 seconds), until—T: "Don't thank me."

15—"Gruesome Mysterioso," by Borch (1 minute and 15 seconds), until—T: "Evening a dark plan to stir."

16—"Agitato No. 37," by Andino (3 minutes), until—T: "Hank's right" (door-knocks).

17—"Furioso No. 11," by Kiefert (2 minutes and 30 seconds), until—T: "Come on, I'm Lige" (explosion), (train effects).

18—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: Back on dear old Broadway.

19—Theme (3 minutes), until—T: "I have already had the pleasure," until—* * * * * END.

Canadian Authors Organize

THE Authors' and Composers' Association of Canada was organized at Toronto on December 18.

One of the aims of the association is to encourage better music in many theatres of the country.

"HIS PARISIAN WIFE"

(Elsie Ferguson-Artraft)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)
Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—At Screening.
- 2—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 50 seconds), until—T: "Martin Wesley who came."
T: "Always just around the corner."
- 3—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (2 minutes and 40 seconds), until—S: Exterior of restaurant.
T: "It is the first time."
- 4—Theme (2 minutes and 5 seconds), until—T: "I was bored to death."
T: "One is never all alone."
T: "Would you think me?"
- 5—"A La Mode" (French One Step), by Rosey (1 minute and 15 seconds), until—T: "When hearts are young."
- 6—"Serenade D'Amour" (Moderato), by Blon (1 minute and 5 seconds), until—T: "And so they were married."
- 7—Continue to action (2 minutes and 5 seconds), until—T: In Martin's New England home.
T: "He called her Fauvette."
- 8—Theme (2 minutes and 5 seconds), until—T: "As three slow years pass."
T: "And Martin himself."
- 9—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Anthony Rye is coming."
T: "And wear something dark."
- 10—"Love Song" (Moderato), by Puerner (3 minutes and 5 seconds), until—T: "The company invited."
T: "We will not wait."
- 11—Continue ff. (1 minute and 10 seconds), until—S: Fauvette appears at dinner table.
- 12—"Dramatic Tension," by Levy (2 minutes and 20 seconds), until—T: "Humiliated and."
T: "Why did you wear."
- 13—Theme (2 minutes and 10 seconds), until—T: "As Tony's visit lengthens."
T: "Martin does not realize."
- 14—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 45 seconds), until—T: Next day.
T: "Let us try again."
- 15—"Serenade" (Dramatic), by Vidor (2 minutes and 40 seconds), until—T: "Unable to understand."
T: "Driven at last to."
- 16—"Dramatic Suspense," by Winkler (3 minutes), until—T: "In his rooms in Boston."
T: "It's my affair to save."
- 17—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 30 seconds), until—T: "News of the Martins."
T: "Read Monsieur Tony."
- 18—Continue ff. (25 seconds), until—T: "You think I should stay."
- 19—Theme (1 minute and 15 seconds), until—T: "Despite Martin's evidence."
- 20—"Babilage" (Allegretto Intermezzo), by Castillo (2 minutes and 5 seconds), until—T: "Freed from the Wesleys."
T: "Mr. Barnes a financial."
- 21—"Eva Prelude" (Dramatic), by Massenet (3 minutes and 5 seconds), until—T: "Realizing that his heart."
T: "So merely to get your freedom."
- 22—"Intermezzo" (Moderato), by Huertter (1 minute and 15 seconds), until—T: "While Fauvette worked."
- 23—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 5 seconds), until—T: "As the months slip by."
T: "Your success seems."
- 24—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "But Tony's heart is."
T: "Martin, how could you."
- 25—Theme (3 minutes and 30 seconds), until—T: Next morning.
T: "But you will see him."
- 26—"Valse Caprice," by Rubinstein (1 minute and 40 seconds), until—T: "As Fauvette's success."
T: "Among those present."
- 27—"Valse Divine" (Valse Lento), by Rosey (1 minute and 10 seconds), until—S: Dancing scene.
- 28—"Melody" (Moderato), by Huertter (1 minute and 55 seconds), until—T: "But presently Fauvette's."
- 29—Theme ff. (1 minute and 50 seconds), until—T: "Humbled, a suppliant."
- 30—Continue to action (35 seconds), until—T: "Do you think we could"—until— * * * * * END.

"LIFE'S GREATEST PROBLEM"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—"Olympia Overture" (Heavy Dramatic), by Archer (2 minutes and 20 seconds), until—T: "Big Steve Reardon."
- 2—"Continue to action" (2 minutes and 20 seconds), until—T: "John Craig's wife."
- 3—"Valse Divine," by Rosey (4 minutes and 15 seconds), until—T: "An afternoon ride, to get."
- 4—"Golden Youth" (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "Dad, you know my car."
- 5—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "Alice Webster's important."
- 6—"Romance" (Moderato), by Karganoff (1 minute and 15 seconds), until—T: "Prospective brides."
- 7—"Hunkatin" (Half Tone One Step), by Levy (35 seconds), until—T: "The moment of decision."
- 8—Theme (1 minute and 15 seconds), until—T: "Breaking the news."
- 9—"Dramatic Tension No. 67," by Shepherd (2 minutes and 10 seconds), until—T: "Congratulations, I never suspected you."
- 10—"Intermezzo" (Moderato), by Huertter (1 minute and 10 seconds), until—T: "Big Steve breaks his."
- 11—Continue to action (2 minutes and 5 seconds), until—T: "The way Dick."
- 12—"A La Mode" (Popular One Step), by Rosey (3 minutes and 10 seconds), until—S: "Mrs. Craig stops phonograph."
- 13—Continue pp. (35 seconds), until—T: "In answer to Pershing's cry."
- 14—"Wash Rag," by Losey (30 seconds), until—T: "His brother."
- 15—"Over the Top, Boys" (American March), by Berg (1 minute), until—T: "I'll stay here just as long."
- 16—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Near dawn."
- 17—Theme (3 minutes and 55 seconds), until—T: "What's the big idea, kid?"
- 18—"Sorrow Theme," by Roberts (1 minute and 50 seconds), until—T: "The round up."
- 19—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 25 seconds), until—S: "Patrol wagon in view."
- 20—"Comedy Allegro," by Berg (45 seconds), until—T: "While on the frontier."
- 21—"Tacet" (Just Tympany Rolls during battle scenes) (20 seconds), until—S: Flashback to bedroom.
- 22—"Under the Leaves" (Moderato Agitato), by Thome (45 seconds), until—S: Battle scene.
- 23—"Tacet" (Just ad. lib. Tympany Rolls during battle scenes) (15 seconds), until—S: Flashback to former scene.
- 24—Repeat: "Under the Leaves" (ad. lib. Tympany Rolls during battle scenes) (2 minutes and 35 seconds), until—S: Miss Webb returning home.
- 25—"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: Dreams of luxurious idleness.
- 26—Continue ff. (25 seconds), until—T: Recounting the sad story.
- 27—"Three Graces" (Allegro Intermezzo), by Herman (35 seconds), until—T: Up for examination.
- 28—Continue to action (2 minutes and 50 seconds), until—T: The American Shipyards.
- 29—"Intermezzo" (2/4 Presto), by Arenski (3 minutes and 50 seconds), until—T: "Are you quite sure that follow."
- 30—"Dramatic Tension No. 1," by Ascher (2 minutes and 25 seconds), until—S: Mrs. Craig arrives at the yard.
- 31—"Serenade" (Dramatic Moderato), by Drigo (3 minutes and 15 seconds), until—T: "You know, mother, I am beginning."
- 32—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 30 seconds), until—T: After nightfall.
- 33—"Sparklets" (Moderato Intermezzo), by Miles (1 minute and 20 seconds), until—T: "Do you want to earn."
- 34—"Sinister Theme," by Vely (2 minutes and 50 seconds), until—T: "Everyone of you get."
- 35—"Hurry" (Half-reel Hurry), by Levy (1 minute and 40 seconds), until—T: "This is the little fellow."
- 36—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 5 seconds), until—S: Dick's wife enters.
- 37—Theme ff (3 minutes), until—T: "Making the world safe."
- 38—"Yankee Tars" (Nautical March), by Boulton (2 minutes) until * * * * * END. Played.

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 City.....
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"THREE MEN AND A GIRL"

(A Paramount Production)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Paul Vely

- 1—Theme (2 minutes and 5 seconds), at Screening, until—T: "So she lived with."
- 2—Continue pp (35 seconds), until—T: "The Century Club."
- 3—"Love Song Orientale" (Characteristic), by Kiefert (2 minutes and 10 seconds), until—T: "Who hated woman."
T: "Now that we have confessed."
- 4—Tacet (15 seconds), until—T: "Let them be hurried."
- 5—Bugle Call Ad. Lib., until—S: Bugler in view.
- 6—"Dramatic Narrative," by Pement (1 minute and 55 seconds), until—S: Fade out of bugler.
T: "His troubles were."
- 7—"Valse Moderne" (Valse Moderato), by Rosey (3 minutes and 20 seconds), until—T: "They all met later."
T: "I am looking forward."
- 8—Theme (1 minute and 35 seconds), until—T: "Wby not come with me."
T: "And so a little later."
- 9—Organ improvise to action (wedding ceremony), (35 seconds), until—T: "June 4th."
- 10—"Comedy Allegro" (Characteristic), by Berg (45 seconds), until—T: "I do."
- 11—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 20 seconds), until—T: "A garden of Eden."
T: "I clear out cabin."
- 12—"In Lover's Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 40 seconds), until—S: Sylvia arrives dressed in wedding attire.
T: "Someone has been."
- 13—Theme (4 minutes and 20 seconds), until—T: "Sylvia slept just."
T: "May we presume."
- 14—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 15 seconds), until—T: "You're worse."
T: "But the thought of."
- 15—"Intermezzo" (Allegretto), by Pierre (2 minutes and 5 seconds), until—S: Old nurse arrives.
T: "The Bears" establish."
T: "Afternoon."
- 16—"Comic Hurry," by O'Hare (2 minutes and 5 seconds), until—T: "Help, help, the enemy."
- 17—Continue pp (25 seconds), until—T: "Tbis is the only tbing."
- 18—"By the River" (12/8 Moderato Romance), by Morse (1 minute and 10 seconds), until—T: "But out of sight."
- 19—Popular Hawaiian Song (1 minute and 25 seconds), until—T: "An acquaintance of."
Note—Vocal solo with ukelele accompaniment to action.
- 20—"Valse Caprice," by Rubinstein (45 seconds), until—S: Ukelele player leaves.
- 21—Theme (4 minutes and 20 seconds), until—T: "Meanwhile in the city."
T: "Doctor, what is the matter?"
T: "Don't mind him."
- 22—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 50 seconds), until—T: "These exercises are."
T: "Don't go, you know."
- 23—"Golden Youth" (Valse Moderato), by Rosey (2 minutes and 15 seconds), until—T: "The fashion magazine."
- 24—Continue to action (2 minutes and 30 seconds), until—T: "Kent is acting a bit."
T: "I never thought of that."
- 25—Theme (3 minutes and 15 seconds), until—T: "Did you ever look at?"
T: "I have heard about you."
- 26—"Cavatine" (4/4 Moderato), by Bohm (2 minutes and 50 seconds), until—T: "I only wanted to save you."
- 27—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (3 minutes and 5 seconds), until—T: "We have decided to."
T: "She wanted so much."
- 28—"I Love You" (Popular Song), (45 seconds), until—T: "She's been silent for."
Note—To be played as violin solo.
- 29—Theme (40 seconds), until—T: "That's what we couldn't."
- 30—"Kiss Me Again" (Popular Song), (30 seconds), until—T: "I was afraid he might"—until * * * * * END.
Note—To be played as violin solo.

"THE BORDER LEGION"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Andante Doloroso" (Pathetic Emotional Melody), by Gaston Borch

- 1—"Olympia Overture" (Heavy Characteristic Dramatic), by Ascher (2 minutes and 40 seconds), until—T: "Joan of the West."
- 2—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "I can't believe you."
- 3—Theme (40 seconds), until—T: "The miners and their friends."
- 4—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—T: "Anxious eyes match."
- 5—"Half Reel Hurry" (for general use), by Levy (1 minute and 35 seconds), until—T: "And a rider of the pony express."
Note—Begin pp.
- 6—Continue to action (1 minute and 40 seconds), until—T: "Jim Cleeve has left."
Note—Watch shot.
- 7—Continue pp (1 minute and 20 seconds), until—T: "If Jim has rustled."
- 8—"Mysterioso Dramatico," by Borch (2 minutes and 35 seconds), until—T: "On the border trail."
- 9—"Rustle of Spring" (Characteristic Dramatic Agitato), by Sinding (3 minutes and 25 seconds), until—T: "The dumb messenger."
Note—Watch shot.

(Continued on next page)

(Continued from preceding page)

- 10—"Tragic Theme," by Vely (1 minute and 20 seconds), until—T: "And this is the law."
- 11—Continue pp (25 seconds), until—S: Bandits dancing.
- 12—Organ improvise to action (50 seconds), until—T: "They had kept the watch."
- Note—Imitation of mouth organ.
- 13—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "And the morning air."
- Note—Watch shots.
- 14—Theme (3 minutes and 15 seconds), until—T: "You've got to pay."
- 15—"Agitato Appassionato," by Borch (1 minute and 50 seconds), until—T: "The lure of the road."
- Note—Watch shots.
- 16—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 30 seconds), until—T: "The quality of merc."
- 17—Theme (3 minutes and 50 seconds), until—T: "There is a party of men."
- 18—"Dramatic Tension," by Shepherd (3 minutes and 30 seconds), until—T: "It belongs to my wife."
- 19—"Love Song" (Dramatic), by Flegier (2 minutes and 15 seconds), until—T: "Upon Kell's recovery."
- 20—"Dramatic Fantasia," by Bach (3 minutes and 15 seconds), until—T: "According to our calkerlatin."
- 21—"Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T: "I can't, I won't wear the clothes."
- 22—Theme (2 minutes and 45 seconds), until—T: "You must give me time."
- 23—"Mysterioso Dramatico," by Borch (2 minutes and 5 seconds), until—T: "God, so you're the woman."
- 24—"Dramatic Narrative," by Pement (1 minute and 55 seconds), until—T: "We're going to croak."
- 25—"Lion Chase" (Dramatic, Grand Galop), by Koelling (1 minute and 35 seconds), until—T: "And woman's life is."
- 26—Continue pp (3 minutes and 5 seconds), until—S: Kell sees the bandits.
- 27—Continue ppp and slow (1 minute and 25 seconds), until—T: "I am going to get Jim Cleeve."
- 28—"Half Reel Furioso," by Levy (3 minutes and 20 seconds), until—T: "The gang would never."
- Note—Watch shots.
- 29—Theme (1 minute and 25 seconds), until—T: "Gulden and the gang."
- 30—"Furioso," by Shepherd (2 minutes and 35 seconds), until—T: "Vice is a monster."
- Note—Watch shots.
- 31—Theme ff (1 minute and 50 seconds), until * * * END.
- Note—With ad. lib. tympany rolls during scenes of pursuit.

Two New Theatres for Florence, Ala.

FLORENCE, ALA., is to have two new theatres early this year, one of them purely for motion pictures and the other for a combination of the photoplay and vaudeville.

Pixley and Rosenbaum, who have interests in North Little Rock, Ark., will build the combination house, which will stand on Tennessee avenue opposite the recently erected hotel. It will cost \$50,000.

M. A. Lightman, president of the Majestic Amusement Company, announces he has leased ground in the very best block in the city and is now building an up-to-date motion picture house which will cost between \$15,000 and \$20,000. Mr. Lightman controls the motion picture situation in Florence, a rapidly growing city, but believes in giving his patrons the very best in entertainment.

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The Demand for Hurries and Battle Agitatos

SEVERAL days ago we had the pleasure of meeting a gentleman who represents the biggest music publishing house in the United States, and after the usual bows of courtesy we began to discuss the subject of music and pictures.

"It is astonishing," said he, "how many letters we receive daily from musicians and orchestra leaders of reputable popularity, asking us why we are not publishing more hurries and battle agitatos. The majority of those inquiries are, if not similarly worded, nevertheless reveal one idea and one purpose. All these epistles thrown together would result in the following. We cannot play the same hurries and battle agitatos every day. Besides we can play them backwards and our audiences are whistling them in their sleep. Give us something new." This statement, coming from such an authentic source, leads to the verdict that most musicians playing pictures are handling their business in an automatic manner, by simply dividing each day into two parts (in the theatre, and out of the theatre) or (while in we play, while out we rest).

No matter how beneficial such a system may be for the health of an individual, we don't believe it to be of any great value to the amusement enterprises in general. A musician playing for pictures must not forget that he is a connecting link between the screen and the audience, and that his music is representing the spoken word of the motion picture which has proven to be a subject of lasting popularity with our vast amusement-seeking audience.

Musicians of the open-air moving picture calibre must be a quantity of the past, and the automatic musician must wake up. They must realize that hurries and battle agitatos cannot be published as fast as they play them, and furthermore, could not be bought as quickly for lack of funds. It simply means work, and again more work in trying to find ready published music which can take the place of the hurries and battle agitatos in common use.

An innumerable amount of hurries and agitato movements can be extracted from the standard works, unknown to the general audience, and effectively employed for battle scenes and fights. If musicians would only take their time and search through standard works, such as those written by Massenet, Grieg, Weber, Gounod and many others, they would find a vast amount of material which is applicable for practical use, but such a process of musically portraying battle scenes and fights means, as formerly mentioned, work, patience and perseverance, and it takes a conscientious musician to produce such feats. It takes an up-to-date and modern classified library and it necessitates a perpetual expenditure of a certain sum of money (depending upon the size of the orchestra) to maintain such efficiency.

Such process needs money, and who should pay for it? In most cases the musician is underpaid or the allowance granted him for the purchase of music is too small or is not equivalent to his requirements. Experience has also demonstrated that managers in many instances are reducing their orchestras as soon as they notice a retrogression in box-office receipts. They do not seem to realize that it necessitates improvements to increase box-office receipts, and that the betterment of the musical equipment is, if not more, at least just as important as the rebuilding or redecorating of the lobby, or increasing the size of the posters.

In cases where the lone organist or pianist is presiding over the musical destinies of the house, ready published hurries and battle agitatos seem to be the strangest animals. I have witnessed performances where war pictures were exhibited, accompanied by the piano or organ, and I must confess that the improvising efforts of some of these gentlemen were the most unique contributions to musical composition. (What is a half-tone amongst friends?)

We admit that the lone pianist is confronted with a big problem in correctly fingering a hurry or battle agitato, but the organist should be able to do better, as at his command are the resources of the American organ, an instrument equipped with all the necessary effects and able to produce musical volume equivalent to an orchestra. I do not believe it is in every instance the fault or inability of the organ player where musical doggerel presides. It is probably caused, as I formerly mentioned, through insufficient funds or the manager of the one-reel days.

The editors of these columns are ready at any time to supply musicians with a list of standard compositions containing movements suitable for hurries and battle agitatos.—THE EDITORS.

"Heart of Humanity" Song Ready for Market

"THE HEART OF HUMANITY" is the title of a new ballad to be put on the market shortly by two young New York composers, Ray Perkins, former leader of the Columbia University Glee Club and a captain in the army, and Roy Turk, recently mustered out of naval service.

The new ballad was inspired by the Jewel production, "The Heart of Humanity," featuring Dorothy Phillips, and it was introduced to the public at the Broadway theatre, New York, the week beginning January 26 by Henry Berrman, a baritone. Mr. Perkins and Mr. Turk attended a showing of "The Heart of Humanity" film together about two weeks ago and were so impressed with the beauty of the film that they collaborated in the writing of the song, which promises to be one of the biggest ballad successes of the year.

The first verse and chorus of the song follow:

"World of tears—
Through long years
You have been torn by pain and sadness;
Greatest of love—mother's love,
Alone has saved you from your madness.

CHORUS

"God could not be everywhere,
So he made mothers to care
For his host of children
Safe in her cradle of love.
Though men seek glory and fame,
All creeds must worship her name;
Right is right, to Him above,
Heart of Humanity—that is a mother's love."

Manager M. Kashin of the Broadway presented the song with a special stage setting and has prepared other ideas which other exhibitors can follow in introducing the song in connection with the presentation of the film.

Waterson, Berlin and Snyder have secured the publication rights to the song and are co-operating with exhibitors showing the film by advertising the song and boosting the film that inspired it.

Song Dedicated to Norma Talmadge

THE "Heart of Wetona" is the title of a new song just published by Leo Feist, the well-known music publisher. The words are by Sidney D. Mitchell and music by Archie Gottler. The song is dedicated to Norma Talmadge and bears an autographed photograph of the Select star on the cover.

Miss Talmadge's splendid work in "The Heart of Wetona," the picture scenarioized from the popular play of the same name by George Scarborough, was the inspiration for Mr. Mitchell's charming Indian lyrics and likewise for Mr. Gottler's lovely music.

It seems to be getting the fashion to dedicate songs to Norma Talmadge. This is the third time she has been so honored. "San San," the song written by Danny Nirella, who has several highly successful songs to his credit, was dedicated to Miss Talmadge in recognition of her artistic portrayal of the role of "San San" in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week in January, and many professional singers will shortly introduce the song in vaudeville and restaurants and concerts. Exhibitors will probably want to take advantage of this tuneful little Indian song and use it as a part of their musical program during the showing of the picture.

Review of Latest Musical Compositions

- 1—"Till We Meet Again"—Waltz. A positive riot—played everywhere—the biggest song sensation in years. (J. H. Remick & Co., 220 W. Forty-sixth Street, New York.)
- 2—"Give a Little Credit to the Navy"—One-Step. A bright, snappy Jazz One-Step that they're all raving over. (Remick & Co.)
- 3—"I'll Say She Does"—Fox-Trot. Al Jolson's big hit in "Sinbad." A wonderful fox-trot. (Remick & Co.)
- 4—"The Passing Show of 1918—Selection." Containing the principal song hits from the Big Review of the Same Title. Just published—you should have this in your repertoire. (Remick & Co.)
- 5—"Peter Gink"—George L. Cobb's greatest novelty one-step. Adapted from the "Peer Gynt" Suite. Already a riot with the big orchestras in the big town. (Walter Jacobs, 8 Bosworth Street, Boston, Mass.)
- 6—"Summer Showers"—An exceptional concert number by Frederic Knight Logan. (Forster, Music Publisher, 736 S. Michigan Avenue, Chicago, Ill.)
- 7—"I Shall Meet You" (The Home-Coming)—March-Waltz. The psychological composition of the times. Wilfrid Sanderson's great successor to and incorporating the refrain of "God Be with Our Boys Tonight." These two melodies produce one of the finest marches and the most effective dancing waltz it has ever been your privilege to conduct—on a theme you cannot resist—"The Home-Coming of Our Boys"—and the rousing welcome it will be your pleasure to give them. (Boosey & Co., 9 E. Seventeenth Street, New York.)
- 8—"De Koven's American Wedding March"—Here's a number you can't afford to be without. Scrap the Hun Marches and play the American Wedding March the next chance you get. (Boston Music Co., 26 West Street, Boston.)
- 9—"Comedy Allegro"—It is oftentimes said that "a rose by any other name smells just as sweet," but a "Comedy Allegro" by any other name would not imply what is meant by this term. If our readers had been in the Strand theatre and seen the presentation of Charlie Chaplin's latest picture, "Shoulder Arms," in the scene where he was chasing the Huns, and had heard the Symphony Orchestra playing "Comedy Allegro," they would then have realized that correct music for the film can and does interpret the actions depicted on the screen. (Belwin, Inc., 701 Seventh Avenue, New York.)
- 10—"Birds and Butterflies"—by Paul Vely. An original concert composition of novelty and charm that suggests the joy of a cloudless summer's day. (Belwin, Inc.)

- 11—"The Navy Will Bring Them Back"—One-Step. The real home-coming hit. All the headliners are singing it. (Feist, 335 W. Fortieth Street, New York.)
- 12—"Mother, Here's Your Boy"—Another home-coming song that is being sung to big applause everywhere. (Feist edition.)
- 13—"I Want a Doll"—The biggest song sensation of the year, and one of the snappiest one-steps published. (Harry Von Tilzer, 222 W. Forty-sixth Street, New York.)
- 14—"Bleeding Hearts"—A beautifully pathetic tone poem of heart interest by Sol. P. Levy. Engraved and published in concert size. Has met with the approbation of all musicians, whether engaged in film or concert work. (Belwin, Inc.)

LATEST MUSIC CUES

"THE BONDAGE OF BARBARA"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Visions" (2/4 Moderato Expressivo), by Buse

- 1—Theme (1 minute and 5 seconds), until—T: Dawn in the little village.
- 2—"Tacet"—just produce effect of rooster crowing (10 seconds), until—S: Change of scene.
- 3—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 40 seconds), until—T: The Newton Lumber Company.
- 4—"Lento Allegro" (from Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "I wonder how many times."
- 5—Continue pp. (40 seconds), until—T: Sunday afternoon.
- 6—"Serenade" (Moderato), by Czerwonky (1 minute and 55 seconds), until—T: "Where the idle and."
- 7—Continue to action (2 minutes), until—T: "O-o-o-h—look—it's smoking!"
- 8—"Comedy Allegro," by Berg (2 minutes and 25 seconds), until—T: Friday night.
- 9—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—S: Interior of poolroom.
- 10—"Sidewalks of New York" (Song—popular oldtimer), (1 minute and 50 seconds), until—T: "You've just got time."
- 11—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—After the departure.
- 12—Theme (4 minutes), until—T: "Working pretty late."
- 13—Continue pp. (30 seconds), until—T: Morning and the whirl.
- 14—"Bleeding Hearts" (Andantino sentimentoso), by Levy (1 minute and 45 seconds), until—T: Held for trial.
- 15—Continue pp. (2 minutes and 50 seconds), until—T: Sentenced to the state.
- 16—"Melody" (Andante Moderato), by Cadman (2 minutes and 10 seconds), until—T: Arriving on the night express.
- 17—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—T: Two hours later.
- 18—Continue pp. (1 minute and 40 seconds), until—T: Meeting the morning train.
- 19—"One Fleeting Hour" (Melodious Andante), by Lee (2 minutes and 30 seconds), until—S: Jack arrives in automobile.
- 20—"Dramatic Suspense," by Winkler (1 minute), until—T: Midnight.
- 21—"Pizzicato Mysterioso," by Minot (2 minutes and 45 seconds), until—T: "A long, long night."
- 22—Theme (2 minutes and 30 seconds), until—T: Nightfall and a dangerous plan.
- 23—"Mysterioso Dramatico," by Borch (2 minutes and 10 seconds), until—T: Morning.
- 24—"Andante Dramatico, No. 62," by Borch (1 minute and 55 seconds), until—T: At the office of.
- 25—"Hurry, No. 26," by Minot (1 minute and 40 seconds), until—S. After the fight.
- 26—Theme ff (1 minute and 5 seconds), until

END.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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"SHADOWS"

Specially Selected and Compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Adagio Cantabile" (Excerpts Beethoven Sonata Pastorale), by Irene Bergé

- 1—"After Sunset" (4/4 Dramatic Moderato), by Pryor (1 minute and 5 seconds), until—T: "Muriel Barnes in the bright."
- 2—"Valse Moderne," by Rosey (3 minutes and 40 seconds), until—T: "The vague disquiet."
- 3—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—S: Close-up of ballroom.
- 4—"Sleeping Rose" (Waltz), by Borch (1 minute), until—T: "When the last motor load."
- 5—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 15 seconds), until—T: "Jack McGoff, the promoter's partner."
- 6—"Quietude" (Moderato), by Grehg (1 minute and 5 seconds), until—T: "Let me see the picture."
- 7—Theme (2 minutes and 45 seconds), until—T: "In the happy morning hour."
- 8—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (2 minutes and 40 seconds), until—T: "Hello, is this Mrs. Barnes?"
- 9—"Dramatic Tension," by Sol P. Levy (1 minute and 55 seconds), until—T: "Stunned and numbed."
- 10—"Broken Melody" (Dramatic), by von Biene (2 minutes and 30 seconds), until—T: "I am ashamed of my."
- 11—Theme (2 minutes and 55 seconds), until—T: "You say your partner."
- 12—"Adieu" (12/8 Dramatic), by Favarger (1 minute and 30 seconds), until—T: "Well, Cora, what are you going?"
- 13—Continue ff (2 minutes and 25 seconds), until—T: "Swiftly the vivid."
- 14—"Dramatic Suspense," by Winkler (3 minutes and 30 seconds), until—T: "Ten o'clock at the dance hall."
Note—Play to action pp. or ff.
- 15—"Hunkatin" (Half-Tone One Step), by Levy (1 minute and 15 seconds), until—T: "A hazardous game."
- 16—"Savannah" (One Step), by Rosey (3 minutes and 10 seconds), until—S: At gambling table.
- 17—"Dramatic Tension No. 9," by Andino (4 minutes and 5 seconds), until—T: "The horror of Red Hell."
- 18—"Noisy Bill" (Rag), by Losey (2 minutes and 35 seconds), until—T: "I've struck it rich."
Note—Watch steam whistle (produce effect).
- 19—"A La Mode" (One Step), by Rosey (1 minute and 25 seconds), until—S: Close-up of steam boat.
- 20—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "Give me that key."
Note—Watch steam whistle (produce effect).
- 21—Continue ff (25 seconds), until—S: Flashback to bedroom.
Note—Watch shot.
- 22—Theme (2 minutes and 25 seconds), until—T: "The day of the departure."
- 23—"Because You Say Good-bye" (Dramatic Concert Ballad), by Sol P. Levy (3 minutes and 35 seconds), until—T: "In the early afternoon."
- 24—"Cavatine (4/4 Dramatic), by Bohm (1 minute and 15 seconds), until—T: "The night shrouded."
- 25—Continue to action (2 minutes and 50 seconds), until—S: Jack McGoff arrives in automobile.
- 26—"Prelude" (Heavy Dramatic), by Rachmaninoff (3 minutes and 10 seconds), until—T: "Help, burglars, police."
- 27—"Hurry No. 33," by Minot (1 minute and 55 seconds), until—T: "We've got the fellow's picture."
- 28—Continue pp (15 seconds), until—T: "In the West."
- 29—Theme (1 minute and 25 seconds), until—S: Interior of Barnes' apartment.
- 30—Continue ff (45 seconds), until * * * * * END.

New Sousa Marches

IT seems that Old Master Sousa's ability to produce new works is indestructible. He has recently added two more marches to his already famous list and he again has proven that he is the "March King" of the world.

The first one is entitled "Sabre and Spurs," a march of the American Cavalry. It has a characteristic swinging rhythm and a stirring martial stride. This march unquestionably reveals again a flash of the old Sousa, the Sousa that gave the world "Stars and Stripes Forever" and many other hits.

The second one, "Sousa's Wedding March," is a composition that was written at the request of the American Defense Society, which desired to give the world a new and an American Wedding March to replace the old German marches now and forever under the ban. "Sousa's Wedding March" is a work of significance and will occupy a position of high importance in the musical world. It can safely be said that this is of such quality to surpass in a very short time the popularity of the old and banished German wedding marches.

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"SANDY BURKE OF THE U. BAR U."

(Louis Bennison Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Serenade), by Gaston Borch

- 1—"Dramatic Narrative," by Pement (2 minutes and 25 seconds), until—T: "The husband she was proud."
- 2—"Forest Whispers" (Characteristic), by Losey (1 minute and 50 seconds), until—T: Jim Dick, foreman.
- 3—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—S: At railroad station.
Note.—"Watch shots."
- 4—Continue pp. (50 seconds), until—T: "Are you my daddy?"
Note.—"Railroad effects."
- 5—"Half Reel Hurry" (for general use), by Levy (4 minutes and 45 seconds), until—T: The Widow Mackey.
Note.—"Watch shots."
- 6—"Alita" (Characteristic Moderato), by Losey (2 minutes and 10 seconds), until—T: "Pie, we've got a family."
- 7—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "What scared you?"
Note.—"Watch shot."
- 8—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "I've caught him, Daddy."
- 9—"Hurry No. 33," by Minot (1 minute and 15 seconds), until—T: "Daughter, it looks to me."
- 10—Theme (2 minutes and 30 seconds), until—T: The honorable Cyril Harcourt.
- 11—"Eccentric Comedy Theme," by Roberts (1 minute and 45 seconds), until—S: Sandy with little girl.
- 12—"Baby Sweethearts" (6/8 Allegretto), by Corri (1 minute and 5 seconds), until—T: Hinton of Coo Ranch.
- 13—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "I'll be back to cut."
Note.—"Watch shot."
- 14—"Rustle of Spring" (Dramatic Agitato), by Sinding (1 minute and 45 seconds), until—T: Diggs is the cattle runner.
- 15—"Just a Song at Twilight" (English Love Ballad) (1 minute and 55 seconds), until—T: "Why this intrusion?"
- 16—Continue to action (30 seconds), until—T: Sandy pays that sociable call.
- 17—"Dramatic Tension No. 64," by Borch (3 minutes and 50 seconds), until—T: "And there is where I live."
- 18—Continue pp. (20 seconds), until—S: Interior of Widow Mackey's room.
Note.—"Watch shot."
- 19—Theme (1 minute and 55 seconds), until—S: Exterior night scene in woods.
- 20—"Mysterioso No. 29," by Andino (1 minute and 55 seconds), until—S: Exterior of ranch.
- 21—Continue pp. (1 minute and 20 seconds), until—S: Little girl playing with doll.
- 22—"Petite Ballet" (Characteristic Pizzicato Ballad), by Berge (1 minute and 20 seconds), until—S: Interior of Hinton's room.
- 23—"Half-Reel Furioso" (For general use), by Levy (6 minutes), until—T: The Sheriff's party has lost.
- 24—"Furioso No. 60," by Shepherd (2 minutes and 25 seconds), until—S: After the fight.
- 25—"Mysterioso Agitato, No. 66," by Smith (1 minute and 15 seconds), until—T: With the cattle branders.
- 26—Theme (1 minute and 25 seconds), until * * * * * END.

Stanley Frame Co. Puts New Frame on the Market

WHAT will no doubt prove a boon to the exhibitors, not only in the way of improving the appearance and adding prestige to the motion picture theatres, but the enormous saving it will effect, is the patent frame made by the Stanley Frame Company, and known as the "Stanleygraph."

It is a changeable sign made any size in width or length (on the order of a banner display frame) with raised wooden letters, any size required, painted black on a gold or bronze background that can be seen and read at a great distance. It can be changed at any time and any employee of the theatre can do it by simply lifting out the letters. A set of 110 letters (a complete printer's font) is furnished, allowing a sufficient number of letters for words or names containing the same letters.

The Stanleygraph can be used in many ways, for announcing the day's feature with the name of the star as for instance: Pauline Frederick in "Out of the Shadow," also for program announcements, coming features or attractions and many other ways. The Stanleygraph can be installed over the front entrance of the theatre, also on the sides (frames being made any size to fit the spaces) or in the lobby.

It is a frame that pays for itself in a very short time, as the initial expense is overcome by the saving in the cost of new cloth signs which averages about \$10.00 a week or \$520.00 a year, some theatres using cloth signs three times a week and others daily.

Three of the biggest and best known motion picture men, Nicholas Schenk, General Manager for Marcus Loew; Charles Levine, General Manager for William Fox, and Mr. Saunders, General Manager of the Poli Circuit, after seeing the Stanleygraph at the offices of the Stanley Frame Company pronounced

is as the greatest boon to the exhibitors, and immediately placed an order for one.

The Stanley Frame Company has put out a very handsome catalogue, which gives the exhibitor a very good idea of frames of most every description that he can use, such as the Lobby Photo Display Case for displaying photos in the lobby, the Standard One-Sheet and Photo Combination, Louis the Fourteenth style Three-Sheet Combination Case, Standard One-Sheet Frame, Special Photo Case for displaying stills and announcement cards, Program Case for displaying weekly programs, Corner Display Case for three-sheet or double one-sheet and photos, Special Stanley Lobby Case for photos, cards or one-sheet posters for in front of theatre, lobby or sidewall and many other beautiful frames.

The Stanley Frame Company has just closed a contract with Marcus Loew to refurnish the lobby of the American Theatre with display frames of a particular design, these frames having the American eagle on the top of each one. The contract amounts to \$2,700.

Max Fisher Composes "The Monte Blues"

FROM the Famous Players-Lasky offices, it is reported that Max Fisher, who recently returned to the Paramount headquarters immediately upon his release from the army, had composed a special instrumental piece.

Mr. Fisher is said to be a very talented musician whose plaintive violin has drawn tears from many a star in Paramount pictures in the past, dedicated his composition to Monte Blue.

Mr. Blue is leading man for Ethel Clayton in "Pettigrew's Girl," and so impressed was Mr. Fisher by the forlorn appearance of the actor in portraying a lonesome soldier far from home that he named his composition "The Monte Blues," and dedicated it to the leading man and the picture.

It will probably be published in the near future.

"IN FOR THIRTY DAYS"

(May Allison Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

- 1—"Frills and Furbelows" (Rondo Rococ), by Crespi (2 minutes), until—At Screening.
- 2—"Liselotte" (Moderato Rubato), by Adam (2 minutes and 45 seconds), until—T: "The volumes are now musty."
- 3—"A la Mode" (Popular One-Step), by Rosey (2 minutes), until—T: The jail's employment agency.
- 4—"Impish Elves" (Winsome Intermezzo), theme, by Borch (1 minute 15 seconds), until—T: The bait.
- 5—"Comedy Allegro" (Characteristic), by Berg (2 minutes), until—T: "When I step on the gas" (auto effects).
- 6—"Savannah" (Popular One-Step), by Rosey (3 minutes and 45 seconds), until—T: "I am sorry I upset you."
- 7—"Serenade" (Allegretto Moderato), by Kautzenbach (1 minute and 45 seconds), until—T: "The men folks will please" (telephone bell).
- 8—"Petite Serenade" (Allegretto Serenade), by Horton (2 minutes and 30 seconds), until—T: "It don't do no good to fine."
- 9—Theme (2 minutes), until—T: The morning after the speed.
- 10—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (2 minutes and 45 seconds), until—T: Hiram Jones, the leading.
- 11—"Hunkatin" (Half Tone One-Step), by Levy (3 minutes and 15 seconds), until—T: "The Judge gave her thirty" (watch for china crashes).
- 12—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (3 minutes), until—T: "You brute."
- 13—Theme (3 minutes and 30 seconds), until—T: "Now cook something."
- 14—"Florindo" (Allegretto Vivace), by Burgmein (2 minutes and 15 seconds), until—S: When Brett telephones (telephone-bell—china-crash).
- 15—"Hurry, No. 33," by Minot (2 minutes and 15 seconds), until—T: Near the end of the first (train and auto effects).
- 16—"Flirtation" (Characteristic Allegretto), by Cross (2 minutes and 45 seconds), until—T: "I hope the Judge gives you."
- 17—Theme (1 minute and 45 seconds), until—T: "By heck, if the law can't."
- 18—"Flight of the Birds" (Allegretto Moderato), by Rice (3 minutes and 45 seconds), until—T: The end of a week in domestic.
- 19—"Sachem" (Popular One-Step), by Rosey (3 minutes and 45 seconds), until—T: "Why, it's simple, the state."
- 20—Theme (3 minutes and 30 seconds), until—S: Helen at typewriter.
- 21—"Gruesome Mysterioso," by Borch (1 minute), until—T: When night came, the jail.
- 22—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "Chew this ivory soap."
- 23—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—S: When Helen is seized. (Town bell, auto and collision effects).
- 24—Theme (1 minute and 45 seconds), until—T: "I have just escaped from."
- 25—"Galop No. 7," by Minot (2 minutes and 30 seconds), until—S: When Count escapes (auto effects).
- 26—Theme (1 minute), until—T: "Too late, ma'am, I just."—until * * * * * END.

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How to Play for Western Dramas on the Screen

WESTERN railroad and outdoor pictures in general are crowded with vivid action and dramatic incidents. In their musical treatment, absolute synchronization and intelligent employ of contrasting music is the great cue to success. In choosing music for Western pictures, musicians should first decide which kind of action predominates in the picture (slow or rapid tempos). From this standpoint only, the musician should make his choice. Once he has done so, it is in very few cases necessary to change music for very short scenes, and a change of tempo is more than sufficient.

A musical setting selected in such a manner will prove successful, the secret of its success being synchronization; the welding of picture movement and music movement, the matching of picture mood and music mood, the merging of picture and music in a unified effect.

Mere timing is not the true secret of a successful musical setting. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies which call for instantaneous decisions on the part of a musician and sense of fitness for local color are far more important than careful timing. As for instance, in a railroad hold-up, where the bandits are lurking in ambush, waiting for the train to flash by, a mysterious can be effectively employed, but with the escape of the bandits, a galop or hurry is absolutely necessary.

We are all aware of the fact that the tempo of very few misteriosos can be changed into a hurry or galop, and a solution of the problem would be to let the vivid action of the picture predominate. In such instances, a galop or hurry played slow and pp. during the first mentioned scene and changing into a regular galop tempo during the bandits' escape would be the only perfect and correct selection of music. This, of course, is only one of the many instances which substantially prove that it is of vital importance to first definitely decide which action predominates in the picture (slow or vivid), before selecting the music.

Another very important factor in Western pictures is the bar-room dancing scenes, especially in such productions where the film director has not considered music in assembling his picture. In general it is not difficult to find music whose character will adequately express the thought of the picture, but again the real problem is one of synchronization. It is mainly in interrupted dance scenes that the leader is most apt to confront difficulties. Here again very careful judgment is necessary before deciding on the selection of music. The predominating situation must again be the deciding factor. In many instances fights are the finale of such dancing scenes. In such a case, the length of the fight is the decisive factor of the character of the music to be performed. If such a fight is short, effects of shots of tympany rolls produced during the playing of the dancing number is sufficient, but in a case where the fight is long, a hurry is a necessity. Frequently, during such long fights, flashes of short dancing scenes are cut in. If the musical setting is based upon the principle that the predominating action decides the selection of music, it is not advisable to use dancing numbers for very short flashes, but to simply play a hurry with a mezzo voce effect, as a musical background, and to break forth again in full whenever the fighting scenes are shown.

This is but another illustration that synchronization is the secret of a proper musical accompaniment, especially for Western drama. It is true every musician has his own detailed method of working out his musical synchronization, but there can only be one method in playing Western dramas, and this is PREDOMINATING action must decide the character of music.—THE EDITORS.

"Victorious Democracy," the Latest Publication of Belwin, Inc.

TRUE to their reputation, Belwin, Inc., have just secured another composition of exceptionally standard merits entitled "Victorious Democracy," by that composer of world-wide reputation, Gaston Borch. The name implies that this number has been issued at a most appropriate time, and is consistent with the feelings of the American public. It is suitably described as a Grande Fantaisie Triomphale.

"Victorious Democracy" was inspired by America's glorious ideals and the immortal words of President Wilson, "To Make the World Safe for Democracy."

Amid the distant rumble of war and the tramp, tramp, of moving troops is heard the answering sympathy from America, suggested by patriotic excerpts in symphonic form. Then comes the cry of tortured Belgium, the mobilization of France and Great Britain and finally America's entrance, typified by the glorious "Star Spangled Banner," in which is interwoven the "Marseillaise," leading to a thrilling and dramatic finale.

Vandersloot Music Publishing Co. Not Members of the American Society of Authors, Composers and Publishers

IN the January 25 issue of MOTION PICTURE NEWS, a list of those publishers who are not members of the American Society of Authors, Composers and Publishers, and whose music therefore can be freely performed in public, was printed. However, through an oversight, the name of the Vandersloot Music Publishing Co. was omitted and we herewith desire to rectify our mistake.

The Vandersloot Music Publishing Co. are not members of the American Society, and desire us to inform our readers that they have a large catalog of orchestra, band and sheet music which is particularly adapted to their needs, and is also free from any tax or license.

LATEST MUSIC CUES

"A WOMAN'S EXPERIENCE"

(Bacon-Backer-Independent)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lento Allegro" (From Symphonette Suite), by Berge

- 1—Theme (3 minutes and 35 seconds), until—T: "Clear away the frown."
- 2—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (1 minute and 25 seconds), until—T: "Mr. Perricap, attorney."
- 3—Continue to action (2 minutes and 50 seconds), until—T: "It was Agnes' birthday."
- 4—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "Agnes' first year in the city."
- 5—"Valse Moderne" (Valse Lento), by Rosey (2 minutes), until—T: "George's daring had brought."
- 6—"Intermezzo" (Moderato), by Huerter (2 minutes and 30 seconds), until—S: Interior of reception room.
- 7—Violin and Piano Solo to action (30 seconds), until—T: "George had said."
- 8—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute), until—T: "And when the time came."
- 9—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 25 seconds), until—T: "Although unwilling to admit."
- 10—Theme (2 minutes and 40 seconds), until—T: "The night noises of the city."
- 11—"The Vampire" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: "And as the weeks pass."
- 12—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: "He had wanted to tell her."

(Continued on next page)



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"A WOMAN'S EXPERIENCE"

(Continued from preceding page)

- 13—Continue to action (1 minute and 20 seconds), until—T: "When any pleasure strikes."
14—"Dramatic Agitato," by Borch (3 minutes and 20 seconds), until—T: "My dear, I believe."
15—Theme (2 minutes and 35 seconds), until—T: "Atalie's motto, nothing ventured."
16—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Agnes entertains her friends."
17—"Valse Divine" (Valse Moderato), by Rosey (2 minutes and 35 seconds), until—T: "Pray forgive me if I offend."
18—"Love Song" (Dramatic), by Flegier (5 minutes and 35 seconds), until—T: "What is George, why."
19—"Ave Maria" (Dramatic), by Ascher (4 minutes and 20 seconds), until—T: "I have been compelled."
20—"Melody" (Moderato), by Kretschmer (3 minutes), until—T: "To George, who was."
21—"Dramatic Finale" (Agitato Appassionato), by Smith (1 minute and 25 seconds), until—S: Interior of reception room (guests leaving).
22—"Withered Flowers" (Pathetic Intermezzo), by Kiefert (1 minute and 40 seconds), until—S: Last of guests have left.
23—Theme (3 minutes and 55 seconds), until—S: Lord reading letter.
24—"Andante Doloroso," by Borch (4 minutes), until—S: Shadow of Lord appearing on window shade.
25—"Sinister Theme," by Vely (1 minute and 30 seconds), until—S: The fight.
26—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 10 seconds), until—S: After the fight.
27—"Tragic Theme," by Vely (5 minutes and 10 seconds), until—T: "Yes, Morecraft just phoned me."
Note—Watch for telephone ring (important effects).
28—"Dramatic Fantasia," by Bach (4 minutes and 20 seconds), until—T: "With Sulgrave's suicide."
29—Theme, ff (2 minutes and 45 seconds), until * * * END.

"THE SPENDER"

(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "May Dreams" (Moderato Caprice), by Gaston Borch

- 1—"Mon Plaisir" (Allegretto Moderato), by Roberts (1 minute and 30 seconds), at Screening. (Steam whistle.)
2—Theme (1 minute and 45 seconds), until—T: "The nephew, only relative and."
3—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 45 seconds), until—T: "T. W. Bisbee with those who."
4—"To a Star" (Intermezzo Moderato), by Leonard (3 minutes and 45 seconds), until—T: "There's no sense in saving."
5—Theme (2 minutes and 15 seconds), until—S: When Dick calls at Stetson's house.
6—"Basket of Roses" (Gavotte Moderato), by Albers (2 minutes and 15 seconds), until—T: "That room you spoke of." (China crash.)
7—Theme (1 minute and 45 seconds), until—T: "Dick didn't lose his heart."
8—"Dramatic Narrative," by Pement (3 minutes), until—T: "I lost my mother too."
9—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "I'm alright, Robbins."
10—Theme (2 minutes and 30 seconds), until—T: "Come back to me, I want you."
11—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 45 seconds), until—T: "This room T. W. had for many." (Telephone-bell.)
12—"Knick Knocks Rag" (Characteristic), by Schwartz (3 minutes and 15 seconds), until—T: "When the trunk was packed."
13—"Joy of Youth" (Characteristic Intermezzo), by Raymond (2 minutes and 15 seconds), until—T: "Dolling up, Uncle?"
14—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—T: "The rejuvenation of T. W."
15—"A La Mode" (Popular One Step), by Rosey (2 minutes and 15 seconds), until—T: "I'm going to look the old."
16—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "And after his nephew had said."
17—Theme (2 minutes), until—T: "I wish I had a million like."
18—"Scherzetto" (from Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "While T. W. was on his vacation."
19—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—S: When Dick sees Stetson.
20—"Gruesome Mysterioso No. 31," by Borch (3 minutes and 45 seconds), until—T: "Midnight." (Telephone-bell.)
21—"Hurry No. 3" (Half Reel Hurry), by Levy (3 minutes), until—S: When Dick answers phone. (Auto honks.)
22—"Tendre Aveu" (Romance), by Schutt (2 minutes and 15 seconds), until—T: "Stetson's birthday brought."
23—Theme (2 minutes), until—T: "I have done what you wanted" —until * * * * * END.

New Theatre for Missouri Capital

JEFFERSON CITY, the capital of Missouri, is to have a new \$75,000 motion picture theatre, according to announcement just made by William Mueller, manager of the Jefferson theatre. He has just acquired a piece of property adjoining the Walther-Eydmore Building, 56 feet wide and 109 feet deep. While the plans have not been completed, it is expected that the new house will seat not less than 2,500.

Work on the theatre will begin shortly. It is expected that Eastern capital will be interested. Mr. Mueller will retain the management of the Jefferson, operating the two houses.

"THE BLUFFER"

(June Elvidge-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel.

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—Theme (2 minutes and 15 seconds), at Screening.
- 2—"Andante Pathetique," by Berge (1 minute), until—T: "I am at the end of my rope."
- 3—"Valse Idylle" (Characteristic), by Schmid (2 minutes), until—T: "Richard Vaughn, ex-partner."
- 4—Theme (2 minutes and 30 seconds), until—T: "Have you ever thought?"
- 5—"Violetta" (Allegretto Giocoso), by Herman (3 minutes and 15 seconds), until—T: "After a shopping tour on."
- 6—"Flirting Butterflies" (Morceau Characteristic), by Aletter (3 minutes and 45 seconds), until—T: "This is the second demand."
- 7—"Flight of the Birds" (Allegretto Moderato), by Rice (4 minutes), until—T: "I'll stay, sir; pay me."
- 8—Theme (2 minutes and 15 seconds), until—T: "Ways and means."
- 9—"Blue Devils" (French March), by Levy (45 seconds), until—T: "Hotel De Money Goes."
- 10—"Savannah" (Popular One Step), by Rosey (2 minutes and 15 seconds), until—D: When Sybil drops fan.
- 11—"Fighting Tommies" (March), by Boulton (2 minutes), until—T: "In the West, Vaughn is enjoying."
- 12—"Flirtation" (Characteristic Allegretto), by Cross (2 minutes), until—T: "The honeymoon."
- 13—Theme (2 minutes and 15 seconds), until—T: "Isn't the Van Norden fortune."
- 14—"Carnaval Mignon" (4/4 Moderato), by Schuett (3 minutes and 45 seconds), until—T: "Who goeth a borrowing."
- 15—"Harlequin's Serenade" (Allegretto Grazioso), by Schuett (3 minutes and 30 seconds) until—T: "I've got a new one."
- 16—"Elegie" Adagio Sostenuto, by Barmotine (2 minutes and 45 seconds), until—T: "At the end of the evening."
- 17—"Melancolie" (Larghetto), by Rubeck (3 minutes and 15 seconds), until—T: "It's money, always money." (Telephone-bell.)
- 18—"Valse Divine" (Valse Lento), by Rosey (2 minutes), until—T: "In Moran's home city."
- 19—"A La Mode" (Popular One Step), by Rosey (1 minute and 45 seconds), until—T: "Edmund Curtis, an idler." (Telephone-bell.)
- 20—"Hunkatin" (Half Tone One Step), by Levy (1 minute and 45 seconds), until—T: "If Curtis lands Grace."
- 21—Theme (2 minutes and 30 seconds), until—T: "Later in the evening."
- 22—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "Charming adventures."
- 23—Theme (2 minutes and 45 seconds), until—T: "A glimpse of Paradise."
- 24—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—T: "The bluff called."
- 25—"Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—T: "How long do you think?"
- 26—"Dramatic Tension No. 64," by Borch (2 minutes and 30 seconds), until—T: "Ask her if she cheats."
- 27—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—S: When Vaughn leaves room.
- 28—Theme (30 seconds), until—T: "Several years later"—until * * * * * END.

"SIS HOPKINS"

(Mabel Normand-Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Eccentric Comedy Character" (characteristic), by Roberts

- 1—"Pefite Ballet" (Characteristic Pizzicato), by Berge (1 minute and 30 seconds), until—T: "And Sisseretta Hopkins."
- 2—Theme (1 minute and 35 seconds), until—T: "Henry Vibert, who will."
- 3—Continue to action (2 minutes and 35 seconds), until—T: "I'm glad you dropped in."
- 4—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "New Harmony's general store."
- 5—Theme (3 minutes and 15 seconds), until—T: "I'll walk home with you."

(Continued in next column)

(Continued from preceding column)

- 6—"Le Secret" (Light Intermezzo), by Gautier (3 minutes and 20 seconds), until—T: "If you want a drink."
- 7—"Gavotte and Musette" (Allegretto), by Raff (2 minutes and 40 seconds), until—T: "I don't think there's a chance."
- 8—Continue pp (35 seconds), until—T: "The young lady's seminary."
- 9—"Raindrops" (Characteristic Intermezzo), by Saumell (1 minute and 5 seconds), until—T: "To be with a circus."
- 10—Continue to action (2 minutes and 35 seconds), until—T: "I am here today to ask you."
- 11—Theme (2 minutes and 55 seconds), until—T: "And for a cemetery."
- 12—"Marionette" (Allegretto Caprice), by Arndt (1 minute and 35 seconds), until—T: "It is hard to keep anything."
- 13—"Sweet Jasmine" (Characteristic Allegretto), by Bendix (1 minute and 25 seconds), until—S: Interior of school.
- 14—"Scherzetto" (from Symphonette Suite), by Berge (4 minutes and 40 seconds), until—T: "I am lonesome, paw."
- 15—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 35 seconds), until—T: "That night, after supper."
- 16—"Comedy Allegro," by Berg, played pp (1 minute and 55 seconds), until—T: "Morning and her mind."
- 17—Continue ff (1 minute and 20 seconds), until—S: Ridy near tree.
- 18—Theme (1 minute and 30 seconds), until—T: "Ridy, that ain't your heart."
- 19—"Love Theme," by Lee (1 minute and 55 seconds), until—S: Ridy and Sis near well.
- 20—"Three Graces" (Allegro Intermezzo), by Herman (3 minutes and 40 seconds), until—T: "While you hitch up."
- 21—"Comic Hurry," by O'Hare (2 minutes and 30 seconds), until—T: "Go the short way."
- 22—"Galop No. 7," by Minot (2 minutes and 15 seconds), until—T: "Have you signed it?"
- 23—"Hunkatin" (Comic Half Tone), by Levy (1 minute and 50 seconds), until—T: "And Henry starts in."
- 24—Theme (2 minutes), until * * * * * END.

"FAITH"

(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—Theme (3 minutes), at Screening.
- 2—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "It's 12.30, please, after all."
- 3—Theme (2 minutes), until—T: "Not unloved, there is one."
- 4—"Children's Games" (Selection Children's Airs), by Ascher (30 seconds), until—T: "And that every pupil has."
- 5—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 30 seconds), until—S: When children leave.
- 6—Theme (2 minutes and 45 seconds), until—S: As school scene fades to restaurant.
- 7—"Silent Sorrows" (Andante Pathetique), by Borch (4 minutes and 15 seconds), until—T: "The little cottage that Charity."
- 8—"Dramatic Tension," by Levy (4 minutes and 30 seconds), until—T: "Only you could forgive."
- 9—"Remembrance" (Andante Moderato), by Deppen (2 minutes and 30 seconds), until—T: "Looked just like an ordinary."
- 10—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "Oh, no, it's most important."
- 11—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—S: As scene fades to restaurant.
- 12—"A La Mode" (Popular One Step), by Rosey (1 minute), until—S: When George gets money.
- 13—"Dramatic Andante No. 32," by Berge (3 minutes), until—S: When George takes out purse.
- 14—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 15 seconds), until—T: "My absence condemned me."
- 15—Theme (4 minutes), until—T: "Then you will go at once and tell."
- 16—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "The President of the Home Bank."
- 17—Theme (1 minute and 45 seconds), until—T: "Waiting."
- 18—"Reve D'Amour" (Andante Moderato), by Zamecnik (3 minutes and 30 seconds), until—T: "Punctuality was one of."
- 19—"Nola" (Bright Moderato), by Arndt (2 minutes and 45 seconds), until—T: "She'll wait for me."
- 20—Theme (3 minutes), until—T: "Basking in the favor of a modern"—until * * * * * END.

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IS the word "music" if employed as an accompaniment to the motion picture an "infant" or has it reached the stage of "perfection?" "Yes," and "No." It all depends where you are and what elements are influencing your decision.

Ninety per cent of our American picture houses will force a decision of condemning the word "music" into the stages of infancy. The balance of ten per cent, especially such houses as the Rivoli, Rialto and Strand of New York City, will beyond any doubt establish the fact that "music" as an accompaniment to pictures has reached its highest degree of perfection.

Most of the musical directors and exhibitors who are taking active part in the lay-out of their musical programmes are to my knowledge, or in the greater majority of instances, using facial value or the dominating action of the picture as a guide to determine the character and selection of music. It is most natural that during a chase, a galop must be played, or during the portrayal of a common Western barroom scene, a rag or one-step is found appropriate.

This is the "ninety per cent way"; the system which creates an atmosphere of the piano and drum days, when the drum was the spoken word of the silent drama. It is the method that was employed in the old school of "nickel showmanship."

S. L. Rothapfel, the wizard of constructive and refined photographic presentation, is the man who is, if not solely, at least more than partly responsible for the fact that music in the motion picture theatre cannot be condemned into the stages of infancy. He is the man who has created this system of selecting a musical accompaniment solely guided by the thoughts, feelings and sentiments of his audience. S. L. has resigned from the post of guiding the destinies of two of the greatest motion picture theatres, the pride of New York's Broadway (Rialto and Rivoli), but the good work is being continued by Hugo Riesenfeld.

The editor of these columns who has had the pleasure of attending last week's performance at the Rivoli was fully convinced that Riesenfeld's system is worth prevailing, although Rothapfel has left. The musical accompaniment to "BREED OF MEN" was a masterpiece and the acme of perfection. It represented in every detail the feelings and thoughts of the vast audience. It was a typical William S. Hart production. It was all "he and his horse." I particularly remember one Arizona gambling scene where Hart has lost all his money and the other member of the card game persuaded him to stake his horse. The musical accompaniment which was of a sinister character during the gambling scene immediately changed to a pathetic and sentimental melody, although the gambling was still in process. Everybody knew how painful it would be for Billy to part from his horse, and the audience surely thought of that. At least, I did. Hart's mournful and facial expressions during the tense moments of decision, and the thoughts of the audience who fully sympathized and understood him, were the factors which influenced the musical selection, and not the facial value or dominating action (gambling scene) of the picture itself. The pathetic musical accompaniment was therefore most appropriate.

In another scene where Hart found out that the girl he loves was forced out of her home, an act in which he registers determination (as only Hart can do) to bring the man responsible for this action to justice, the orchestra played a hurry. Again the music represented the thoughts of the audience, because everybody knew that he (Hart) was out for trouble, and everyone was aware of the fact that Billy does not adjust matters in a way to require music for a death scene. These are but two instances which distinctively establish the fact that the Rivoli was nothing but a Fata Morgana of the people's thoughts and feelings.

Not only for the feature, but also on the scenic and the rest of the programme, the musical accompaniment interpreted the

sentiments of the audience. During the tank scene in the News Weekly, the orchestra played "Ragging the Scale," a composition belonging to the class of overnight hits; one of those numbers which would prompt the majority of any audience to condemn those who performed it to the stone age, and although "Ragging the Scale" belongs to the popular class of musical literature which creates a riotous hit on Monday and dies on Wednesday, it was nevertheless the most clever selection of music during the entire show. The musical construction of this number is known to everybody, and I don't believe it is necessary to talk about it. During the crawling ups and downs of the giant tanks, the trombone played the ups and downs of the chromatic scales which predominate that composition, going up and down with the rising or falling tanks, and adjusting its tempo in perfect unison with the movement of the tanks.

How many leaders would dare to accompany a scenic with such compositions as "La Cinquanteine," by Gabriel-Marie, or "Ave Maria," by Schubert, numbers of bygone days, condemned by those who are striving to appear musically educated by discussing the modern Russian Korsakow or the up-to-date Victor Herbert. It is this old stuff which mothers have sung alongside of cradles that makes an audience forget the shattered world and creates an atmosphere of unpremeditated happiness. It is the music that the people know, and no exhibitor will ever reach the acme of success, unless he is able to parallel his mind, his sentiments, thoughts and feelings with those of his audience.

I earnestly suggest to every exhibitor who is in doubt as to the above statement that he visit such houses as the Rivoli, and convince himself that there is really no other way of reaching the height of perfect film presentation.—THE EDITOR.

Review of Latest Musical Compositions

- 1—"Razz-Berries-Jazz." One Step. The boys say "There has never been anything like it since 'Too Much Mustard,'" by Frank Banta, Jr. (Richmond, 149 W. 45th street, New York).
- 2—"Rainy Day Blues Jazz." Fox Trot. You've had all kinds of blues but this is the one with real "Pep." By Frank Warshauer. (Richmond.)
- 3—"Bone Dry Fox Trot," by Van Campen Heilner. This number by the composer of the famous "Get Off My Foot" fox trot, is already making its mark with the New York dance orchestras. Its style is an absolute contrast to "No Conversation" fox trot. Although modest, we are in justice compelled to say it's a smashing hit. (Chappel & Co., 185 Madison avenue, New York.)
- 4—"Madelon, I'll Be True to the Whole Regiment." English version of the celebrated French soldiers' song, "Quand Madelon," One Step. The song the boys sang in the trenches and the song they will sing upon their return home. (Jerome H. Remick & Co.)
- 5—"Valse Boston," by R. Drigo. You hear it everywhere. The slow waltz sensation of the season. Based on the world famous "Drigo Serenade." Don't fail to program it. (Carl Fischer, Cooper square, New York.)
- 6—"Pahjamah"—Oh, Mr. Leader, don't waste a minute. Rush your order for this Oriental, musical, novelty (fox trot, one step, intermezzo). Those who have heard it exclaim, "A bigger hit than 'Indianola.'" (J. W. Stern & Co., 102½ W. 38th street, New York.)
- 7—"Fireflies," by Chas. K. Harris. The new "1919" waltz. The composer speaks for this number. (Chas. K. Harris, Columbia theatre bldg., New York.)
- 8—"My Cairo Love"—An Egyptian Serenade by the writers of "Jealous Moon" and "My Paradise." It has that

genuine Oriental flavor combined with an irresistible haunting melody that makes it wonderful for concert or dance. The best Oriental number of the year. (Sam Fox, Cleveland, Ohio.)

9—"When the Boys Come Home," by Oley Speaks. America's heart song at the war's end. Every band and orchestra in the United States ought to play it. A rousing march. (G. Schirmer, 3 E. 43d street, New York.)

10—"Dear Old Pal of Mine." The song by Lieutenant Gitz Rice, made famous by John McCormack, arranged as a waltz. (G. Ricordi & Co., 14 E. 43d street, New York.)

11—"Kisses." Valse D'Amour. The waltz with the melody that no one can forget. It is haunting, lingering, dreamy. A craze from coast to coast. The waltz that everybody is humming; you hear it everywhere. Go where you will, play what you like, but give them "Kisses" Waltz every day. (Sam Fox.)

12—"You Can't Beat Us If It Takes Ten Million More." The doughboys' answer to the kaiser, by Ernest R. Ball—great one step, introducing "For Dixie and Uncle Sam." (Carl Fischer-Witmark, Orchestra and Band Department.)

Another Inquiry About the American Society of Authors, Composers and Publishers

Musical Editor,
Motion Picture News.

Dear Sir:

A couple of days since, a man dropped into my place of business, claiming to represent the "American Society of Composers, Authors and Publishers, located at 7 South Dearborn Street, Chicago." He intimated that there should be license paid by me on account of the music played at my theatre, his point being that this music was deriving benefit for me; was copyrighted, and that I was liable to be sued for damages.

I employ two musicians, ladies, one pianist and one violinist, and these young ladies buy their own music, selecting same to suit themselves. Nothing of that kind has ever been brought to my attention, although this man says there is a law protecting the above named association since 1909.

Have you any information on this matter, and if so will you please send same to me at the earliest possible moment. If not, can you advise me where I can get reliable information regarding this matter.

Yours very truly,

W. M. Fay.

In reply to our correspondent's inquiry, we again reprint a complete list of all those publishers who are not members of the American Society and whose music for that reason can be performed free of the tax now being collected by the American Society of Authors, Composers and Publishers. We shall also repeat the necessary information regarding this said society, although we have explained it in detail various times.

Belwin, Inc., 701 Seventh Avenue, New York City.

S. M. Berg, 47th Street and Broadway, New York City.

Carrie Jacobs Bond, Chicago, Ill.

Boston Music Co., 26 West Street, Boston, Mass.

Boosey & Co., 9 East 17th Street, New York City.

Cinema Music Co., Columbia Theatre Building, New York City.

Craig & Co., 145 N. Clark Street, Chicago, Ill.

Church, Paxson & Co., 1369 Broadway, New York City.

Oliver Ditson, 150 Tremont Street, Boston, Mass.

Carl Fischer, Cooper Square, New York City.

Sam Fox Publishing Co., The Arcade, Cleveland, Ohio.

Bernard Granville, 145 West 45th Street, New York City.

Inter-City Music Co., 663 Coney Island Avenue, Brooklyn, N. Y.

Walter Jacobs, 8 Bosworth Street, Boston, Mass.

Ross Jungnickle, 171 West 78th Street, New York City.

Kendis & Brockman, 145 West 45th Street, New York City.

Joseph Morris, 145 West 45th Street, New York City.

McCarty & Fischer, 140 West 45th Street, New York City.

McKinley Music Co., 145 West 45th Street, New York City.

Al. Piantadosi, 1531 Broadway, New York City.

Penn Music Co., 145 West 45th Street, New York City.

J. K. Remick, 219 West 46th Street, New York City.

(Continued on page 1218)



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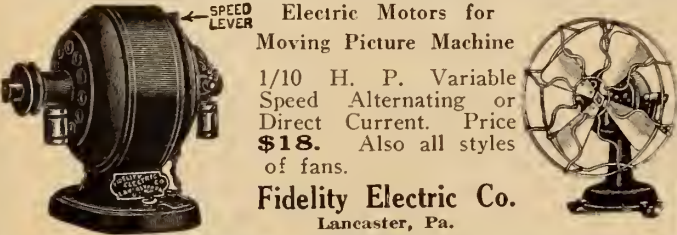
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Southern California Music Co., 332 S. B'way, Los Angeles, Cal.
Vandersloot Music Co., Williamsport, Pa.
Harry Von Tilzer, 226 West 46th Street, New York City.

The American Society is a body of musicians, publishers and composers who claim the copyright privilege of restricting the public performance of their compositions, but to those who wish to publicly perform their copyrights they demand a tax or fee. To the motion picture industry this is based upon the seating capacity of the theatre.

To those exhibitors who believe that this tax is oppressive, and in order to keep free of legal action, it is essential that the selection of music performed in their theatres is restricted to the above mentioned catalogues, because these publishers are not members of the American Society of Authors, Composers and Publishers, and they further believe that when they receive payment for the copies of their music that the privilege of free public performance goes with it.

To those of our readers who are not paying the tax of the American Society, we would advise them that ignorance of the law is no protection or defense from breaking of same. It is, therefore, suggested that a manager or his musician have it clearly stated when purchasing music, even from these publishers, that the rights of public performance are not restricted and prohibited.

LATEST MUSIC CUES

"COURAGE FOR TWO"

(Blackwell-Greeley-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Borch

- 1—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—At Screening.
- 2—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 15 seconds), until—T: "Sheeley's dance hall."
- 3—"Furioso" (Half Reel Hurry), by Levy (3 minutes and 30 seconds), until—S: When shot is fired (shots).
- 4—Theme (45 seconds), until—S: When Cal and Marion reach home.
- 5—"A La Mode" (Popular One-Step), by Rosey (1 minute), until—T: "How I hate it all down."
- 6—Theme (1 minute), until—S: As scene fades to Marion and Cal.
- 7—"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: "When I was a kid, Marion."
- 8—"Adieu" (Moderato Melodie), by Karganoff (2 minutes and 45 seconds), until—T: "My father died shortly after."
- 9—"Coquetterie," (Valse Rubato), by Mathews, (3 minutes), until—T: "Midnight."
- 10—Theme (3 minutes), until—T: "I signed what I thought were."
- 11—"Moon Glow" (Moderato Intermezzo), by Barth (3 minutes), until—T: "Well, if you're afraid."
- 12—"Think, Love, of Me" (Moderato Ballad), by Grey (3 minutes and 30 seconds), until—T: "Something terrible must have" (telephone-bell).
- 13—"Serenade" (Allegretto Moderato), by Kautzenbach (4 minutes), until—T: "If Nichols calls up" (telephone-bell).
- 14—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 30 seconds), until—T: "Honest Olive, you are looking."
- 15—Theme (2 minutes and 45 seconds), until—T: "Why Cal, where did you."

(Continued on next page)

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"COURAGE FOR TWO"

(Continued from preceding page)

- 16—"Babilage" (Allegretto Moderato), by Castillo (3 minutes and 45 seconds), until—T: "So you see, Nichols has."
- 17—Theme (2 minutes and 30 seconds), until—T: "The Claws of the panther."
- 18—"Dramatic Tension," by Levy (3 minutes), until—T: "In plain words Nichols."
- 19—Theme (4 minutes), until—S: When Olive answers 'phone.
- 20—"Woodland Dreams" (Andante Cantabile), by Vargas (2 minutes and 15 seconds), until—S: When Tony leaves Marion (telephone-bell).
- 21—"Furioso No. 60," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to Tony.
- 22—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—S: When scene fades to Cal.
- 23—"Agitato No. 37," by Andino (2 minutes), until—T: "All right, Buck."
- 24—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—S: When scene fades to Cal.
- 25—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "I don't know whether they'll."
- 26—Theme (3 minutes and 15 seconds), until—: "We are even now, Nichols"—until * * * * * END.

"GOOD BYE BILL"

Specially Selected and Compiled by M. Winkler.

Theme: "Slimy Viper" (Mysterious Tone Picture), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (1 minute and 30 seconds), at Screening.
- T: "The authors of the following."
- 2—Continue to action (2 minutes and 30 seconds), until—T: "Our narrative begins."
- T: "How is it I should."
- 3—"Trombone Sneeze" (Comic Trombone Characteristic), by Sorensen (1 minute and 30 seconds), until—T: "Count von Born Effry."
- 4—"Hunkatin" (Half Tone Characteristic), by Levy (3 minutes and 10 seconds), until—T: "Two weeks later."
- T: "Behold the marvel."
- 5—"Intermezzo" (Allegretto), by Pierne (1 minute and 5 seconds), until—T: "Elsie's life-long friend."
- 6—Continue to action (45 seconds), until—T: "After a conference."
- 7—"We'll Knock Hell Out of Heliogoland" (popular song) (4 minutes and 25 seconds), until—T: "Over in Berlin."
- T: "If Herr Dresser's invention."
- 8—"Continue pp (20 seconds), until—T: "I confer on you."
- 9—"Babilage" (Light Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "Meanwhile, over in West Hoboken."
- T: "This boy could never."
- 10—Theme (3 minutes and 10 seconds), until—T: "With characteristic German."
- T: "Majesty, you told."
- 11—"May Dreams" (Moderato Serenade), by Borch (1 minute and 20 seconds), until—T: "By this time Teddy's."
- 12—"We're All Going Calling on the Kaiser" (Popular Song) (3 minutes and 45 seconds), until—T: "The All Highest begins."
- T: Majestic the Crown Prince.
- T: The Zeppelin raids on England.
- 13—"Sinister Theme," by Vely (1 minute and 45 seconds), until—S: Girl reading letter.
- T: "If you Germans are wise."
- 14—"Keep Your Head Down, Fritz Boy" (Popular Song) (55 seconds), until—T: "I am off for Berlin."
- 15—Theme (2 minutes and 5 seconds), until—T: "At last our old friend."
- T: "In due time the muse."
- 16—"Sliding Jim" (Trombone Characteristic), by Losey (2 minutes and 35 seconds), until—T: "Majesty the Crown Prince has returned."
- T: "Our U-Boat campaign."
- 17—"Over the Top, Boys" (American March), by Berg (1 minute and 55 seconds), until—T: "In spite of the Kaiser's."
- T: "Come back here."
- 18—"Comedy Allegro" (Characteristic), by Berg (2 minutes and 10 seconds), until—T: "And Berlin three hundred."
- Note: Watch shot.
- 19—Continue pp (25 seconds), until—T: "Hey, wake up."
- 20—"Wash Rag," by Losey (2 minutes and 55 seconds), until—T: "And then came the Spring."
- T: "Put that in the newspapers."
- 21—"Turbulence" (Allegro Agitato), by Borch (1 minute and 55 seconds), until—T: "Meanwhile look."
- 22—Theme (2 minutes and 20 seconds), until—T: "The world's greatest."
- T: Are you busy.
- 23—"Me Ow" (Comic Popular Step) (2 minutes and 40 seconds), until—T: "That night at the factory."
- T: "So this is Berlin."
- 24—"Cruesome Misterioso No. 31," by Borch (3 minutes and 35 seconds), until—S: Teddy sees Elsie.
- T: "We blow him to pieces."

(Continued in next column)

(Continued from preceding column)

- 25—"Erl King" (Mysterious Agitato), by Schuber (1 minute and 50 seconds), until—T: "My father must not see me."
- T: "Save that bomb."
- 26—"Hurry" (Half Reel Hurry), by Levy (1 minute and 45 seconds), until—S: Teddy lights the bomb fuse.
- Note: Watch explosion.
- 27—Theme (1 minute and 30 seconds), until—T: "And then came the smash."
- 28—"Military Hurry" (Half Reel Hurry), by Levy (2 minutes and 25 seconds), until—T: "A bunch of General."
- 29—Continue pp (30 seconds), until—T: "The world's greatest fizzle"—until * * * * * END.

"THE MAN WHO WOULDN'T TELL"

(Earle Williams-Vitagraph)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Specially Selected and Compiled by M. Winkler

Theme: "The Golden Youth" (Characteristic Valse Moderato), by Rosey

- 1—"Battle Agitato No. 48" (Characteristic), by Shepherd (1 minute and 45 seconds), at Screening. (Battle effects and explosions).
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "Some months later before."
- 3—Theme (2 minutes and 15 seconds), until—S: When Hawtrey talks to Elinor.
- 4—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 30 seconds), until—T: "The dance at the country."
- 5—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—T: "Dudley, what has happened"
- 6—"Dramatic Andante No. 5," by Ascher (3 minutes), until—S: When Hawtrey enters club.
- 7—"Dramatic Andante No. 24," by Borch (3 minutes and 15 seconds), until—T: "It's not true."
- 8—"Heavy Dramatic No. 110," by Lutz (2 minutes and 30 seconds), until—T: "That is a noble sentiment."
- 9—"Allegro Agitato No. 8," by Andino (45 seconds), until—T: "As I came up in the elevator."
- 10—"Andante Moderato No. 40," by Becker (1 minute and 45 seconds), until—S: As scene fades back to court.
- 11—"Dramatic Agitato No. 53," by Luscomb (2 minutes and 45 seconds), until—T: "Werner is trying to direct." (Shot.)
- 12—"Andante Appassionato," by Castillo (3 minutes and 30 seconds), until—T: "Take finger prints of everyone."
- 13—"Appassionato No. 40," by Borch (2 minutes and 15 seconds), until—T: "At midnight the 'third'."
- 14—"Moods" (Valse Sentimentale), by Holly (2 minutes and 15 seconds), until—T: "It seems that the bullet."
- 15—Theme (45 seconds), until—T: "Everything will come out all." (Telephone-bell.)
- 16—"Au Fait" (Allegretto), by Ewing (2 minutes), until—S: When newsboys call extra.
- 17—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 30 seconds), until—T: "Heinrich Wohler."
- 18—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "She's docked they're—"
- 19—"Petals" (Intermezzo Moderato), by Raymond (4 minutes and 30 seconds), until—T: "With usual Hun effrontery."
- 20—Theme (1 minute and 15 seconds), until—S: When Hawtrey joins Elinor.
- 21—"Hurry" (Half-Reel Hurry), Levy (2 minutes and 45 seconds), until—S: When spies enter automobile. (Auto and wireless effects.)
- 22—"Furioso" (Half-Reel Agitato), by Levy (3 minutes), until—T: "We've made a master stroke." (Shots, wireless effects.)
- 23—"Joy of Youth" (Moderato Intermezzo), by Raymond (3 minutes and 45 seconds), until—T: "And the next evening the—"
- 24—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes), until—T: "I couldn't even order the arrest." (Shot.)
- 25—"Fighting Tommies" (Patriotic English March), by Boulton (2 minutes and 15 seconds), until—T: "The reception to the British."
- 26—Theme (3 minutes), until—T: "My dear, I want to present"—until * * * * * END.

"MANDARIN'S GOLD"

(Montague Love-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: Weird Oriental Theme (Characteristic Heavy Oriental Dramatic), by Levy

Theme B: "My Paradise" (Moderato Ballad), by Zamecnik

- 1—Theme A (2 minutes and thirty seconds), until—T: At Screening.
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and thirty seconds), until—T: "In our story of today."
- 3—"Chinese Wedding Processional," by Hosmer (1 minute), until—T: "Chinatown, a touch of mystery."
- 4—Theme B (2 minutes), until—T: "Seeking funds to continue her."

(Continued on next page)

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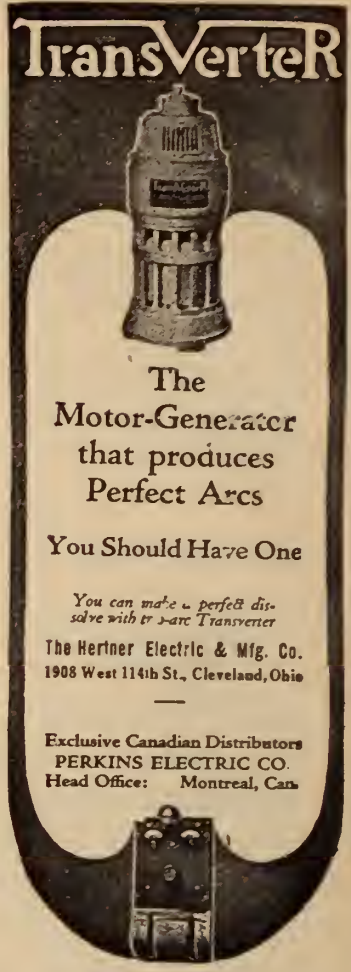
(Continued from preceding page)

- 5—"In a Pagoda" (Japanese Intermezzo), by Bratton (3 minutes and 30 seconds), until—T: In the shop of Ah Foo.
- 6—"A Fanciful Vision" (Dramatic Adagio), by Rubinstein (2 minutes and 15 seconds), until—S: When scene fades to Cardon home.
- 7—Theme B (1 minute and 15 seconds), until—S: When Betty returns home.
- 8—"Vivien" (Allegretto Moderato Entr'acte), by Ramsdell (2 minutes and 30 seconds), until—T: Several days later.
- 9—Theme A (4 minutes and 15 seconds), until—S: When Betty enters shop.
- 10—"Farewell to the Flowers" (Andante Reverie), by Hildreth (2 minutes and 15 seconds), until—S: When Mandarin smokes pipe.
- 11—Theme B (2 minutes), until—T: At Mrs. Stone's the next day.
- 12—Theme A (2 minutes), until—S: At Mandarin's home.
- 13—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—S: When scene fades to bridge table.
- 14—"Mysterioso Dramatico," by Smith (1 minute and 30 seconds), until—T: As the wedding hour draws near.
- 15—Theme B (1 minute and 45 seconds), until—S: When scene fades to Betty (telephone bell).
- 16—Theme A (45 seconds), until—S: When scene fades to Chinese girl (gong strokes).
- 17—"American March" (piano only) (30 seconds), until—S: As scene fades to mission.
- 18—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: When Tai Mun enters.
- 19—Theme A (2 minutes and 30 seconds), until—T: Some hours later.
- 20—"Heavy Mysterioso," by Levy (3 minutes and 30 seconds), until—T: Morning (telephone bell).
- 21—"Dramatic Tension," by Andino (3 minutes), until—S: When Kitty answers telephone.
- 22—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 45 seconds), until—T: "And I think you put the horrid."
- 23—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "A woman like Betty Cardon."
- 24—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "The hours bring swift remorse."
- 25—Theme A (2 minutes and 15 seconds), until—T: "Mandarin, he got Tai Mun" gong strokes).
- 26—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When Betty enters Mandarin's house.
- 27—"Furioso," by Levy (3 minutes and 45 seconds), until—S: When police rap sidewalk.
- 28—Theme B (3 minutes), until T: "When the person desired has." —until * * * * END.

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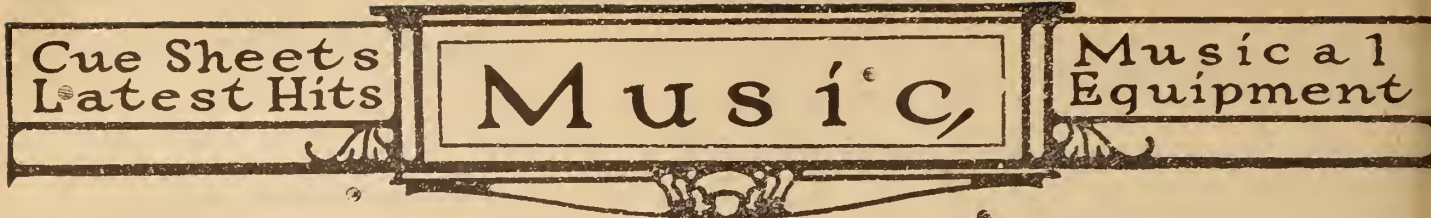
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Carrie Jacobs-Bond, Philosopher and Composer

HISTORY recounts that geniuses seldom are appreciated during their lifetime, no matter what sphere of activity their work lies. This is more true of the musician than any branch of profession or art. McDowell or Stephen Foster are to-day but scantily reaping the appreciations of their genius.

A song which has taken hold not only upon the American public, but almost the whole world to-day, solely because of its beautiful simplicity is "A Perfect Day," composed by Carrie Jacobs-Bond. The life of this female genius reads like a romance, and once more gives reason to asseverate that truth is stranger than fiction; for it is the record of struggles against odds and triumphing over obstacles. No easy thing is it to introduce something new to the American public and make a success. It required years of arduous incessant work, for Mrs. Bond's success has been one of gradual growth from the time that she began her publishing in one little room to the enormous business that she and her son now control and which is known from Chicago to the Antipodes.

With unlimited faith in herself and her gifts, she knew that she had something to give the public, something that would make appeal to the better nature of people, that something which is wholesome sentiment and a belief in human nature and which she could exemplify in song.

She worked on the principle that there is "so much good in the worst of us," and that it was only a matter of getting at it in a great broad way. She says her songs were, and are, for the simple people, and to them and for them she wrote. But, after all, it was not only for the people. Singers of high degree found her songs just what they wanted to get over the footlights, and realized that while the modern system of composition did well enough for the ultra-finished musician, the way to the heart was through such avenues of melody as Mrs. Bond provided. The people do not want counterpoint, they ask melody, and this is the reason why "Just Awearyin' for You" and "I Love You Truly" caught the popular fancy. They were melodious without being trashy. Her most famous song, "A Perfect Day," has run into millions of copies. Here is a song that great artists have sung and that orchestras have played and which is heard in every hamlet and village that can carry a tune. It is the subject of plays and around it sketches are written. It is heard at weddings and at dances and even in church services. Audiences redemand it at every hearing. It is the success of the century, and when one remembers that one woman wrote the words and music it is to marvel!

Carrie Jacobs-Bond is a born philosopher, and started out in life as do most American girls—with the dream to do things. She took up the study of water-color painting; to her the piano was a pastime, and she never dreamed that in later years it would become a part of her work as one of America's most popular song writers and publishers. Then came her romance. She married Dr. Frank Lewis Bond, and went to live in northern Michigan. There among the pine, hemlock and cedar she lived close to Nature in the logging and mining camps. The folk among whom she lived displayed the emotions common to all humanity, and she there learned to appreciate the bigness of little things; she learned to understand the value of simplicity. In those happy honeymoon days, amid the joys of establishing her home, she little dreamed that later these experiences would be so useful to her.

With the genius of adapting suitable words to express her musical ideas, Mrs. Bond has won a pronounced distinction as a composer. She writes songs around old-time memories—memories as sweet as the scent of lavender and wild roses, and she knows how to exploit these songs so they will reach the hearts of the people.

Though a dreamer, she is always awake during business hours; an executive who may be meditative and given to poetic fancy, but she knows how to take advantage of an opportunity. As the head of the music publishing house which bears the name of Carrie Jacobs-Bond & Son, she has earned her laurels as a business woman.

Her concerts are not in the stilted manner of a professional; they rather reveal the rare combination of poetess, singer and composer. Her voice might not be called a singing voice exactly, but seems more adapted to a recitative—a voice that in speaking is music itself. Even when she "talks" her songs, or half-sings them, there is the joyousness, the note of pathos that would make Mrs. Bond famous as an actress if she were not a composer.

'Tis the mission of some people to bring joy to the lives of others, but seldom does it happen that to one woman it is given to bring joy to millions, and yet this may be said to be the good fortune of Mrs. Carrie Jacobs-Bond, whose songs deal with the everyday life affairs, love, happiness, friendship and sorrow, but not much of the last, as she has known too well the sadness of life to wish to bring it too close. Her songs are sung wherever there is home life of the real people and where friends gather.

No career of to-day reads more like a fairy tale than this of the most successful song writer, who not alone writes the music, but the words. Her gifts are originality and charm, and there are few of the commonplace of life that she has not made beautiful. She has sentiment and mind, a genius for combining the two, for in the very beginning of her career she was obliged to utilize her own judgment, her son being too young to have the knowledge demanded for the conduct of a business which to-day in size and scope is scarcely smaller than that of the publishers who are bringing out the words of dozens of different composers in the course of a year.

The entire plant is one most interesting, and it is to wonder how one brain could have created such a comprehensive piece of machinery or to keep such a splendid organization going year after year.

Carrie Jacobs-Bond is the "words" of the Bond shop. She is the power that has built up one of the most remarkable of all business. It is an education to visit the home of the "Bond" songs, and spend a day there experiencing the many details that pertain to the carrying on of the enterprise which now, in its seventeenth year, has an output that will run into the millions each twelve months. And when one remembers the discouragements that were hers in the early beginning, it is to wonder and admire.

Mrs. Bond, when she was thrown on her own resources, began her simple narrative with only the hope that she might be enabled to solve the problems of existence and in the way most natural to her. It required courage and infinite faith. How well she has succeeded needs no retelling. Carrie Jacobs-Bond is an American institution.

THE EDITORS.

"Heart of Wetona" Song Dedicated to Norma Talmadge

LEO FEIST, the music publisher, is bringing out a new song this month entitled "Heart of Wetona," with words by Sidney D. Mitchell, and music by Archie Gottler. The song is dedicated to Norma Talmadge, and bears an autographed photograph of the Select Star on the cover. Miss Talmadge's splendid work in "The Heart of Wetona," the picture scenarioized from the popular play of the same name by George Scarborough, was the inspiration for the Mr. Mitchell's charming Indian lyrics and likewise for Mr. Gottler's lovely music.

It seems to be getting the fashion to dedicate songs to Norma Talmadge. This is the third time she has been so honored. "San San," the song written by Danny Nirelia, who has several highly successful songs to his credit, was dedicated to Miss Talmadge in recognition of her artistic portrayal of the role of San San in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week in January, and many professional singers will shortly introduce the song in vaudeville and restaurants and concerts. Exhibitors will probably want to take advantage of this tuneful little Indian song and use it as a part of their musical program during the showing of the picture.

Review of Latest Musical Compositions

1—"The Better 'Ole"—Ullo! 'ere's some 'its! Orchestra arrangements now ready from the tremendous comedy success, as presented by Mr. and Mrs. Coburn at the Cort theatre, New York, "The Better 'Ole." Selection, introducing the principal numbers, waltz, "When You Look in the Heart of a Rose," one-step (potpourri), introducing "When We Take That Trip Across the Rhine," "Rommy," and "A Little Regiment of Your Own." (Leo Feist, 335 W. 40th St., N. Y.)

2—"Bits of Remick's Hits No. 19B"—A new medley overture just published, containing the following late popular songs: "I've Got the Blue Ridge Blues," "I'll Love You More, etc.," "Smiles," "You Don't Know," "Till We Meet Again," "For Your Boy and My Boy," "Medelon" and "Tackin' 'Em Down." This is a crackerjack selection and one which your audiences will appreciate. (J. Remick, 220 W. 46th St., N. Y.)

3—"When the Robert E. Lee Arrives in Old Tennessee All the Way from Gay Paree"—A go from the start—a coon war song of a tremendous popular calibre—it's by Jimmy Monaco—a dandy one-step. (Carl Fischer-Witmark Orch & Band Dept., Cooper Sq., N. Y.)

4—"My Dreamy Little Lotus Flower"—Fox-trot. Mr. Forster says of this number, "Not only my competitors but my worst enemies concede that 'Hindustan' is the greatest fox-trot hit published!" Well, it sure is SOME dance tune—so is "My Dreamy Little Lotus Flower," by Abe Olman. It's the type of fox-trot the dancers like—the kind you'll like to play. Why not play the kind of melodies your patrons enjoy instead of the SHOO FLY stuff that never makes good? Good! music costs no more in price than the poor stuff. (Forster Music Pub., Inc., 736 S. Mich. Ave., Chicago, Ill.)

5—"Military Suite"—The composer of this excellent suite has provided the musician with every necessary characteristic of music to depict an entire battle from the opening bugle call to the lamentable and pathetic scenes of a devastated battle scene. (Belwin, Inc., 701 7th Ave., N. Y.)

6—"Pathetic Suite"—If the famous and world-known "Lamento," by Gabriel-Marie, or "Bleeding Hearts," by Sol P. Levy are judged to be standards of musical literature, then "Reverie" and "Elegie" contained in the "Pathetic Suite" surpass either of the above world-famous numbers. (Belwin, Inc.)

7—"Chopiniana Suite"—In this extraordinary and beautiful suite will be found three of Chopin's best, but unknown creations. The orchestrations are particularly designed to meet the requirements of any combination of musicians. (Belwin, Inc.)

8—"Southern Nights," by Lee S. Roberts. Here's a sunny dance melody, the kind they all like. The remarkable success attained by this writer's compositions is one of the sensations in the world of music. "Smiles," "Hawaiian Nights" and his other numbers all reflect his extraordinary gift as a writer of beautiful dance numbers. (Richmond, 145 W. 45th St., N. Y.)

9—"In the Land of Beginning Again"—The newest Feist ballad—a beautiful melody that adapts itself splendidly for dancing. One-step by Geo. W. Meyer, that versatile and popular writer. (Feist Edition.)

10—"There's a Little Blue Star in the Window and It Means All the World to Me" (one-step). From the internationally popular ballad by F. Henrio Klickman. A sure hit. (McKinley Music Co., 145 W. 45th St., N. Y.)

LATEST MUSIC CUES

"SHADOWS OF SUSPICION"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Jealous Moon" (Moderato Ballad), by Zamecnik

- 1—Theme (2 minutes and 45 seconds), at Screening.
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Bally good shot, eh what?"
- 3—Theme (2 minutes and 45 seconds), until—S: When Doris runs from Cyril.
- 4—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 30 seconds), until—T: "You dear old silly."
- 5—"Heavy Dr. Ag. No. 1," by Luz (3 minutes), until—T: "At the office of the British."
- 6—"Norma" (Waltz Intermezzo), by Luz (4 minutes and 30 seconds), until—T: "Around the festive board at—"
- 7—"Furioso" (Half Reel Hurry), by Levy (4 minutes and 30 seconds), until—T: "The barbaric Hun sends" (fire, aeroplane and battle effects).
- 8—"Tragic Theme," by Vely (2 minutes), until—T: "Now Cyril, can't you understand?"
- 9—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—T: "You have your orders and I have."
- 10—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes), until—T: "When Hammersley leaves I will" (auto effects).
- 11—"Heavy Desc. Ag. No. 2," by Luz (1 minute and 30 seconds), until—T: "What were Sir John's threats?"
- 12—"Galop No. 7," by Minot (3 minutes), until—T: "Faster, Stryker, faster" (auto effects).
- 13—"Hurry" (Half Reel Hurry), by Levy (3 minutes and 15 seconds), until—T: "They are after me, dear."
- 14—"Slimy Viper" (Mysterioso Tone Picture), by Borch (1 minute and 30 seconds), until—T: "On the morrow" (shot).
- 15—"Perpetual Motion" (Allegro Agitato), by Borch (4 minutes), until—T: "This is more of Hammersley's" (auto effects).
- 16—"Dramatic Tension No. 44," by Borch (1 minute), until—T: "Give me the papers and I will."
- 17—"Agitato No. 49," by Shepherd (2 minutes and 30 seconds), until—S: When Sir John sees paper (china-crash).
- 18—"Dramatic Tension No. 67," by Shepherd (3 minutes and 45 seconds), until—S: When Sir John escapes.
- 19—"Orchestra tacet (30 seconds), until—T: "We've got 'em, Chief."
- 20—"Heavy Dr. Desc. (Set. 18), by Luz (45 seconds), until—T: 21—"Heavy Agitato" (Set. 18), by Luz (3 minutes), until—T: "And tonight we will blow."
- 22—"Heavy Andante" (Set. 18), by Luz (3 minutes and 30 seconds), until—T: "I have bad news, Miss Mather."
- 23—"Hurry No. 33," by Minot (2 minutes and 45 seconds), until—T: "Go with Miss Mather" (auto effects).
- 24—"Orchestra tacet (1 minute and 15 seconds), until—S: When Germans drink toast.
- 25—"Furioso No. 11," by Kiefert (1 minute and 45 seconds), until—S: When Doris screams (shots).
- 26—Theme (1 minute and 30 seconds), until—T: "England owes you a debt"—until * * * * * END.

Typhoon Company Issues Booklet

A VERY interesting booklet, describing the Typhoon System of cooling and ventilating theatres has been issued by the Typhoon Fan Company, New York. The pamphlet opens with a description of the advantages of air-cooling by the "Breeze Method"—its comparatively low cost, easy installation and highly satisfactory results.

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"A ROMANCE OF THE AIR"

(Lieut. Bert Hall-Independent)

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Lento Allegro" (from Symphonette Suite), by Berge

1—"Aces High" (Aviation March), by Roberts (3 minutes and 15 seconds), until—T: "Orders from Colonel Deville."
2—"Sinister Theme," by Vely (2 minutes and 25 seconds), until—T: Somewhere behind and high.

3—"Furioso" (Half-reel Hurry), by Levy (50 seconds), until—T: Wounded in the head.

4—Continue pp. (1 minute), until—T: A bright idea.

5—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: Counters ora.

6—Continue to action (1 minute and 45 seconds), until—S: Girl at piano.

7—Piano improvising to action (30 seconds), until—S: Girl leaves piano.

8—Continue pp. (10 seconds), until—T: The arrival at the German hospital.

9—"Olympia" (Dramatic Overture), by Ascher (1 minute and 35 seconds), until—S: Girls in automobile.

10—Theme (3 minutes and 50 seconds), until—T: General Von Hoch.

11—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 55 seconds), until—S: Close up aeroplane.

12—"Babilage" (Allegretto Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "And I heard them making plans."

13—Continue pp. (1 minute and 15 seconds), until—T: "With dawn but a few."

14—Theme (2 minutes and 40 seconds), until—S: Close up of aeroplanes.

15—"Love Song" (Dramatic), by Flegier (3 minutes and 35 seconds), until—T: "And before the sun goes down."

16—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 20 seconds), until—S: Aeroplane lands.

17—Continue pp. (30 seconds), until—T: "Oh, glorious France."

18—"Trio of Blue Devils" (French March), by Levy (1 minute and 15 seconds), until—T: "Despite his jealousy."

19—"Sparklets" (Moderato), by Miles (3 minutes and 55 seconds), until—T: "And now, young man."

20—"The Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 55 seconds), until—T: "There are rumors of a French."

21—Continue pp. (1 minute and 30 seconds), until—T: "Have an aviator report."

22—Theme (1 minute and 50 seconds), until—T: Lieutenant Hall instructed.

23—Continue to action (1 minute and 20 seconds), until—S: Aeroplane leaves.

24—"Vivo Finale" (Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Hall is a lucky boy."

25—Continue pp. (40 seconds), until—T: The eve of the big offensive.

26—"Half-reel Military Hurry," by Levy (2 minutes and 15 seconds), until—T: Only through the work.

27—Continue pp. (55 seconds), until—T: On scouting duty.

28—Continue ff. (30 seconds), until—T: A dressing station closed.

29—"Dramatic Recitative," by Levy (3 minutes and 20 seconds), until—T: The courtmartial.

30—"Victorious Democracy" (Grande Triomphale Fantaisie), by Borch (5 minutes and 15 seconds), until—T: Saddened by the approaching.

31—Theme (1 minute and 45 seconds), until—T: And the next day's sun.

32—"Tragic Theme," by Vely (2 minutes and 35 seconds), until—T: And in the shadows.

33—"Heavy Mysterioso," by Levy (40 seconds), until—T: The working of the.

34—Continue to action (2 minutes and 25 seconds), until—T: Miss Day induces the guard.

35—"Half-reel Hurry" (for general use), by Levy (4 minutes and 55 seconds), until—T: "She is dead."

36—Theme (1 minute and 30 seconds), until—T: "And they plan a house."

37—Continue ff (15 seconds), until * * * * * END.

Another Song Dedicated to Norma Talmadge

JOS. W. STERN & CO., the music publishers, have just brought out a beautiful love song entitled "Tears," dedicated to Norma Talmadge, with words by Frank H. Warren and music by S. R. Henry. Mr. Warren is the writer of "Indianola," "Kentucky Dream" and various other popular hits. The cover of this sheet music bears a very beautiful portrait of Miss Talmadge made from a specially posed photographic study by Alfred Cheney Johnston. This is the fourth song to be inspired by Miss Talmadge within the past two or three months. The "Heart of Wetona" by Sidney D. Mitchell and Archie Gottler will be out this week, and the publishers, Leo Feist & Co., are advertising it extensively. "San San" by Dannie Nirella, was inspired by Miss Talmadge's work in "The Forbidden City" and it is still selling well.

For the exploitation of "Tears," Miss Talmadge has given her consent to the use of six slides in color from six of her most popular motion pictures. Scenes illustrating the "tears of jealousy," "tears of anger," "tears of love," etc., have been selected. These will be thrown on the screen preceded by a large head of Miss Talmadge, bearing a few lines of dedication to her as the soloist sings the song. Because of these slides and the enormous publicity value, the singers are demanding it.

"FORTUNE'S CHILD"

(Gladys Leslie-Vitagraph)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—Theme (1 minute and 45 seconds), until—At Screening.
- 2—"Eleanor" (Intermezzo Moderato), by Deppen (2 minutes and 15 seconds), until—T: Not very far from Mrs. Gamp's. (Telephone bell).
- 3—Theme (1 minute and 30 seconds), until—T: "Mrs. Camp advertised good, plain."
- 4—"Phyllis" (Characteristic Allegretto Moderato), by Deppen (3 minutes and 30 seconds), until—T: "Mr. Demarest is waiting." (Piano only) (cat meowing).
- 5—"Mysterioso Agitato," by Smith (2 minutes and 15 seconds), until—S: When Louis enters lodger's room.
- 6—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When lodger misses money.
- 7—"Hunkatin" (Half-tone One-step), by Levy (45 seconds), until—T: While the butler and maid trip.
- 8—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "And at home, Bob."
- 9—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "Oh, Madame, the baby is gone." (Telephone bell).
- 10—"Popular Hawaiian One-step" (45 seconds), until—T: "Con Brown's another sort of."
- 11—"Impish Elves" (Winsome intermezzo), by Borch (1 minute and 30 seconds), until—T: "Con Brown, himself, manager of."
- 12—"Agitato No. 37," by Andino (2 minutes), until—T: "You get out o' here."
- 13—Theme (1 minute and 45 seconds), until—T: "I can't take care of a baby."
- 14—"Peacefulness" (Andante Pathetique), by Borch (2 minutes and 45 seconds), until—T: "You let me get the breakfast."
- 15—Theme (3 minutes), until—T: "After supper which Beth."
- 16—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 15 seconds), until—T: "And in the morning, Superstitious."
- 17—"Coquette" (Valse Rubato), by Mathews (1 minute and 30 seconds), until—T: "Oh, I see, Mr. Good-guy."
- 18—Theme (1 minute and 30 seconds), until—T: The Knight goes forth to battle.
- 19—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—S: As scene fades to Louis.
- 20—"Valse Divine" (Moderato Valve), by Rosey (3 minutes), until—T: Morning.
- 21—"Andante Pathetique No. 10," by Berge (2 minutes and 30 seconds), until—S: When Beth enters Mrs. Wynne's room.
- 22—"Farewell to the Flowers" (Andante Moderato Reverie), by Hildreth (2 minutes), until—T: "Are you Mr. Wynne?"
- 23—"Hurry No. 33," by Minot (1 minute and 30 seconds), until—S: When Beth enters Mrs. Gamp's house.
- 24—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 15 seconds), until—S: When Mr. Wynne enters bedroom.
- 25—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: "Do you think it's right for."
- 26—"A la Mode" (Popular One-step), by Rosey (2 minutes), until—T: Bob Wynne full of gratitude.
- 27—Theme (1 minute), until—T: "Jimmie," until * * * * END.

"THE ROUGH NECK"

(Montague Love-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Andantino), by Borch

- 1—Theme (3 minutes), until—At Screening.
- 2—"Babilage" (Allegretto Intermezzo), by Castillo (1 minute and 15 seconds), until—T: Rodney Armitage, a tourist.
- 3—"Allegro Agitato, No. 1," by Kiefert (1 minute), until—S: When Indian draws beads.
- 4—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 45 seconds), until—T: "I'm sorry I can't show you."
- 5—Theme (2 minutes and 15 seconds), until—T: Cogs in the machine.
- 6—"A Dream" (Andante Pathetique), by Borch (3 minutes), until—T: The boss abdicates.
- 7—Theme (2 minutes and 45 seconds), until—T: As the weeks pass the lure.
- 8—"Dramatic Narrative," by Pement (3 minutes), until—T: "He asked me to."
- 9—"Agitato Appassionato," by Borch (3 minutes and 15 seconds), until—S: When John speaks to Dale.
- 10—"Dramatic Agitato No. 43," by Borch (2 minutes and 30 seconds), until—T: "I have just told you, father."
- 11—"Dramatic Recitative," by Levy (2 minutes), until—T: "It's our only chance." (Telephone bell).
- 12—Theme (3 minutes and 15 seconds), until—T: After the wedding supper.
- 13—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 45 seconds), until—T: "I want you to know that this."
- 14—"Allegro Agitato No. 8," by Andino (45 seconds), until—S: When Dale meets Frances.
- 15—Theme (1 minute and 45 seconds), until—T: "You brute, there was some."
- 16—"Eleanor" (Moderato Intermezzo), by Deppen (3 minutes), until—S: When John returns home.

(Continued on next page)

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(Continued from preceding page)

- 20—Theme (3 minutes), until—T: "That evening." (Telephone bell).
- 21—"Marionette" (Allegro Moderato), by Arndt (3 minutes and 15 seconds), until—T: "Sorry, Ellery, but never mind."
- 22—Theme (3 minutes and 30 seconds), until—T: "What liver and bacon for my."
- 23—"Sparklets" (Allegretto Moderato), by Miles (3 minutes and 30 seconds), until—T: "Why, aren't you the man my."
- 24—Theme (2 minutes and 30 seconds), until—T: Washing a la mode.
- 25—"Tulips" (Characteristic Moderato), by Miles (2 minutes and 30 seconds), until—T: "Get your things together."
- 26—"Dramatic Tension No. 36," by Andino (2 minutes and 45 seconds), until—T: "You've given me up."
- 27—"Furioso" (Half-reel Hurry), by Levy (3 minutes and 45 seconds), until—T: "You can get to the village." (Shots).
- 28—Theme (1 minute and 30 seconds), until—T: "Now you have twenty-four," until * * * * * END.

"SILENT STRENGTH"

(Harry Morey-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Andantino), by

- 1—Theme (3 minutes and 30 seconds), at Screening.
- 2—"Shepherd's Pipe" (From Romantic Suite) (Allegretto Moderato), by Grieg (2 minutes), until—T: "It was more curiosity than."
- 3—"Remembrance" (From Romantic Suite) (Andante Moderato), by Schumann (3 minutes), until—T: "A few weeks of New York" (water-fall effects).
- 4—Theme (2 minutes and 30 seconds), until—T: "Ruth Madison in whom"
- 5—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "While in New York, Henry."
- 6—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "I had an idea that you would" (water-fall effects).
- 7—Theme (1 minute and 45 seconds), until—S: When Dan sees Ruth.
- 8—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: "When log falls."
- 9—Theme (1 minute and 30 seconds), until—S: When Dan enters shack.
- 10—"Sinister Theme," by Vely (2 minutes and 15 seconds), until—S: When Ruth receives telegram.
- 11—"Agitato No. 49," by Shepherd (2 minutes and 30 seconds), until—T: "Face to face."
- 12—"Kathleen" (Valse Lento), by Berg (1 minute and 30 seconds), until—T: "And then Henry Crozier meets."
- 13—Theme (1 minute and 45 seconds), until—T: "Miss Ruth Madison, daughter."
- 14—"Adagio" (From Tragic Suite) (Characteristic), by Luz (4 minutes and 15 seconds), until—T: "Henry Crozier, his lust for—" (telephone-bell).
- 15—"Cradle Song" (From Tragic Suite) (Andante), by Luz (3 minutes), until—T: "The prospectus and reports."
- 16—"Dramatic Suspense," by Winkler (3 minutes), until—S: When Dan sees Ruth.
- 17—"Tragic Theme" (Dramatic), by Vely (1 minute and 45 seconds), until—S: When Henry Crozier returns.

Borch

- 18—"Dramatic Agitato No. 38" (Subdued Agitato), by Minot (2 minutes and 45 seconds), until—T: "I have been called back."
- 19—"Dramatic Narrative," by Pemet (2 minutes), until—T: "The following night."
- 20—"Heavy Mysterioso," by Levy (2 minutes and 15 seconds), until—T: "Henry, I'm so glad."
- 21—"Hurry" (Half Reel Hurry), by Levy (5 minutes and 30 seconds), until—S: When Dan's escape is discovered (shots).
- 22—Theme (2 minutes), until—S: When Dan enters shack—until * * * * * END.

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Gentlemen:

Referring to the enclosed page from your valuable publication, dated February 8, I want first to say, "Thanks for the uplift," and to beg a continuation of such helpful articles as the enclosed, as well as all others appearing in your paper, and believe me, gentlemen, that I miss *none* of them, for which, again, *much thanks*.

I am operating an American Photoplayer orchestral organ at the Crystal theatre, and am in charge of the music department for the Crystal Amusement Co. of Daytona, Fla. I ask you only for a list of such music, composers of same, etc., and do not want to trouble you to ascertain if such music is cut in rolls, in other words, if you'll extend me the courtesy that you offer musicians in general, I'll be glad to do the exhaustive hunting of roll-music and get all of the list that you send me that can be had.

Thanking you in anticipation of this list of battle agitated and hurries, I am,

Yours, musically and for good music,

V. J. A. BARADEL.

In the issue of the MOTION PICTURE NEWS, dated February 8, the editor of these columns has promised to furnish to any musician upon request a list of standard musical works from which hurries and agitated can be extracted and which can be effectively employed as an accompaniment for battle scenes and fights. Since the publication of that article, scores of demands for such lists have reached us, a fact which quickly convinces us that most musical libraries are short of such material. To comply with the demand of our valued readers and to fulfill the purpose of this

page, we herewith quote the following standard works, containing agitated movements, recitatives and hurries.

1. Olympia Overture, by E. Ascher.
2. Credo from the "St. Cecile Mass," by Gounod.
3. Flying Dutchman Overture, by R. Wagner.
4. Herodiade Fantasia, by Massenet.
5. Peer Gynt Suite No. 2, by E. Grieg.
6. Finale from the Opera "Arielle," by Bach.
7. Rustle of Spring, by Sinding.
8. Erl King (Liszt arrangement), by Bach.
9. Orgies of the Spirits, by Iljinsky.
10. Evening Breeze, by Langey.
11. Rienzi Overture, by Wagner.
12. Fantasia "Ein Maerchen," by Bach.
13. Scotch Poem, by MacDowell.
14. Il Guarany Overture, by Gomez.
15. Intermezzo, by Arensky.
16. Coppelia Ballet, "Czardas," by Delibes.
17. Faust Ballet, by Gounod.
18. Mirella Overture, by Gounod.
19. Vivo Finale, from Symphonette Suite, by Berge.
20. Rondo, from Beethoven Sonata Pathetique, by Berge.
21. Lion Chase, by Koelling.
22. Unfinished Symphony, by Schubert.

For the information of our correspondent and any others interested in this subject, as far as obtaining music rolls for the above-mentioned compositions, we would refer them to the Film-music Company of Los Angeles, Cal., who are specializing in the manufacture of music rolls suitable for film work.

THE EDITORS.

Musical Review of Latest Compositions

1—"Beautiful Ohio"—The waltz which never fails to make good. Start every job with "Beautiful Ohio" and they'll never leave the floor. (Shapiro, Bernstein Co., 47th St. and Broadway, N. Y.)

2—"The Battle for Democracy"—A new "Victory" overture, by Frank Fuhrer. A big-feature descriptive Overture, that depicts the various phases of the world war from the beginning to the end. This is NOT a medley of Allied national airs, but is an original descriptive composition containing tranquil, prayer, battle and triumphal march movements, with bits of Allied airs interpolated at various intervals to introduce that nation's entrance and part in the war. (Fillmore Music House, Cincinnati, Ohio.)

3—"Think Love of Me," by Frank H. Grey. The House of Fox is famous for its high-class successes, and never before has it offered anything more beautiful than "Think Love of Me." A melody of purest type exquisitely worked out and developed. A fine concert number and excellent for use as a Moving Picture theme. The Waltz also is now ready and it has that rhythmic swing which characterizes the "Hit" in the Ballroom. (Sam Fox, Cleveland, Ohio.)

4—"Wedding March"—John Philip Sousa presents America's new Wedding March. Dedicated to the American people and the friends of Democracy throughout the world, this new "Wedding March" is a work of world-wide interest. Inspired by the universal demand for a new Wedding March, of a calibre which would displace the foreign marches heretofore used, it was a task of love for John Philip Sousa and the result was this great composition. The great American public will welcome and demand this Wedding March. (Sam Fox.)

5—"Have a Smile for Everyone You Meet and They Will Have a Smile for You"—Overnight success—greatest of

all fox trots on the biggest novelty song published by Bert Rule. (Fischer-Witmark Orch. and Band Dept., N. Y.)

6—"As You Were"—Introducing "For Mary, the Baby and Me." Two big hits merged into one great one step—By Gaskill and Monaco. (Fischer-Witmark Band and Orch. Dept.)

7—"Dear Little Boy of Mine"—Another E. R. Ball overnight ballad success. An excellent waltz number—play it and make a real big hit. (Fischer-Witmark Band and Orch. Dept.)

8—"Romantic Suite"—A beautiful suite of love and romance containing four complete separate numbers, "Shepherd's Pipe," by Grieg, "Why," by Schumann, "Remembrance," by Schumann, and "Third Barcarolle," by Rubinstein; four exceptionally valuable concert or encore numbers. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Royal Suite"—A masterpiece opening with the entry of the royal cavalcade, then comes the gracious and gallant minuet (a la Boccherini), followed by the comedy in the waiting rooms of the aides and servants, humorously portrayed by the "Trot du Cavaliere," closing with the pretentious and spectacular banquet scene. (Belwin, Inc.)

10—"Russian Suite"—A unique and characteristic Russian Suite opening with the attracting of the populace by the call of martial airs, then comes intense excitement in a unique Russian agitato, followed by a beautiful plaintive, and then the everlasting Russian peasant dance. (Belwin, Inc.)

"Teddy" Helps Promote Motion Picture

AN aid for the promotion of "Our Teddy," the authorized screen version of Colonel Roosevelt's life and works, has appeared recently in the shape of a song called "Teddy," which McClure Productions, Inc., arranged with Waterson, Berlin & Snyder, the well known New York music publishers, to produce.

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LEWIS M. SWAAB

1329 Vine Street, Philadelphia, Pa.

The words of the song are by William J. McKenna, and the music by Ted Snyder. It is dedicated to the "fighting father of the fighting Roosevelts."

Exhibitors have not been slow to make use of this simple and inexpensive means of pushing "Our Teddy" in their localities. The idea of tying up the Roosevelt picture with a popular song about the Colonel was carried out with smashing success recently by the manager of the Eighty-first street theatre, New York City, who secured four wounded soldiers and organized them to the "Pershing Overseas Quartet." They sang before and after each showing of "Our Teddy" and were a valuable adjunct in packing the house during the picture's run.

Monarch Music Co. Not Member of American Society of Authors, Composers and Publishers

MOTION PICTURE NEWS have just received a letter from the Monarch Music Company of Boston, Mass., informing them that they are not members of the American Society of Authors, Composers and Publishers, and have created a special Service Department to help exhibitors solve their musical problems. They also announce that through their special Service Department they will at any time furnish to any exhibitor professional copies of any music they publish.

One of their latest hits entitled, "Wishing Land," is an exceptionally well-written number and most adaptable for the needs of the film player. The composer of this famous song is no less a man than J. Will Callahan, author of the world-known "Smiles" and "After All."

The music editor of these columns earnestly suggests to every musician that he avail himself of the valuable service and assistance by the Monarch Music Company of Boston, Mass.

Store Features Song in Window Display

Woolworth's Five and Ten-Cent Store in Boston recently featured a window display of the late song, "Then You'll Come Back to Me," which has been dedicated to Constance Talmadge, and bears her picture on the cover. The management kept the sheet music display for two weeks.

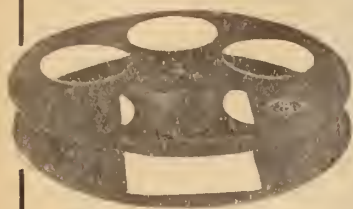
When the song was written the producers decided that it should be dedicated to one of the stars of the screen, and decided upon Constance Talmadge, who is presented in Select Pictures by Lewis J. Selznick. So, naturally, Miss Talmadge's face adorns the music's cover.

The success of the piece was instantaneous, with the producers gallantly giving the credit to Miss Talmadge. Charles R. Rogers, Select's New England manager, arranged for a big window display in Woolworth's Boston Five and Ten Cent Store.



"Tad," the cartoonist, trying out a Fotoplayer

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LATEST MUSIC CUES

"THE HIGHEST TRUMP"

(Earle Williams-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Impish Elves" (Winsome Intermezzo), by Borch

Theme B: "The Crafty Spy" (Original Descriptive Mysterioso), by Borch

1—"Tragic Theme" (Dramatic), by Vely (2 minutes), until—At Screening (telephone-bell).

2—"Dramatic Suspense," by Winkler (3 minutes), until—T: "Richard, John Paget's" (electric door-bell).

3—Theme A (2 minutes), until—T: "There, there, it's all over" (telephone-bell).

4—"Dramatic Agitato No. 38," by Minot (3 minutes and 15 seconds), until—S: When police arrive.

5—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "To Bickers the change in h.s." (electric-bell).

6—"Over the Top, Boys" (American March), by Berg (1 minute and 30 seconds), until—T: "Richard realizes that if he" (marching soldiers).

7—Theme A (45 seconds), until—T: "Do you realize that you are."

8—"Dramatic Tension," by Levy (2 minutes), until—T: The interests of the Anson.

9—Theme B (3 minutes), until—T: And that night Richard Paget.

10—Theme A (1 minute), until—T: "You will see John in uniform."

11—"On to Berlin" (Direct cue segue to Theme A) (1 minute and 15 seconds), until—T: On to Berlin (piano only according to action).

12—"Dramatic Agitato," by Hough (15 seconds), until—S: When scene fades to spies.

13—"Aces High" (Aviation march), by Roberts (1 minute and 45 seconds), until—T: After several months' training (aeroplane effects).

14—Theme B (1 minute and 30 seconds), until—T: "Our planes are being."

15—Theme A (1 minute and 15 seconds), until—T: The last precious hours.

16—"Over There" (1 minute and 30 seconds), until—T: In France three weeks later.

17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: When John drops message.

18—Theme B (1 minute), until—T: With the evening.

19—Theme A (2 minutes), until—T: "Paget won't be able."

20—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—T: Next day the raid.

21—"Review March" (Military Maestoso), by Berg (1 minute and 15 seconds), until—T: And to Richard Paget with his.

22—Repeat: "Aces High" (2 minutes and 30 seconds), until—T: The best laid plans of mice (tolling-bell).

23—Organ only (Andante Pathetic) (1 minute and 30 seconds), until—S: When bride and groom enter church (tolling-bell—wedding scene).

24—Repeat: "Aces High" (30 seconds), until—S: When bride and groom re-enter aeroplane.

25—Repeat: Theme B (1 minute and 15 seconds), until—T: The long awaited day when.

26—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute), until—S: When John enters aeroplane (battle effects).

27—Repeat: Theme B (1 minute), until—S: Smoke signal.

28—"Alborada" (Allegretto Caprice), by Andino (45 seconds), until—T: While back in America.

29—"Oh, Frenchy" (Popular American song) (1 minute), until—T: At the French headquarters.

30—"Dramatic Narrative," by Pement (45 seconds), until—S: When French scene fades.

31—"Furioso No. 60," by Shepherd (30 seconds), until—T: With the time drawing near.

32—"Tragic Theme," by Vely (3 minutes), until—T: The little inn where their (watch for explosion).

33—"Agitato No. 49," by Shepherd (3 minutes and 15 seconds), until—T: "You wear the uniform of America."

34—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "If you're a Secret Service" (watch for explosion).

35—Repeat: Theme A (1 minute), until—T: "But nothing like the side of"—until * * * * * END.

"Heart of Humanity" Ballad for a Record on the Graphophone

CHARLES HARRISON, tenor, has been chosen to sing "Heart of Humanity," a ballad inspired by the Jewel photodrama. "The Heart of Humanity," for the Columbia Graphophone Co. "Heart of Humanity" will be made into a record and marketed as one of the June numbers, by Columbia. The Columbia agencies and music dealers everywhere, selling music published by Waterson, Berlin & Snyder, are co-operating with exhibitors displaying the film feature, and the idea of showing the film feature and, in connection, introducing the song of the same title, has proved a big success in every city in which the production has been shown to date.

Universal film exchanges have been supplied with orchestrations of the song, and also are providing exhibitors with slides bearing the words of the chorus.

" THE WOMAN ON THE INDEX "

(Pauline Frederick-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Think Love of Me" (Moderato Ballad), by Frank H. Rey

(Used by permission of Sam Fox, through Belwin, Inc., 701 Seventh Avenue, New York City.)

- 1—Lento Allegro (From Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Pauline Frederick as Sylvia."
- 2—Continue to action (1 minute and 55 seconds), until—T: "If I am to take care."
- 3—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "And in the same neighborhood."
- 4—"Sinister Theme" (Dramatic), by Vely (3 minutes and 45 seconds), until—T: "I found her downstairs."
- 5—Theme (1 minute and 40 seconds), until—T: "And after a severe illness."
- 6—Continue to action (1 minute and 25 seconds), until—T: "When a short time had passed."
- 7—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "And when the gang was ready."
- 8—"Adagio" (from Pathetic Suite), by Mozart (4 minutes), until—T: "The Bull's got him."
- 9—"Dramatic Agitato," by Hough (2 minutes and 10 seconds), until—T: "I'll turn state's evidence."
- 10—Theme (1 minute and 50 seconds), until—T: "Charged with murder."
- 11—Continue ff (1 minute and 20 seconds), until—T: "Three years later."
- 12—"Prudence" (4.4 Entr'acte), by Luz (45 seconds), until—T: "And in the same city."
- 13—Continue to action (3 minutes and 40 seconds), until—T: "I must see in my office."
- 14—Theme (3 minutes), until—T: "The God of chance has."
- 15—"Dramatic Tension No. 36," by Andino (1 minute and 50 seconds), until—T: "A little later."
- 16—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (3 minutes and 15 seconds), until—T: "The next morning."
- 17—"Romance" (From Chopiniana Suite), by Chopin (3 minutes and 15 seconds), until—T: "And one afternoon."
- 18—"Cradle Song" (from Tragic Suite), by Gottschalk (2 minutes and 40 seconds), until—S: Close up of index of police record.
- 19—Theme (2 minutes and 45 seconds), until—T: "Take the first train."
- 20—"And Yet" (4/4 Melody), by Hathaway (4 minutes and 20 seconds), until—T: "I have great news for you."
- 21—Theme ff (2 minutes and 55 seconds), until—T: "I'm sorry, Mrs. Maber."
- 22—"Pizzicato Mysterioso," by Minot (4 minutes and 25 seconds), until—T: "Why did you send that note?"
- 23—"Elegie" (From "Pathetic Suite"), by Luz (1 minute and 50 seconds), until—T: "Does your husband know?"
- 24—Continue ff (1 minute and 35 seconds), until—T: "Well, what's he idea?"
- 25—"Dramatic Fantasie," by Bach (2 minutes and 40 seconds), until—T: "Don't worry, it's all right."
- 26—Theme ff (1 minute), until * * * * * END.

" THE BRAND "

(Kay Laurell-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Think Love of Me" (Moderato), by Grey

(Used by permission of Sam Fox, through Belwin, Inc., 701 Seventh Avenue, New York

- 1—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—T: "Early in November."
- 2—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (3 minutes and 55 seconds), until—T: "What's the matter, little woman?"
- 3—Theme (30 seconds), until—T: "After Barley had gone."

(Continued in next column)

(Continued from preceding column)

- 4—Continue to action (1 minute and 35 seconds), until—T: "The first marriage ceremony."
- 5—"Sparklets" (Moderato), by Miles (50 seconds), until—T: "What McGill called home."
- 6—"When You Are Truly Mine" (Moderato), by Lee (1 minute and 45 seconds), until—T: "By midwinter Ophir awoke."
- 7—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "Have you struck anything?"
- 8—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: "To make matters worse."
- 9—Continue ff (1 minute), until—T: "Bob, I'm married."
- 10—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "Careful as they were."
- 11—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "I love you like a father."
- 12—Theme (1 minute and 25 seconds), until—T: "But things went from bad."
- 13—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Until long after dark."
- 14—"Half Reel Storm Furioso," by Levy (2 minutes and 45 seconds), until—T: "By midnight the storm."
- Note: pp. during interior scenes.
- 15—Continue ff (3 minutes and 40 seconds), until—T: "We picked 'em up."
- Note: With ad. lib., snow storm effects.
- 16—"Agitato No. 69," by Minot (1 minute and 55 seconds), until—T: "But McGill had friends."
- 17—"Furioso, ff," by Kiefert (40 seconds), until—T: "Two years of profitless."
- 18—Theme ff (2 minutes and 5 seconds), until—T: "Far away in the heart."
- 19—"Lento Allegro" (from Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "Ablaze with hatred."
- 20—"Perpetual Motion," (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "News of the John Daniels' strike."
- 21—"Savannah" (Alaskan one-step), by Rosey (2 minutes and 5 seconds), until—T: "Following the strong."
- 22—Theme (1 minute and 45 seconds), until—T: "Having broken his silence."
- 23—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 55 seconds), until—T: "Four hours he passed."
- 24—"Hunkatin" (Popular one-step), by Levy (2 minutes and 40 seconds), until—T: "Shall I send a girl up."
- Note: Begin pp. ff. during dance hall scenes.
- 25—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Come with me and I'll show you."
- 26—Theme (3 minutes and 35 seconds), until—T: "No! No! Don't go."
- 27—"Hurry No. 1," by Langey (1 minute and 50 seconds), until—T: "Now, go and carry my mark."
- 28—"Tragic Theme," by Vely" (1 minute and 15 seconds), until—T: "Come, we'll go now."
- 29—Theme ff (50 seconds), until * * * * * END.

" THE LION AND THE MOUSE "

(Alice Joyce-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—"Dreams of Devotion" (Heavy Dramatic Emotional Characteristic), by Langey (4 minutes and 45 seconds), until—At Screening.
- 2—"Ecstasy" (Passionato Moderato), by Zamecnik (2 minutes), until—T: Judge Rossmore and his wife (telephone-bell).
- "A La Mode" (French One-step), by Rosey (45 seconds), until—T: In Paris, where oy a strange.
- 4—Theme (1 minute and 30 seconds), until—T: Jefferson Ryder.
- 5—"Dramatic Recitative," by Levy (30 seconds), until—T: "While in America John Ryder."
- 6—"Kathleen" (Valse Lento), by Berg (1 minute and 30 seconds), until—T: "And one evening not long after."
- 7—Theme (1 minute and 15 seconds), until—S: When Shirley gets telegram.
- 8—"Longing" (Andantino Crazioso), by Florida (4 minutes and 30 seconds), until—T: "The trip across seemed."
- 9—"Admiration" (Moderato Crazioso), by Jackson (3 minutes and 45 seconds), until—T: "I wish to see my son" (door-bell).
- 10—Theme (2 minutes), until—T: "Dinner's on de table, ma'am."
- 11—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "You mean you would throw."

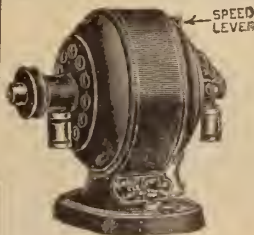
(Continued on next page)

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- (Continued from preceding page)
- 12—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "I wish I could help you" (automobile effects).
 - 13—Theme (2 minutes), until—T: "Shirley, father says he can't."
 - 14—"Melodie" (Moderato Con Grazioso), by Friml (3 minutes and 30 seconds), until—T: The lion and his power.
 - 15—"Menuetto All'antico" (Allegretto Grazioso), by Karganoff (4 minutes and 15 seconds), until—T: "And then the American Octopus."
 - 16—"May Dreams" (Moderato Serenade), by Borch (4 minutes), until—T: "Do you realize that we're."
 - 17—"Elegie" (Adagio Serenade), by Barmotine (4 minutes), until—T: "Before I go to Washington."
 - 18—"Melancolie" (Larghetto 4/4), by Bubeck (3 minutes and 15 seconds), until—T: "Miss Green is here, sir."
 - 19—Theme (3 minutes and 45 seconds), until—S: When mother and son enter room.
 - 20—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "Miss Green, you say here."
 - 21—"Dramatic Tension No. 9," by Andino (1 minute), until—T: "The night of the Ryder reception."
 - 22—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "I'm going to see Ryder."
 - 23—Theme (1 minute and 45 seconds), until—S: As scene fades to Shirley and Jefferson.
 - 24—"Withered Flowers" (Pathetic Intermezzo), by Kiefert (2 minutes and 30 seconds), until—T: "That Rossmore woman is."
 - 25—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—T: "If he is impeached."
 - 26—"Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—T: "Can you find the combination."
 - 27—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Mr. Ryder, this deception."
 - 28—Theme (1 minute), until—T: "Well Jeff, she's a wonder"—until * * * * * END.

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Latest Hits

MUSIC

Musical
Equipment

Concerning Storm Music for the Photoplay

NO other word in conjunction with picture playing has created more criticism and dissatisfaction than the word "effect," and no other phase in the line of effects has been so thoroughly misused as "storm effects." In ninety-nine out of one hundred cases, "storm effects" are too loud, entirely out of place and of a low comedy nature. It should be remembered that the majority of people who attend the photoplay houses are serious in their serious moments, and object to the introduction of comedy where it is out of place. A wonderful and most explicit example of how to play storm music is furnished in the excellent production of Rex Beach, "The Brand," released through the Goldwyn Pictures Corporation.

McGill, a typical old-timer and good-hearted Alaskan miner, discovers his wife, Alice, in company with Bob Barclay, a former vaudeville actor. In his disillusionment and fury he drives the lovers into the snow storm. These furious storm scenes last about ten minutes. They must be considered a serious problem from the standpoint of musical film interpretation. To some orchestra leaders, these storm scenes may develop into a menace to his reputation. It is impossible to play ff. storm music for a period of ten minutes without creating monotony. Storm music rendered in such a manner is bound to lose its effect upon the audience's ears, or probably swell several cornet or trombone lips, and last, but not least, it may make a cripple out of the leader.

The storm scenes in "The Brand," which are the most realistic I have ever seen in any motion picture, constitute such an important part of the production that any musician who would attempt to musically overlook them will positively establish for himself the name of incompetency, and will create an atmosphere of dissatisfaction in every direction strong enough to mar his entire career. No music cut sheet or even music score, no matter how carefully compiled, can entirely solve the problem of the correct musical interpretation of storm music, if the secret of synchronization is unknown to the musician, or if known, not converted into practice, especially in storm scenes of such durability, length and importance as in "The Brand."

It is most natural that any storm or even battle scenes of considerable length are interrupted by interior scenes which, if musically judged upon their face value, do not necessitate accompaniment of a furioso. Such interior scenes, or commonly called flashes, are just the things which are in most cases confusing to most of our musicians. It seems that most of them cannot find the happy medium, either through laziness, incompetency, or probably are not given a chance to determine the correct and dominating feature of such scenes, which are in every case the prime factors in deciding the character of the musical selections.

In storm scenes of such violence as in "The Brand," the ordinary furioso is absolutely valueless. It must be a composition which in its musical construction is equivalent to the huge violence of the Alaskan blizzard. It must be one able to musically portray the tremendous velocity and haunting sounds of the hurricane, and such results can only be attained through a medium which represents the acme of chromatic musical construction. At the same time, it must be a composition of such flexibility as to permit perfect phrasing and synchronizing from the softest pp. to the strongest ff. The furioso mentioned in the music cue sheet, Cue No. 14, is one of the numbers which would fittingly portray such a blizzard. It consists of six movements and has a playing time of eight minutes.

"THE BRAND"

Theme: "Think Love of Me" (Moderato), by Grey
Used by permission of Sam. Fox, through Berwin, Inc., 701 Seventh Avenue, New York.

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—T: "Early in November."

2—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (3 minutes and 55 seconds), until—T: "What's the matter, little woman?"

3—Theme (30 seconds), until—T: "After Barclay had gone."

4—Continue to action (1 minute and 35 seconds), until—T: "The first marriage ceremony."

5—"Sparklets" (Moderato), by Miles (50 seconds), until—T: "What McGill called home."

6—"When You Are Truly Mine" (Moderato), by Lee (1 minute and 45 seconds), until—T: "By midwinter Ophir awoke."

7—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "Have you struck anything?"

8—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: "To make matters worse."

9—Continue ff. (1 minute), until—T: "Bob, I'm married."

10—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "Careful as they were."

11—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "I love you like a father."

12—Theme (1 minute and 25 seconds), until—T: "But things went from bad."

13—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Until long after dark."

14—"Half Reel Storm Furioso," by Levy (2 minutes and 45 seconds), until—T: "By midnight the storm."

Note: pp. during interior scenes.

15—Continue ff. (3 minutes and 40 seconds), until—T: "We picked 'em up."

Note: With ad. lib. snow storm effects.

16—"Agitato No. 69," by Minot (1 minute and 55 seconds), until—T: "But McGill had friends."

17—"Furioso ff.," by Kiefert (40 seconds), until—T: "Two years of profitless."

18—Theme ff. (2 minutes and 5 seconds), until—T: "Far away in the heart."

19—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "Ablaze with hatred."

20—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "News of the John Daniels strike."

21—"Savannah" (Alaskan one-step), by Rosey (2 minutes and 5 seconds), until—T: "Following the strong."

22—Theme (1 minute and 45 seconds), until—T: "Having broken his silence."

23—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 55 seconds), until—T: "Four hours he passed."

24—"Hunkatin" (Popular one-step), by Levy (2 minutes and 40 seconds), until—T: "Shall I send a girl up?"

Note: Begin pp., ff. during dance hall scenes.

25—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Come with me and I'll show you."

26—Theme (3 minutes and 35 seconds), until—T: "No! No! Don't go!"

27—"Hurry No. 1," by Langey (1 minute and 50 seconds), until—T: "Now, go and carry my mark!"

28—"Tragic Theme," by Vely (1 minute and 15 seconds), until—T: "Come, we'll go now."

29—Theme ff. (50 seconds), until * * * * * THE END.

In justice to this excellent production which is musically represented in the above cut sheet, I earnestly suggest that no musician substitute any storm scenes, but avail himself of those which are mentioned in the cut sheet.

A very valuable instrument while playing the storm scenes is of course the tympany. To my mind, the common wind producing machine is the poorest medium of creating storm atmosphere. Tympany rolls of slow crescendos and descrescendos are much more effective. The lone pianist can very easily imitate such rolls through tremolos in the low octaves. Such effects should be employed wherever possible, but no matter how appropriately employed, if overdone will positively become a nuisance.

Now the question arises—More than one aggressive musician has been forced to resign himself to musical doggerel caused by the ignorance of some of our still existing "one-reel age" exhibitors. Men of such calibre will either have to revise their ancient methods or suffer the unavoidable consequences. The only way to expect really good work of any musician is to either give him good tools or enable him to get them. Such method will positively result in satisfaction for the employer from a financial standpoint, and will create a larger and greater circle of patronage for his enterprises.

THE EDITORS.

March 15, 1919

Victorious Democracy at Broadway Theatre

THE management of the Broadway theatre and its musical director, James Bradford, in their joint endeavors to discover an appropriate overture to be presented in conjunction with the feature, "The Light of Victory," a Universal special production in which Monroe Salisbury starred, were fortunate to prevail upon the directors of Belwin, Inc., to allow them to have a pre-release of Gaston Borch's latest composition, "Victorious Democracy," dedicated to the League of Nations.

Every effort was made by Mr. Kashin, the managing director, and his able assistants to present "Victorious Democracy" in a fitting and dignified manner, and under the directorship of Mr. Bradford the orchestra gave an inspiring performance.

Needless to recount, it was acclaimed by a select and representative audience to be a triumphant musical interpretation of the world's emotions through the past European bloodshed.

Rorig of Elgin Takes Composers' Case to Trial

TROUBLE is brewing between Manager H. P. Rorig of the Orpheum theatre, Elgin, Ill., and the American Society of Composers, Authors and Publishers.

Test of copyrights alleged to be held by the society, which has headquarters in Chicago, is expected to result from the refusal of Manager Rorig to pay a royalty on music said to have been played in his theatre. Rorig has retained Attorney Walter Healy and the case will probably be taken into the courts.

Rights of the society have been questioned by theatre owners and entertainers throughout this section of the country, but until February 15 no active steps have been taken to test its rights. Various charges of infringement have been made by the society, but the courts have never been asked to fix their privileges.

In a letter to Manager Rorig February 15, E. S. Hartman, Chicago attorney, who has been retained by the society, alleges that he has specific information on alleged infringements. Unless steps are taken to pay a royalty at once, he states, proceedings will be instituted against him in the Federal court.

According to Hartman, \$250 can be assessed against the theatre owner for every single violation proved.

Rorig stands firm in his determination to fight the charge to a finish.

"Music," he states, "is music, no matter whether it is played in a theatre or in a private home. This question has been argued so much that I have decided to learn, if possible, just what rights this society controls."

Other Elgin theatre owners, as well as local entertainers, have been charged with violations by the society. On each occasion however, satisfactory arrangements were made.

Bach Serves Many Years in Industry

PACKARD BACH, organist at the Strand theatre in Philadelphia, who after April has announced that he will be at liberty, has been connected with the theatrical and motion picture business since he was eight years of age. Before entering the motion picture industry he was musical director with George M. Cohan, B. A. Rolfe and Jesse Lasky.

One of Mr. Bach's greatest assets, it is said, is the way he puts across his selections, creating for himself a personal following wherever he happens to be playing.

He has not announced his future plans.

"Nipponese" Wins Many Favorable Expressions

EXHIBITORS Mutual Distributing Corporation this week announced that Joseph O'Sullivan, director of music service for that organization has received many expressions of commendation on "Nipponese," the Japanese dramatic theme which he wrote for Sessue Hayakawa productions.

On account of the scarcity of Japanese music of a serious and dramatic character, musical directors are finding this number just what they want in interpreting the Japanese star's pictures, it is said.

Professor C. A. Shamp, director of music at the Auditorium theater, South Bend, Indiana, writes Exhibitors Mutual: "Kindly send me 'Nipponese,' by Joseph O'Sullivan, which I find excellent

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(Hope-Jones 3 Manuel Organ)

AT PRESENT AT STRAND THEATRE, PHILA.

(Kimball 3 Manuel Organ)

Mr. Bach has to play an encore every night, sometimes two and three and on eight different occasions stopped the show the week he played "The Storm," was the Record Breaker for the house.

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RICHARD BACH

TRADE REVIEW, Feb. 15, Page 848

The Strand, Philadelphia
January 30, 31, Feb. 1

PROGRAM

1. a. "The Star Spangled Banner."
b. Overture, "Songs of the Old Folks" (Roberts), Strand Orchestra, J. Friedman, Director.
2. Paramount Pictograph.
3. Rolln Comedy, "Going, Going, Gone!"
4. Organ Solo, "The Storm." Richard Bach, Organist.
5. Fred Stone in "Under the Top."

The special musical attraction on this occasion, however was the "Storm," as played by Organist Richard Bach.

Mr. Bach makes a specialty of playing this famous selection with all electrical effects and other accompaniments. The fame of this had gone forth in the neighborhood, and when the selection was duly advertised, the response was large. Applause was generous and on the first evening the musician was presented with flowers by some of his admirers, while an encore was demanded.

The effects necessary to the full enjoyment of the approach of the storm in the peaceful valley, its roaring thunder and flashing lightning with its gradual spending of the fury of the elements to the contrasting quiet of the village once more, were well handled by Operator C. Rizzo.

Philadelphia Ledger said:

Mr. Bach has a most fascinating style at the organ. Pleasing the critical musical lovers with his big numbers and seems to make you sway in your seat with his light catchy numbers. Has a great way of putting over a Rag and seems very popular with the Young Folks.

and far ahead of any Japanese compositions I now possess. Wish I had more like it, as such numbers are a boon to any conscientious musician playing the better class of music for photo-plays."

LATEST MUSIC CUES

"CHILDREN OF BANISHMENT"

(Mitchell Lewis-Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento)

- 1—Theme (1 minute and 5 seconds), until—T: "Dick Broom, foreman."
- 2—"Mountain Song" (From Mountain Music Suite), by Borch (1 minute and 40 seconds), until—T: "Mr. Allen, McKenzie and his wife."
- 3—"Dramatic Recitative," by Levy (4 minutes and 15 seconds), until—T: "R. E. Hill of the firm."
- 4—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Dan Silver knocked out."
- 5—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Pay Day."
- 6—"Dramatic Agitato," by Hough (1 minute and 25 seconds), until—S: Close up of strangers on porch.
- 7—Theme (1 minute and 15 seconds), until—S: The fight.
- 8—"Agitato No. 69," by Minot (45 seconds), until—S: Interior of room in boarding house.
- 9—"Dramatic Narrative," by Pement (2 minutes and 10 seconds), until—T: "We are gypsies of the wild."
- 10—"Love Theme," by Lee (3 minutes and 45 seconds), until—T: "Come over tonight."
- 11—Theme (2 minutes and 25 seconds), until—T: "Allen leaves for the land office."
- 12—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 55 seconds), until—T: "Allen beats out Hill's agent."
- 13—"Le Retour" (Allegro), by Bizet (3 minutes and 50 seconds), until—T: "Will you come back and cook?"
- 14—"Sinister Theme," by Vely (3 minutes and 55 seconds), until—T: "He is my husband."
- 15—Theme (1 minute and 35 seconds), until—T: "Winter finds the."
- 16—"Sunrise on the Mountain" (From Mountain Music Suite), by Borch (2 minutes and 25 seconds), until—T: "Dick and Allen go to inspect."
- Note: Tympany roll ff. during fall of tree.
- 17—"Forest Whispers" (Moderato Gavotte), by Losey (2 minutes and 45 seconds), until—T: "Every demonstration for."
- 18—Theme (1 minute and 25 seconds), until—T: "Hill and Burchard plan."
- 19—"Half Reel Hurry," by Levy (2 minutes and 30 seconds), until—T: "The first delivery."
- Note: Begin pp. then to action.
- 20—Continue pp. and slow (35 seconds), until—S: Phonograph in action.
- 21—Popular number (1 minute and 20 seconds), until—T: "Something is wrong with Bream."
- Note: To be played on phonograph.
- 22—Another popular number on phonograph (1 minute and 30 seconds), until—S: Bream leaves.
- 23—"Woodland Whispers" (Moderato), by Czibulka (2 minutes and 30 seconds), until—S: Allen falls into stream.
- 24—"Furioso No. 60," by Shepherd (40 seconds), until—S: Close-up near fire.
- 25—Theme (1 minute and 50 seconds), until—T: "I brought him back to you."
- 26—Continue ff. (25 seconds), until * * * * * THE END.

"THE WORLD TO LIVE IN"

(Alice Brady-Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lento Allegro" (from Symphonette Suite), by Berge

- 1—"Valse Divine" (Valse Classique), by Rosey (4 minutes), until—T: "To think of your friend."
- 2—"Babilage" (Allegretto Intermezzo), by Castillo (2 minutes and 45 seconds), until—T: "At the close of the friends."
- 3—Theme (2 minutes and 45 seconds), until—T: "Do you still play?"
- 4—Orchestra tacet (20 seconds), until—S: Rita at piano.
- 5—Piano improvise to action (45 seconds), until—T: "The Tinpanner's working day."
- 6—"Doloroso" (Moderato), by Tobani (3 minutes and 35 seconds), until—T: "Pretty girl your new secretary."
- 7—"Sparklets Intermezzo" (Moderato), by Miles (1 minute and 25 seconds), until—S: Close-up of phonograph record.
- 8—Pathetic composition (25 seconds), until—T: "But despite his father's warning."
- Note: To be produced on phonograph.
- 9—"May Dreams" (Moderato Romance), by Borch (3 minutes and 50 seconds), until—T: "You've got quite the wrong."
- 10—Theme (2 minutes and 55 seconds), until—T: "When a girl is a tinpanner."
- 11—"Norma" (Melodious Waltz), by Luz (3 minutes and 35 seconds), until—T: "Mrs. Billings has been."
- 12—"At Twilight" (Moderato Romance), by Golden (3 minutes and 45 seconds), until—T: "In the small hours."
- 13—"Morning" (Dramatic), by Grieg (2 minutes and 45 seconds), until—T: "Knowledge of young Olsversens."
- 14—"Romance" (Moderato), by Karganoff (2 minutes and 45 seconds), until—T: "But there are moments."
- 15—"Golden Youth" (Valse Lento), by Rosey (2 minutes and 5 seconds), until—S: Close-up of piano player.
- 16—Piano Solo improvise to action (35 seconds), until—T: "Shall I see you again?"
- 17—Theme (2 minutes and 45 seconds), until—S: Rita crying.
- 18—"Pathetic Andante," by Vely (1 minute and 15 seconds), until—T: "At Atlantic City."

(Continued in next column)

(Continued from preceding column)

- 19—"By the River" (12/8 Moderato Romance), by Morse (3 minutes and 10 seconds), until—T: "I can't be happy."
- 20—"Love Theme," by Lee (1 minute and 15 seconds), until—T: "Meanwhile the sentimental."
- 21—"After Sunset" (Moderato), by Pryor (4 minutes and 45 seconds), until—T: "Glad your headache is better."
- 22—Theme (1 minute and 35 seconds), until—T: "That evening."
- 23—"Valse Moderne" (Valse Moderato), by Rosey (4 minutes), until—T: "This is a queer place."
- 24—"L'Adieu" (Dramatic), by Favarger (4 minutes and 25 seconds), until—T: "Why Ida, what are you."
- 25—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 45 seconds), until—T: "Make New York as fast."
- 26—"Tragic Theme" (Pathetic), by Vely (3 minutes and 45 seconds), until—T: "I suppose you are through."
- Note: Railroad effects.
- 27—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "I came to tell you."
- 28—Theme (2 minutes and 40 seconds), until * * * * * THE END.

"A MAN AND HIS MONEY"

(Tom Moore-Goldberg)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), by Gaston Borch

- 1—"A La Mode" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "Oh, Harry, you were."
- Note: Automobile effects.
- 2—Theme (4 minutes), until—T: "That evening."
- Note: Automobile effects.
- 3—"Hunkat'n" (Half Tone one-step), by Levy (2 minutes and 45 seconds), until—T: "Hello."
- 4—Theme (2 minutes and 15 seconds), until—T: "Take me back to the club."
- 5—"Sachem" (Popular one-step), by Rosey (2 minutes and 15 seconds), until—T: "Come on, Harry."
- Note: Piano only according to action.
- 6—"What a Wonderful Mother You'd Be" (Direct cue) (popular song) (1 minute), until—S: When guests applaud.
- Note: To be played on piano only.
- 7—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—T: "The next morning."
- Note: Effect of telephone-bell.
- 8—Theme (2 minutes), until—T: "John Sturgeon the family."
- 9—"Eleanor" (Characteristic Moderato), by Deppen (2 minutes and 45 seconds), until—T: "Three months later."
- 10—"Babilage" (Allegretto Intermezzo), by Castillo (4 minutes and 15 seconds), until—T: "It so happens that Betty."
- 11—Theme (2 minutes and 30 seconds), until—T: "It's a great life if."
- 12—"Constance" (Characteristic Moderato), by Golden (3 minutes and 30 seconds), until—T: "Why won't you say yes?"
- 13—Theme (2 minutes), until—T: "Aren't you ashamed of yourself?"
- 14—"Sparklets" (Bright Characteristic), by Miles (2 minutes and 45 seconds), until—T: "I'm awfully sorry, Mrs. De Long."
- 15—"Marionette" (Characteristic Allegretto), by Arndt (3 minutes and 15 seconds), until—T: "Good girl, everything's."
- 16—"Perpetual Motion" (Allegro Agitato), by Borch (45 seconds), until—T: "The next evening."
- 17—"Impish Elves" (Windsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: "Your aunt is very ill."
- Note: Effect of telephone-bell.
- 18—"Intermezzo" (Allegretto Characteristic), by Arensky (2 minutes and 45 seconds), until—T: "Is this my aunt's house?"
- Note: Effect of automobile.
- 19—"Dramatic Tension No. 36," by Andino (2 minutes), until—S: When automobile stops.
- 20—"Half Reel Hurry," by Levy (4 minutes), until—T: "Which is the road to your"
- Note: Glass crash and shot.
- 21—"Summer Showers" (Bright Moderato), by Logan (1 minute and 30 seconds), until—T: "Where are you going?"
- Note: Storm effects.
- 22—Theme (45 seconds), until * * * * * THE END.

"AS THE SUN WENT DOWN"

(Edith Storey-Metro)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Moderato Andantino), by Borch

- 1—"Prudence" (Entr'acte Novelette), by Luz (2 minutes and 45 seconds), until—At Screening.
- 2—"Nola" (Intermezzo Allegretto), by Arndt (2 minutes and 15 seconds), until—T: "The only man in Gulch afraid."
- 3—Theme (3 minutes), until—T: "Every community has its outcasts."
- 4—"Western Intermezzo" (No. 11 A. B. C. Series), by Luz (2 minutes and 30 seconds), until—T: The Gulch's sense of humor" (shot).
- 5—"Western Hurry" (No. 11 A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: The favorite outdoor sport (shots).
- 6—"Western Galop" (No. 11 A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: Their only communication with.
- 7—"Wild and Woolly" (Western Allegro), by Minot (3 minutes), until—T: "Boys, reformin' is coming" (shots).
- 8—"Dramatic Finale" (Agitato Appassionato), by Smith (1 minute and 30 seconds), until—T: "Say, what do ye mean?"
- 9—"Gavotte Piquante" (Characteristic), by Pierson (2 minutes and 45 seconds), until—T: "I just happened to change" (door-knock).
- 10—"A La Mode" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "A Gospel pedler from."
- 11—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: The warpath duds.
- 12—Theme (2 minutes and 45 seconds), until—T: "Bill, why did ye let them?"
- 13—"Tulips" (Intermezzo Moderato), by Miles (2 minutes and 15 seconds), until—T: "He shan't wake up."
- 14—"Organ Improvising" (3 minutes), until—T: After a long illness (Sunday services).

(Continued on next page)

(Continued from preceding page)

- 15—"Me-ow" (Characteristic Novelty), by Kaufmann (1 minute and 45 seconds), until—T: "Well, well, if it isn't Ike."
- 16—"Dramatic Agitato No. 38," by Minot (30 seconds), until—T: "Ye dern little heires."
- 17—"Movie Rag" (Characteristic), by Zamecnik (3 minutes), until—T: With her new boarder.
- 18—"Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—T: "I adore windows with gold mines."
- 19—"Hurry" (Half-reel Hurry), by Levy (3 minutes), until—T: "What do you mean by annoying?"
- 20—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Well, I'm willin' to quit."
- 21—"Savannah" (Popular One-step), by Rosey (1 minute and 45 seconds), until—S: When bartender drinks.
- 22—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—T: The duel.
- 23—"Heavy Dr. Desc." (No. 18, A. B. C. Series), by Luz (2 minutes and 15 seconds), until—T: "Wow, I got 'im" (shots).
- 24—"Heavy Agitato" (No. 18, A. B. C. Series), by Luz (2 minutes and 30 seconds), until—T: "No more duels 'til" (shots).
- 25—"Heavy Andante" (No. 18, A. B. C. Series), by Luz (4 minutes), until—T: "You can deny me no longer."
- 26—Theme (1 minute and 15 seconds), until—T: "The Bible saved him."
- 27—"Hurry No. 22," by Minot (3 minutes and 15 seconds), until—T: "I've got to see Bill."
- 28—Theme (2 minutes and 45 seconds), until—T: "I have long known it," until * * * * END.

"IT'S A BEAR"

Specially selected and compiled by M. Winkler. The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Comedy Allegro" (Characteristic), by S. M. Berg

- 1—"Intermezzo" (Allegretto), by Puerner (2 minutes and 55 seconds), until—T: "Orlando's absent-minded."
- 2—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 55 seconds), until—T: "While business holds me here."
- 3—Continue ff (1 minute and 15 seconds), until—T: Courageous insects.
- 4—Theme (3 minutes and 45 seconds), until—T: East goes West.
- 5—"May Dreams" (Moderato Romance), by Borch (1 minute and 20 seconds), until—T: Letterbox, Wyoming.
- 6—"Wild and Woolly" (Western Allegro), by Minot (1 minute and 5 seconds), until—T: The hired hands figured.
- 7—"Sinister Theme," by Vely (3 minutes), until—T: "Boys, this is the new boss."
- 8—Theme (3 minutes and 10 seconds), until—T: "You can pull that waiting."
- 9—"Savannah" (Popular one-step), by Rosey (2 minutes and 35 seconds), until—S: Children bathing.
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "No shooting; think of my furniture."
- 11—"Comedy Hurry," by O'Hare (1 minute and 35 seconds), until—T: "Do you think you will like."
- 12—"Hunkatin" (Comic one-step), by Levy (2 minutes and 40 seconds), until—T: Force of habit was strong.
- 13—Theme (2 minutes and 25 seconds), until—T: "A saloon is no place for a dog."
- 14—"Golden Youth" (Valse Moderato), by Rosey (3 minutes and 50 seconds), until—T: "Anybody can bluff once."
- 15—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 50 seconds), until—T: "Sea Cook—nobody could ride him."
- 16—Theme (2 minutes and 25 seconds), until—T: "Why, this seems like a nice horse."
- 17—"Galop No. 7," by Minot (1 minute and 35 seconds), until—T: The third trap.
- 18—"Three Graces" (Allegro), by Herman (1 minute and 45 seconds), until—T: Plans for the bear hunt.
- 19—Continue pp. (1 minute and 45 seconds), until—T: His new toy.
- 20—"Hurry No. 33," by Minot (1 minute and 50 seconds), until—S: "Boys, unsaddle horses."
- Note: "Watch shots."
- 21—"Valse Divine" (Valse Lento), by Rosey (1 minute and 55 seconds), until—T: "This bear isn't stuffed."
- 22—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "Who's the tenderfoot?"
- 23—Theme (1 minute and 10 seconds), until—T: Pete and Slim, Texas cow punchers.
- 24—Continue pp. (1 minute and 15 seconds), until—T: "Boss, you'd better get."
- 25—"Hurry" (Half Reel Hurry), by Levy (3 minutes and 20 seconds), until—T: Cogney figured things.
- 26—"Dramatic Recitative," by Levy (2 minutes and 40 seconds), until—T: "You developed into a"
- 27—Theme (50 seconds)—until * * * * END.

"HEART OF GOLD"

(Louise Huff-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Peacefulness" (Andante Semplice), by Borch

- 1—Theme (3 minutes and 45 seconds), at Screening.
- 2—"Liselotte" (Moderato Rubato), by Adam (2 minutes and 45 seconds), until—T: "May Weatherbee."
- 3—Theme (2 minutes), until—T: "Don't be scared, little one."
- 4—"A La Mode" (Popular one-step), by Rosey (3 minutes and 45 seconds), until—T: "I hoped to be an artist."
- 5—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Madame Estelle's husband" (bell (sneeze effects)).
- 6—Theme (2 minutes and 15 seconds), until—T: "Mixed dreams."
- 7—"Serenade" (Allegretto Moderato), by Kautzenbach (3 minutes and 15 seconds), until—T: "The following day."
- 8—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 45 seconds), until—T: "Two weeks later."
- 9—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—T: "I have copied the design."
- 10—"Alborada" (Intermezzo Caprice), by Andino (1 minute and 15 seconds), until—T: "If I hear any of you talking."
- 11—"Heart of Gold" (Characteristic Popular One-step) (2 minutes), until—T: "The first night of the Follies" (stage performance).
- 12—Orchestra tacet (45 seconds), until—T: "At end of song."
- 13—Theme (3 minutes and 45 seconds), until—T: "A difficult decision."
- 14—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (3 minutes and 30 seconds), until—T: "Jack Dernberg, an East Side."
- 15—"Kathleen" (Valse Lento), by Berg (1 minute and 45 seconds), until—T: "Can you swear that 'Heart of'."
- 16—"Forest Whispers" (Morceau Characteristic), by Losey (3 minutes and 45 seconds), until—T: "Harry Collins, arbiter."
- 17—"Midsummer Night's Serenade" (Andantino Moderato), by Albeniz (3 minutes), until—T: "I have no love for Madame."
- 18—Theme (2 minutes), until—T: "To gratify the artistic soul" (telephone-bell).
- 19—"Tendre Amour" (Moderato Serenade), by Clements (4 minutes), until—T: "There will be a meeting of."
- 20—"Dream Faces" (Moderato Reverie), by Hollowell (4 minutes and 30 seconds), until—T: "On trial."
- 21—"Allegro Agitato No. 8," by Andino (2 minutes and 15 seconds), until—T: "That money belongs to me."
- 22—"Andante Panthetique," by Berge (1 minute), until—S: At the police court.
- 23—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Mike enters court.
- 24—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 15 seconds), until—T: "Annie Wilkes, she is no longer."
- 25—"Hurry No. 26," by Minot (3 minutes), until—T: "But without the evidence of."
- 26—Theme (45 seconds), until—T: "Will you trust me with your" —until * * * * END.

"THE PROBATION WIFE"

Theme: "Think Love of Me" (Moderato), by Grey

- 1—Theme (1 minute and 30 seconds), until—T: "We beg to introduce."
- 2—Continue to action (2 minutes and 25 seconds), until—T: "I understand so well."
- 3—"Weird Oriental Dance," by Levy (45 seconds), until—T: "There was a poor little orphan."
- 4—Continue pp. (1 minute and 5 seconds), until—T: "Peter Marr, a rich old."
- 5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until—S: Young man with violin.
- 6—"Elegie," by Massenet (30 seconds), until—T: "Can that sob stuff."
- Note: To be played as violin solo.
- 7—"Elegie," by Massenet (2 minutes and 15 seconds), until—T: "What do you want to marry."
- Note: To be played with orchestra.
- 8—Repeat: "Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 50 seconds), until—T: "And so you see my dear."
- 9—"Atonement" (3/4 Andante), by Zamecnik (2 minutes and 35 seconds), until—T: "Then another life opened."
- 10—"Melody" (Moderato), by Kretschner (40 seconds), until—T: "And about this time."
- 11—Continue to action (3 minutes and 55 seconds), until—T: "A break for liberty."
- 12—"Pizzicato Misterioso," by Minot (2 minutes and 30 seconds), until—T: "That afternoon fate."
- 13—Theme (1 minute and 55 seconds), until—T: "Why you're the man."
- 14—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 35 seconds), until—T: "And so happy, healthy."
- 15—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 45 seconds), until—T: "Beth Mowbray was not."
- 16—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "And so they were married."

(Continued on next page)

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(Continued from preceding page)

- 17—Theme (2 minutes and 30 seconds), until—T: "As time went on."
- 18—"The Vampire" (Dramatic), by Levy (2 minutes), until—T: "And so, thanks to Nina's."
- 19—"Valse Divine" (Operatic Medley), by Rosey (2 minutes and 10 seconds), until—T: "As the play went on."
- 20—Continue pp. (1 minute and 5 seconds), until—T: "Another evening."
- 21—Theme (4 minutes and 50 seconds), until—T: "At the Claridge."
- 22—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "This is our dance."
- 23—"Hunkatin" (A half tone one-step), by Levy (1 minute and 40 seconds), until—S: Interior of automobile."
- 24—"The Wooing Hour" (2/4 Moderato Grazioso), by Zamecnik (2 minutes and 45 seconds), until—T: "The next day at three."
- 25—Theme ft. (2 minutes and 30 seconds), until—T: "Brace up, there he is now."
- 26—Continue to action (1 minute and 20 seconds), until—T: "And that night."
- 27—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 10 seconds), until—T: "Huntley only wanted."
- 28—Theme (3 minutes), until * * * * * THE END.

NEW THEATRES BUILDING

INDIANA

T. G. Perfect of Huntington announces that he will start the erection of a new theater there to seat 1,000 persons.

A \$50,000 theatre building is to be erected at Gary on the west side of Broadway, near Sixteenth avenue. It will have a frontage of 50 feet with a depth of 125 feet, and the Mid City Realty Company is said to be financially interested in the project.

At Huntington, T. J. Perfect, owner of the Huntington Motion Picture Company, will erect a new theatre on Jefferson and Washington streets to seat 1,000 persons.

NEBRASKA

S. H. Goldberg announces that the theater being erected by the World Realty Company on Douglas avenue, near Fifteenth street, at Omaha, will be completed by May 1st. It will have a larger seating capacity than the Sun theater.

NEW YORK

On the site of the Colonial theater at Plattsburg, which was burned last year, a new picture theater will be erected.

OHIO

At New Boston a new motion picture theatre will be erected on the corner of Glenwood avenue and Gallia street. It is being erected by J. S. Davis, former mayor of New Boston, and the theatre will seat 600.

Business Offerings

SITUATION WANTED. Young man, year's film experience, wishes studio position in any capacity. P. Greenberg, 158 Bergen St., Newark, N. J.

YOUNG MAN, 17, wishes work in picture company office, for writing releases and other work. No salary expected. Address R. Ferreira, 303 West 74th Street, New York City.

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THE editor of these columns recently was forced to "lay over" in the city of Toledo, Ohio, and seized the opportunity to visit Mr. Edward A. Zorn, manager of the Temple theater of that city, a gentleman known for his most progressive ideas in film presentation and a strong advocate for appropriate music with the pictures.

As is the custom of every enterprising manager to watch his first show, the writer sat in the back of the theatre with Mr. Zorn while the organist, Mr. Tom Grierson, musically interpreted the opening performance. It was quickly demonstrated that the musician at the instrument was not only an artist at his work, but quick-witted and alive to the requirements of film interpretation.

In a delightful conversation with this musician, after the performance, we learned that his mode of procedure in picture work was as follows, and which is herewith presented almost in his own words, "You know I have no opportunity of seeing the picture before the first show commences. Hence I am dependent exclusively upon the cue sheet which is, as was said of the Waverly pen, 'a boon and blessing to men.' My system is to procure the cut sheet and read it through, and then pin it on my music rack instead of the music. I carefully note the suggested compositions, but more carefully the descriptive tempos which are given with the music suggested, and am guided mainly by these. As long as I know the character of each number required, as the film drama is unreel, and when the necessary changes are to take place, I can always to my own satisfaction 'get away with the first show,' wherein afterwards I can then select my music for the rest of the performance."

This statement of Mr. Grierson is as modest as he is himself. It is a pleasure to record that this first showing was a revelation of what music together with improvising can mean. The picture was "His Parisian Wife" and Mr. Grierson in his setting used with excellent effect such compositions, as "Extase" by Ganne, "Dreams of Love" by Liszt, "Sleeping Beauty" by Tschai-kowsky, "Queen of Sheba Ballet" by Goldmark, "Wooing Hour" by Zamecnik, "Enfantine Suite" by G. Lardelli, "Scenes Pittoresques" by Massenet, "Merrie England" by E. German. Not only were these played from memory, but they were developed and improvised upon with charming originality and effect. To divert a moment to previous articles, offered in these columns, this is but a further demonstration that the secret of a successful musical interpretation is dependent upon an excellent knowledge of synchronization and improvisation.

It is always interesting to learn something of the biography of a musician who has displayed such remarkable ability, and we herewith record his personal experiences, which he expressed in this interview.

"I was born in Carlisle, England, the same town as the President's people came from, and received my initial musical education at Carlisle Cathedral, singing as a chorister. Studied organ under Mr. Sydney Nicholson (organist designate of Westminster Abbey) and Doctor Wadley, two of the most prominent exponents of the modern school of organ playing which has as its founder Sir Walter Parratt, the King's organist.

Have had extensive experience in orchestra work which is absolutely essential to the successful theatre organist, and have directed my own orchestras on several private yachts and conducted tours on Cunard and White Star Liners in the Mediterranean, West Africa and Trans-Atlantic. In this way have traversed all of the South Seas. Panama Canal, circumnavigated South America and explored the Amazon River for 2,000 miles. This has enabled me to gather together an extensive repertoire of the music of different nations.

"My Moving Picture work has been almost exclusively on the Hope-Jones Unit Orchestra and have held prominent organ



Tom Grierson, Organist

positions in New York City, Brooklyn, Philadelphia, Columbus, "Voicing my opinion, I consider the Hope-Jones the only adequate one-man instrument which is suitable for picture work. Particularly its flexibility, orchestral tone simulation and its revolutionary ideas of stop manipulation places it in a class by itself.

"It is wonderfully effective in conjunction with an orchestra in which work there is great scope for a competent organist. Last season the organ and orchestra here gave several morning musicales, when the heavier symphony works were performed very successfully.

"I prophesy a great future for the musician in the moving picture world, particularly the versatile organist who can give a musical interpretation of a picture without slavishly following the old trend of droning organ playing which has always been associated with church and organs in general. The Hope-Jones has already revolutionized the old organ form of technique, and even calls for a new form of organ composition framed on the color lines of the modern orchestra composers such as Percy Grainger, Wolf-Ferrari, &c.

"The three main aspirations of a theatre organist should be in my humble opinion firstly RHYTHM, secondly REPERTOIRE and thirdly REGISTRATION. The first is the secret of most successful organists. I have found it doesn't much matter what you play so long as it is conveyed intelligently to the public. Repertoire is your material for building up a picture, and the third is essential in an organ because thru that an organist can display his individuality and originality and relieve the monotony which has been the biggest argument against organs in conjunction with the silent drama.

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Review of Latest Musical Compositions

- 1—"Mickey"—waltz. Featured in the great movie starring Mabel Normand. (Waterson, Berlin & Snyder Co., 47th St., B'way, N. Y.)
- 2—"After All," by the writers of "Smiles." The successor of "Smiles." The new song hit. Get it. Play it. Feature it. Program it. Arranged as a wonderful fox-trot for both orchestra and band. (J. H. Remick, 227 W. 46th St., N. Y.)
- 3—Suite of Four Poetic Album Leaves, by Gustav Saenger. Burlesque, "Tendre Souvenir," "Danse Lanquide," "Petite Scherzo." Short, catchy numbers, in which the fantastic element predominates and in which harmonious and brilliant effects are introduced with striking success. Particularly suitable for the concert stage or wherever concise, descriptive numbers are demanded. The arrangement is by Charles J. Roberts and is of equal effectiveness for either small or large orchestra. (Carl Fischer, N. Y.)
- 4—"Oh! What a Time for the Girlies, When the Boys Come Marching Home." Harry Ruby's big song hit which is setting the country wild. (Waterson, Berlin & Snyder Co., Strand Theatre Bldg., City.)
- 5—"Arabian Nights," composed by M. David and Wm. Hewitt. The annual song and instrumental number of the better class, issued by the House of Harms. A live instrumental hit for live leaders. (T. B. Harms, 62 W. 45th St., N. Y.)
- 6—"Bluin' the Blues"—The original Dixieland "Jazz" band offer through the popular Feist Edition, their greatest "Jazz" hit. This number is a positive sensation wherever it is played. (Leo. Feist, 249 W. 40th St., N. Y.)
- 7—"A Kiss for Cinderella"—Another tremendous hit by the writers of "I'm Always Chasing Rainbows." One of the real big hits from the musical comedy, "Oh, Look," now touring the country. Every leader who has programmed it says "It is a bigger hit than 'I'm Always Chasing Rainbows.'" (McCarty & Fisher, 224 W. 46th St., N. Y.)
- 8—"Mysterious Nights," by S. M. Berg. Musicians claim that the writing of a waltz is never a particular strain upon the imagination of the composer. Admittedly this is correct in the average waltz placed upon the market. "Mysterious Nights," however, is of that character of waltz which proves the exception to the rule. It is a haunting melodious melody which once heard immediately claims the attention of its audience and recognition as unusual. Furthermore, the dramatic element entwined with the harmony classifies it as a waltz which should be recognized by musicians and the layman as unique, harmonious and unusual. In comparison it may be classified as the equal of Joyce's best waltzes. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 9—"Camelia"—From the Boutonniere Suite, by Gerard Toning. No flower of the garden has been more written, sung and told of than the Camelia. The composer's conception is a beautiful melodious ¾ Allegretto Moderato which, either as piano solo for the lone pianist or organist for any instrumental combination to symphonic orchestra, will be particularly delightful, and the repetition only enhances its beautiful inspired melody. (Belwin, Inc.)

Another Patriotic Song Hit

THE music editor of the MOTION PICTURE NEWS is in receipt of a song copy entitled "The Battle Line of Liberty" published by the L. S. Florence Music Company of Haverhill, Mass. This composition is musically very well constructed and is of an inspiringly practical and patriotic type. It is a very valuable asset for any musician playing pictures and is very appropriate for marching amid military scenes of an American national character.

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LATEST MUSIC CUES

"THE GIRL PROBLEM" (Corinne Griffith-Vitagraph)

- Theme: "Capricious Annette" (Moderato Caprice), by Borch
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—Theme (3 minutes), at screening.
 - 2—"Gavotte" (From the Garden Suite), by Luz (3 minutes), until—T: "Ernest Sanford."
 - 3—"Nocturne" (From the Garden Suite), by Luz (2 minutes and 30 seconds), until—T: "Helen Reeves who is engaged."
 - 4—Theme (1 minute and 45 seconds), until—T: "Helen had promised to take."
 - 5—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 30 seconds), until—T: "Ernest at times has duties."
 - 6—"Norma" (Melodious Waltz), by Luz (4 minutes and 15 seconds), until—T: "The Wentworth Ball."
 - 7—Theme (1 minute and 30 seconds), until—T: "She is one of my models."
 - 8—"Cupid's Frolic" (Allegretto Intermezzo), by Miles (2 minutes), until—T: "Ernest had claimed this girl" (door-bell).
 - 9—"Marionette" (Allegretto Moderato), by Arndt (3 minutes), until—T: "Well, what else could."
 - 10—"Dainty Daffodils" (Gavotte Moderato), by Miles (2 minutes and 30 seconds), until—T: "Any moment Erminie expects."
 - 11—Theme (2 minutes), until—T: "But dusting is not Erminie's" (electric door-bell).
 - 12—"Prudence" (Entr'acte Novelette), by Luz (4 minutes and 30 seconds), until—T: "It's Miss Reeves."
 - 13—"Valse Divine" (Valse Moderato), by Rosey (3 minutes and 30 seconds), until—T: "You fakir, no wonder you don't" (telephone-bell).
 - 14—Series of Popular Airs (1 minute and 15 seconds), until—T: "And at night it's Mr. Garland" (piano only according to action).
 - 15—"Heavy Dr. Pathetic No. 1" (No. 10 Photo-Play Edition), by Luz (1 minute and 15 seconds), until—T: "A surprise makes Helen."
 - 16—Theme (1 minute), until—S: When Garland leaves (door-bell).
 - 17—"Hunkatin" (Half Tone One-step), by Levy (3 minutes and 15 seconds), until—T: "Golf good."
 - 18—Theme (1 minute and 30 seconds), until—T: "With the month drawing to a—"
 - 19—"Light Dr. Ag." (No. 14 Photo-Play Edition), by Luz (2 minutes and 45 seconds), until—T: "What we must think of now."
 - 20—"Constance" (Moderato Romance), by Golden (3 minutes and 15 seconds), until—T: "When night comes Erminie."
 - 21—"At Twilight" (Moderato Romance), by Golden (2 minutes and 30 seconds), until—T: "You shan't leave me alone" (telephone-bell).
 - 22—"Dramatic Agitato No. 43," by Borch (3 minutes), until—T: "But Ernest had forgotten."
 - 23—Theme (1 minute and 15 seconds), until—S: When Erminie descends stairs (telephone-bell), until * * * * * THE END.

"THE MARRIAGE PRICE" (Elsie Ferguson—Artraic)

- Specially selected and compiled by M. Winkler
- 1—"Valse Moderne" (Tempo di Valse), by Rosey (3 minutes and 20 seconds), until—D: At Screening.
 - 2—"A la Mode" (2-4 One-Step), by Rosey (2 minutes and 30 seconds), until—T: Eva van Horden and her brother.
 - 3—"Birds and Butterflies" (Allegretto Capriccioso), by Vely (45 seconds), until—T: "Clumsy bear he is."
 - 4—"Clematis" (4-4 Moderato), by Tanning (1 minute and 20 seconds), until—T: After the dinner.
 - 5—"Sparklets" (4-4 Moderato), by Miles (1 minute and 10 seconds), until—T: Dawn and a message.
 - 6—"Bleeding Hearts" (4-4 Andante), by Levy (2 minutes and 40 seconds), until—D: Close up of telegram.
 - 7—"Dramatic Agitato" (Agitato), by Hough (1 minute and 30 seconds), until—T: "Let me take care of you."
 - 8—"Clematis" (4-4 Moderato), by Tanning (4 minutes and 45 seconds), until—T: "I suppose I am in wrong."
 - 9—"After Sunset" (4-4 Moderato), by A. Pryor (2 minutes and 40 seconds), until—T: "I'll try taking care."
 - 10—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 55 seconds), until—T: At Van Horden's club.
 - 11—"Canterbury Bells" (3-4 Moderato), by Tanning (1 minute and 30 seconds), until—T: Driven to sacrifice.
 - 12—"Camelia" (3-4 Allegretto), by Tanning (4 minutes and 5 seconds), until—T: Finding positions scarce.
 - 13—"Hunkatin" (Half-Tone One-Step), by Levy (1 minute and 10 seconds), until—T: "Good Lord, don't try."
 - 14—"Clematis" (4-4 Moderato), by Tanning (3 minutes and 25 seconds), until—T: "It is only a step."
 - 15—"Mysterious Nights" (Valse Dramatique), by S. M. Berg (5 minutes and 10 seconds), until—T: "Pace Miss Tremaine."
 - 16—"Dramatic Narrative" (4-4 Andante), by Pement (3 minutes and 40 seconds), until—T: "Failing to find Helen."
 - 17—"Dramatic Reproach" (4-4 Dramatic), by Berge (1 minute and 50 seconds), until—T: "Helen, there is still time."
 - 18—"May Dreams" (4-4 Andante), by Gaston Borch (3 minutes and 15 seconds), until—T: After two weeks.
 - 19—"Clematis" (4-4 Moderato), by Tanning (3 minutes and 30 seconds), until—T: "Helen, you won't have to."
 - 20—"Ein Marchen" (4-4 Dramatic), by Bach (4 minutes and 35 seconds), until—T: "Do you remember the day?"
 - 21—"Tragic Theme" (3-4 Dramatic), by Paul Vely (2 minutes and 50 seconds), until—T: "It's Fred now."
 - 22—"Clematis" (4-4 Moderato), by Tanning (1 minute and 45 seconds), until—T: "I took your measure long," until—* * * * * END.

* Repeated Selections.

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MUSIC

Musical
Equipment*"Tacet" Marks on Music Cue Sheets*

"TACET," in plain English "Silence" is the most misunderstood and in practical use, the most disapproved of and abused musical term. I know of very few musical directors and musicians who have attempted to practically employ this term in their musical programs. "What does it really mean?" a question I often heard expressed. If strictly analyzed, as to its value in musical film interpretation, it means "a classic effect," "a creater of dignified atmosphere," "a reliever of monotony," and last, but not least, a most invaluable aid in creating realistic atmosphere—as for instance—in a case where a dancing scene is the predominating feature of the picture, it is most natural that if the dancers stop dancing and applaud, the music has stopped, at least has stopped as far as continuity of the picture is concerned. I have seen hundreds of such scenes accompanied by an orchestra, organist, or lone pianist, but have never yet had the pleasure of witnessing a performance where the musician had judgment enough to break the musical continuity. In such a case, a "tacet" of fifteen or twenty seconds after the scene is finished would create an atmosphere nearest to realism and would by all means be an effect fully representing the action of the film, and would be a parallel of every woman's, man's, or child's mind in the audience.

I have recently arranged a music score for one of the finest pictures produced, entitled "The Unpardonable Sin," a production of unequalled quality and tensive action. This production represented the most complicated musical problem I ever attempted to solve. It was the "tacet" mark which was an invaluable aid to me in disentangling this musical labyrinth. In one of the scenes, a small Belgian boy, who was the bright spot during the entire production, marched over to a group of German soldiers, crying "On to Paris." He demonstrated his exclamation by marching backwards and then running away. A scene of such character is undoubtedly a musical puzzle. I, at least, don't know of anybody who could write a composition that could musically parallel such a situation. The only solution of such a problem is again the musical term "tacet," in conjunction with an effect such as a slow

chromatic trombone smear from high to low during the scene where the boy walks backwards, followed by a quick smear from low to high when the boy runs away. This was exactly what I did. It is needless to emphasize that "tacet" was the responsible factor in influencing me to properly produce such an effect which the audience had sufficient time to grasp and understand.

In another part of the picture, a graveyard scene followed a chase of about ten minutes. This scene was of such a serious and mournful character that an organ solo was vital. Again the "tacet" of ten or fifteen seconds before the appearance of the graveyard scene was the only practical thing.

It is a technical impossibility to effectively segue from a ff. hurry to organ solo. I could mention hundreds of instances where a "tacet" mark is the only practical and perfectly medium to fittingly reflex certain situations and it is high time that musicians begin to consider this term as just as important as a dance number for a dancing scene or a march for a military scene. Of course, even the "tacet" mark, if overdone, and employed without judgment, is bound to create an opinion of laziness and incompetency.

I often employ the "tacet" term in my musical cue sheets, and I must confess I have been severely criticized for doing so, not only by musicians, but also by men in the same profession. I dare say that such criticism is unfair and unjust and must be considered an act of thoughtless judgment and ignorance of the situation prevailing during such cues.

It is easy to constructively criticize, but very hard to lecture in a constructive manner. No cue sheet is a perfect solution of a musical accompaniment. It was nothing and is nothing else but a continuity of the film production, divided into musical terms, demanding intelligent judgment and a sense of fitness for local color on the part of the executor, this being the only course of effectively employing such music cue sheets as an invaluable aid to musicians from an artistic, and to exhibitors from a financial standpoint.—THE EDITOR.

Review of Latest Musical Compositions

1—"Roses of Memory," by Bernard Hamblen. One of the best ballads of the year. Has the never failing appeal of simplicity and beauty combined. A refrain so haunting that it simply "grips" everyone who loves music. The most human song of the year. A wonderful melody. (Carl Fischer, Cooper Sq., N. Y.)

2—"Clematis," from the Boutonniere Suite of Gerard Tonning. Musicians engaged in film interpretation are always seeking that character of composition which suggests melody together with subtle agitation. In "Clematis" we find an entirely original and beautifully melodic composition which lends itself to extreme phrasing, and when tried in manuscript form by New York's leading directors, was acclaimed an acquisition to any musician's library. (Belwin, Inc., 701 7th Ave., N. Y.)

3—"Canterbury Bells," from the Boutonniere Suite by Gerard Tonning. Miss Marguerite Clark, Miss Mary Pickford and Miss Gladys Leslie are always difficult to musically interpret upon the screen, because they need charming and pleasing music, but of a light order. Such is the value of "Canterbury Bells," delightfully appropriate for garden scenes or as a love or character theme for pictures in which the three above-mentioned beautiful stars are frequently offered. (Belwin, Inc.)

4—"Then You'll Know You're Home." One-step by Jesse Winne. Although this number is only a few weeks old, it has already attracted such notice that we predict for it the greatest popularity of any Dance Number ever published. It's full of pep, and just MAKES 'em dance. Don't wait—

get it now and be in line with the other up-to-date leaders (Chappell & Co., 41 E. 34th St.)

5—"A Little Birch Canoe and You" is a slow, dreamy waltz—you simply cannot resist it. It is one of these "toe teasers" that dancers rave over. A positive overnight hit whose rippling, silvery strains are heard at all society functions. It is in a distinct class by itself—and establishes a new precedent in the art of waltz writing. (J. H. Remick 217 W. 46th St., N. Y.)

6—"Egyptland," by Jas. W. Casey. "Forster" uncork another hit. We believe this will be as popular a "Hindustan." (Forster Music Co., 736 S. Mich. Ave., Chicago.)

7—"Arabian Nights." An Oriental number with the insinuating, swinging melody of the land of the sphinx. The song and instrumental sensation of the musical season. This exceptionally attractive number has won great favor among America's foremost singers, and is especially featured by dumb acts and all other acts using instrumental music. (A. T. Harms, 62 W. 45th St., N. Y.)

8—"By the Camp Fire," by Percy Wenrich. It's the best tune Wenrich ever wrote—and that's "going some!" New York has simply gone wild over the wonderful overnight hit. They're playing, singing, dancing and whistling it in every nook and corner of the city where is anything like music. (Le. Feist, 249 W. 40th St., N. Y.)

9—"Sweet Hawaiian Moonlight." The dreamiest, danciest of waltzes. The greatest Edison Record success. (M. Kinley Music Co., 147 W. 45th St. N. Y.)

"Daughter of Mine" for New Goldwyn Picture

A NEW SONG called "Daughter of Mine," composed by Leo Feist, Inc., expressly for Madge Kennedy's latest Goldwyn Picture, "Daughter of Mine," is now entering upon a career in the world of music. The cover of the song bears the following dedication: "Dedicated to Madge Kennedy—The Dream Girl of the Screen." This is followed by a line which reads: "By courtesy of Goldwyn Pictures Corporation."

The new ballad is a singular tribute to the fame and popularity of the Goldwyn star. The decision to compose a song by the same title as the picture was reached by the Executive Committee of the Feist corporation. The Goldwyn billing on "Daughter of Mine" came to the attention of a Feist "reader," who immediately concluded that the sweet sounding title, the sentiment and thought behind it and the ever-growing popularity of lovable Madge Kennedy, would combine to form a most appealing and appropriate popular song.

The words of the song "Daughter of Mine" are by Sidney D. Mitchell; music by Archie Gottler. These composers have a long list of successful songs to their credit, but in "Daughter of Mine," Messrs Mitchell and Gottler see their most fanciful composition.



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LATEST MUSIC CUES

"THE MORAL DEADLINE"

(June Elvidge-World)

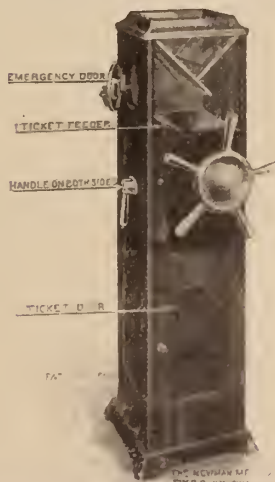
Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Jealous Moon" (Moderato Ballad), by Zamecnik

- 1—Theme (2 minutes), until—T: At Screening.
- 2—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: A mile uptown and many miles.
- 3—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: The carelessness of a taxi.
- 4—Theme (2 minutes), until—S: When Hal rescues hat.
- 5—"Norma" (Melodious Waltz), by Luz (5 minutes and 15 seconds), until—T: John Oaker, Hal's father.
- 6—"Eleanor" (Andante Moderato), by Deppen (1 minute and 45 seconds), until—T: Another day with its toil.
- 7—Theme (2 minutes and 30 seconds), until—T: After a gruelling day at.
- 8—"Capricious Annette" (Moderato Caprice), by Borch (5 minutes), until—T: With the light touch of a.
- 9—"Hunkatin" (Half-tone one-step), by Levy (3 minutes and 15 seconds), until—T: At Coney Island, the Anti-Vice.
- 10—Theme (1 minute and 30 seconds), until—T: John O'Boyle.
- 11—"Spring Flowers" (Characteristic Moderato), by Wood (1 minute and 15 seconds), until—T: A week later.
- 12—Theme (1 minute), until—T: "We'll have to buy her off."
- 13—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "Having danced, one pays."
- 14—"Dramatic Narrative," by Pement (3 minutes and 15 seconds), until—T: "I am Harold Carson."
- 15—"Simplicity" (Characteristic Moderato), by Lee (1 minute and 30 seconds), until—T: A week later the journey's end.
- 16—"Furioso No. 11," by Kiefert (1 minute and 30 seconds), until—T: "I pick the men I kiss."
- 17—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (1 minute), until—T: In the morning.
- 18—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: As the months roll on without.
- 19—"Canzone Triste" (Andantino Moderato), by Conte (3 minutes and 30 seconds), until—T: The new lodger.
- 20—"Romance" (Moderato Sentimento), by Williams (3 minutes and 15 seconds), until S: When Evelyn returns.
- 21—"Sleeping Rose" (Pastoral Waltz), by Borch (45 seconds), until—T: At the Huxton Country place.
- 22—"Serenade Norbegiene" (Allegretto Capricioso), by Sandre (3 minutes and 15 seconds), until—S: At end of dance.
- 23—"Bluette" (Allegretto Grazioso), by Aitken (2 minutes and 15 seconds), until—T: "I'll take my chance of."
- 24—Theme (2 minutes), until—T: "Ain't it tough and I just."
- 25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: The ordeal.
- 26—"Repeat: Sleeping Rose" (1 minute and 45 seconds), until—T: The girl in the red mask (whistling and audience applauding).
- 27—"Agitato No. 37," by Andino (1 minute), until—T: "You are under arrest for."
- 28—Theme (2 minutes), until—T: "I did it all for my baby," until—

***** END.



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"PEGGY DOES HER DARNDEST"

(May Allison-Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Vely

- 1—"Hunkatin" (Half-tone One-step), by Levy (2 minutes), until—T: At Screening.
- 2—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: Two less strenuous members.
- 3—"Marche Bizarre" (Allegro), by Simon (3 minutes and 15 seconds), until—T: The main event Battling Peggy (Hand-bell).
- 4—Theme (1 minute and 45 seconds), until—T: "By jove, it's ripping."
- 5—"Norma" (Melodious Waltz), by Luz (3 minutes and 45 seconds), until—T: The store that sold no.
- 6—"Prudence" (Entr'acte Novelette), by Luz (3 minutes and 45 seconds), until—T: "Give your butler a vacation."
- 7—Theme (1 minute and 45 seconds), until—S: When father enters house.
- 8—"The Bee and the Flow'ret" (Allegretto Moderato), by Zamecnik (3 minutes and 15 seconds), until—T: "I wish it had not leaked out."
- 9—"Dramatic Finale No. 63" (Agitato Appassionato), by Smith (3 minutes and 30 seconds), until—T: "All right, I hope some."
- 10—"Savannah" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—S: When Peggy looks in mirror.
- 11—"Dutch Windmill" (Characteristic Allegretto), by Zamecnik (2 minutes and 30 seconds), until—T: You shall both change.
- 12—Theme (1 minute and 30 seconds), until—T: "Watkins, I'm going to let you."
- 13—"A La Mode" (Popular One-step), by Rosey (4 minutes), until—T: After a week's practise Hattie.
- 14—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "That a mighty nice looking."
- 15—"Light Agitato" (No. 14 Photoplay Edition), by Luz (3 minutes), until—S: When Peggy spies on Larry (electric door-bell).
- 16—"Mountaineer's Dance" (From Mountain Music Suite), by Borch (2 minutes and 45 seconds), until—T: "It's only the butler."
- 17—"Dramatic Tension No. 9" (3 minutes), until—T: "Is this an antique?"
- 18—Theme (3 minutes and 15 seconds), until—S: When Hugh enters house.
- 19—"Iris" (Intermezzo Moderato), by Reynard (4 minutes and 15 seconds), until—S: When Peggy enters house.
- 20—"Heavy Mysterioso" (No. 12 A. B. C. Series), by Luz (1 minute and 45 seconds), until—S: When butler puts out lights.
- 21—"Tumultuous Hurry" (No. 12 A. B. C. Series), by Luz (1 minute and 45 seconds), until—S: When Peggy watches burglar.
- 22—"Action Galop" (No. 12 A. B. C. Series), by Luz (2 minutes), until—T: "What—the-well."
- 23—Theme (3 minutes), until—T: "You mean you knocked him," until—***** END.

Belwin's Latest Aquisition

ONE of the most important deals has just been consummated by Belwin, Inc., 701 Seventh avenue, New York City, these livest, most progressive and most representative music publishing concern and jobbers of music in the United States, specializing in musical service to the motion picture industry. They have secured the exclusive distribution of the entire Luz publications, consisting of the Famous Luz Standard Series, A. B. C. Dramatic Series, Luz Photo-Play Edition, Descriptive Suite Series and the miscellaneous and concert music.

Negotiations have been pending for over a year on this transaction, owing to the difficulties arising from international copyrights.

Belwin, Inc., have entirely revised prices on this catalogue, and those which are now quoted by them are strictly net. The directors of Belwin, with their keen business acumen, foresaw the difficulties musicians had in discerning the net cost of music, and decided to eliminate the camouflage of so-called professional prices. The policy of selling music, subject to these so-called professional discounts, is deceiving. It is obvious that discount to be deducted must first be added, and as every purchaser of music is today allowed the professional discount, they decided to discontinue such a misleading policy, and committed themselves to strictly net prices, not only on the Luz publications, but also on all their own.

Belwin, Inc., is to be congratulated upon such a timely and appropriate acquisition, and we would suggest that our readers avail themselves at the earliest opportunity of this valuable collection of music, which will greatly enhance their efforts in film interpretation.

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MUSIC

Musical
Equipment*What is Music to the Motion Picture?*

IT is hardly necessary to emphasize that a printed page full of music is not music. It only carries the signs that point the way. The piano untouched is only a piece of furniture. The violin unstrung is dead. The cornet but a bit of twisted brass. The organ an unknown volume of secrecy. All are next to nothing. All are non-essentials until touched by a hand and guided by the spirit of music. The child is guided by the mother's song. The heart is warmed by familiar melodies. The home brightens with songs of the past. The church vibrates with consecrated tones, which soften into heart throbs as they penetrate the soul. Music puts vigor into marching troops. It forces tears into a strange spectator's eyes at the sight of a passing funeral. It speaks the words of love to golden youth. It even guides the mountain shepherd and his flock. It is a story of eternal life. It is joy, sorrow and death.

What is a Motion Picture? It is expressing the sorrows of the world. It is bringing joy to our generations. It travels with us from the icelands of the North to the deserts of the South. It shows us the crosses on France's fields. It shows us everything—but we cannot hear the tramping of the marching troops. It cannot speak to us about the secrets of the hidden world. It is mute. It is an unstrung violin. It is an untouched organ. Where is the spirit that can guide it to reality?

It is the spirit of the music. It is the vigor of the martial sounds that makes us hear what we see. It is the sentiment of the cello that tells a story of a mournful past. It is the Waltz, the Trot, the One-Step that makes us dance with the screen. It is the "Silver Threads Among the Gold" that puts tears into mother's eyes. It is "My Country 'Tis of Thee" that keeps us thinking as Americans." It is "Home Sweet Home" that makes us hear the voice of our dearest. It is the power of the sound that speaks to us in every language. It speaks the tongue of the praying Arab on the field of Mecca. It tells us the story of the world we do not know—We never heard of. It speaks our language no matter where it is residing. We hear our boys singing songs of home. We hear them come. We see them go. We live, we see, we hear and feel, because Music is the Master. Who was it first who said "Music is non-essential to the Motion Picture?"

THE EDITORS.



Dr. Hugo Riesenfeld, who combines the duties of managing director and musical director of New York's Rialto and Rivoli

Two New Novelettes Issued

AMONG the many recent new issues which have been announced by the House of Sam Fox, of Cleveland, Ohio, there are two instrumental numbers which are worthy of special mention.

"Carnations," by Fred G. Albers, is the newest addition to their famous Flower Series. It is a pretty little gavotte conceived along similar lines to Mr. Albers' former success, "Basket of Roses." "Carnations" is at once fascinating and melodious and is characterized by a swinging rhythmic tempo.

Walter E. Miles, the composer of the famous "Sparklets," offers, in his newest composition, "Butterfly Dance," a bright, pleasing little novelette, written in that typical and characteristic Miles style. Surely no other composer can give us novelettes of such character and melody as can this very successful young writer. The number is as dainty and as bright as the name implies; it is truly a "Butterfly Dance."

Review of Latest Musical Compositions

1—"Tears" (of love) is a world beater. It cleaned up in a big production recently. The general verdict is "It will be the 1919 hit." Try it over and you will know why. It will haunt you. (J. W. Stern & Co., 101 W. 38th St., N. Y.)

2—"Shot and Shell" is declared by people who know, to be the best of all the home-coming songs. No, it's not a war song—nor a peace song neither. It's the musical expression of what the whole world is discussing—of what concerns us and YOU. In other words, it's the PSYCHOLOGICAL SONG OF THE MOMENT. (J. W. Stern.)

3—"My Chocolate Soldier Sammy Boy"—one-step. A rapid-fire, ripping, rollicking one-step—a regular knockout. (J. H. Remick, 217 W. 46th St., N. Y.)

4—"You Don't Know"—Another new one by Lee S. Roberts. It's going to be a regular hit. (Remick & Co.)

5—"My Cairo Love," fox-trot, by J. S. Zamecnik. An Egyptian serenade also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a fox-trot, and as such, it has won immediate popularity. You will have many calls for it this season, as it has become a favorite in hotel, theatre and dramatic circles. (Sam Fox, Cleveland, Ohio.)

6—"Society's Shimmying Now," fox-trot, from "The Midnight Whirl," the musical comedy hit at the Century theatre, N. Y. The hit of the show. (McCarthy & Fisher, 224 W. 46th St., N. Y.)

7—"Salvation Lassie of Mine," by Caddigan & Story. The Doughboy's tribute to the Doughgirl—the Lass of the Doughnut. It's a big ballad hit. Waltz. (Feist Edition, 249 W. 40th St., N. Y.)

8—"You Can Have It, I Don't Want It"—A fox-trot of the foxiest kind. It will guarantee encores every time. (McKinley Music Co., 147 W. 45th St., N. Y.)

9—"Yankee Tars," by John Boulton. One of the most inspiring American Navy march with excerpts from famous sea song. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"At Twilight," by Ernest S. Golden. A beautiful romance of exceptional musical conception; a number equally effective for concert or theatre. (Belwin, Inc.)

11—"Norma," by Ernest Luz. An original melodious waltz, consisting of four double movements, with complete coda and finale, exceptionally suited for theatre, concert or dance. (Belwin, Inc.)

12—"Tragic Suite"—What greater composers than Mozart or Gottschalk could be offered as a combination in a classic suite? "Adagio" and "Cradle Song" contained in the Tragic Suite have never been published before for orchestra and musicians will find these two numbers musical gems. (Belwin, Inc.)
 13—"Prudence," by Ernest Luz. A delightful entr'acte novellette, consisting of three original movements and a highly developed trio of artistic merits. (Belwin, Inc.)

LATEST MUSIC CUES

"SPEEDY MEADE"

Specially selected and compiled by M. Winkler

Theme: "Wild and Woolly" (Characteristic Western Allegro), by Minot

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (2 minutes and 5 seconds), until—T: "Mary Dillman left motherless."
- 2—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 20 seconds), until—T: "Robert Bridges U. S. Marshal."
- 3—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tønning (2 minutes and 30 seconds), until—T: "Look after Speedy."
- 4—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tønning (1 minute and 25 seconds), until—T: "Bud has lost no time."
- 5—Continue ff (1 minute and 20 seconds), until—T: "Henry Dillman owner."
- 6—"Sinister Theme," by Vely (4 minutes and 25 seconds), until—S: Girls in bedroom.
 Note: Watch shots.
- 7—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 5 seconds), until—T: "Mary no longer able."
- 8—Continue pp. (20 seconds), until—T: "Speedy prepares to."
- 9—Theme (1 minute and 45 seconds), until—T: "My name around here is Smith."
- 10—"Hurry No. 33," by Minot (2 minutes and 10 seconds), until—S: Speedy leaves the ranch house.
- 11—"Rustle of Spring" (Dramatic Agitato), by Sinding (3 minutes and 20 seconds), until—T: "The gent who drove your daughter."
- 12—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "Dillman's the man."
 Note: Watch shots.
- 13—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tønning (2 minutes and 5 seconds), until—T: "Business continues to."
- 14—"Intermezzo" (Allegretto), by Puerner (3 minutes and 30 seconds), until—T: "Your father seems to object."
- 15—"Dramatic Recitative," by Levy (2 minutes and 35 seconds), until—T: "I've heard my father."
 Note: To action pp. or ff.
- 16—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—S: Speedy in the woods.
- 17—"Mysterioso No. 29," by Andino (2 minutes and 30 seconds), until—T: "Give me the right."
- 18—"Lento Allegro," (From Symphonette Suite), by Berge (1 minute and 5 seconds), until—T: "Dillman you squealer."
- 19—Theme ff. (1 minute and 30 seconds), until—T: "We'll get Dillman."
- 20—"Half Reel Agitato Furioso," by Levy (3 minutes and 5 seconds), until—S: After the fight.
 Note: Watch shots.
- 21—"Love Song" (Dramatic), by Flegier (1 minute and 40 seconds), until * * * * * THE END.

"A MAN IN THE OPEN"

(Dustin Farnum-United)

Specially selected and compiled by M. Winkler

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—"Storm Furioso" (Descriptive), by Minot (2 minutes), until—T: "Jesse Smith."
 Note: Wave and storm effects.
 - 2—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "A man hired me."
 - 3—"Hurry No. 2," by Simon (3 minutes), until—T: "Abilene, Texas."
 - 4—"Stampede" (Western Allegro), by Simon (2 minutes and 45 seconds), until—S: At the Spiritualist meeting.
 - 5—Organ improvising to action (1 minute and 10 seconds), until—S: When Jesse and Joe meet.
 - 6—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—T: "And they mighty nigh."
 - 7—"The Bee and the Floweret" (Allegretto Intermezzo), by Zamecnik (1 minute and 30 seconds), until—T: "Madame is exhausted."
 - 8—Theme (2 minutes), until—S: As scene fades to dance-hall.
 - 9—"Kentucky Dreams" (Waltz), by Henry and Onivas (2 minutes and 30 seconds), until—T: "In naughty stories like that."
 Note: Effects of shot.

(Continued on next page)



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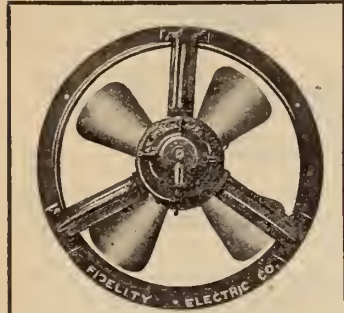
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(Continued from preceding Page)

10—"Western Allegro," by Winkler (2 minutes), until—T: "Following seven days."
11—"Organ only (Wedding scene) Improvise to action (40 seconds), until—T: "Mexican Joe told him."
12—"Dramatic Agitato," by Hough (1 minute and 20 seconds), until—T: "You've had your little."
Note: Effect of shot.
13—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "Evening brings desire."
14—"Dramatic Agitato, No. 38," by Minot (2 minutes and 15 seconds), until—T: "Just before dawn."
Note: Effects of fire and shots.
16—"Dramatic Tension, No. 36," by Andino (1 minute and 15 seconds), until—T: "In the mountains Jesse."
16—"Mountain Song" (Andantino), by Borch (1 minute and 30 seconds), until—T: "Surly Brown who runs."
17—"Eccentric Theme," by Roberts (1 minute and 20 seconds), until—S: When Trevor shoots.
18—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Curiosity plus one."
Note: Effect of shot.
19—"Graciousness" (Characteristic Intermezzo), by Smith (1 minute and 45 seconds), until—T: "Howdy, Mrs. Trevor."
20—"Theme (2 minutes and 45 seconds), until—T: "So this is the reason."
21—"Turbulence" (Allegro Agitato), by Borch (1 minute and 40 seconds), until—T: "Other neighbors of Jesse."
22—"Sinister Theme," by Vely (40 seconds), until—S: When Jesse sees Mrs. Trevor.
23—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—S: When Trevor fires shot.
24—"Dramatic Agitato No. 37," by Andino (2 minutes and 45 seconds), until—T: "In the days that followed."
Note: Effect of shot.
25—"Theme (1 minute), until—T: "In the Spring following."
26—"Dramatic Tension No. 44," by Borch (3 minutes), until—S: When Jesse mounts horse.
27—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "I don't mind the shootin'."
28—"Dramatic Agitato No. 43," by Borch (1 minute and 45 seconds), until—T: "Son, you mind Mr. Smith."
29—"Theme (2 minutes and 30 seconds), until—T: "So you thought I was."
30—"Dramatic Narrative," by Pement (2 minutes and 10 seconds), until—T: "A year has passed but."
31—"Clematis" (Moderato Con Moto), by Tonning (2 minutes and 30 seconds), until—T: "Did him get lonesome."
32—"Agitato No. 6," by Minot (1 minute and 45 seconds), until—S: When Jesse kisses wife."
Note: Effect of shot.
33—"Theme (15 seconds), until * * * * * THE END.

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What a Progressive Musician Has to Say

THE editor of these columns is in receipt of a very interesting letter from Miss Alice Smythe Jay, a musician of repute and progressive ideas. The letter, which follows in its entirety, points out some of the many difficulties arising through the ignorance of some of our still-existing "nickle exhibitors."

Editor,
Music Department,
MOTION PICTURE NEWS.

Dear Sir:

Your article "How To Play For Western Dramas On the Screen" attracted my attention and is especially interesting for two reasons. First—It is to be appreciated that we are waking up to the fact that synchronizing music to a picture means all that the word implies, to make to agree in Time, Tempo and Character, be it a Furioso or Andante, but in all fairness I ask you, "How can we determine these points with Managers as well as Orchestra Leaders, Organists and Pianists who cannot agree on the character displayed on the screen.

"My experience during the last few months has disclosed the fact that many Managers in the smaller theaters and some large ones fail to appreciate the great necessity of fitting music to the picture and call for "Shimmie With Me" or some popular melody when a sad scene is depicted on the screen, and when told that it does not suit the scene, reply, "Oh, the people like popular stuff." True, because they do not hear anything else. Many of the theatres remind me of pioneer days of music with pictures. Musicians will see only rag time music to an Oriental Palatial scene, where classic music of Oriental character should be used and blended to the next scene. Can this be accomplished by changing in the middle of a scene?

"I am anxious to know what makes a perfect synchronization of music and the picture, change of tempo and music at any old place, or at a stated point? I can't advise popular melodies unless the words of the song fit the scene any more than I can advise Carmen in a comedy scene. Words detract from scenes unless fitted to the scene appearing on the screen. I believe that day will come when music will fit each and every picture the same as opera music to a libretto. How can we assist the smaller theatre to a better grade of music, where the majority of the audience is composed of children ranging from six to fifteen? These children must be amused. Why not give them the better grades of pictures and music? Mr. Manager, it is up to you."

Very sincerely yours,

Alice Smythe Jay.

To enlighten readers and Miss Jay on some of the subjects mentioned in the above letter, the editor will carefully analyze above and handle some of these problems in detail.

Miss Jay is anxious to know how it can be possible to make a Furioso or Andante agree in Time, Tempo and Character, and how these points can be determined with managers as well as orchestra leaders who cannot agree on the character displayed on the screen. The answer to the above is very simple. In my estimation, somebody should have the sole authority in deciding such facts. It must either be the musician or manager. In a case where the manager is not progressive enough to understand the real facts, he will of course insist on imposing his incorrect ideas on the musician. In such an instance, there is only one way out of this difficulty. The musician must be aggressive and must be able to substantially defend his points with logical proofs and common sense. However, sometimes even such action can not convince the doubting exhibitor. Then I can only suggest that the exhibitor be given his own way, and it will only take a very short time to gradually convince such exhibitor that he is travelling on the wrong path.

I admit that it is very hard to convince certain people of certain things, but at the same time musicians must realize that not

only in this line, but in everything else, enforcement of progressive ideas is not an easy task. It was only recently that the editor experienced such difficulties, where an exhibitor claimed that the scene portrayed required a slow number, and the idea of the editor was an allegro. After considerably lengthy disputes, the editor with all his arguments at his disposition was not able to convince the exhibitor that he was wrong. He finally had to give in, and the result was that the audience was the deciding factor in this matter, proving to this exhibitor that his ideas, although he has the right of enforcing them through the power of authority, were not the right ones.

I firmly agree with Miss Jay in her remarks regarding the elevation of children to an appreciation of better music with pictures. It is up to the exhibitor firstly, and the musician secondly, to create the proper environment and love of good music for our coming generations.—THE EDITOR.

Review of Latest Musical Compositions

1—"Then You'll Know You're Home"—An unusual one step by Jesse Winne. The New York dancers are going wild over this one-step. Although this number is only a few weeks old, it has already attracted such notice that we predict for it the great popularity of any dance number we have ever heard. It's full of pep, and just makes 'em dance. (Chappell & Co., 41 E. 34th St.)

2—"Carry Me Back to Old Virginny Waltz," by J. H. Rayder. The song by the same name is one of the most popular Home Songs of the century and is the most melodious. The waltz is adapted from the same melody. (Oliver Ditson Co., 178 Tremont St., Boston.)

3—"Rainy Day Blues"—Arranged by Dave Kaplan. Accepted as the big dance hit, and featured by every society leader in the country who caters to the "quality" social events. This dance hit has swept the country. The orchestration is a wonderful piece of work with all those little frills which make a dance number doubly effective with dancers. (Richmond, 149 W. 45th St., N. Y.)

4—"Chong" (He came from Hongkong)—The greatest Chinese-American hit. Fox trot by Harold Weeks (Feist; 237 W. 40th St., N. Y.)

5—"How Are You Going to Wet Your Whistle" (When the whole darn world goes dry?) Some question and some number. Fox trot, by Percy Wenrich, (Feist edition.)

6—"Anything Is Nice" (That Comes from Dixieland.) The newest rag song hit—successor to "Peaches" and "Dixieland in France." Fox trot by Clarke, Meyer and Ager. (Feist edition.)

7—"Lanette." The big waltz hit by H. Benne Henton. The remarkable popularity achieved by this waltz is not alone due to its unusually attractive strains, but also for its swingy, dancy rhythm and the very striking and novel effects for the saxophone part in both orchestra and band. Lanette is always the big feature number wherever played, and it is only natural that H. Benne Henton, the famous saxophone virtuoso, did himself proud in writing the saxophone part. (Carl Fischer, Cooper Sq., N. Y.)

8—"Frenchy Koo" is the successor to "Ballin' the Jack." It is written by Baskette and Maceo Pinkard, writer of those hits you'll never forget, "Real Kind Mama," "Love-sick Blues," "Driffin' Blues," etc. They claim that this is their best endeavor. Music with that "Frenchy" atmosphere will be all the vogue this season, and it is predicted that songs of this type will be "the rage" at the theatres and

(Continued on page 2348)

(Continued from page 2346)

dance halls. "A hint to the wise is sufficient." (J. W. Stern, N. Y.)

9—"Mythical Suite"—Ruritania, the land of the swash-buckler, love and romance is cleverly represented in the Mythical Suite. There is found therein the peasant dance, love song and romance, also a characteristic allegro, and a beautiful melodious andante. (Helwin, Inc., 701 Seventh Ave., N. Y.)

10—"Venetian Barcarolle," by Ernest S. Golden. The composer in writing this beautiful and harmonious composition was inspired by Tschaiakowsky's "Gondoliera." (Belwin, Inc.)

11—"Constance," by Ernest S. Golden. This is the best emanation from the pen of this famous writer of international repute. (Belwin, Inc.)



Gene Rodemich, director of the Symphony Orchestra, Fox Liberty theatre, St. Louis

By Edward L. Hyman

Manager Fox's Liberty Theatre, St. Louis

DO you know of more exacting critics than the patrons of a moving picture theatre? If you give this question a few minutes of thoughtful study you will agree with me that the movie fan is the most exacting of theatregoers.

Naturally, the first question that arises in your mind is "WHY"? My answer is a word of nine letters—education.

The fact that the movie fan has been educated to such a high degree by the first-class producers that he is not satisfied with "half-baked" productions but demands realities.

And the producers, as a consequence, are exerting every effort to make their productions of a super-high quality.

The people of St. Louis have shown their appreciativeness of the better form of presentation of the product of the movie studio, the high degree to which lighting effects are employed and lastly but not least, music.

In St. Louis there was unearthed a musical genius in the person of Gene Rodemich. Rodemich was given carte blanche to gather

a symphony orchestra which would stand head and shoulders above anything else in the city, so far as a moving picture theatre was concerned.

In a few brief weeks there was assembled in the Liberty theatre a group of 25 talented musicians. A few rehearsals showed that without question that Rodemich's judgment could not be questioned.

Today, several weeks after my arrival in St. Louis, the people of the city are praising the exceptionally good work of this orchestra, which is classed with the best in the United States.

When independent newspapers of any city send members of their own reportorial staffs to "cover" a performance and that critics say things that any musician cherishes then it is an established fact that the orchestra has "made good."

In a hap-hazard way St. Louisans heard indifferent musical accompaniment to pictures. Things are different now and when in former times citizens of St. Louis who wanted to hear a Symphony concert they were compelled to wait from week to week, until they could hear the St. Louis Symphony Orchestra.

Now, in the most centrally located section of the city within 20 minutes car ride of the farthest point they are enjoying not only the highest brand of classical and syncopated music but also witnessing the best pictures that money, brains and energy can produce.

All of this in the most beautiful theatre in the city. Money was not spared to make this theatre not only the most beautiful to the eye but also the most comfortable.

The treatment accorded patrons of the Liberty theatre is all that the human mind can conceive, from the smiling cashier to the doorman "who thanks you" and to the girl usher whose sole thought and duty is to make you feel that you were entering a theatre of which you are a part owner.

And I may say, without a trace of boastfulness, that talk has reached me through many channels that this theatre has filled a much needed demand in this city. No longer is such comment heard among Liberty patrons as "The picture was very good—but the music would have been much better if it had been absent during the performance."

The Liberty theatre is literally "whipping into line" theatres who thought that to give the people what the management wanted was enough. This is so untrue that it is laughable.

Some old sage said that the people "want what they want" and time and tide, narrow mindedness and conceit will never change it.

This has been so thoroughly demonstrated in St. Louis, which has been classed as the most critical city in the country in so far as the spoken drama is concerned, that it behooves the management which strives for success to "hew to the line."

Comedy Song Dedicated to "Fatty" Arbuckle

"OH HELEN!", the comedy stuttering song, has been dedicated to "Fatty" Arbuckle by Jos. W. Stern & Company, publishers of the popular hit. The run on this song is rapidly approaching the million mark and in vaudeville and musical comedy productions comedians like Henry Lewis, Wellington Cross and others are using it with big success.

A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly autographed, and the publishers have started a big drive among their local dealers to co-operate with exhibitors of Paramount-Arbuckle pictures along the following lines:

In the windows of Woolworth stores all over the country, large electric signs carrying reproductions of the Arbuckle cover of "Oh Helen!" have been leased and special window displays have been arranged for. Sets of slides illustrating the song are being shipped to these dealers. These slides are reproductions of stills from the current Paramount-Arbuckle comedy, "Love," and carry credit lines. Arrangements have also been made by the publishers to have dealers supply exhibitors with singers.



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"THE ETERNAL MAGDALENE"

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "A Dream" (Andante Pathetique), by Gaston Borch
1—"Ave Maria," by Gounod (45 seconds), until—T: A present day town.
2—"My Blushing Rose" (4/4 Serenade), by Johnson (2 minutes and 40 seconds), until—T: "Gentlemen, the spirit of this."
3—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: The Magdalene.
4—Theme (1 minute and 15 seconds), until—T: "Their way was that."
5—"Credo" (4/4 Dramatic), from "St. Cecile Mass," by Gounod (2 minutes and 45 seconds), until—T: "That's all very well."
6—Continue pp (50 seconds), until—T: "Bradshaw's family."
7—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 50 seconds), until—T: "Now, don't worry."
8—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Bradshaw about to leave."
9—"Serenade" (Dramatic), by Widor (1 minute and 30 seconds), until—T: "Later in the day."
10—"Dramatic Recitative," by Levy (2 minutes and 55 seconds), until—T: "I wouldn't take it so hard."
11—Theme (2 minutes and 50 seconds), until—T: "You are no longer."
12—"Serenade" (4/4 Andante), by Drigo (2 minutes and 25 seconds), until—S: Eternal Magdalene appears.
13—"Ave Maria" (Dramatic 4/4), by J. Ascher (5 minutes and 15 seconds), until—T: "St. Mary's Foundling Home."
14—Theme (2 minutes and 55 seconds), until—T: "And what would you do for these."
15—"Clematis," (from Boutonniere Suite) (Moderato Poco Agitato), by Tonnin (4 minutes and 25 seconds), until—T: "Not until you have shown."
NOTE: Tympany rolls ff. during short fight.
16—"Last Spring" (Dramatic), by Grieg (4 minutes and 45 seconds), until—T: "Mrs. Bradshaw ask her."
17—Theme (2 minutes and 55 seconds), until—T: "Father I left here."
18—Continue ff. (2 minutes and 45 seconds), until * * * * * END.

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Warning to Motion Picture Organists

It is not an unreasonable statement to make that within a very short time there will not be a motion picture theatre in the country that will lack an organ. We do not intend entering into a controversy as to the merits or de-merits of kinds or makes. Every instrument placed on the market by manufacturers has something in its favor. It is not to the instrument itself that we desire to draw attention, but to the performers.

History tells us that the organ is one of the earliest instruments that man conceived and it has been claimed that Jubal, mentioned in the book of Gen. iv: 21, was the father of the organ, and responsible for originating the idea of the wind instrument by the suggestion of passing breezes as they struck against the open reeds of different lengths, and the fact that reeds of different lengths emitted murmurs varying in pitch may have further suggested placing them in particular order, thus producing an agreeable succession of sounds. As centuries passed, the musical scale was further developed by varying growths or diameters.

The organ which was built and installed in religious institutions from the Sixteenth and Seventeenth Century is in every sense of the word, the father of many instruments in common use in orchestra of today. The whole of the wood-wind section, and the brass are the results of metal pipes being introduced in the organ; the saxophone family is purely a modern development, and even the string section was invented and brought to what it is today by the original thought of different sizes of pipes which was developed in the string instruments to different sized bodies.

If there is any truth in the foregoing statement and these few

words have proved that the organ is father to the orchestra, how little this is borne in mind by musicians manipulating the keyboard. The grave error of these performers is "horrible monotony." The modern instruments are fitted with combinations which frequently are set when the instrument is installed in the theatre, and as far as the performers reach in their variety of coloring is to press a button which changes the combination stop on the organ and use the swell. This instrument is rightly called the King. Any modern organ can reproduce every coloring ever conceived by orchestral intonation, but goodness knows the average performer seldom brings this out. There are exceptions, and it is the exception which conclusively proves the rule.

The ideal instrument for the theatre and doubly so in conjunction with the orchestra is the organ, but unless the performers will strenuously strive to bring out the orchestral coloring as suggested in the music they play, there is a growing danger that the average patron will resent the use of the instrument, if that churchy, stodgy tonation is continued.

The demand of the picture necessitates the use of orchestra music almost exclusively. The percentage of so-called organ music used is very small. The performer in using orchestral music has every notation of coloring cued-in, in the piano conductor parts. It is not asking too much to follow these suggestions, and were this carried out by the majority of performers, the music in the motion picture theatre when depending on the organ would be a delight instead, as in many instances today, a sanctimonious suggestion of religious institutions.—THE EDITORS.

Review of Latest Musical Compositions

1—"Salvation Rose." Dedicated to Marion Davies, Select Pictures star, playing the stellar role in the feature film, "Belle of New York." The artistic frontispiece shows Miss Davies just as she appears in the moving picture as Salvation Nell. This ballad is replete with tunefulness and has that cute little Hawaiian accompaniment the public delights in. An extensive campaign is now in full swing for the exploitation of this number. With the co-operative efforts of both publisher and film producer, the success of this appealing ballad is sure-fire. (J. W. Stern, 102 W. 38th St., N. Y.)

2—"I Wonder if the Same Moon Shines in Ireland To-night." This number is conceded to be the prettiest Irish ballad written in recent years. When Miss Gladys Leslie, famous Vitagraph star, heard the song, she was so elated that she volunteered to pose especially for the title page. The result of her inspiration is the typically Irish frontispiece. In the melody, in the lyric, and in the picture is portrayed that true Irish sentiment. Its altogether picturesque get-up will make it a popular seller. (J. W. Stern.)

3—"I'll Say She Does" fox-trot. Al Jolson's smashing success. (J. H. Remick, 227 W. 46th St., N. Y.)

4—"The Enchanting Waltz," by Herbert W. Lowe. Mr. Lowe has proved by his "On to Plattsburg" march and "Overseas" march that he is some composer. He has the gift—and this waltz will prove it. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

5—"Burmah Moon." The greatest Oriental fox-trot of all time, by Lieut. Gitz Rice. (Henry Burr Music Corp., 1604 Broadway, N. Y.)

6—"Break the News to Mother," by Chas. K. Harris. The patriotic song hit of the world which is being used as the THEME of the new film "Break the News to Mother," being released by Select Pictures Corp. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

7—"Johnny's in Town"—Welcome him home with this "pip-pin" of a dance number. One-step by Yellen, Meyer and

Olman. (Feist Edition, 237 W. 40th St., N. Y.)

8—"How Can You Tell?" The hit song of Raymond Hitchcock's successful revue, "Hitchy Koo, 1918" one-step by Harold Orlob. (Feist.)

9—"Mary Ann"—Big one-step hit. Don't fail to get this sensational novelty. It is the quickest and most sensational hit ever published and New York is simply going wild over it. Every jazz orchestra in the East is working it over time and still they are all yelling for more. Don't fail to get your copy and watch what a hit it will make with the dancers. Don't wait until all the live wires are playing it—be the first one to do it in your locality. (Artmusic, Inc., 145 W. 45th St., N. Y.)

10—"Forever Is a Long, Long Time"—The ballad supreme. The waltz arrangement of this national ballad success is being asked for everywhere. This is a splendid, effective arrangement and introduces the popular "Somewhere Someone is Waiting." For band it is arranged as a cornet solo, or octette, or saxophone quartette. If you haven't played this yet, then get it today and watch yourself make a hit with the dancers. (Artmusic, Inc.)

Tom Mix Writes Waltz in Memory of Horse

IN memory of his favorite horse, Old Blue, which died recently, Tom Mix has written the "Old Blue Waltz," which is being published by a New York music publishing house. Experienced critics say the waltz not only carries the sentiment which Mix intended it should carry, but also is uncommonly good music.

The composition found its inspiration in the wonderful companionship that for nineteen years existed between the famous Fox screen star and his horse. Old Blue died several weeks ago after having been "pensioned off" by Mix because of age.

Mix is having words written to accompany the waltz, so that it may be sung by the various Tom Mix quartettes which have been formed to sing during the exhibitions of Tom Mix pictures.

Musical Settings for Comedies

THE editor is in receipt of a very interesting letter from the Christie Film Company, stating that they have started a new innovation, that of furnishing musical cue sheets for their comedies. The letter is given in detail.

The Christie Film Company is to be commended upon its progressive ideas, and this merely proves that the producers are ever on the alert to help the exhibitor in giving an appropriate presentation of their films.

Music Editor,
The Motion Picture News,
New York City.

Dear Sir: I thought it might interest you to know that we are undertaking what we believe is a new departure in endeavoring to furnish photoplay music for comedies. We are trying this out with the first of the two-reel specials, which will be released April 20 under the title, Sally's Blighted Career, featuring Fay Tincher, Molly Malone, Patricia Palmer, Harry Depp, and others.

As far as we know, musical accompaniments have not been tried yet with comedies. I doubt if we could attempt this with our regular one-reel releases, but in trying to make these new pictures specials, in every sense of the word, I believe that musical accompaniments should also be included.

Musical arrangement, which we are securing, should be particularly appropriate with this first release of the specials, since it deals with back-stage life and has a lot of corking chorus-girl scenes, with dancing, etc.

Yours cordially,
PAT DOWLING.

LATEST MUSIC CUES

"THE WEEK OF LIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (Characteristic), by Winkler

- 1—Drinking Theme, by Roberts (1 minute and 45 seconds), until T: Helen—Miss Sherwood.
- 2—Theme (4 minutes and 15 seconds), until T: Le Roy Scott.
- 3—Continue pp. (55 seconds), until T: Lola Canby, devotee of art.
- 4—Melody (Moderato), by Friml (2 minutes), until T: Pauline Frederick as.
- 5—"Visions" (Characteristic Cantabile), by Buze (55 seconds), until T: Lola's studio feast.
- 6—"A La Mode" (Popular One-step), by Rosey (1 minute and 25 seconds), until T: In the morning hours.
- 7—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 25 seconds), until T: The following day.
- 8—Love Theme (Melodious Andante), by Lee (1 minute and 45 seconds), until T: An interrupted rest.
- 9—Piano solo improvise to action (20 seconds), until S: Kids fighting.
- 10—"Comedy Allegro" (Characteristic), by Berg (1 minute and 50 seconds), until S: Lola washing the kid's face.
- 11—Theme ff. (3 minutes and 10 seconds), until T: That afternoon.
- 12—"Love Song" (Dramatic), by Flegler (4 minutes), until T: Sunday, September 22nd.
- 13—Theme (3 minutes and 5 seconds), until T: A half an hour.
- 14—Tragic Theme, by Vely (5 minutes and 5 seconds), until T: After a night of torture.
- 15—Tragic Suite, by Luz (4 minutes and 35 seconds), until T: Meanwhile at Crystal Lake.
- 16—"Last Spring" (Dramatic), by Grieg (1 minute and 45 seconds), until T: Out of the night's.
- 17—Furioso No. 11, by Kiefert (20 seconds), until T: Midnight.
NOTE: With ad. lib. ff Tympany Rolls
- 18—Sinister Theme, by Vely (3 minutes and 25 seconds), until T: "Where are they."
- 19—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 40 seconds), until T: An hour later.
- 20—Theme ff. (1 minute and 55 seconds)—until * * * * * END.

"THE STRONGER VOW"

Specially Selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

- 1—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 15 seconds), until—T: "Foreword."
 - 2—"Moraima" (Spanish Caprice), by Espinosa (5 minutes and 5 seconds), until—T: "Fairy Princess your token."
 - 3—"Alborda" (Caprice Espagnola), by Andino (4 minutes and 10 seconds), until—T: "Adious Fairest One."
 - 4—Continue pp. (30 seconds), until—T: "Senora de Cordova."
 - 5—"La Perle de Madrid" (Spanish Valse), by Lamotte (2 minutes and 30 seconds), until—T: "The calle of the public square."
 - 6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: "See Chiquita a clear white."
 - 7—"La Feria" (Spanish Suite), by Lacombe (3 minutes and 10 seconds), until—T: "I bring sad news."
 - 8—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "The last Cabalero."
 - 9—Theme (40 seconds), until—T: "Six months later."
 - 10—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until—T: "The strange dual existence."
 - 11—"Sinister Theme," by Vely (2 minutes and 20 seconds), until—T: "His other self."
 - 12—"Dramatic Suspense," by Winkler (2 minutes and 20 seconds), until—T: "You must marry me."
 - 13—Theme (2 minutes and 30 seconds), until—T: "May I tell you what?"
 - 14—Continue pp. (25 seconds), until—T: "His betrothal gift."
 - 15—Continue lively (35 seconds), until—T: "Once more Pedro."
 - 16—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonnig (2 minutes and 45 seconds), until—T: "Two happy hearts."
 - 17—Organ improvising to action (wedding ceremony) (55 seconds), until—T: "Toasting the future."
 - 18—"Valse Moderne" (Valse Lente), by Rosey (1 minute and 30 seconds), until—T: "Some other time Pedro."
 - 19—Theme (4 minutes and 5 seconds), until—T: "Why did you leave us?"
 - 20—"Prelude" (Dramatic), by Rachmaninoff (1 minute and 45 seconds), until—T: "High up under."
 - 21—"Tragic Theme," by Vely (2 minutes and 15 seconds), until—T: "Her sanctuary."
 - 22—"Mysterioso No. 29," by Andino (3 minutes and 10 seconds), until—T: "Let him come in."
 - 23—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "The bait."
 - 24—"Erl King" (Heavy Dramatic), by Schubert (3 minutes and 10 seconds), until—T: "The blood vow is stronger."
 - 25—Theme (50 seconds), until—S: The police arrive.
 - 26—"Half Reel Furioso," by Levy (1 minute and 30 seconds), until—T: "Again the Easter Carnival."
- NOTE: Watch shot.
- 27—"Manzano" (Spanish Intermezzo), by Brooks (1 minute and 10 seconds), until * * * * * END.

"JOHNNY ON THE SPOT"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Scherzetto" (from Symphonette Suite), by Berge

- 1—Theme (1 minute and 45 seconds), until—T: At Screening.
- 2—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 15 seconds), until—T: In marked contrast Miss Ann.
- 3—Theme (1 minute), until—T: "The trouble with you, little."
- 4—"The Shepherd's Pipe" (Allegretto Moderato, from Romantic Suite), by Grehg (3 minutes and 45 seconds), until—T: The law office of Judge Martin.
- 5—"Remembrance" (Romance Moderato), by Schuman (2 minutes and 45 seconds), until—T: "Rubbish."
- 6—"Third Barcarole" (Characteristic Moderato), by Rubinstein (2 minutes and 15 seconds), until—T: "Sympathy won't pay the."
- 7—Theme (2 minutes and 30 seconds), until—T: "What's the use of having a."
- 8—"Thoughts" (Andante Triste), by Crespi (1 minute and 15 seconds), until—T: The bank was closed.
- 9—"Lively Popular Rag" (3 minutes), until—T: About the only thing in favor (piano only according to action).
- 10—"Me-ow" (Characteristic Novelty), by Kaufmann (3 minutes), until—T: "All you do is wear a couple" (piano only according to action).
- 11—"Visions" (Intermezzo Characteristic), by Buse (2 minutes), until—T: "Next time you two want to."
- 12—Theme (2 minutes and 45 seconds), until—T: Johnny's ten had.
- 13—"Venetian Barcarole" (Grazioso Intermezzo), by Golden (2 minutes and 45 seconds), until—T: "I chanced across one of your" (door-bell).

(Continued on next page)



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(Continued from preceding page)

- 14—"Movie Rag" (Characteristic), by Zamecnik (2 minutes and 30 seconds), until—T: "But Dr. Phaker found."
- 15—"A La Mode" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—T: "Tell me, brother, did not."
- 16—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "I'm looking for a lost" (automobile effects).
- 17—"Norma" (Melodious Waltz), by Luz (3 minutes and 30 seconds), until—T: At Castle Bungalow (telephone-bell).
- 18—Theme (2 minutes and 30 seconds), until—T: A half hour before four.
- 19—"At Twilight" (Moderato Romance), by Golden (3 minutes), until—T: "There's only way to beat" (telephone-bell).
- 20—"Western Intermezzo" (Set 11 A. B. C., Dramatic Series) (2 minutes and 15 seconds), until—T: "Something's up, young" (auto honks).
- 21—"Western Hurry" (Set 11 A. B. C., Dramatic Series) (3 minutes), until—T: "A minister will be here" (auto effects; door-bell).
- 22—"Western Galop" (Set 11 A. B. C.; Dramatic Series) (3 minutes and 30 seconds), until—T: "If you make a break."
- 23—Theme (1 minute and 30 seconds), until—T: "Take it easy, Johnny," until—***** END.

"MISS DULCIE FROM DIXIE"

(Gladys Leslie-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Canterbury Bells" (from Boutonniere Suite, Capricious Allegretto), by Tanning

- 1—Theme (2 minutes and 15 seconds), until—T: At Screening.
- 2—"Southern Airs" (Characteristic Selection), by Lampe (4 minutes) until—T: "You're nineteen today, Dulcie."
- 3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: Uncle John Culpepper.
- 4—"Valse Divine" (Valse Moderato), by Rosey (2 minutes and 15 seconds), until—T: "Goodbye to Arden" (train effects).
- 5—Theme (1 minute and 30 seconds), until—T: "And the reason is plain."
- 6—"Constance" (Moderato Intermezzo), by Golden (4 minutes and 15 seconds), until—T: "The next morning, Uncle."
- 7—"Review March" (Maestoso), by Berg (2 minutes), until—T: The Culpepper reception.
- 8—"Savannah" (Popular One-step), by Rosey (15 seconds), until—T: Albert Lockhart.
- 9—"Romance D'Amour" (Melodious Moderato) (3 minutes and 15 seconds), until—T: "The reception was a success" (piano only according to action).
- 10—Theme (3 minutes and 45 seconds), until—S: When Dulcie screams.
- 11—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 15 seconds), until—T: Aunt John is a social.
- 12—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes), until—S: When Orrin joins Dulcie.
- 13—"Nellie Gray" (direct cue) (1 minute and 15 seconds), until—S: When Dulcie takes guitar.
- 14—"Christmas Chimes and Carols" (3 minutes), until—T: Thus Christmas rolls.
- 15—"Clematis" (From Boutonniere Suite, Moderato Poco Agitato), by Tanning (3 minutes and 15 seconds), until—T: At last Aunt John.
- 16—Theme (1 minute), until—T: "Dulcie, dear, open the door."
- 17—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tanning (3 minutes and 30 seconds), until—T: When Uncle John returns.
- 18—"Selection of Stephen Foster's Southern Airs" (3 minutes and 30 seconds), until—S: When Lockhart calls (guitar effects).
- 19—Theme (2 minutes), until—T: "Dulcie, I haven't money."
- 20—"Shepherd's Pipe" (From Romantic Suite) (2 minutes and 45 seconds), until—T: "I have just learned that."
- 21—"Remembrance" (From Romantic Suite) (3 minutes and 15 seconds), until—T: Once more in Dixie.
- 22—"Third Barcarolle" (From Romantic Suite) (3 minutes), until—T: "I knew Dixie loved" (train effects).
- 23—Theme (2 minutes), until—T: "Dat Yankee man," until—***** END.



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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Expressivo), by Berge

- 1—Theme (1 minute and 50 seconds), until T: "Colonel Henry Worth."
- 2—Continue ff (3 minutes and 15 seconds), until T: "Then of course I'll go."
- 3—"Intermezzo Pittoresque" (Moderato), by Kozian (1 minute and 25 seconds), until T: "Wolf, self-professed leader."
- 4—"Dramatic Tension No. 64," by Borch (1 minute and 55 seconds), until T: "Barbara's work born of."
- 5—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 55 seconds), until T: "They live their lives."
- 6—"Pathetic Andante," by Vely (1 minute and 15 seconds), until T: "Mother has gone away."
- 7—"Dramatic Tension," by Levy (1 minute and 55 seconds), until T: "Comrades we are here."
- 8—"Dramatic Recitative," by Levy (3 minutes and 35 seconds), until T: "But you are to hear."
- 9—Theme (2 minutes and 45 seconds), until T: "You have heard Comrade Barbara."
- 10—"Lento Allegro" (Heavy Dramatic from Symphonette Suite), by Berge (2 minutes and 45 seconds), until T: "Next morning."
- 11—"Dramatic Fantasia," by Bach (3 minutes and 35 seconds), until T: "But unlooked for complications."
- 12—"Adagio" (from Tragic Suite), by Mozart (3 minutes and 45 seconds), until T: "Comrades the island is ours."
- 13—Tacet (10 seconds), until S: Change of scene.
Note: Just ad. lib. ff tympany rolls.
- 14—Theme (1 minute and 5 seconds), until T: "The embarkation."
- 15—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 50 seconds), until T: "We'll have to make Worth."
- 16—Theme ff (1 minute and 25 seconds), until T: "The first meeting."
- 17—"First Concert Waltz," by Durand (3 minutes and 35 seconds), until T: "You can't pull that stuff."
- 18—Continue ff (35 seconds), until T: "Preferring the wildness."
- 19—Tacet (10 seconds), until T: "The strategy of Bolshevism."
- 20—Theme ff (1 minute and 20 seconds), until T: "The first festivities."
- 21—"Hunkatin" (Half Tone One-step), by Levy (1 minute and 5 seconds), until T: "It's wonderful to see everybody."
Note: To be played as Piano Solo.
- 22—"Russian Ballet," by Luigini (1 minute and 50 seconds), until T: "Come on girls and stimulate."
- 23—"A La Mode" (Popular One-step), by Rosey (2 minutes and 35 seconds), until T: "Go to your rooms."
- 24—Theme ff (35 seconds), until T: "The end of the month."
- 25—"Half Reel Hurry," by Levy, to action pp or ff (5 minutes), until T: "Man's dominant trait."
- 26—"Sinister Theme," by Vely (4 minutes and 35 seconds), until T: "Just lemme take Wolff's out."
- 27—Continue pp (40 seconds), until S: Girl playing piano.
- 28—Piano Solo, improvise to action pp (20 seconds), until S: Flash-back to island.
- 29—Theme (1 minute and 50 seconds), until T: "Taking Wolff's Garden of Eden."
- 30—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 25 seconds), until T: "Worth may try to leave."
- 31—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 55 seconds), until S: Scene near seashore.
- 32—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until T: "Heap trouble on island" (in telegram).
Note: Ad. lib. with effects of sea waves.
- 33—"Russian Agitato," by Luz (2 minutes), until T: "You must get to Noman."
- 34—"Half Reel Furioso," by Levy, to action pp or ff (3 minutes and 10 seconds), until T: "I want you to try."
- 35—"Half Reel Battle Hurry," by Levy, to action pp or ff (2 minutes and 15 seconds), until S: The Star Spangled Banner is raised.
- 36—"Star Spangled Banner" (50 seconds), until * * * * *
END.

"HER CODE OF HONOR"

(Florence Reed-United)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol P. Levy

- 1—"Pathetic Andante," by Vely (1 minute and 5 seconds), until—S: As dish breaks.
NOTE: To be played as violin solo with piano accompaniment.
- 2—"A La Mode" (Popular French One-step), by Rosey (1 minute and 20 seconds), until—S: When Jacques enters.
- 3—Theme (1 minute and 45 seconds), until—T: "Helen, I'm going."
- 4—"Heavy Foreboding Mysterioso" (Set. 16 A. B. C.; Dramatic Series) (3 minutes), until—T: "Good evening, Mademoiselle."
- 5—"Light Allegro Agitato" (Set. 16 A. B. C.; Dramatic Series) (45 seconds), until—T: "Pardon me, Madam."
- 6—"Rachetic Romance" (Set. 16 A. B. C.; Dramatic Series) (45 seconds), until—T: Some twenty years later.
- 7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: Richard Bentham.
NOTE: Automobile effects.
- 8—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—T: "Did you say your name?"
- 9—Theme (3 minutes and 45 seconds), until—T: "Some girl."
- 10—"Capricious Annette" (Moderato, Caprice), by Borch (2 minutes), until—T: "Alice, I want you to."
- 11—"Purity" (Love Theme), by Borch (40 seconds), until—S: When La Salle enters.
- 12—Theme (35 seconds), until—T: "Did I smash that."
NOTE: To be played on piano only.
- 13—Continue to action (1 minute and 30 seconds), until—T: "Excuse me."
NOTE: To be played by orchestra.
- 14—"Dramatic Tension No. 9," by Andino (1 minute and 20 seconds), until—T: And with the coming of Spring.
- 15—"Sleeping Rose" (Valse Lento), by Borch (1 minute and 30 seconds), until—T: "Let us go into the."
- 16—Theme (3 minutes and 25 seconds), until—T: An old Hawaiian song.
- 17—"Aloha" (Hawaiian song) (2 minutes and 15 seconds), until—S: As Gene and Alice leave conservatory.
- 18—"Eleanor" (Moderato), by Deppen (1 minute and 30 seconds), until—T: "Alice, I love you."
- 19—"Sorrow Theme," by Roberts (3 minutes), until—S: When Alice goes on balcony.
- 20—Theme (3 minutes and 15 seconds), until—S: When Gene enters his room.
NOTE: Effect of rooster crow
- 21—"Dramatic Tension No. 64," by Borch (1 minute and 30 seconds), until—S: When Gene receives letter.
- 22—"Summer Nights" (Characteristic Moderato), by Roberts (1 minute and 50 seconds), until—T: "You aren't going away."
- 23—Theme (1 minute and 45 seconds), until—T: Days passed and then months.
- 24—"Andante Pathetique No. 10," by Berge (1 minute and 40 seconds), until—S: When Gene returns.
- 25—Theme (1 minute and 30 seconds), until—T: "Daddy, we are to be."
- 27—"Nola" (Characteristic Allegretto), by Arndt (1 minute and 20 seconds), until—T: "You think you have found."
- 28—"Dramatic Narrative," by Pement (4 minutes), until—T: "And after you had come."
- 29—"Adagietto" (From Symphonette Suite), by Berge (4 minutes), until—T: "So you see I'm not really."
- 30—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 15 seconds), until—S: When Alice sees ring.
- 31—"Andante Pathetique No. 23," by Borch (1 minute and 45 seconds), until—T: That evening.
- 32—"Kathleen" (Valse Lento), by Berg (2 minutes), until—T: "To our hostess."
- 33—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (1 minute and 45 seconds), until—S: When girl sits at piano.
- 34—"Bridal Chorus" (From Lohengrin) (2 minutes), until—T: "With this ring."
NOTE: To be played on piano.
- 35—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Where did you get that ring?"
NOTE: Effect of dog barking and knock on door
- 36—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berg (2 minutes and 15 seconds), until—T: "Gene, you and I can never."
- 37—"Ein Marchen" (Heavy Dramatic Descriptive), by Bach (5 minutes and 55 seconds), until—T: "My mother married Jacques."
- 38—Theme (1 minute), until—* * * * *
END.

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NOW, H. B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y., is unquestionably an exhibitor of reputable standing, a man who through progressive methods and a dignified system of exhibiting films has won a place for himself among the foremost exhibitors in the country. The film manufacturing industries owe men of Mr. Franklin's caliber a great deal, for such men are the main factors in helping to establish the motion picture theatre as an amusement center of highest quality and artistic and refined entertainment.

In an article recently published in the MOTION PICTURE NEWS, Mr. Franklin stated that music cue sheets at present are carelessly prepared and "seem to have been inspired by some music publishing house." With all due respect to Mr. Franklin's judgment in such matters, the editor of these columns does not agree with him in this instance.

A music cue sheet of to-day is not designed for such institutions as Shea's Hippodrome or any theatre whose destinies are guided by progressive and constructive managers. The music cue sheet of to-day is nothing but a musical continuity, dividing the film into musical characters. It is not and cannot be a positive solution of the musical problem. It is intended for the daily changing house; in fact, for the majority of exhibitors who are receiving their films one hour or less before the opening performance. I admit most of these music cues create an impression of being inspired by music publishing houses, but only with people who are not acquainted with the real facts.

It is absolutely essential for the benefit of the majority using music cues who are not fortunate enough to be located near a music-buying center, or cannot afford to buy too much music, to use a limited amount of musical selections. In fact, I have made it my business to use the same compositions on as many cues as possible, providing the film permits it. I have selected three hundred musical numbers, each one representing a certain character most likely to appear in the film, and have consistently used them for the past two years in order to induce everybody to get acquainted with their character. For example, I have continuously used a composition entitled, "Bleeding Hearts" for pathetic situations, thereby forcing musicians to buy it and get acquainted with its character and melody. The man receiving a cue sheet with "Bleeding Hearts" as a certain cue knows what to do. He has played the composition, is thoroughly familiar with its character, and therefore knows what to substitute in its place. The main point of the above statement is based on the fact that by using new and unknown compositions on every cue sheet, this method would render the cue sheets worthless to the musician who does not possess the numbers mentioned and cannot substitute them for lack of familiarity with their character.

The cue sheet as suggested by Mr. Franklin "created by a body of musicians" would to quote Mr. Franklin's words "Do away with the invariable touch of the same hand," but would certainly be a great advertisement for music publishers in general, because musicians could not in such case employ their own libraries to substitute numbers mentioned on the cue sheets and would be forced to continuously buy new music. Of what service can a music cue sheet be if the musician who studies it does not understand its musical character, and if it consists of nothing else but a list of unknown titles, he never heard of?

Mr. Franklin also quotes that "the printed music score can better solve the problem of perfect musical interpretation of the film." I also beg to differ in this instance. A music score is a positive suggestion which hardly permits any changes and it is in my estimation very impractical. Every theatre orchestra, organist or pianist is playing music which is within the boundaries of his musical abilities. In fact every music library reflects the musical knowledge of the musician who owns it. A music score is a positive suggestion. It represents the grade and quality of music selected and decided by the man who compiled the score, and I don't believe there ever

was a man living or will live whose ideas or decision in reference to grades and quality of selected music can suit and satisfy everybody.

We cannot make music cues or scores for Shea's Hippodrome or any such organization. They can better accomplish it themselves. They have musical directors, guided and supervised by men of ability and in every instance, sufficient time to produce something which is much better than the average music cue, and much better adapted for the local situation and understanding of their patrons. We are making music cues today for the small exhibitor (the majority) who are changing their programs daily, and are not equipped with facilities found in the larger theatres. I never heard of S. L. Rothapfel or Hugo Riesenfeld using the music cue sheets or music score issued by the film companies. They have always proven that they can do it better, and so I believe, has Mr. H. B. Franklin of Shea's Hippodrome, Buffalo, N. Y.—THE EDITOR.

Review of Latest Musical Compositions

- 1—"My Cairo Love," Fox trot, by J. S. Zamecnik. An Egyptian Serenade. Also published as a concert number. An exquisite Oriental melody, originally conceived for concert use and now published as a Fox Trot, and as such it has won immediate popularity. As a concert number for hotel, theatre and dramatic use "My Cairo Love" has already become a general favorite. (Sam Fox Pub. Co., Cleveland, Ohio.)
- 2—"Chicken Cackle," Fox Trot. Another dance novelty by the writer of "Ragging the Scale." (Artmusic, Inc., 145 W. 45th St., N. Y.)
- 3—"Gitana," Fox Trot or Tango. A Spanish dance novelty. (Artmusic.)
- 4—"Goulash," Fox trot. It puts "pep" into the dancing. (Artmusic.)
- 5—"Sometime It Will Be Lovetime." A beautiful high-class ballad number that is effectively orchestrated and is being featured by New York leaders. (Henry Burr Music Co., 1604 B'way, N. Y.)
- 6—"The Kiss That Made Me Cry." Another new "cry" song—the happy successor to "Sorry I Made You Cry." One step, by Archie Cottler. (Leo Feist, 237 W. 40th St., N. Y.)
- 7—"Ruspana." A great one step, by the composer of "Beautiful Ohio" (Mary Earl). (Shapiro, Bernstein & Co., B'way and 47th St., N. Y.)
- 8—"Sweet Siamese." A Great Fox trot, by the composer of "Beautiful Ohio." (Shapiro, Bernstein & Co.)
- 9—"Mary," by Hugo Frey. The little Irish daisy fox trot song. Played by Joseph C. Smith's orchestra. Victor Record No. 18500--A. (G. Ricordi & Co., 10 E. 43d St., N. Y.)
- 10—"Witches." Waltz Hit from "The Midnight Whirl," one of the present musical comedy successes on Broadway. (McCarty & Fischer, 224 W. 46th St., N. Y.)
- 11—"Mandarin Dance," by Kempinski. An eccentric Chinese novelette of concert value and admirably suited for the modern jazz craze. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 12—"Oriental Suite." Portraying the seductive and luxurious Harem, veiled from prying eyes, the approach of the Sultan, causing excitement amongst the inhabitants of the Harem, followed by the amusing love scene and romance in Oriental flavor, closing with a characteristic Oriental dance. (Belwin, Inc.)
- 13—"Garden Suite." The composer of this delightful suite was inspired by the sunshine and flowers, the love and romance always to be found in a beautiful garden; admirable

sequels to Grieg's sparkling "To Spring" and his melancholic "Last Spring" (Belwin, Inc.)

14—"Angelus," by Henry Hadley. An inspired symphonic movement by one of the foremost of living American composers. Melodious, descriptive and very impressive throughout. The arrangement is based entirely upon the original score and has been prepared with such skill as to condense grouping and cueing of instruments as to make it equally serviceable for either small or large instrumental combinations. (Carl Fischer, Cooper Sq., N. Y.)

LATEST MUSIC CUES

"THAT'S GOOD"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler. The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Kisses" (Valse Lento), by Zamecnik

- 1—Theme (2 minutes), at Screening.
- 2—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (4 minutes), until—T: "Ethelbert, I'm surprised."
- 3—"The Blushing Serenade" (Moderato Serenade), by Johnson (3 minutes and 15 seconds), until—T: "In happy ignorance."
- 4—Theme (3 minutes), until—T: "Barrett Prentice."
- 5—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (3 minutes and 30 seconds), until—T: "I'm a pirate."
- 6—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 30 seconds), until—T: "But Mr. Star we're" (telephone-bell).
- 7—Theme (3 minutes and 45 seconds), until—T: "Your uncle must be marvelous."
- 8—"Hearts and Flowers" (In subtle burlesque) (2 minutes and 15 seconds), until—T: "Please Governor do it for."
- 9—"Dramatic Suspense" (Characteristic), by Winkler (2 minutes and 15 seconds), until—T: "But I tell you it isn't."
- 10—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes), until—T: "You've helped others all."
- 11—"A La Mode" (Popular one step), by Rosey (1 minute and 30 seconds), until—T: "In the language of the—"
- 12—"Waltz Moderne" (Waltz Lento), by Rosey (45 seconds), until—S: When guests applaud.
- 13—"Hunkatin" (Popular one step), by Levy (1 minute and 15 seconds), until—S: When girls leave stage.
- 14—Theme (2 minutes and 45 seconds), until—T: "Did you ever ride to the—"
- 15—"Waltz Divine" (Valse Moderato), by Rosey (4 minutes and 15 seconds), until—T: "When you get through readin'—"
- 16—"Visions" (Intermezzo Characteristic), by Buse (4 minutes and 15 seconds), until—T: "Somehow during the next—"
- 17—Theme (1 minute and 45 seconds), until—T: "I have picked you for the real—"
- 18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—S: When Josephine talks to uncle.
- 19—"Dramatic Tension No. 9," by Andino (3 minutes and 45 seconds), until—T: "Before train time" (telephone-bell).
- 20—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 15 seconds), until—T: "You, you."
- 21—Theme (2 minutes and 45 seconds), until—S: When Josephine reads letter, until * * * * * END.

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(June Elvidge-World)

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Camelia" (from Boutonniere Suite, Allegretto Cantabile), by Tonnig

- 1—"Pastoral" (Characteristic Idyll), by Kiefert (2 minutes), at Screening.
- 2—"Graciousness No. 53" (Characteristic Intermezzo), by Smith (3 minutes and 15 seconds), until—T: "The Meredith home where—"
- 3—Theme (2 minutes and 30 seconds), until—T: "I wanted to tell you first."
- 4—"Prudence" (Entr'acte Novelette), by Luz (1 minute and 45 seconds), until—T: "In the city Anita's promised—"
- 5—"Plaintive" (No. 17 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "The news strikes home."
- 6—"Allegro Agitato" (No. 17 A. B. C. Dramatic Series) 3 minutes and 30 seconds), until—S: When Dr. Meredith enters auto (auto effects).
- 7—Theme (1 minute and 45 seconds), until—T: "It's no use."
- 8—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 45 seconds), until—T: "Two months later on—"
- 9—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tonnig (3 minutes), until—T: "All dressed up and no place."
- 10—Theme (2 minutes), until—T: "The morning mail."
- 11—"At Twilight" (Moderato Romance), by Golden (3 minutes and 30 seconds), until—T: "At the Art Museum."
- 12—"Waltz Divine" (Valse Lente), by Rosey (3 minutes and 15 seconds), until—T: "A few days later."
- 13—Theme (1 minute and 45 seconds), until—T: "Later at the Art Museum."
- 14—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "I came to ask you."
- 15—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes), until—T: "A month later Hope's."
- 16—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "Sister is very angry Dolly."
- 17—"Norma" (Melodious Valse), by Luz (3 minutes), until—T: "You've forgiven both Dolly."
- 18—Theme (45 seconds), until—S: As scene fades to Hope.
- 19—"Peacefulness" (Andante Simplex), by Borch (2 minutes and 45 seconds), until—T: "Widowhood."
- 20—"Children's Games," by Ascher (3 minutes and 15 seconds), until—T: "It's worse to live."
- 21—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 45 seconds), until—T: "That evening Hope has decided" (telephone-bell).
- 22—"Heavy Desc. Ag." (No. 12 Photo-Play Edition) (2 minutes and 30 seconds), until—T: "It's no use she won't."
- 23—Theme (3 minutes and 15 seconds), until—T: "A half hour later."
- 24—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonnig (1 minute and 45 seconds), until—T: "The doctor got a note this—"
- 25—"Heavy Desc. Ag." (No. 19 Photo-Play Edition) (2 minutes and 30 seconds), until—S: When Frank enters Anita's house (china-crash).
- 26—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—S: When Frank gets letter.
- 27—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "If anyone calls for me" (auto effects).
- 28—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When Frank returns home (wave effects).
- 29—Theme (1 minute), until—T: "Love defender, Jr., until * * * * * END.

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American Home Songs Used in the Orchestra

Editor,

Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:

In reading over your valuable columns every week, I find much that is good in them. I try at all times to improve my co-workers and myself in presenting pictures to my public. Until about two years ago I used to play regular concert programs with the pictures including all the classic works, also symphonies, but I saw the handwriting on the wall, which meant better music for the film (appropriate music). I worked very hard to get things in shape, and now I find setting up music for my shows a *real pleasure*, because the picture game has no limit for opportunities, as there is something new budding up all the time. From the opening to the exit march, it all has my personal attention, including the lighting effects which the operator and myself scheme out to harmonize to the best of our ability.

There is a favor I'm going to ask you, and that is, where can I get a book of old timers, that is old American Home Songs. I find such great opportunities to use them, such as "Just a Song at Twilight," "Carry Me Back to Old Virginia," etc. It must be arranged for orchestra. There must be a folio printed of what I mentioned for I came across a set some years back, but I don't remember the publisher. I think every leader ought to play those old-time melodies to educate our young Americans into singing them, those real melodies. Every time I use one of the old-time melodies it reads success. Hoping you will be able to give me the name of the publisher who puts out a folio of old-time songs for orchestras, believe me,

Yours for the Upbuilding of Music and Pictures,

(Signed) ARTHUR KELLER,

Musical Director, Plaza Theatre, Buffalo, N. Y.

The above letter has been received by the editor, and the following reply is herewith given because this is a subject which may also interest others.

It is an established fact and beyond any doubt that our American Home Songs, known and endeared by our forefathers are melodies creating an atmosphere of happiness and contentment. They are the tunes we have so often heard in our childhood.

Any musician who possess judgment enough to properly employ such old-timers in conjunction with the film is bound to make friends in his audience, and give the theatre the character of a peaceful and happy home.

There are three collections known to the Music Editor of these columns, containing a great variety of American Home Songs, but the only bad feature with such collections is that their contents do not consist solely of such songs, but of a mixture of international patriotic melodies. The editor knows of the "Mammoth Collection," comprising about six hundred different melodies, such as old-time home songs and patriotic tunes of international character. The price of this collection is exorbitant, considering the fact that at least seventy-five per cent of the contents of same are of no absolute value to the musician playing for the film. Such national melodies as those of Abyssinia, Algeria, Armenia, Bolivia, Hungary, Germany, although of no value at all, are in the collection, and have to be bought along with the little percentage of songs which can be effectively used. The price of this collection, as mentioned above, is about \$7.00 for small orchestra and piano, and about \$2.00 for piano.

The editor is also acquainted with another collection published by G. Schirmer, which again, to a certain extent, does not live up to the value of its size. Most of the songs contained therein are of a national character, and there is very little in that book which can be identified as our old American Home Ballads.

However, the editor knows of many small medley selections containing such songs, and would at any time gladly furnish names of publishers of such selections to any one of our readers sufficiently interested in this subject.

The editor also desires to commend Mr. Keller upon his consistent efforts to elevate music for the film to the highest possible attainment.—*The Editors.*

Review of Latest Musical Compositions

- 1—"My Desert Fantasy," by Robert Reid. Fox trot and one-step. New dance craze. (A. J. Stasny Music Co., 56 W. 45th St., N. Y.)
- 2—"Chinese Lullaby," by Robert Hood Bowers. Featured by Fay Bainter in William Harris, Jr.'s production, "East Is West." The hit of hits. Everybody's singing and playing it. (G. Schirmer, 3 E. 43d St., N. Y.)
- 3—"Pride of the Caravan." The phenomenal fox-trot hit, by W. C. Polla. (Joe Morris Music Co., 145 W. 45th St., N. Y.)
- 4—"Mother Love." The big hit. Greatest fox trot ever printed. It's a positive riot everywhere. By Gold & West. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)
- 5—"Egyptian Nights." The class of all instrumental waltzes destined to be another "Missouri" waltz. Don't fail to have this in your library. (Al. Piantadosi & Co., 234 W. 46th St., N. Y.)
- 6—"Johnny's in Town." One-step by George W. Meyer and Abe Opman. Just think of it, Clarie—he spent two months in Paris. Welcome him home with this rousing good tune. (Leo Feist, 249 W. 40th St., N. Y.)
- 7—"Heart-Breaking Baby-Doll." One-step, by Sidney D. Mitchell. "Please play it again," the dancing boys and girls will say every time you play this corking number. (Leo Feist.)
- 8—"Alabama Lullaby." Waltz by Cal De Voll. A wonderful crooning waltz melody that is soon going to be heard everywhere. (Leo Feist.)
- 9—"I'm the Boy and I'm the Girl." One-step. The song hit from "Good Morning, Judge," as sung by Mollie and Charles King. (Jerome Remick, 217 W. 46th St., N. Y.)
- 10—"You Cannot Shake That Shimmie Here." Here's the original "Shimmie" song, arranged for dance. (Jerome Remick.)
- 11—"Tragic Suite." What greater composers than Mozart or Gottschalk could be offered as a combination in a classic suite? "Adagio" and "Cradle Song" contained in "The Tragic Suite" have never been published before. Orchestra and musicians will find these two numbers musical gems. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 12—"Forest Suite." Here in the forest, with no shelter but the giant oaks, the impending storm, terrific in its magnitude; followed by the rainbow, the covenant between God and man, closing with Nature's joy in the returning sunshine. Such miracles are depicted in the Forest Suite. (Belwin, Inc.)
- 13—"Fluffy Ruffles." One-step by Geo. H. Green. This is the new one-step hit from the house of Fox. Its clever rhythm and a whistling melody make an immediate hit with the dancers, and the number itself looks like one of the best one-step hits we have ever issued. (Sam Fox Pub. Co., Cleveland, Ohio.)
- 14—"Moon Glow." A quaint little melody suggesting the soft, silvery light of the moon. Bewitching and serene—a dainty orchestra number. (Sam Fox.)

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LATEST MUSIC CUES

"OH, YOU WOMEN!"

(Paramount Production)

Arranged by M. Winkler

- 1—"Valse Poupee" (3/4 Tempo di Valse), by Poldini (3 minutes and 20 seconds), until—D: At Screening.
- 2—"Babilage" (Melodious Allegretto), by Castillo (1 minute and 15 seconds), until—T: Fremont's richest man.
- 3—"Little Serenade" (4/8 Allegretto), by Gruenwald (4 minutes and 40 seconds), until—T: "But Alec was wrong."
- 4—"Humorous Character Theme (Allegretto), by Roberts (1 minute and 45 seconds), until—T: "Every night in the back."
- 5—"Babilage" (Melodious Allegretto), by Castillo (2 minutes and 35 seconds), until—T: "I am wiring Mr. Wilson."
- 6—"A Garden Dance" (Moderato), by Vargas (4 minutes and 30 seconds), until—T: "That night, Mary."
- 7—"Dramatic Recitative" (4/4 Moderato), by Levy (35 seconds), until—T: "Not long after this."
- 8—"Continue pp (4/4 Moderato), (1 minute and 15 seconds), until—T: "The busy months of war."
- 9—"We're Going Calling on the Kaiser" (Popular Song) (25 seconds), until—T: "And while Abe did."
- 10—"Intermezzo (Allegretto), by Puerner (2 minutes and 5 seconds), until—T: "Mary did her best."
- 11—"Three Wonderful Letters from Home" (Popular), (Shapiro-Bernstein) (1 minute and 50 seconds), until—T: "While over in France."
- 12—"Visions" (Characteristic Intermezzo), by Buse 1 minute and 10 seconds, until—T: "Mother and her—"
- 13—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "But alas little Abe."
- 14—"Babilage" (Melodious Allegretto), by Castillo (3 minutes and 20 seconds), until—T: "Amongst other modern."
- 15—"Comedy Allegro" (Allegro), by Berg (2 minutes and 30 seconds), until—T: "Over to see Jimmy's wife."
- 16—"Bluette" (Allegretto), by Aitken (2 minutes and 20 seconds), until—T: "Then came the most."
- 17—"Joyous Allegro" (Allegro), by Borch (1 minute and 35 seconds), until—T: "Then came the big news."
- 18—"Sinister Theme (Mysterious), by Vely (2 minutes and 55 seconds), until—T: "Alec had no intention."
- 19—"Babilage" (Melodious Allegretto), by Castillo (4 minutes and 45 seconds), until—T: "And for many days."
- 20—"Pathetic Andante" (Andante), by Vely (1 minute and 45 seconds), until—T: "I would have come."
- 21—"A La Mode" (French One-step), by Rosey (1 minute and 45 seconds), until—T: "Abe patiently waited."
- 22—"Aces High" (2/4 March), by Roberts (3 minutes and 50 seconds), until—T: "Abe patiently waited."
- 23—"Babilage" (Melodious Allegretto), by Castillo (1 minute and 40 seconds), until—T: "I have a confession."
- 24—"Valse Divine" (Waltz), by Rosey (2 minutes and 45 seconds), until—T: "And the ladies."
- 25—"Love Theme" (Melodious Andante), by Lee (1 minute and 20 seconds), until—T: "Seeing Mary home"—until * * * * *

END.

"FIGHTING DESTINY"

- 1—Theme (2 minutes and 30 seconds), at Screening.
- 2—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: The object of a last bachelor.
- 3—"For He's Jolly Good Fellow" (45 seconds), until—S: When Larry's health is drunk.
- 4—"Gruesome Mysterioso," by Borch (2 minutes and 15 seconds), until—T: 2 A. M.
- 5—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "The man was tall, slight."
- 6—"Heavy Dr. Pathetic" (No. 10 Luz Photo-Play Edition) (2 minutes and 15 seconds), until—T: "At the Commissioner's for—"
- 7—Theme (2 minutes and 30 seconds), until—T: "And when Larry arrives at—"
- 8—"Hurry No. 33" by Minot (1 minute), until—S: When Larry hears book dropped.
- 9—"Reverie" (From Pathetic Suite) (3 minutes), until—S: When Judge Rundlege enters.
- 10—"Elegie" (From Pathetic Suite) (4 minutes and 45 seconds), until—S: When Larry reaches hospital.
- 11—"Heavy Dr. Desc." (No. 2 A. B. C. Dramatic Series) (4 minutes and 45 seconds), until—T: "You trust Caryl, she knows—"
- 12—"Allegro Hurry" (No. 2 A. B. C. Dramatic Series) (2 minutes), until—S: When Larry smells sauce (china-crash).
- 13—"Andante Dramatic No. 15," by Herbert (2 minutes and 45 seconds), until—T: "The rendezvous."
- 14—"Heavy Desc. or Mysterioso" (No. 15 A. B. C. Dramatic Series) (3 minutes and 30 seconds), until—T: "What 'tell is Levarro."
- 15—"Agitato" (No. 15 A. B. C. Dramatic Series) (45 seconds), until—S: When Larry knocks on door (shots) (auto effects).
- 16—"Dramatic Andante" (No. 15 A. B. C. Dramatic Series) (4 minutes and 30 seconds), until—T: "The new beggar."
- 17—Theme (1 minute and 30 seconds), until—T: "Dan's rooms are on de next" (telephone-bell).
- 18—"Allegro Agitato No. 8," by Andino (3 minutes), until—S: When Levarro answers telephone.
- 19—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 39 seconds), until—S: When Larry smashes door (electric-bell).
- 20—"Mysterioso" (Dramatic No. 22), by Borch (3 minutes), until—T: "Chinatown, dim, dark and—"
- 21—"Furioso" (Half Reel Hurry), by Levy (4 minutes and 30 seconds), until—S: When Chinamen hear noise (shots).
- 22—Theme (2 minutes and 30 seconds), until—S: When Caryl enters until * * * * * END.

"WHEN MY SHIP COMES IN"

(Zane Grey-Independent Film)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Blushing Rose" (Andante Serenade), by Johnson

Used by permission of Victor Music Co. through Belwin, Inc., 701 Seventh Ave., N. Y.

- 1—Dramatic Recitative, by Levy (2 minutes and 25 seconds), until—T: "Paul Crayson who has."
- 2—"Clematis" (from Boutonniere Suite) (Moderato Poco Agitato), by Tinning (2 minutes and 35 seconds), until—T: "Hedden, after studying."
- 3—Theme (1 minute and 25 seconds), until—T: "After the copy is completed."
- 4—Continue to action (1 minute and 15 seconds), until—T: As Hedden's yacht sails.
- 5—"Juno" (Valse Lente), by Ford (4 minutes and 25 seconds), until—T: "Martin van Brunt a wealthy."
- 6—"Camelia" (from Boutonniere Suite) (Allegretto Cantabile), by Tinning (1 minute and 25 seconds), until—T: "A storm swept over."
- 7—"Storm Furioso" (Descriptive), by Minot (50 seconds), until—T: "Hedden closely observe."
- 8—"Canterbury Bells" (from Boutonniere Suite) (Capricious Allegretto), by Tinning (3 minutes and 50 seconds), until—T: Paul calls and captivates.
- 9—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 35 seconds), until—T: Hedden is annoyed.
- 10—Theme (1 minute and 55 seconds), until—T: In the signal corps.
- 11—"Under the Leaves" (4/4 Animato), by Thome (1 minute and 45 seconds), until—T: "But Paul's letter did not."
- 12—"Constance" (Moderato Romance), by Golden (2 minutes and 50 seconds), until—T: Hedden and Silver leave.
- 13—"Because You Say Goodbye" (Andantino Expressivo), by Levy (2 minutes and 35 seconds), until—T: Fine feathers.
- 14—"Impassioned Dream" (Valse Lente), arr. by Brooks (1 minute and 55 seconds), until—T: Paul is engrossed.
- 15—Theme (2 minutes and 50 seconds), until—T: At Hedden's suggestion.
- 16—Prudence (Entr'acte Novelette), by Luz (2 minutes and 25 seconds), until—T: A girl alone in New York.
- 17—Continue pp (1 minute and 5 seconds), until—T: Sam Waring determines.
- 18—"May Dreams" (Moderato Romance), by Borch (1 minute and 55 seconds), until—T: Sam Waring after bringing.
- 19—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 10 seconds), until—S: Close up of agreement.
- 20—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until T: Toward evening.
- 21—Theme (3 minutes and 55 seconds), until—T: On advice of Sam and Paul.
- 22—"Dramatic Reproach," by Berge (3 minutes and 30 seconds), until—T: The spider awaits the fly.
- 23—"The Vampire" (Dramatic), by Levy (1 minute and 40 seconds), until—T: "Silver is in my apartment."
- 24—"Dramatic Agitato," by Hough (1 minute), until—T: "Get down to fighting trim."
- 25—"Agitato No. 69," by Minot (1 minute and 50 seconds), until—T: McKay and Hedden presents.
- 26—"Victorious Democracy" (Overture), by Borch (1 minute and 35 seconds), until—T: The finale of the last act.
- 27—Tacet (20 seconds), until—S: Curtain drops.
- 28—"Aces High" (Aviation March), by Roberts (1 minute and 25 seconds) until * * * * * END.



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"TOTON"

(Olive Thomas—Triangle)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol. P. Levy

- 1—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 5 seconds), until—T: Innocence and beauty.
- 2—Continue to action (1 minute and 15 seconds), until—T: Monsieur and Madame Bache.
- 3—Theme (2 minutes and 50 seconds), until—T: David Lane, American artist.
- 4—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes and 5 seconds), until—T: "Surely you remember me."
- 5—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (1 minute and 10 seconds), until—T: A model for simplicity.
- 6—Continue to action (50 seconds), until—T: "I love you Yvonne."
- 7—Theme (55 seconds), until—T: The call of the shepherd.
- 8—"Shepherd's Pipe" (from Romantic Suite), by Cregh (30 seconds), until—S: Interior of studio.
- 9—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "I have a message for you."
- 10—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: The agony of a glorious love.
- 11—Theme (4 minutes), until—T: "These artists—bah!"
- 12—"Elegie" (from Pathetic Suite), by Luz (4 minutes and 50 seconds), until—T: Springtime and Paris.
- 13—"Tragic Theme," by Vely (2 minutes and 40 seconds), until—T: Pierre recognizes the artist.
- 14—Continue pp. (1 minute and 15 seconds), until—T: Seventeen years' stretch.
- 15—Theme (1 minute and 35 seconds), until—T: Night and Paris.
- 16—"Canterbury Bells" (Capricious Allegretto; from Boutonniere Suite), by Tinning (1 minute and 25 seconds), until—T: Pierre new ruler.

NOTE: Ad lib. tympany rolls during short fight.

- 17—"Sinister Theme," by Vely (1 minute and 40 seconds), until—T: The haunting dreams.
- 18—"Dramatic Narrative," by Pement (3 minutes and 35 seconds), until—T: An August in Paris.

(Continued on next page)

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment*Nothing Is Worse Than Too Much of the Best*

THE popular song craze has reached the limit. There is no question about that. It has reached a stage of fermentation. In its marathon with standard music, it has overpowered the best musicians in the country. It is becoming a menace to dignified musical atmosphere, and the biggest irony of this indisputable fact is not the quality of our popular songs of today but the quantity. "Too much of the best is the worst."

I have witnessed performances where popular songs have accompanied the emotional Nazimova through her most dramatic phases of her screen life. I have heard musicians play "You Made Me What I Am Today" during scenes portraying the wrecked lives of once well-to-do women or men. I have heard popular songs accompanying the most dramatic situations when the words of the choruses of such songs were only in the slightest way related to the action or story of the picture. I admit popular songs are a necessity just as well as standard music, but not songs lasting the life of the one day fly. It is the popular song of everlasting quality such as "Silver Threads Among the Gold," "Break the News to Mother," "Over There" and scores of others that can take the place of the spoken word in the silent drama. It is the song that reveals an American narrative such as "Marching Through Georgia," "Old Kentucky Home," "Rally 'Round the Flag," etc., that is of indisputable value to the photoplay, but nevertheless, it takes a great deal of discretion and good judgment on the part of the musician to appropriately employ even such songs.

The comedy, the light character picture portrayed by such actresses as June Caprice, Madge Kennedy, etc., is the only battlefield for the one-day popular hit, and even then "Too much of the best can turn out to be the worst," and furthermore, gentle reader, bear it in mind, that every time you are playing the one-day popular song hit you are taking a chance of being called "old-fashioned," unless such song is absolutely and irrevocably sug-

gested by the action of the picture, and you can only determine such fact if the lyrics of the song are known to you.

More than once I have heard popular songs accompanying pictures where the lyrics have revealed a story as far away from the subject of the picture as the North Pole from the South Pole. I admit most of the audience probably do not even notice such things, but at least the minority do, and I am sure we must all agree at least on this point, that in such a case the joke is every time on the musician, until repeated too often—after that it's circumstantial evidence against the musician's ability.

Who is responsible for this unsatisfactory state of affairs? It is not the musician. It cannot be the music publishers, but it is the unsophisticated theatre manager or "man behind the cash." Good music costs good money and the popular hits are less expensive and in most instances distributed free of charge. It is indeed discouraging to be forced to admit that the musical destinies of about 90 per cent of our American motion picture houses are guided entirely by the spirit of the holy nickel, and not by artistic inspirations which in time are bound not only to fully recompense any expense, but also warrant to fully establish the status of the motion picture theatre as an institution of dignity, refinement and art.

It is a pity that most managers are expecting an immediate and direct result of anything they attempt to accomplish, especially something that requires a cash outlay. Mr. Manager, money invested in music cannot create an immediate cash result. It cannot create something that you can touch with your fingers, but it indirectly contributes material for a concrete foundation of your theatre and erects in time an institute of everlasting drawing power, at the same time establishing an incessant flow of prosperity in the form of good old cash to you and invaluable pleasure to the paying public.

Review of Latest Musical Compositions

1—"How Are You Going to Wet Your Whistle?" Fox-trot. Some question! Don't worry—console yourself by playing this anti-Prohibition hit! By Percy Wenrich. (Leo Feist, 249 W. 40th St., N. Y.)

2—"Salvation Lassie of Mine." The Doughboy's tribute to the Doughgirl—the Lass of the Doughnuts—it's a big ballad hit. Waltz, by Caddigan & Stor. (Leo Feist.)

3—"Butterfly Dance." A brilliant composition written in the composer's usual dainty style. Mr. Miles needs no introduction to leaders, who will remember him as the composer of the famous "Sparklets." (Sam Fox, Cleveland, Ohio.)

4—"Carnations." This number, by composer of "Basket of Roses." It is characterized by a catchy and pleasing melody, and always makes an instantaneous appeal. (Sam Fox.)

5—"And That Ain't All." Fox-trot. This is the star song, sung by such stars as Jack Norworth, Wellington Cross, Janet Adair and Duncan sisters. (Al Piantadosi & Co., 234 W. 46th St., N. Y.)

6—"Under the Red Cross March," by T. H. Rollinson. A very brilliant composition. The trio has a rousing theme for brass, embellished by a brilliant obligato for the wood section. (Oliver Ditson Co., Boston, Mass.)

7—"Romance D'Amour." A sequel to the famous "Serenade D'Amour," by Franz Von Blon, consisting of two exceptionally melodious movements. (Belwin, Inc., 701 Seventh Ave., New York.)

8—"Canterbury Bells," from the Boutonniere Suite by Gerard Tinning. Miss Marguerite Clark, Mary Pickford and Gladys Leslie are always difficult to musically interpret upon the screen, because they need charming and pleasing music,

but of a light order. Such is the value of "Canterbury Bells," delightfully appropriate for garden scenes or love or character theme for pictures in which the three above-mentioned stars are frequently offered. (Belwin, Inc.)

9—"When I Met You," by Paul Armstrong and F. Henri Klickman. Remarkable melody ballad, starting like a winner. (McKinley Music Co., 147 W. 45th St., New York.)

10—"Impassioned Dream," by J. Rosas. The Spanish waltz king. Arranged by Ellis Brooks, complete with introduction and code. (Belwin, Inc.)

11—"Melodie," by S. Rachmaninoff. Concert favorite. Modern orchestra arrangement by Chas. J. Roberts. Originality and dramatic impulse are prominently evident in this number by one of the representatives of living Russian composers. Suitable for either the theatre or concert stage and equally effective for small or large instrumental combinations. (Carl Fischer, Cooper Sq., New York.)

12—"Domino Rose" (Valse Intermezzo), by Carl Bohm. A modern and up-to-date "invitation to the dance," in which the true spirit and swing of the Valse has been caught with irresistible strains. A beautiful introduction, admirably contrasted themes and the finest of arrangements, all combine to make this one of the most desirable concert novelties of the season. (Carl Fischer.)

The Music Cue Sheets
Will Help You Put the
Picture Over



Thomas G. Carroll Is Manager of the New Euclid Theatre in Cleveland, and Max Faetkenheuer Is Musical Director of the Large Orchestra

French Composer Dedicates March to Pearl White

A STIRRING military march entitled "Pretty Girls of the U. S. A.," has been dedicated to Pearl White, the famous Pathe serial star, by the composer, Guillaume Dauvers, well-known French musician and magazine writer, whose works are published under the name Valentin Garry.

While new to this company, Mr. Dauvers' composition is already known to American doughboys who served in France. Although published only last December, "Pretty Girls of the U. S. A." is said to have a wide popularity in France, particularly in motion picture houses where Miss White's pictures are being shown.

Following is a personal letter to Miss White from M. Dauvers:

"Mademoiselle.—Being a great admirer of your talent and editor of several French trade papers in which I have often had the pleasure of writing about you, I have taken the liberty of publishing in *La Cinematographie Francaise*, No. 8, December 28, 1918, a musical composition entitled 'Pretty Girls of the U. S. A.' the dedication of which kindly accept.

"It is the modest tribute of an artist old enough to be your father to the charming girl you are. I hope you will receive same as a token of my sincere admiration.

Very truly yours, GUILLAUME DAUVERS,
"9 Rue Donizetti, Paris."

An autograph copy of the march accompanied the letter to Miss White.

Song Publishers Write Number Around "Oh, You Women"

A POPULAR song entitled "Oh, You Women," has been inspired by the title and theme of the John Emerson-Anita Loos special production of the same name to be released in the near future by the Famous Players-Lasky Corporation.

The striking cover of the "Oh, You Women" press book first attracted the attention of Mr. Al Piantadosi, and upon seeing the Paramount film he expressed great enthusiasm over the song possibilities of both the title and theme. Bud Greene and S. Stept, two popular composers, prepared the words and music for the song, which Mr. Piantadosi will exploit in a big way. For the cover of the song, the trade-mark color plates of Ernest Truex and Louis Huff, used in all the advertising for the film, will be reproduced in two colors. The advertising and publicity campaigns for the song will be prepared in close co-operation with the drive on the film by Famous Players-Lasky, so that both the song and the film will mutually benefit.

"We intend to give 'Oh, You Women' one of the greatest publicity campaigns ever accorded a popular song," said Mr. Pianta-

dosi, president of Al Piantadosi & Co., Inc., publishers. "In this number we feel we have one of the most striking hits of the season.

"In exploiting the song we will work in co-operation with the publicity department of the Famous Players-Lasky Corporation, so that both exhibitors and music dealers will be able to get the greatest returns. Advertising in many channels will be employed, and I will start on a tour of the country within the next two weeks to consult with our branch managers everywhere as well as big buyers, for what I think will prove the biggest drive ever given a song.

"The song will be sung as an advance announcement in theatres running the Paramount Picture. Singers will be supplied to exhibitors free of charge, as well as slides. Local music dealers will also be given a large variety of advertising matter to tie up with the campaign of the exhibitors."

"GETTING MARY MARRIED"

(Marion Davies-Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

- 1—Theme (1 minute and 40 seconds), T: "Mary's stepfather."
- 2—"A La Mode" (French one step), by Rosey (1 minute and 55 seconds), until—T: "With one last feeble effort."
- 3—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 55 seconds), until—T: "While John Bussard."
- 4—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "I don't want the money."
- 5—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "The Bussards of Boston."
- 6—"Romance D'Amour" (Moderato), by Schoenfeld (1 minute and 45 seconds), until—T: "So poor little Mary."
- 7—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 20 seconds), until—T: "So this is Boston."
- 8—Continue pp (35 seconds), until—T: James Winthrop, Jr.
- 9—"Ye Boston Tea Party" (Characteristic), by Pryor (3 minutes and 15 seconds), until—T: At four o'clock.
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 55 seconds), until—T: "Is there another Miss Bussard."
- 11—Theme (3 minutes and 45 seconds), until—T: Jimmy Winthrop discusses.
- 12—"Constance" (Moderato Romance), by Golden (3 minutes and 40 seconds), until—T: "At last Jimmy."
- 13—Scherzetto (from Symphonette Suite), by Berge (4 minutes and 10 seconds), until—T: At the Plaza.
- 14—Theme (2 minutes and 40 seconds), until—T: In the weeks that followed.
- 15—"May Dreams" (Moderato Romance), by Borch (3 minutes and 5 seconds), until—T: "It finally became necessary."
- 16—Piano Solo improvise to action (1 minute and 20 seconds), until—T: Jimmy Winthrop's buying.
- 17—Characteristic Barcarolle, by Conterno (2 minutes and 55 seconds), until—T: While the Bussards are waiting.
- 18—Theme (2 minutes and 25 seconds), until—T: "But when Little Ledge."
- 19—"Flirty Flirts" (Allegretto), by Levy (2 minutes and 5 seconds), until—T: "I can relieve you."
- 20—Theme (1 minute and 50 seconds), until—T: "Have you the ring."
- 21—Organ Solo to action (wedding ceremony), until—T: (55 seconds), until * * * * * END.



Herman Heller, Musical Director of California Theatre, San Francisco, and Eddie Horton, Solo Organist

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LATEST MUSIC CUES

"RED HEAD"

(Alice Brady—Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Golden Youth" (Valse Moderato), by Rosey

- 1—"Weird Oriental Dance," by Levy (2 minutes and 25 seconds), until—T: "Go easy Daze and Matt."
- 2—"Tacet" (45 seconds), until—S: Orchestra commences to play second number.
- 3—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 35 seconds), until—T: "I pronounce you man and wife."
- 4—Theme (1 minute and 40 seconds), until—T: "In the forenoon."
- 5—"Dramatic Narrative," by Pement (2 minutes and 55 seconds), until—T: "That's clean money."
- 6—"Andante Doloroso," by Borch (1 minute and 45 seconds), until—T: "T. Parker Thurlow, banker."
- 7—"Cavatine" (Dramatic), by Bohm (3 minutes and 35 seconds), until—T: "Some events of the day."
- 8—"Song D'Enfant" (Moderato), by Gabriel-Marie (5 minutes and 20 seconds), until—T: "It was several days before."
- 9—Theme (2 minutes and 10 seconds), until—T: "For a few days, Matt."
- 10—"Blushing Rose" (Andante), by Johnson (4 minutes and 45 seconds), until—T: "The consequences was that, Matt."
- 11—"Flirty Flirts" (Melodious Intermezzo), by Levy (2 minutes and 55 seconds), until—T: "There was no drink."
- 12—"Dramatic Recitative," by Levy (2 minutes and 40 seconds), until—T: "The third morning."
- 13—Theme (2 minutes), until—T: "But for Matt's fifty cents."
- 14—"Rose Leave" (Andantino), by Ashleigh (3 minutes and 55 seconds), until—T: "I'll give you twenty a week."
- 15—"Melody" (Moderato), by Huerter (2 minutes and 35 seconds), until—T: "And now followed."
- 16—Theme (2 minutes and 30 seconds), until—T: "Mr. and Mrs. Mellowes arrived."
- 17—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 40 seconds), until—T: "And late that night."
- 18—Continue pp. (1 minute and 5 seconds), until—T: "But despite Matt's stated resolution."
- 19—"Old Timers" (Waltz on old-time New York songs), by Werner (1 minute and 25 seconds), until—T: "A few days later."
- 20—"Valse Moderne," by Rosey (3 minutes and 5 seconds), until—T: "Thurlow, I want you to explain."
- 21—"Babillage (Allegretto Intermezzo), by Castillo (5 minutes and 5 seconds), until—S: "Matt in his office."
- 22—Theme (3 minutes and 30 seconds), until—T: "It was late that night."
- 23—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (3 minutes and 5 seconds)—until * * * * * END.

"TAXI"

(Taylor Holmes—Triangle)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Theme: "Birds and Butterflies" (Intermezzo Grazioso), by Vely

- 1—Theme (4 minutes and 20 seconds), until—T: "Thatcher Tremont, who has both."
- 2—"Sidewalks of New York" (Old New York Song Hit), (55 seconds), until—T: "Vivian Vivierre, who."
- 3—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 50 seconds), until—T: "I'll find some food."
- 4—"Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 50 seconds), until—T: "Good-by legacy."
- 5—Theme (3 minutes and 55 seconds), until—T: "Nerve and plenty of it."
- 6—"Three Graces" (Allegretto), by Herman (2 minutes and 30 seconds), until—T: "Mrs. Millyuns and her daughter."
- 7—Continue to action (1 minute and 45 seconds), until—T: "For from his beaten paths."
- 8—"Gavotte and Musette" (Allegro), by Raff (4 minutes and 15 seconds), until—T: "Now I'll hear some real."
- 9—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 5 seconds), until—T: "Tam comes into her own."
- 10—"Valse Divine" (Valse Lento), by Rosey (2 minutes and 55 seconds), until—T: "When a man hunts a deer."
- 11—"Eccentric Comedy Character," by Roberts, (1 minute and 40 seconds), until—T: "Mr. Beamer calls."
- 12—Theme (2 minutes and 35 seconds), until—T: Mr. Randolph wants you."
- 13—"Fairy Phantoms" (Allegretto), by Friedman (4 minutes and 5 seconds), until—T: "With your holding and."
- 14—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 15 seconds), until—T: "The following night."
- 15—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "The following day."
- 16—Continue to action (1 minute and 5 seconds), until—T: "The completion of the plan."
- 17—"Sinister Theme," by Vely (3 minutes and 45 seconds), until—T: "Bobby's driving an ajax taxi."
- 18—"Clematis" (Moderato Poco Agitato), (From Boutonniere Suite), by Tanning (2 minutes and 55 seconds), until—T: "Send all the boys out."
- 19—Intermezzo (Allegretto), by Pierne (2 minutes and 45 seconds), until—T: "Thanks, gentlemen."
- 20—Theme (2 minutes and 30 seconds)—until * * * * * END.

"THE PEST"

(Mabel Normand—Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Love Theme: "May Dreams" (Moderato Romance), by Gaston Borch

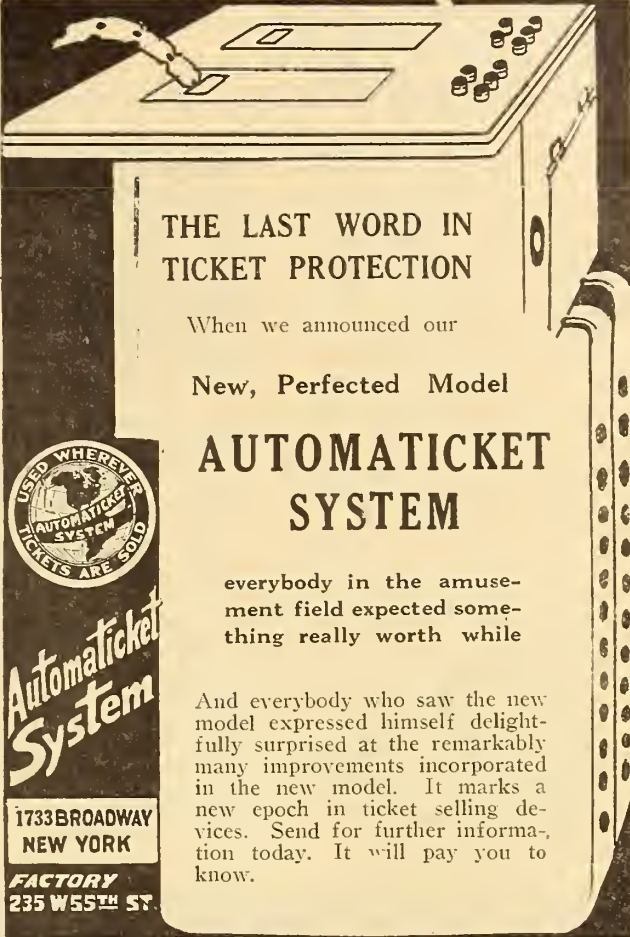
Pest Theme: "Eccentric Theme," by Roberts

- 1—"Hunkatin" (Half-Tone One-Step), by Levy (1 minute and 45 seconds), until—S: View of farm.
 - 2—Intermezzo (Allegretto), by Puerner (2 minutes and 35 seconds), until—T: "Blanche, daughter of the owner."
 - 3—"Gavotte and Musette" (Allegro), by Raff (5 minutes and 30 seconds), until—T: "A tear for lost plumage."
 - 4—"Chicken Reel," by Claus (1 minute and 45 seconds), until—T: "The home of the owner."
 - 5—Pest Theme (1 minute and 45 seconds), until—T: "Delighted at the chance."
 - 6—"Humoreske" (Characteristic), by Kretschke (3 minutes and 20 seconds), until—T: "Little Flip Fogg interests me."
 - 7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "Preparations."
 - 8—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Blanche's party to her friends."
 - 9—"Valse Moderne" (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: "Gene's clerical work."
 - 10—Sinister Theme, by Vely (45 seconds), until—T: "All dressed up."
 - 11—Pest Theme (4 minutes and 20 seconds), until—T: "Here I am, Miss Blanche."
 - 12—"A La Mode" (French One Step), by Rosey (2 minutes and 50 seconds), until—T: "I am going to dance."
 - 13—"The Booster" (Comic Trombone Sneeze), by Lake (2 minutes), until—T: "They asked me here."
 - 14—Love Theme (3 minutes and 45 seconds), until—T: "Between Harland and the"
 - 15—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "A problem that sets."
 - 16—Continue pp. (1 minute and 15 seconds), until—T: "The following day."
 - 17—"Pizzicato Misterioso," by Minot (1 minute and 20 seconds), until—T: "Late afternoon."
 - 18—Love Theme (1 minute and 5 seconds), until—T: "After night had."
 - 19—"Misterioso No. 29," by Andino (2 minutes and 30 seconds), until—S: Flip rushing through window.
 - 20—"Comedy Hurry," by O'Hare (1 minute and 45 seconds), until—T: "After the search."
 - 21—"Gallop No. 7," by Minot (1 minute and 45 seconds), until—T: "The success of Harland's plotting."
 - 22—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Dawn."
 - 23—"Half Reel Hurry," by Levy (3 minutes and 35 seconds), until—T: "Life is run by the eternal."
 - 24—"Ein Maerchen (Dramatic Fantasia), by Bach (4 minutes and 45 seconds), until—T: "What's the matter with."
 - 25—Love Theme (2 minutes and 15 seconds)—until * * * * *
- END.

"THE FOLLIES GIRL"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Camelia" (from Boutonniere Suite, Allegretto Cantabile), by Tonnig

- 1—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "Is there any hope?"
 - 2—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 55 seconds), until—T: "And so within twenty-four hours."
 - 3—Theme (3 minutes and 35 seconds), until—T: "The nurse says to come now."
 - 4—"May Dreams" (Moderato Romance), by Borch (3 minutes and 50 seconds), until—T: "Mr. Woodruff says."
 - 5—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 20 seconds), until—T: Doll takes to her new part.
 - 6—Continue pp (1 minute and 5 seconds), until—T: After Doll had been.
 - 7—"Melody" (Moderato), by Kretschmer (2 minutes and 25 seconds), until—T: "There's only one way."
 - 8—Theme (1 minute and 30 seconds), until—S: Dolly dancing.
 - 9—"Hunkatin" (Half-Tone One-Step), by Levy (55 seconds), until—T: Nina suggests Frederick suits.
 - 10—"Dramatic Recitative," by Levy (4 minutes and 25 seconds), until—T: A pretty situation.
 - 11—Continue pp (40 seconds), until—T: Following a month.
 - 12—"Birds and Butterflies" (Intemezzo Capriccioso), by Vely (2 minutes and 45 seconds), until—T: "I am going to send for Ned."
 - 13—"Clematis" (Moderato Poco Agitato) (From Boutonniere Suite), by Tonnig (2 minutes and 35 seconds), until—T: Next day Nina is curious.
 - 14—Theme (3 minutes and 50 seconds), until—T: Awaiting Ned's arrival.
 - 15—"Romance" (Moderato), by Frommel (3 minutes and 45 seconds), until—T: "If we can just get."
 - 16—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 35 seconds), until—T: Nina's first move.
 - 17—"Valse Moderne" (Valse Lento), by Rosey (4 minutes and 30 seconds), until—T: Ned took Nina's house.
 - 18—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "No wonder Nina worried."
 - 19—Theme (2 minutes and 10 seconds), until—T: "I'm going over to Ned's house."
 - 20—"Sinister Theme," by Vely (3 minutes and 40 seconds), until—T: "What proof have you?"
 - 21—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: "This is a nice state."
 - 22—Theme ff (2 minutes and 40 seconds), until—
- END.



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"LET'S ELOPE"

(Paramount Production)

Arranged by M. Winkler

- 1—"Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 20 seconds), until—D: At Screening.
 - 2—"Babillage (Allegretto), by Castillo (45 seconds), until—T: Nora Gail, a young widow.
 - 3—"Continue to action (Allegretto) (2 minutes and 5 seconds), until—T: Seeking entertainment.
 - 4—"Intermezzo (Allegro Moderato), by Puerner (1 minute), until—T: "But before Eloise."
 - 5—"May Dreams" (Andante Moderato), by Borch (2 minutes and 45 seconds), until—T: "Meanwhile Darell."
 - 6—"Intermezzo (Moderato), by Huertter (2 minutes and 30 seconds), until—T: "Hilary won't you please."
 - 7—"Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 10 seconds), until—T: "Announce me."
 - 8—"Dramatic Recitative" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: "Drive me home."
 - 9—"Sweet Jasmine" (Allegretto), by Bendix (4 minutes and 5 seconds), until—T: "You take it entirely."
 - 10—"Golden Youth" (3/4 Valse Lente), by Rosey (3 minutes and 30 seconds), until—T: "I have changed my mind."
 - 11—"Love Song" (Moderato), by Lee (1 minute and 30 seconds), until—T: "I was only trying."
 - 12—"Impish Elves" (Allegretto), by Borch (2 minutes and 35 seconds), until—T: "So Hilary opens up."
 - 13—"Camelia" (Moderato), by Tonning (4 minutes and 25 seconds), until—T: "Arrived at last."
 - 14—"Golden Youth" (3/4 Valse Lente), by Rosey (1 minute and 40 seconds), until—T: "This is impossible."
 - 15—"Humoresque" (Allegretto), by Kretschmer (2 minutes and 45 seconds), until—T: "What is she doing here."
 - 16—"Comedy Allegro" (Allegro), by Berg (2 minutes and 5 seconds), until—T: "They don't answer."
 - 17—"Birds and Butterflies" (Melodious Allegretto), by Levy (50 seconds), until—T: "Long Distance."
 - 18—"Pizzicato Misterioso" (Pizzicato), by Minot (3 minutes and 15 seconds), until—T: "Near the witching hour."
 - 19—"Dolorosa" (Andante Moderato), by Tobani (2 minutes and 35 seconds), until—T: "Dawn."
 - 20—"Golden Youth" (3/4 Valse Lente), by Rosey (2 minutes and 40 seconds), until—T: "I've got to get away."
 - 21—"Continue ff (3/4 Valse Lente) (35 seconds), until—T: "Good bye soul mate."
- * Repeated selections.

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One Case Where Music Is More Important Than Picture

FOR the past two and a half years I have been writing on the subject of "Music and Pictures." What have I accomplished? Was I able to convince some of our exhibitors that music is as important as the picture itself? How many exhibitors have been converted during this time into men who are partly responsible for the fact that the motion picture theatre of today is considered the strongest competitor of the old established and legitimate stage production? How many exhibitors received a part of that big amount spent in the good old United States for legitimate orchestra and vocal concerts?

How many? I don't believe anybody can effectively answer these questions. I don't think anybody in the world can show or in any way procure reliable statistics or an itemized statement to definitely prove from a commercial standpoint what music is worth to the motion picture exhibitor. All I know is that a lot of guesswork has been done in this connection. It has been nothing but a variety of opinions created by men in the business who, I admit, have all been equally born, but have not been equally able to acquire education, experience, and that little essential in everyday life, "common sense."

How in heavens can I, bare of substantial proofs and statistics, convince the exhibitor that music is making just as much money for him as a good picture? I cannot do it. I know that and you know it, but I can prove through nothing else but plain logic and that little bit, so essential in everyday life, called "common sense," that music is not only as important as the picture itself, but the only thing of consequence that points the way to success and puts your theatre in a place of such distinction that people simply must patronize it.

This is quite a risky statement and some people may think I am crazy, or have fallen down from heaven and haven't yet awakened, but neither is the case, and here follows the proof of my statement. Suppose, Mr. Exhibitor, you show the finest picture in the world. Mike sees it. He likes it and he goes home satisfied, thinking that he received the greatest value for his money. He even gets enthusiastic and tells it to his wife, and the next day he attacks his neighbor, Joe. "Oh, Joe, what a wonderful picture I have seen!" "What's the name of it?" is the query. Remember, Mr. Exhibitor, Joe didn't ask "Where did you see it?" He asked: "What's the name of it?" and suppose Mike tells Joe the name of the picture. It is then Joe's prerogative to see it wherever and whenever he chooses to do so, but if Mike would have said: "What wonderful music I heard!" "Where?" would have been Joe's question, and the consequence would have been that the name of your theatre would have been the answer to this question.

Now, Mr. Exhibitor, what gives you the distinction in this case? Is it the picture or the music? Is it beyond your conception that music means the same thing to your theatre as brains to yourself, and that the picture is as removable as is money in your pockets? Can you be deprived of your mental capacity as you can of your money, and can your theatre be deprived of its musical atmosphere and artistic surroundings as it can of its picture? Again I am emphasizing that music is the one and only medium that establishes the name of your property "your theatre," as a distinctive locality of amusement, and that the picture is nothing but a salable commodity which is in the disposal of every nickel joint as well as your own.—*M. Winkler.*

Review of Latest Musical Compositions

- 1—"I'm Forever Blowing Bubbles"—Waltz. A positive successor to "Till We Meet Again" (J. H. Remick & Co., 227 W. 45th St., New York.)
- 2—"When You Hold Me In Your Arms"—Waltz. A new waltz that is growing remarkably. One of those numbers on the style now so popular. By H. F. Klickman (McKinley Music Co., 145 W. 45th St., New York.)
- 3—"Limbo Land." One step from the Comic Rhapsody "Tumble-In" By Rudolf Friml. The most emphatic musical play hit of the season. (G. Schirmer, 3 E. 43d St., New York.)
- 4—"Chinese Lullaby"—by Robert Hood Bowers. Featured by Fay Bainter in "East Is West." Successful from its first hearing, and gaining fresh laurels steadily because of its peculiar charm and sheer beauty, this ought to be played by every orchestra in the country. The orchestration is exceptionally good as it preserves all the character and color of the composition while getting the best possible effects from the ensemble. (G. Schirmer.)
- 5—"Bullets and Bayonets." Sousa's latest march. Never has John Philip Sousa's wonderful melodic gift and sense of the effective been better demonstrated than in this march. It is tremendously virile throughout. It is something of red blood and lustiness. Its "go" and movement make one's very being tingle with energy and that mysterious uplift of spirit that surges through all of us when we think of our victorious soldiers or when the flag goes by. (G. Schirmer.)
- 6—"Wild Honey." Lyric and music by Lee David. That fox trot melody you are hearing everywhere. (Gilbert & Friedland, 232 W. 46th St., New York.)
- 7—"Flirty Flirts"—By that very capable and well-known musician and composer, Sol P. Levy. A fascinating intermezzo rubato, most suitable for light society dramas, or garden or reception scenes. (Belwin, Inc., 701 Seventh Ave., New York.)

- 8—"Camelia" from the Boutonniere Suite by G. Tonning. No flower of the garden has been more written, sung, and told of than the Camelia. The composer's conception is a beautiful melodious $\frac{3}{4}$ Allegretto Moderato which either for the lone pianist or organist, or for any combination of musicians to symphonic orchestra will be particularly delightful, and the repetition therein only enhances its beautiful and inspired melody. (Belwin, Inc.)
- 9—"A Waltz Dream," by Strauss. From his famous Operetta. Ellis Brooks' arrangements complete with introduction and coda. (Belwin, Inc.)
- 10—"Caprice Viennois," by Fritz Kreisler. Arranged for orchestra by Edmund Tiersch. An artistic and very effective orchestra arrangement of this famous solo which in itself is one of the best liked and most interesting of the many Kreisler compositions. (Carl Fischer, Cooper Sq., New York.)
- 11—"Iris."—Rudolph Friml, composer of Sympathy, Katinika, Allah's Holiday, Adieu. Friml at his best. A second Narcissus. (Boston Music Co., 26 West St., Boston, Mass.)

Song, "A Fallen Idol," Honors Evelyn Nesbit

EXHIBITORS who show Evelyn Nesbit's forthcoming William Fox picture, "A Fallen Idol," will have good advertising material in a song which has just been written and dedicated to Miss Nesbit. The title of the song is "Fallen Idols," and it is now in course of publication by a well-known Broadway music house.

The music of "Fallen Idols" was written by Richard A. Whiting and the lyrics are by Alfred Bryan and John William Kelleter. Mr. Kelleter is assistant director with Kenean Buel, who directed Miss Nesbit in "A Fallen Idol."

In this picture Miss Nesbit is a Hawaiian princess.

LATEST MUSIC CUES

"THE LITTLE INTRUDER"

(World Film-Louise Huff)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Impish Elves" (Winsome Intermezzo), by Borch

- 1—"Butterflies" (Intermezzo Capriccioso), by Johnson (2 minutes), at Screening.
- 2—"Valse Parisienne" (Characteristic Valse), by Roberts (3 minutes), until-T: "Why, Mr. Harding this is."
- 3—"Misterioso Agitato No. 66," by Smith (2 minutes and 30 seconds), until-T: The girl.
- 4—"Constance" (Moderato Romance), by Golden (2 minutes and 45 seconds), until-S: When girl turns on light.
- 5—"Gruesome Misterioso No. 31," by Borch (2 minutes), until-S: When Conklin enters house (electric-bell).
- 6—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until-S: When Conklin ascends stairs.
- 7—"Theme (4 minutes and 30 seconds), until-T: "There must be some mistake."
- 8—"The Vampire," by Levy (3 minutes and 30 seconds), until-T: "My real name."
- 9—"Hunkatin" (Half-tone One-step), by Levy (1 minute and 30 seconds), until-T: "A month later the Conklin."
- 10—"Theme (3 minutes), until-S: When guests stop dancing.
- 11—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until-S: When guests start dancing again.
- 12—"Break o' Morn" (Morceau Characteristic), by Grey (2 minutes and 45 seconds), until-T: "And so the green-eyed monster."
- 13—"Dramatic Tension," by Levy (4 minutes), until-T: Finding Billy a tough (telephone-bell).
- 14—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds), until-T: "Meet me in front of" (door-bell).
- 15—"Heavy Dr. Desc. (No. 18, A. B. C. Dramatic Series), (3 minutes and 30 seconds), until-S: When Virginia arrives.
- 16—"Heavy Agitato" (No. 18, A. B. C. Dramatic Series), (1 minute and 30 seconds), until-S: When Betty raises shade.
- 17—"Heavy Andante" (No. 18, A. B. C. Dramatic Series), 2 minutes and 15 seconds), until-T: "If it's the jewels you are."
- 18—"Theme (1 minute and 45 seconds), until-S: When Betty returns home.
- 19—"Dramatic Tension, No. 67," by Shepherd (4 minutes and 30 seconds), until-T: "Shortly before noon of."
- 20—"Theme (45 seconds), until-S: As scene fades to Betty and Billy.
- 21—"Heavy Foreboding Misterioso" (No. 16, A. B. C. Dramatic Series), (3 minutes and 15 seconds), until-T: When foolish woman—
- 22—"Light Allegro Agitato" (No. 16, A. B. C. Dramatic Series), (2 minutes and 30 seconds), until-T: "The woman who phoned."
- 23—"Romance D'Amour" (Andante Romance), by Schoenfeld (4 minutes), until-T: "They belong to my Aunt" (telephone-bell).
- 24—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until-T: "She's the real thief."
- 25—"Theme (2 minutes and 30 seconds), until-T: "She's Philadelphia Mary," until * * * * * END.

"MARRIED IN HASTE"

(Albert Ray-Elinor Fair-Fox)

- 1—Neutral Scene (Light Caprice)—at opening of picture.
- 2—Light Intermezzo—"Constance made catch of the season."
- 3—Allegretto 6/8—"Let me have a little money."
- 4—Andante Moderato—"I must advance him \$10,000."
- 5—Wedding Procession (Dekoven) (As if Maestro 4/4)—"Starts honeymoon without money."
- 6—Andante 2/4—"Suppose check should come back."
- 7—Waltz Lento—"Dining room scene."
- 8—Andante Misterioso—"Slippery J.m crook—working against hotel management."
- 9—Andante—"Telegram—sorry I gambled and lost."
- 10—Misterioso—"They want your brooch back."
- 11—Andante Dramatic—"Maybe if you take another look."
- 12—Allegretto—"Give me a dime to get something to eat."
- 13—Misterioso—"Mr. Hernandez owner of pick pocket."
- 14—Intermezzo 6/8—"Play jewelry stores for a change."
- 15—Allegretto—"Says he can deliver a thousand tons."
- 16—Caprice—"Pardon me but I speak Spanish."
- 17—Intermezzo—"Got canned for getting familiar."
- 18—Allegretto—"Temporarily embarrassed."
- 19—Allegretto 6/8—"This is Mr. Morgan of New York."
- 20—Caprice—"Wants check for \$10,000."
- 21—Dramatic Tension—"Mr. Downer left for Honduras."
- 22—Intermezzo—"Your face seems familiar."
- 23—Gavotte—"Requires deposit of \$10,000."
- 24—Intermezzo—"I trust I am intruding."
- 25—Love Song—"The waning taximoon."

"THE CRIMSON GARDENIA"

Specially selected and compiled by M. Winkler.

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—"Intermezzo Francaise" (Moderato), by Hammer (3 minutes and 10 seconds), until-T: "Emile, Emile De Duc."
 - 2—"Sinister Theme (1 minute and 55 seconds), until-T: "The office of the United States Marshal."
 - 3—"Pizzicato Misterioso," by Minot (3 minutes and 35 seconds), until-T: "Alfred Le Duc—beneath."
 - 4—"The Crafty Spy" (Original Descriptive Misterioso), by Borch (2 minutes and 30 seconds), until-T: "It is my niece Madelon."
 - 5—"Love Theme (3 minutes and 35 seconds), until-T: "He will go first."
 - 6—"Last Spring" (Dramatic), by Grieg (2 minutes and 55 seconds), until-T: "The crescent city gay."
 - 7—"Carnival Overture," by Dvorak (5 minutes and 20 seconds), until-T: "Is that the girl."
 - 8—"Festival Dance and Valse of the Hours" from "Coppelia," by Delibes (5 minutes and 5 seconds), until-T: "They have separated."
 - 9—"Dance of the Serpents" (Allegro), by Boccalari (3 minutes and 35 seconds), until-T: "It is the wolf and his pack."
 - 10—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until-S: The fight.
 - 11—"Hurry No. 33," by Minot (1 minute and 5 seconds), until-T: "Emile, mon cher."
 - 12—"Sinister Theme (3 minutes and 50 seconds), until-T: "I know how you long to see."
 - 13—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 30 seconds), until-T: "Emile."
 - 14—"Tragic Theme," by Vely (5 minutes and 10 seconds), until-T: "My whole world has changed."
 - 15—"Love Theme" (3 minutes and 20 seconds), until-S: The real Emile arrives.
 - 16—"Erotik" (Dramatic), by Greig (2 minutes and 45 seconds), until-T: "You are Emile Le Duc."
 - 17—"Sinister Theme (5 minutes and 30 seconds), until-S: Emile gets killed."
 - 18—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until-T: "A secret service man."
 - 19—"Love Theme (3 minutes and 20 seconds), until-T: "Seventy-three."
 - 20—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until-T: "Eight o'clock."
 - 21—"Sinister Theme (3 minutes and 35 seconds), until-T: "That proves nothing."
 - 22—"Gruesome Misterioso No. 31," by Borch (3 minutes and 15 seconds), until-T: "Fools, this is only a trick."
 - 23—"Finale" (Allegro Vivo), from Symphonette Suite), by Berge (1 minute and 35 seconds), until-S: The police arrive.
 - 24—"Continue ff (40 seconds), until-S: After the fight.
- Note: With ad. lib. tympany rolls watching shots.
- 25—"Love Theme (2 minutes), until * * * * * END.

"A MAN OF HONOR"

Specially selected and compiled by M. Winkler.

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—"Love Song Orientale" (Characteristic), by Kiefert (1 minute), at screening.
 - 2—"Norma" (Melodious Waltz), by Luz (2 minutes and 15 seconds), until-T: "David Smith."
 - 3—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until-T: "Conscience-stricken in—"
 - 4—"Theme (1 minute and 30 seconds), until-T: "Two years later the new—"
 - 5—"Prudence" (Entr'acte Novelette), by Luz (2 minutes and 45 seconds), until-T: "Boys, there's a big fight."
 - 6—"Theme (1 minute), until-T: "Mr. Smith allow me."
 - 7—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until-T: "The cave of the winds."
 - 8—"Theme (1 minute and 30 seconds), until-T: "Hours of enchantment."
 - 9—"Patrol Orientale," by Kiefert (2 minute and 15 seconds), until-T: "The doors of Old Fort House."
 - 10—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes), until-T: "Early evening Beaumont."
 - 11—"Theme (2 minutes and 30 seconds), until-S: When David joins Christable.
 - 12—"Perpetual Motion," by Borch (2 minutes and 45 seconds), until-T: "While the island slept" (wave effects).
 - 13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until-T: "The captives plan their escape."
 - 14—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until-S: When Christable smashes glass (glass crash).
 - 15—"Theme (1 minute and 30 seconds), until-T: "I'm sorry Miss Beaumont."
 - 16—"Storm Furioso" (Descriptive), by Minot (1 minute and 45 seconds), until-T: "Then out of a clear sky" (storm and wave effects).
 - 17—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 15 seconds), until-T: "After the storm."
 - 18—"Theme (2 minutes and 15 seconds), until-T: "Beaumont having escaped—"
 - 19—"Romance D'Amour," by Schoenfeld (4 minutes), until-T: "Several weeks later Beaumont—"
 - 20—"Theme (1 minute and 30 seconds), until-T: "Christable is waiting," until * * * * * END.



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"THE ROAD CALLED STRAIGHT"

(Louis Bennison-Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Birds and Butterflies" (Intermezzo Capricioso), by Vely


- 1—"Impassioned Dream" (Valse Lente), arr., by Brooks (3 minutes and 5 seconds), until—T: "Robert Swiftmore, Burton."
- 2—Theme (4 minutes and 55 seconds), until—T: "I want you to give me."
- 3—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonnig (2 minutes and 30 seconds), until—T: "The cattle king impressed."
- Note: With train effects.
- 4—"Fairy Phantoms" (4/4 Allegretto), by Friedman (1 minute and 55 seconds), until—T: "Betty's mother."
- 5—Continue pp (35 seconds), until—T: "The government's case against."
- 6—"Serenade" (Moderato), by Widor (5 minutes and 5 seconds), until—T: "Mother dear you can't even."
- 7—"May Dreams" (Moderato Romance), by Borch (1 minute and 35 seconds), until—S: Interior of Al's office.
- 8—Theme (1 minute and 55 seconds), until—T: "A Western lover speeds."
- Note: Watch shots.
- 9—"Hurry No. 2," by Simon (1 minute and 25 seconds), until—T: "My name is Al Boyd."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—S: Close-up of railroad station.
- 11—"Galop No. 7," by Minot (50 seconds), until—T: "The cradle robber has invested."
- 12—"Characteristic Barcarole," by Conterno (4 minutes and 55 seconds), until—T: "This chap will need a valet."
- 13—Theme (2 minutes and 55 seconds), until—T: "Here's the box that goes."
- 14—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes), until—T: "I'll attend to everything."
- 15—"Valse Divine" (Valse Moderato), by Rosey (1 minute and 45 seconds), until—T: "But I haven't time."
- 16—"Hurry No. 33," by Minot (1 minute and 5 seconds), until—T: "If you tell them."
- 17—Theme (1 minute and 35 seconds), until—T: "So the honeymoon."
- 18—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 55 seconds), until—T: "I always knew I'll hate."
- 19—"Intermezzo" (Moderato), by Hueter (2 minutes and 40 seconds), until—T: "And so the honeyless."
- 20—"Dramatic Recitative," by Levy (4 minutes and 45 seconds), until—T: "To his place at Woodcrest."
- 21—"Half Reel Hurry No. 2," by Levy (6 minutes and 50 seconds), until—S: After the fight.
- Note: With ad. lib. railroad effects.
- 22—"Dramatic Agitato," by Hough (1 minute and 25 seconds), until—T: "The road called straight."
- 23—Theme (1 minute and 30 seconds), until * * * * * END.

"BLACKIE'S REDEMPTION"

(Bert Lytell—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 feet)
Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—"Misterioso Dramatico No. 22," by Borch (1 minute and 45 seconds), until—T: "At screening."
- 2—Theme (2 minutes and 45 seconds), until—S: Clock face. 11:05.
- 3—"Mandarin Dance," by Kempinski (Eccentric Chinese Novelette), (3 minutes and 15 seconds), until—T: "For crime the world is the."
- 4—Theme (2 minutes), until—T: "No bungling yegg."
- 5—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until S: When detectives enter.
- 6—"Agitato No. 37," by Anino (1 minute and 30 seconds), until—T: "I'll be waiting for you, dear."
- 7—"Dramatic Finale No. 63," by Smith (3 minutes and 15 seconds), until—T: "It was the irony of fate."
- 8—"Andante Appassionato," by Castillo (1 minute and 45 seconds), until—T: "He's ill without a doubt" (storm effects).
- 9—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "He hasn't eaten a thing."
- 10—"The Crafty Spy" (Original Descriptive Misterioso), by Borch (2 minutes and 15 seconds), until—T: "I've got another job for you" (barmonica effects).
- 11—"Gruesome Misterioso No. 31," by Borch (1 minute and 15 seconds), until—T: "Just before dawn" (shots).
- 12—Theme (1 minute and 15 seconds), until—T: "No, Mary, they didn't even."
- 13—"Allegro Agitato" (No. 17, A. B. C. Dramatic Series), (2 minutes and 45 seconds), until—T: "We've got to disappear" (telephone bell).
- 14—"Plaintive" (No. 117 A. B. C. Dramatic Series), (1 minute and 45 seconds), until—T: "While Warden Sherwood sets his—"
- 15—"Dramatic Tension No. 36, Andino" (2 minutes and 45 seconds), until—T: "A week later."
- 16—"Dramatic Agitato No. 38, Minot" (2 minutes and 45 seconds), until—T: "Drop that gun Warden."
- 17—Theme (2 minutes), until—S: "When Blackie drops gun."
- 18—"Constance" (Moderato Cantabile), by Golden (2 minutes and 30 seconds), until—T: "It was a cold trail boys."
- 19—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Retribution" (explosion) (glass crash).
- 20—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "You thought I was in prison."
- 21—Theme (1 minute), until—T: "On board the steamer for"—until * * * * * END.



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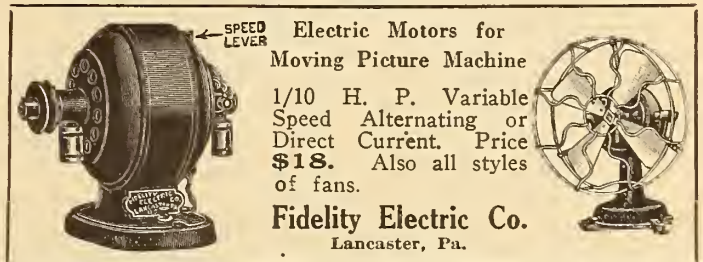
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"THE QUICKENING FLAME"

(Montagu Love-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (2 minutes), at Screening.
- 2—"Canterbury Bells" (From Boutonniere Suite, Capricious Allegretto), by Toning (2 minutes and 15 seconds), until—T: "John Steele, an American."
- 3—"Furioso No. 11," by Fiefert (45 seconds), until—S: When Yoshida enters dressing-room.
- 4—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes), until—T: "You boys take him."
- 5—Theme (1 minute and 30 seconds), until—T: "A week later."
- 6—"Graciousness" (Characteristic Intermezzo), by Smith (1 minute and 45 seconds), until—T: "I've hired him."
- 7—"Heavy Descriptive Agitato" (No. 4 Luz Photo-Play Edition) (1 minute and 30 seconds), until—T: "In a London suburb."
- 8—Theme (1 minute and 15 seconds), until—T: "I just heard the postman."
- 9—"Hunkatin" (Half Tone One Step), by Levy (1 minute), until—T: "The following night an." (piano only).
- 10—"Allegro Agitato No. 8," by Andino (45 seconds), until—S: When John enters.
- 11—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "In the gray hours of."
- 12—"Bleeding Hearts" (Andante Expressivo), by Levy (3 minutes) until—T: "Six months later Steele" (auto effects).
- 13—Theme (4 minutes), until—T: "That night."
- 14—"Andante Pathetique No. 23," by Borch (1 minute and 45 seconds), until—T: "Next morning."
- 15—Theme (15 seconds), until—T: "Hester, do you know?"
- 16—"Dramatic Narrative," by Pement (3 minutes), until—"So they were married."
- 17—"Dramatic Tension No. 36," by Andino (3 minutes and 45 seconds), until—T: "And so on a busy summer" (auto effects).
- 18—"Heavy Romantic or Pathetic Desc. (No. 14 A B C Dramatic Series), (4 minutes and 30 seconds), until—T: "We prefer living off."
- 19—"Pleading Romantic or Pathetic" (No. 14 A. B. C. Dramatic Series) (4 minutes and 15 seconds), until—T: "Next morning."
- 20—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—S: When John enters.
- 21—"Gruesome Misterioso No. 31," by Borch (1 minute and 30 seconds), until—S: When Jap watches Harlon.
- 22—"Andante Pathetique No. 10," by Berge (1 minute and 30 seconds), until—S: When scene fades to Hester.
- 23—Theme (3 minutes and 30 seconds), until—T: "Maisie torn between her—"
- 24—"Grave-Allegromolto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Maisie returns home.
- 25—"Dramatic Agitato No. 38," by Minot (2 minutes), until—T: "You will find him at Crowley."
- 26—"Dramatic Tension No. 67," by Shepherd (3 minutes), until—S: When John answers phone.
- 27—"Agitato Hurry" (No. 13 A. B. C. Dramatic Series (2 minutes), until—T: "Now I am going to bring" (door-bell).
- 28—"Plaintive" (No. 13 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Listen just a moment."
- 29—"Agitato Allegro" (No. 13 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "He was always a crook" (shot).
- 30—Theme (1 minute and 30 seconds), until—S: When Harlon meets death—until * * * * * END.

Feist Publishes Talmadge Song

ANOTHER popular song dedicated to Norma Talmadge, Select Pictures star, has been published by the Leo Feist Company of New York. The name of the song is "Norma." The words are by Sidney D. Mitchell and the music is by Archie Gottler, who collaborated with Mr. Mitchell on the recent song successes, "America, I Love You," "I Hate to Lose You," and "Mammy's Chocolate Soldier."

An important point in the publication of this latest Norma Talmadge song is the co-operation between the Leo Feist Company and the exhibitors of Norma Talmadge pictures. Orchestrations of "Norma," and two lantern slides, one announcing Norma Talmadge in her forthcoming Select Picture, "The New Moon," and another showing the chorus of the song, will be distributed by the Feist Company to every Norma Talmadge exhibitor in the country.

In addition to this plan of co-operation, the Feist Company is having posters printed which will be pasted in the windows of every music house handling the song. The posters are in colors and bear a large portrait of Miss Talmadge, with appropriate wording announcing that she is a Select star, and that the song has been dedicated in her honor.

Unlike "The Heart of Wetona," the new song, "Norma," is not confined to one picture. "The Heart of Wetona" was also published by the Leo Feist Company and was inspired by Miss Talmadge's Select Picture of the same name. The new song, "Norma," is a movie fan's song. Both Sidney D. Mitchell and Archie Gottler are movie fans, and Norma Talmadge is their favorite star. Together they worked on the composition of the piece until it reached the height of perfection which they sought. It is a song of Norma, to Norma, and will be sung by every admirer of Norma Talmadge in the country. All of the first run theatres are planning to play "Norma" in conjunction with her forthcoming Select Picture, "The New Moon."

"THE PARISIAN TIGRESS"

(Viola Dana-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"May Dreams" (Moderato Romance), by Borch (2 minutes and 15 seconds), at Screening.
- 2—"Dramatic Reproach" (Andantino Expressivo), by Berge (2 minutes and 15 seconds), until—T: "In my youth I was happily."
- 3—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: As scene fades to Count.
- 4—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute), until—T: "In the winding lanes of."
- 5—"Dramatic Agitato No. 38," by Minot (1 minute and 15 seconds), until—T: "Jacques, an Apache."
- 6—"Orchestra Tacet" (45 seconds), until—S: When Jeanne enters cafe.
- 7—"Apache Dance" (Allegro 3/4), by Offenbach (3 minutes), until—S: When musicians start to play.
- 8—"Dramatic Tension No. 9," by Andino (45 seconds), until—S: At end of dance.
- 9—"Agitato Hurry" (No. 13 A B C Dramatic Series), (1 minute), until—T: "For yourself, ma cherie."
- 10—"Plaintive" (No. 13 A B C Dramatic Series), (1 minute), until—S: When Jeanne sits on chair.
- 11—"Agitato Allegro" (No. 13 A B C Dramatic Series), (1 minute and 45 seconds), until—T: "I get her for you."
- 12—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "311."
- 13—"A La Mode" (French One Step), by Rosey (15 seconds), until—S: When scene fades to cabaret.
- 14—Theme (5 minutes), until—S: When scene fades to studio.
- 15—"Babillage" (Allegretto Intermezzo), by Castil (3 minutes), until—T: "Now that you've stolen."
- 16—"Sinister Theme," by Vely (3 minutes), until—S: When Jeanne sees Jacques.
- 17—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 30 seconds), until—T: "Do you comprehend my plan."
- 18—"Romance D'Amour" (Andante Romance), by Schonfeld (3 minutes and 45 seconds), until—T: "He believes the story."
- 19—Theme (2 minutes and 30 seconds), until—T: "The Count's home proved."
- 20—"Silent Sorrows" (Andante Pathetic), by Borch (45 seconds), until—T: "Excuse me, I am not well."
- 21—Theme (2 minutes), until—S: When Dutray leaves house.
- 22—"Memories" (Andante Cantabile), by Crespi (2 minutes and 45 seconds), until—T: "The Count can't live long."
- 23—"Dramatic Tension No. 36," by Andino (3 minutes and 30 seconds), until—S: When Jeanne sees Jacques.
- 24—"Heavy Misterioso," by Levy (2 minutes and 45 seconds), until—T: "You imposter, you little."
- 25—"Agitato No. 37," by Andino (45 seconds), until—S: When butler enters (shot).
- 26—"Adagio" (From Tragic Suite), (2 minutes and 15 seconds), until—S: When Jacques is shot.
- 27—"Cradle Song" (From Tragic Suite), (3 minutes and 30 seconds), until—T: "We never saw the woman."
- 28—Theme (30 seconds), until—T: "It was another summer before"—until * * * * * END.

"ONE OF THE FINEST"

(Tom Moore-Goldwyn)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Believe Me, If All Those Endearing Young Charms"

- 1—Theme (4 minutes and 10 seconds), until—T: "Not exactly a commissioner."
 - 2—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 40 seconds), until—T: "If Robert Fulton Hudson has."
 - 3—"Camelia" (Allegretto Cantabile) (From Boutonniere Suite), by Toning (1 minute and 25 seconds), until—T: "Why does Frances morning ride."
 - 4—"Galop No. 7," by Minot (1 minute and 30 seconds), until—T: "A man's job."
 - 5—Theme (4 minutes and 45 seconds), until—T: "She's like my own child."
 - 6—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "Don't you worry Mother."
 - 7—Continue pp (35 seconds), until—T: "An Irish smile which."
 - 8—Theme (1 minute and 35 seconds), until—T: "Two plain clothes men."
 - 9—Continue pp (1 minute and 5 seconds), until—T: "Four years old."
 - 10—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (3 minutes and 45 seconds), until—T: "Another dinner."
 - 11—"Fairy Fanthoms" (Allegretto), by Friedman (1 minute and 45 seconds), until—T: "A wedding at the Hudsons."
 - 12—"Valse Moderne" (Valse Lento), by Rosey (4 minutes and 35 seconds), until—T: "Why, this is the fellow."
 - 13—Tacet (30 seconds), until—S: Close-up of musicians.
 - 14—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 40 seconds), until—T: "I am not always a snob."
 - 15—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Isn't that music."
 - 16—"A La Mode" (Popular One-Step), by Rosey (2 minutes and 15 seconds), until—T: "A few days later."
 - 17—Theme (2 minutes and 35 seconds), until—T: "Does your father know."
 - 18—Continue ff, (1 minute and 55 seconds), until—T: "I have just been convincing."
 - 19—"Flirty Flirts" (Intermezzo Allegretto), by Levy (1 minute and 30 seconds), until—T: "Teddy Wainright has done."
 - 20—"Dramatic Tension No. 36," by Andino (1 minute and 35 seconds), until—T: "Off duty for the afternoon."
 - 21—"Love Theme" (Moderato), by Lee (2 minutes and 35 seconds), until—T: "I saw your policeman today."
 - 22—Theme (1 minute and 30 seconds), until—T: "Dusk."
 - 23—Continue pp. (1 minute and 5 seconds), until—T: "The following evening."
 - 24—"Sinister Theme," by Vely (3 minutes and 5 seconds), until—T: "In quick response."
 - 25—"Gruesome Misterioso No. 31," by Borch (5 minutes and 15 seconds), until—S: "Automobile arrives."
- Note: Watch shots.
- 26—Theme (3 minutes and 5 seconds), until * * * * * END.

"MY PRISONER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Reapproach" (Andante Sentimento), by Berge

- 1—"Adagio" (From Tragic Suite), by Mozart (2 minutes and 40 seconds), until—T: "It was convenient."
- 2—Theme (4 minutes and 5 seconds), until—T: "And the dwelling of Jonathan."
- 3—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 5 seconds), until—T: "From Nancy."
- 4—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 5 seconds), until—T: "Over her tiny cups."
- 5—"Courtesy" (Moderato Intermezzo), by Wiegand (1 minute and 35 seconds), until—T: "How swiftly the crisis."
- 6—Theme (3 minutes and 10 seconds), until—T: "I'm afraid you made a mistake."
- 7—Continue pp. (1 minute and 10 seconds), until—T: "A day of old."
- 8—"Pathetic Andante," by Vely (4 minutes and 10 seconds), until—T: "The country has been."
- 9—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning (1 minute and 25 seconds), until—T: "When the period of."
- 10—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 15 seconds), until—T: "The Bureau of Detectives."
- 11—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "White Lady Cleveland's ball."
- Note: Watch shots.
- 12—"Valse Moderne," by Rosey (1 minute and 45 seconds), until—T: "My dear Mrs. Vanderman."
- 13—"Dramatic Tension," by Levy (3 minutes and 25 seconds), until—T: "On the rosy edge."
- 14—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 40 seconds), until—T: "Garside found h.s. hostess."
- 15—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 40 seconds), until—T: "Under cover of darkness."
- 16—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—S: Garside chasing burglar.
- 17—"Half Reel Hurry," by Levy (4 minutes and 40 seconds), until—T: "My blue diamond ring."
- 18—"Dramatic Fantasia," by Bach (2 minutes and 5 seconds), until—T: "The law had seemed."
- 19—Theme (1 minute and 50 seconds), until—T: "For the past few months."
- 20—"Under the Leaves" (Dramatic Agitato), by Thome (4 minutes and 5 seconds), until—T: "Faint but certain."
- 21—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—S: Nancy near mirror.
- 22—Theme pp. (1 minute and 30 seconds), until—T: "Then a waiting game."
- 23—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "Her ladyship retired."
- 24—Continue pp. (35 seconds), until—T: "Facing not only."
- 25—Theme (4 minutes and 5 seconds), until—T: "That night."
- 26—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 10 seconds), until—T: "The old man upstairs."
- 27—"Serenade" (Dramatic Moderato), by Widor (2 minutes and 55 seconds), until—T: "It was not."
- 28—Theme (1 minute and 40 seconds), until—T: "But there came a day."
- 29—Continue ff. (50 seconds), until * * * * * END.

"WHEN A WOMAN STRIKES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning

- 1—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 5 seconds), until—T: "Angels camp lay in."
- 2—"Humorous Drinking Theme," by Roberts (45 seconds), until—T: "The Emporium where forty."
- 3—"Savannah" (one-step), by Rosey (1 minute and 40 seconds), until—S: Coach arrives.
- 4—"Dramatic Recitative," by Levy (4 minutes and 5 seconds), until—T: "Silas Doone in search of health."
- 5—Theme (2 minutes and 45 seconds), until—T: "By evening there were."
- 6—"Moraima" (Spanish Caprice), by Espinosa (4 minutes and 5 seconds), until—T: "If Quick comes in."
- 7—"Sinister Theme," by Vely (4 minutes and 45 seconds), until—T: "I ain't saying it."
- 8—"Dramatic Agitato," by Hough (2 minutes and 50 seconds), until—T: "And from this time."
- 9—Theme (1 minute and 30 seconds), until—T: "Leaving time."
- 10—"Canterbury Bells" (From Boutonniere Suite) (Capriccioso Allegretto), by Tonning (1 minute), until—T: "How is your father."
- 11—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 10 seconds), until—T: "Quick never did know."
- 12—Theme (3 minutes and 15 seconds), until—S: Tom talks to his sister.
- 13—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "It's the Omaha Kid."
- 14—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—T: "I am going to pay."

(Continued in next column)

(Continued from preceding column)

- 15—"Dramatic Tension No. 67," by Shepherd (4 minutes and 10 seconds), until—T: "Go! Now!"
- 16—"Heavy Mysterioso," by Levy (3 minutes and 40 seconds), until—T: "Get him and get away."
- 17—Theme (1 minute and 30 seconds), until—T: "It's a thousand dollar reward."
- 18—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 5 seconds), until—T: "The Coroner's inquest."
- Note: Watch shots.
- 19—"Cavatina" (Dramatic Moderato), by Bohm (1 minute and 55 seconds), until—S: Marguita running away with coach.
- 20—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "While the coroner's jury."
- 21—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "Allow me to assist you."
- 22—Theme (1 minute and 5 seconds), until— * * * * * END.

"VIRTUOUS SINNERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Suspense" (Characteristic), by M. Winkler

- 1—"Sinister Theme," by Vely (3 minutes and 50 seconds), until—T: "The dawn of a new tomorrow."
- Note: With effects of heavy rain.
- 2—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tonning (3 minutes and 5 seconds), until—T: "I don't know how."
- 3—Continue pp. (30 seconds), until—T: "As the time goes."
- 4—Tacet (45 seconds), until—S: Girl playing organ.
- 5—"Old Hundred" (Sacred Song) (40 seconds), until—T: "It was not the storm."
- Note: To be played as organ solo.
- 6—Tacet (25 seconds), until—T: "Night succeeded night."
- 7—"Lead Kindly Light" (Sacred Song) (1 minute and 30 seconds), until—T: "Empty pockets for once."
- Note: To be played as organ solo.
- 8—"Ave Maria," by Gounod (1 minute and 45 seconds), until—T: "Friends this is Mr. Hamilton."
- 9—"Blushing Rose" (Moderato Serenade), by Johnson (1 minute and 45 seconds), until—T: "They should thank you."
- 10—Theme (2 minutes and 5 seconds), until—T: "The call of dawn."
- 11—"Dramatic Agitato," by Hough (1 minute and 35 seconds), until—S: After the fight.
- Note: FF. during fight.
- 12—"May Dreams" (Moderato Romance), by Borch (3 minutes and 20 seconds), until—T: "Hamilton Jones introduces."
- 13—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (1 minute and 25 seconds), until—T: "Then came the shade."
- 14—Organ improvising (35 seconds), until—S: The automobile accident.
- Note: Imitation of grind organ.
- 15—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 10 seconds), until—S: Ambulance leaves.
- 16—Continue pp. (30 seconds), until—T: "Diamonds in the rough."
- 17—Theme (2 minutes and 30 seconds), until—T: "With the coming of night."
- 18—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 40 seconds), until—T: "His errand of mercy."
- 19—"Heavy Mysterioso," by Levy (1 minute and 15 seconds), until—T: "On the wings of the morning."
- 20—"Dramatic Fantasia," by Bach (5 minutes and 50 seconds), until—T: "The verdict."
- 21—Theme (2 minutes and 15 seconds), until—S: Close-up of saloon entrance.
- 22—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Barker makes a final plea."
- 23—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—S: The automobile accident.
- 24—"Half Reel Hurry," by Levy (4 minutes and 10 seconds), until—T: "But when morning came."
- 25—Theme (2 minutes and 30 seconds), until * * * * * END.

"DAUGHTER OF MINE"

Theme: "Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tonning

- 1—"Streets of New York" (Popular Old Timer) (1 minute and 25 seconds), until—T: "Where even the cats."
- 2—Tacet—just produce effect of fighting cats (15 seconds), until—S: Close-up of window shade.
- 3—"King Solomon" (Medley on Hebrew Songs), by Tobani (3 minutes and 45 seconds), until—T: "Rosie I have two chapters."
- 4—"May Dreams" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: "As Papa predicted."
- 5—"Canterbury Bells" (From Boutonniere Suite) (Capriccioso Allegretto), by Tonning (2 minutes and 25 seconds), until—T: "That evening Papa."
- 6—Theme (2 minutes and 50 seconds), until—T: "In due time."
- 7—"Hebrew Song," by Katz (2 minutes and 45 seconds), until—T: "I ain't telling you to get married."
- 8—"Blushing Rose" (4/4 Andante Serenade), by Johnson (2 minutes and 30 seconds), until—T: "When morning came."

(Continued in next column)

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- (Continued from preceding column)
- 9—"Elegie" (from Pathetic Suite), by Luz (3 minutes and 15 seconds), until—T: "But love knows no."
 - 10—"Theme (1 minute and 55 seconds), until—T: "With an aching heart."
 - 11—"Illusion Intermezzo" (Moderato), by Bustanoby (3 minutes and 35 seconds), until—T: "Rosie became a private secretary."
 - 12—"Babillage" (Allegretto Intermezzo) (2 minutes and 40 seconds), until—T: "Hoping to locate the boy."
 - 13—"Constance" (Moderato Cantabile), by Golden (5 minutes and 20 seconds), until—T: "At Rayberg's apartment."
 - 14—"Sinister Theme," by Vely (2 minutes and 50 seconds), until—T: "So the Baron's baffled bride."
 - 15—"Prudence" (Entr'acte Novelette), by Luz (3 minutes and 35 seconds), until—T: "Take this flower back."
 - 16—"Comedienne" (Allegretto), by Hosmer (3 minutes and 50 seconds), until—T: "Sweet lady, he said."
 - 17—"Comedy Allegro" (Characteristic), by S. M. Berg (2 minutes and 55 seconds), until—T: "Save me, cried Lady Diantha."
 - 18—"Comedy Hurry," by O'Hare (2 minutes and 30 seconds), until—S: Close-up of lion.
 - 19—"Gruesome Mysterioso No. 31," by Borch (1 minute and 5 seconds), until—T: "And Mr. Rayberg."
 - 20—"Theme (2 minutes and 5 seconds), until—T: "George Howard was really."
 - 21—"Continue to action (1 minute and 25 seconds), until—T: "Rosie's request for the final."
 - 22—"At Twilight" (Moderato Romance), by Golden (2 minutes and 15 seconds), until—T: "But your promise."
 - 23—"Continue ff. (45 seconds), until—T: "Papa Mendelssohn took."
 - 24—"Theme (2 minutes and 5 seconds), until * * * * * END.

NEW THEATRES BUILDING

TENNESSEE
Memphis—Marcus Loew of New York has secured a site on property just back of the Security bank and it is reported that a huge modern theatre will soon be erected.

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Ranger—H. B. Robb announces that the new motion picture theatre will soon be completed here and that it will seat fully 2,000 persons.
San Antonio—W. J. Lytle announces the plans to erect a \$350,000 theatre between Houston and Travis streets, fronting on River. It is reported that \$250,000 was paid for the site, which also will be utilized for many other buildings. The theatre will seat 2,000, it is stated.

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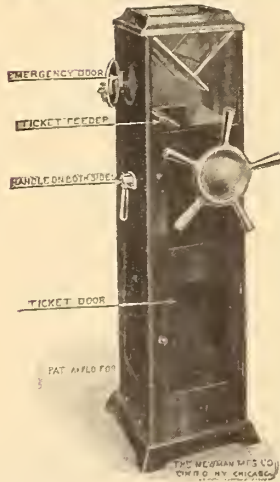
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Review of Latest Musical Compositions

- 1—"Flutter On, My Broadway Butterfly"—Fox trot. The hit from Monte Cristo, Jr., now playing at the Winter Garden, New York. (J. H. Remick, 217 W. 46th St., N. Y.)
- 2—"Monte Cristo, Jr."—Another fox trot hit from Monte Cristo, Jr., now playing at the Winter Garden, New York. (Remick.)
- 3—"I'm Forever Blowing Bubbles." Waltz. Here is it, boys. The tune you hear played everywhere. The sensational dance hit of the year. (J. H. Remick.)
- 4—"You're Still An Old Sweetheart of Mine." Fox trot. A new ballad song hit. An over night success. A number which will become just as popular as that famous "Smiles." (J. H. Remick.)
- 5—"Down By the Meadow Brook." A big romantic waltz hit. The latest and newest waltz craze. (Waterson, Berlin & Snyder, Strand Theatre Bldg., N. Y.)
- 6—"Tears of Love." Wonderful song orchestrated as fox trot and one step. Specially adapted for dancing or concert purposes. (J. W. Stern.)
- 7—"Himalya." Latest and greatest hit by S. R. Henry and D. Onovas. Published as one-step, fox-trot and intermezzo. (J. W. Stern, 100 W. 38th St., N. Y.)
- 8—"Sweet Yesterdays Waltz"—Most wonderful waltz published by A. A. Penn. Play it—Gladden the hearts of a million dancers. (Carl Fischer-Witmark, Orch. & Band Dept., Cooper Sq., N. Y.)
- 9—"America Never Took Water and America Never Will"—No beer, no music—that's the slogan—Play it and help beat Prohibition. One step intro. "Welcome Home, Laddie Boy." (Carl Fischer-Witmark.)
- 10—"Dear Little Boy of Mine"—E. R. Ball's new one arranged as a waltz. Play it and make a real big hit. (Fischer-Witmark Orch. Dept.)
- 11—"Scintillations" by Lucius Hosmer. A delightful concert piece. Its general style is suggested by its title. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)
- 12—"Pastorale" by S. Barmotine. A great composition, suitable for certain scenes in photoplays or for general concert purposes. Arranged for orchestra by Otto Langey. (Oliver Ditson Co.)
- 13—"Berceuse," by S. Barmotine. The greatest of its kind. (Oliver Ditson Co.)
- 14—"Shadows." The sensational waltz hit by Howard Lutter. Same arrangements as featured in all the Goldwyn productions of "Shadows," featuring Geraldine Farrar. (Vander-sloot Music Pub. Co., Williamsport, Pa.)
- 15—"Lisztiana," by A. Chiaffarelli. A novelty march hit which is sure to please. Based upon famous "Liszt" themes, it makes a most unique and wonderfully spirited number. It is clever, interesting and melodious, while the arrangement is not difficult but sounds brilliant and effective. (Carl Fischer.)

The Sticker Conquers!

"OH! What's the use? I have tried it. It's useless. It doesn't pay. Music is nothing but an unnecessary debit on the box-office receipts. I know what I am talking about."

Such are the universal expressions adopted by most of our exhibitors to act as an ice-bag on the heads of hot advocates of "Better Music for the Film," a fact which cannot be denied, even by the most impartial individual. I admit most of our exhibitors have tried to work toward the betterment of musical conditions in their theatres, but how many have possessed enough resoluteness to indefatigably continue this work until crowned by results.

The fundamental doctrine responsible for the evil that most exhibitors are resigning to musical junk is to be found in the

fact that "The exhibitor of to-day is trying to monetize everything, even art." He doesn't realize that in order to build a house the foundation must first be started, and that it is the bottom that carries everything and not the top.

Music and artistic surroundings are the fundamental principles of your show and cannot be monetized. They should be considered as an investment indispensable to the mighty structure of success, as is the invincible foundation of a majestic skyscraper.

Determination to continue is the secret of success. I know exhibitors who have installed large orchestras in their theatres, determined to improve their shows, "but here is the But." They have failed. Why? The peremptory answer to this question is again lack of determination to continue the good work. Three days after the installation of a good orchestra, the exhibitor begins to count. "How much more have I taken in?" is his first question. It is again that great spirit of covetousness that prompts most of our exhibitors to deviate from their original resolution to promote the sterling policy of exhibiting pictures.

Art must be thoroughly developed before it can realize something. Art cannot be converted into money unless perfect. It cannot create results in its stages of infancy. It cannot be advocated by people whose minds do not parallel with the fact that success can only be attained through steadfastness and determination to continue what has been started.

Mr. Exhibitor, kindly note. "To preserve results from eating, you must continue to eat." "To preserve results from advertising, you must continue to advertise." "To preserve results from manual or mental work, you must continue to work." The same applies to the music in your theatre. "Steadfastness to indefatigably continue is the only power leading to success." In plain English, musical ambitions cannot be considered as New Year's resolutions, or, in brief, "The sticker conquers."

M. WINKLER.

LATEST MUSIC CUES

"A HOUSE DIVIDED"

(Blackton-Independent Sales)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Old Sweet Song," by Molloy

- 1—"Illusion Intermezzo" (Moderato), by Bustanoby (2 minutes and 25 seconds), until—T: "The Christmas Eve party."
- 2—"Santa Claus" (Overture), by Olney (2 minutes), until—T: "That little minx, Helen."
- 3—"Golden Youth" (Valse Moderato), by Rosey (2 minutes and 30 seconds), until—T: "Ben's bashful advances."
- 4—Theme (40 seconds), until—T: "New Year's eve."
- 5—"He Is a Jolly Good Fellow" (March) (Popular Old Timer) (3 minutes and 5 seconds), until—T: "The morning after."
- 6—"Drinking Theme," by Roberts (1 minute and 30 seconds), until—S: Close-up of letter.
- 7—Continue pp. (40 seconds), until—T: "A farewell and almost."
- 8—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 5 seconds), until—T: "Another Christmas eve."
- 9—Theme (50 seconds), until—S: Mary stops playing piano. Note: As piano solo to action (direct cue).
- 10—"Intermezzo" (Moderato), by Huertter (1 minute and 30 seconds), until—S: Mary playing piano.
- 11—Theme (25 seconds), until—T: "Mary just rendered."
- Note: As piano solo to action (direct cue).
- 12—Theme (1 minute and 55 seconds), until—S: Mary stops playing piano. Note: As piano solo to action.
- 13—"Love Song," by Abbott Lee (1 minute and 25 seconds), until—T: "Christmas afternoon."
- 14—Theme (4 minutes and 10 seconds), until—T: "Through the weeks that."
- 15—"May Dreams" (Moderato Romance), by Borch (1 minute and 30 seconds), until—T: "The Devonshire reception."
- 16—"Path of Flowers" (Waltz), by Brooks (4 minutes and 15 seconds), until—T: "Mary a few moments."
- 17—Theme (1 minute), until—T: "With the morning."
- 18—"Dramatic Recitative," by Levy (1 minute and 15 seconds), until—T: "With the night."
- 19—"Ave Maria," by Gounod (1 minute and 25 seconds), until—T: "In answer to his repeated."

(Continued on next page)

(Continued from preceding page)

- 20—"Serenade Romantique" (Andante), by Borch (1 minute and 15 seconds), until—S: Interior of church.
 21—Organ improvise to action (church scene) (1 minute and 15 seconds), until—T: "Quietly married in France."
 22—Theme (1 minute and 40 seconds), until—T: "In London."
 23—Continue pp. (45 seconds), until—T: "Just a song at twilight."
 24—Piano Solo (direct cue) "Just a Song at Twilight" (1 minute and 5 seconds), until—T: "I am so sorry."
 25—"Valse Divine," by Rosey (2 minutes and 10 seconds), until—T: "Why that is Mrs. Philip."
 26—"Dramatic Narrative," by Pement (3 minutes and 35 seconds), until—T: "The heart breaking news."
 27—"Sorrow Theme" (Andante Pathetique), by Borch (2 minutes and 55 seconds), until—T: "As it neared the day."
 28—"Heart Wounds" (Dramatic Pathetic), by Grieg (4 minutes and 10 seconds), until—T: "How long have you been."
 29—"Lamento" (Dramatic Pathetic), by Gabriel-Marie (3 minutes and 15 seconds), until—T: "I am just the woman."
 30—Theme (50 seconds), until—T: "The aftermath."
 31—Continue ff. (1 minute and 15 seconds), until—T: "Mary goes back to France."
 32—"Last Spring" (Dramatic), by Grieg (4 minutes and 15 seconds), until—T: "Then let's go to him."
 33—"Love Song" (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: "Just a song at twilight."
 34—Theme ff. (3 minutes and 35 seconds), until * * * * END.

"THE OTHER MAN'S WIFE"

Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach" (Andante Expressive), by Berge

- 1—Theme (1 minute and 30 seconds), until—T: "The hand that rocks."
 2—"Home Sweet Home" (Song) (25 seconds), until—S: Close-up of big mansion.
 3—"Valse Moderne" (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: "You work every night."
 4—Continue pp. (50 seconds), until—T: "Bruce Drummond."
 5—"Dramatic Recitative," by Levy (2 minutes and 40 seconds), until—T: "Wilbur Drummond's musical education."
 6—"Humorous Drinking Theme," by Roberts (20 seconds).
 Note: Eight bars only followed by
 7—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 45 seconds), until—T: "The whole family has gone."
 8—Continue pp. (20 seconds), until—T: "Out of Uncle Sam's."
 9—"Victorious Democracy" (Fantasia), by Bach (4 minutes and 10 seconds), until—T: "Jimmy Moore."
 10—"Send Me Away with a Smile" (Popular song) (50 seconds), until—T: "Why couldn't Becky."
 Note: Play chorus only.
 11—"Tragic Theme," by Vely (4 minutes and 45 seconds), until—T: "Now that we had all."
 12—"Boruch Habu" (Hebrew Song) (2 minutes and 5 seconds), until—T: "Mother."
 13—Theme (50 seconds), until—S: Close-up of big transport.
 14—"Yelva" (Overture), by Reissiger (3 minutes and 40 seconds), until—T: "What will you say to a little."
 15—Continue pp. (55 seconds), until—T: "Mr. Kerr makes a social call."
 16—Theme (5 minutes and 10 seconds), until—T: "I am afraid you may have."
 17—"Dolorosa" (Poeme D'Amour), by Tobani (2 minutes and 10 seconds), until—T: "The last time you did this."
 18—"Over the Top" (American March), by Berg (1 minute and 45 seconds), until—T: "While the flower of air."
 19—"Violetta" (Moderato Caprice), by Tobani (2 minutes and 40 seconds), until—T: "Every time Mr. Kerr."
 20—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute, and 30 seconds), until—S: "Jimmie's mother reading newspaper."
 21—"Dramatic Suspense," by Winkler (40 seconds), until—T: "Woman's sacrifice."
 22—"Bleeding Hearts" (Andante Sentimento), by Levy (5 minutes and 5 seconds), until—T: "You seem serious Mr. Kerr."
 Note: Watch explosion.
 23—Theme (3 minutes and 35 seconds), until—T: "We demand more money."
 24—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 35 seconds), until—T: "How clever of you Mr. Kerr."
 25—"Pathetic Andante," by Vely (2 minutes), until—T: "The sight of these."
 26—Theme (2 minutes and 30 seconds), until—T: "The spirit of fighting America."
 27—"Battle Hurry," by Levy (1 minute and 30 seconds), until—T: "While the civilian world."
 28—"Aces High" (American Aviation March), by Roberts (1 minute and 45 seconds), until—T: "You sent for Private Simon."
 29—"Dramatic Narrative," by Pement (2 minutes and 35 seconds), until—S: Close-up of wedding invitation.
 30—"Dramatic Agitato," by Hough (2 minutes and 5 seconds), until—T: "Well, we understood."
 31—Continue ff. (40 seconds), until—T: "He escaped but."
 32—Theme ff. (2 minutes and 40 seconds), until * * * * END.

"THE MAYOR OF FILBERT"

(Triangle Special)

Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Love Theme: "Memories" (Characteristic Andante Cantabile), by Crespi

Major Theme: "Sinister Theme" (Dramatic), by Vely

- 1—Sinister Theme (2 minutes and 15 seconds), until—T: "Johan Schmidt the Mayor."
 Note: Watch shot.
 2—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 25 seconds), until—T: "The poor man's club."
 3—Continue pp. (1 minute and 5 seconds), until—T: "Headquarters of the League."
 4—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "And meantime the Mayor."
 5—Sinister Theme (1 minute and 5 seconds), until—T: "Kultur teaches that."
 7—"Hunkatin" (Half Tone one-step), by Levy (1 minute and 20 seconds), until—S: Close-up of workmen.
 8—Sinister Theme (2 minutes and 20 seconds), until—T: "Sure I know all the bartenders."
 9—"A La Mode" (Popular one-step), by Rosey (1 minute and 5 seconds), until—T: "Molly Vaughn a social."
 10—Love Theme (1 minute and 15 seconds), until—T: "Charles Smith steps off."
 11—"Savannah" (Popular one-step), by Rosey (2 minutes and 30 seconds), until—T: "What are you trying to do?"
 12—"Erotik" (Dramatic), by Grieg (5 minutes and 50 seconds), until—T: "I'm looking for Mr. Taft."
 13—"Dramatic Recitative," by Levy (3 minutes and 20 seconds), until—T: "Something is wrong."
 14—"Ein Maerchen" (Dramatic Fantasia), by Bach (4 minutes and 50 seconds), until—S: Interior of saloon.
 15—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "In a neighboring town."
 16—"Serenade Romantique" (Dramatic), by Borch (4 minutes and 50 seconds), until—T: "Daddy, where have you been?"
 17—Love Theme (2 minutes and 55 seconds), until—T: "We'd better watch him."
 18—"Gay Cavalier" (Popular one-step), by Belwin (2 minutes and 30 seconds), until—S: Children in garden.
 19—"May Dreams" (Moderato Romance), by Borch (4 minutes and 30 seconds), until—T: "Saturday night in Filbert."
 20—"Agitato No. 69," by Minot (1 minute and 15 seconds), until—T: "The substitute Mayor is called."
 21—"Appassionato No. 40," by Borch (4 minutes and 30 seconds), until—T: "So Loring has been here."
 22—Love Theme (1 minute and 35 seconds), until—T: "The day before election."
 23—"Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T: "Men like you Denman."
 24—Continue ff. (1 minute), until—S: "The Mayor is fighting."
 25—"Furioso No. 60," by Shepherd (1 minute and 50 seconds), until—T: "At the Mayor's apartment."
 26—"Dramatis Andante No. 39," by Berge (3 minutes and 10 seconds), until—S: Election parade.
 27—"Dramatic Tension No. 44" (Agitated), by Borch (2 minutes and 15 seconds), until—T: "I've had too much Kultur."
 28—Sinister Theme (2 minutes), until—T: "Real Mayor discovered."
 29—"Half Reel Hurry," by Levy (3 minutes and 40 seconds), until—T: "Molly I'm not John Smith."
 30—Continue to action pp. or ff. (4 minutes and 15 seconds), until—T: "Election night."
 31—"Review" (Triumphal March), by Berg (2 minutes and 25 seconds), until—T: "On the road to happiness."
 32—Love Theme (30 seconds), until * * * * * END.

Another Musical Novelty

A POPULAR song, entitled "Upstairs and Down," has been inspired by the latest Selznick photoplay, "Upstairs and Down," and dedicated to Olive Thomas, the beautiful and versatile star of this production. The music is by that well-known writer, Walter Donaldson, and the words are by his colleagues, Sam M. Lewis and Joe Young.

The song is published by Waterson, Berlin and Synder, and they intend exploiting it extensively in conjunction with the picture. They have shown excellent taste by using the portrait of Miss Thomas as the cover of this song, and aside from its musical value, this alone will attract the attention of the public.

Not only is this song appropriate for the picture, "Upstairs and Down," but it is of such excellent musical merit that it can be used very effectively in conjunction with any motion picture requiring a characteristic moderato melody as the Theme.



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"THE NEW MOON"

(Norma Talmadge-Select)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Tension" (In Russian Atmosphere), by Borch

- 1—"Chason Russe" (Moderato), by Smith (3 minutes and 45 seconds), until—T: "Kosloff a savage terrorist."
- 2—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 35 seconds), until—T: "The spreading flame."
- 3—Continue ff. (25 seconds), until—T: "The ball at the palace."
- 4—"Valse Moderne" (Moderato), by Rosey (2 minutes and 30 seconds), until—T: "One that travels."
- 5—"Sleeping Beauty" (Waltz Dramatic), by Tschaiakowsky (2 minutes and 45 seconds), until—T: "The next new moon."
- 6—Theme (40 seconds), until—S: Anarchists are trying to break palace door.
- 7—"Half Reel Furioso," by Levy (5 minutes and 5 seconds), until—T: "Wherefore we love them."
Note: Watch shots and explosions.
- 8—"Sinister Theme," by Vely (2 minutes and 25 seconds), until—T: "Winter in Volsk."
- 9—"Chanson Sans Paroles" (Moderato), by Tschaiakowsky (2 minutes and 35 seconds), until—T: "The Anarchists' Club makes."
- 10—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "Michal half-famished."
- 11—Theme (1 minute and 40 seconds), until—T: "I want work and food."
- 12—"Melody" (Moderato), by Friml (1 minute and 30 seconds), until—T: "Returning home, Kameneff."
- 13—"Dramatic Narrative," by Pement (2 minutes and 55 seconds), until—T: "The first order."
- 14—"Melody" (Moderato), by Rachmaninoff (3 minutes and 50 seconds), until—S: Kosloff fighting with girl.
- 15—"Dramatic Agitato," by Hough (3 minutes and 10 seconds), until—T: "It was one of the soldiers."
- 16—Continue pp. (45 seconds), until—T: "Another drastic order."
- 17—"Serenade" (Dramatic), by Widor (2 minutes and 55 seconds), until—T: "I understand your evil intentions."
- 18—"Dramatic Agitato No. 43," by Borch (1 minute and 50 seconds), until—T: "Kosloff confides in."
- 19—Theme (50 seconds), until—T: "The return of Kameneff."
- 20—"Erotic" (Dramatic), by Grieg (3 minutes and 50 seconds), until—T: "The first to escape."
- 21—"Dreams of Devotion" (Dramatic), by Langey (3 minutes), until—T: "Have you no faith."
- 22—Theme ff. (1 minute and 30 seconds), until—T: "Shaved and newly attired."
- 23—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 10 seconds), until—T: "That is the man."
- 24—"Half Reel Hurry," by Levy (6 minutes and 15 seconds), until—T: "Mindful of her brother's warning."
Note: To action pp. or ff.
- 25—"Tragic Theme," by Vely (2 minutes and 10 seconds), until—T: "Kameneff."
Note: Watch shots.
- 26—"Furioso No. 60," by Shepherd (1 minute and 25 seconds), until—T: "Again at the Saratof Border."
- 27—Theme (1 minute and 30 seconds), until * * * * * END.

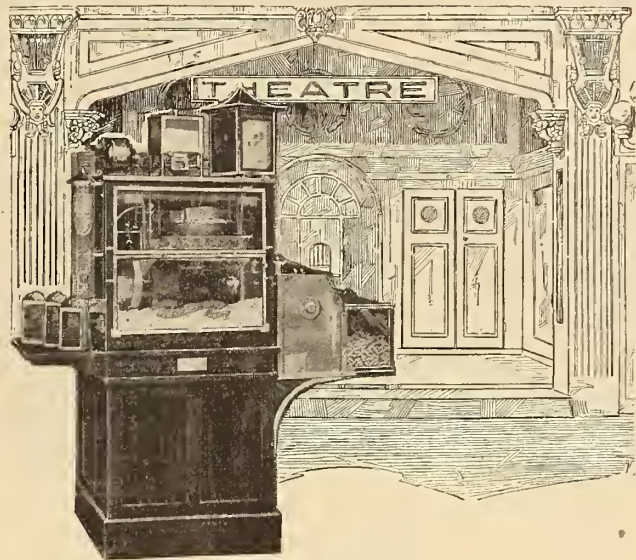
"LEAVE IT TO SUSAN"

(Madge Kennedy-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Capricious Annette" (Moderato Caprice), by Borch

- 1—Theme (1 minute and 15 seconds), until—T: "Aboard the Sunset Limited."
- 2—"Fairy Phantoms" (Allegretto), by Friedman (2 minutes and 45 seconds), until—T: "A passenger from the last step."
- 3—"Illusion" (Moderato Intermezzo), by Bustanoby (4 minutes and 15 seconds), until—S: Train whistle blowing.
- 4—Tacet (50 seconds), until—S: Train disappearing in the distance.
Note: Just produce effects of leaving train.
- 5—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—T: "Susan, where is she?"
Note: With ad. lib. train effects.
- 6—"Sinister Theme," by Vely (4 minutes and 20 seconds), until—T: "A deserted wagon shed."
- 7—"Half Reel Storm Furioso," by Levy (4 minutes and 55 seconds), until—T: "Pretty soft for us."
Note: Begin pp. then to action pp. or ff.
- 8—"Pizzicato Mysterioso," by Minot (2 minutes and 35 seconds), until—T: "Well boys, I see."
- 9—"Finale," from "Ariele" (Allegro), by Bach (4 minutes and 50 seconds), until—T: "Rain's over we'll adjourn."
- 10—Continue pp. (50 seconds), until—T: "At the Palace Hotel."
- 11—"Comedy Allegro," by Berg (3 minutes and 40 seconds), until—T: "At open window."
- 12—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "Three A. M."
- 13—Continue ff (2 minutes), until—S: The fight.
- 14—"Hurry No. 33," by Minot, to action (1 minute and 55 seconds), until—S: Bandits leave room.
- 15—"Galop No. 7," by Minot (2 minutes and 50 seconds), until—T: "The approach of the appointed hour."
- 16—Theme (1 minute and 25 seconds), until—T: "Defender Rock."
- 17—"Finale" (Allegro) (from Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Scouring the hills."
- 18—"Half Reel Hurry," by Levy (4 minutes and 15 seconds), until—S: The rescuing party arrives.
Note: Effects of howling dog.
- 19—Theme (2 minutes and 30 seconds), until—T: "A few weeks later."
- 20—"A La Mode" (Popular one-step), by Rosey (1 minute and 35 seconds), until—T: "You must go quickly."
- 21—Theme (3 minutes and 40 seconds), until * * * * * END.



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"SPOTLIGHT SADIE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Tanning

- 1—"Sounds of Erin" (Waltz), by Tobani (2 minutes and 5 seconds), until—T: "In Paterson, New Jersey."
- 2—"Sparklets" (Moderato), by Miles (1 minute and 20 seconds), until—T: "Two years and."
- 3—Theme (1 minute and 45 seconds), until—T: "To all appearances."
- 4—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "John Page, founder."
- 5—"Blushing Rose" (Moderato Serenade), by Johnson (3 minutes and 40 seconds), until—T: "Dick Carrington who."
- 6—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 40 seconds), until—T: "The red rooster Tavern."
- 7—Continue pp. (35 seconds), until—T: "Hazel Harris leads."
- 8—"A La Mode" (Modern One-Step), by Rosey (2 minutes and 45 seconds), until—T: "John Page solves."
- 9—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 55 seconds), until—T: "Busy little Tommy."
- 10—"Love Song" (Moderato), by Puerner (3 minutes and 20 seconds), until—T: "Don't you love me."
- 11—Theme (3 minutes and 5 seconds), until—T: "The next morning."
- 12—Continue pp. (1 minute and 30 seconds), until—T: "Sister Nancy is not forgotten."
- 13—"Dramatic Narrative," by Pement (1 minute and 35 seconds), until—T: "Give me some real publicity."
- 14—"Clematis" (From Boutonniere Suite) (Moderato Poco Agitato), by Tanning (1 minute and 50 seconds), until—T: "Dick Carrington indifferent."
- 15—"Canterbury Bells" (From Boutonniere Suite) (Capricious Allegretto), by Tanning (4 minutes and 5 seconds), until—T: "For the first time."
- 16—Theme (2 minutes and 15 seconds), until—T: "A late afternoon party."
- 17—"Path of Flowers" (Waltz), by Waldteufel (2 minutes and 5 seconds), until—T: "Between the acts."
- 18—Continue to action (1 minute and 50 seconds), until—T: "The morning."
- 19—Theme (1 minute and 30 seconds), until—T: "A surprise party."
- 20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 25 seconds), until—T: "Oh look, look."
- 21—"Drinking Theme," by Roberts (1 minute and 15 seconds), until—T: "Hazel Harris is in trouble."
- 22—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 50 seconds), until—T: "I'm just watching the little saint."
- 23—Theme (50 seconds), until * * * * * END.

NEW THEATRES BUILDING

UTAH

Bountiful—A new theatre is planned for this town in the very near future, as a committee of men are now looking for the most suitable site.

Salt Lake—Edward Mehesy announces that plans have been completed for a new Rialto theatre to be opened by November 1. A seating capacity for 1,000 will be provided.

Salt Lake—W. H. Swanson is reported to have plans ready for the erection of a new \$750,000 theatre on Main street, corner of Fourth

VIRGINIA

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BESIDES the technique of the fingers on the keys, and the special skill required for pedal-playing, the management of the stops, or what is called "registration," is an all-important part of the organist's equipment.

The selection and combination of stops is a matter of considerable difficulty, partly because stops of the same name do not produce the same effect. Undoubtedly much larger use should be made of single stops. The most important stop of all—the open Diapason—is very seldom heard alone, being nearly always muffled out distinctive tone very pleasant to listen to. Reeds, too, when good, are much brighter when unclouded by Diapason tone, and this is especially the case with a Clarinet or Cremona, though both are coupled almost always with a stopped Diapason. Organ-builders seem to have a craze on this point. The writer has often noticed that they ask for the two to be drawn together. The employment of single stops has this further advantage in an instrument which can sustain sound, and which it is almost impossible to keep quite in tune, that the unison beats are then not heard. Families of stops should be oftener heard alone. These are chiefly (1) stops with open pipes, such as the open Diapason, Principal, Fifteenth; (2) stops with closed pipes, such as the stopped Diapason, Flute, and Piccolo; (3) Harmonic stops; (4) Reeds. Stops of the Gamba type nearly always spoil Diapason tone. Sixteen-foot stops on the manuals should be used sparingly, and never when giving out the subject of a fugue, unless the bass begins.

Couplers are kept drawn much more than they ought to be, with the effect of half depriving the player of the contrast between the different manuals. The writer knew a cathedral organist who commenced his service by coupling Swell to Great, and Swell to Choir, often leaving them to the end in this condition. Another evil result of much coupling is that the pipes of different manuals are scarcely ever affected equally by variations of temperature, and the Swell of course being enclosed in a box is often scarcely moved, so that at the end of an even-

ing the heat of gas and of a crowd will cause a difference of almost a quarter of a tone between the pitch of the Great and Swell Organs. On this account every important instrument ought to have a balanced Great Organ which does not need supplementing by the Swell Reeds for full effect.

The Pedal Organ is now used far too frequently. The boom of a pedal Open, or the indistinct murmur of the Bourdon becomes very irritating when heard for long. There is no finer effect than the entrance of a weighty pedal at important points in an organ-piece, but there are players who scarcely take their feet from the pedal-board, and so discount the impression. Care should be taken to keep the pedal part fairly near the hands. The upper part of the pedal-board is still too much neglected, and it is common to hear a player extemporizing with a humming Bourdon some two octaves away from the hand parts.

The old habit of pumping the Swell Pedal with the right foot, and hopping on the pedals with the left, has now probably retired to remote country churches, but the Swell Pedal is still treated too convulsively, and it should be remembered in putting it down that the first inch makes more difference than all the rest put together.

In changing stops it is important to choose the moment between the phrases, or when few keys are down.

The employment of the organ with the orchestra is not without its dangers, but the main principles are clear. Never use imitation stops or mixtures and hardly ever 4 ft. or 2 ft. work. The Diapasons and the pedal stops are the only effects which can be used without clash and harshness. A pedal alone has often a wonderfully fine effect.

It is hardly necessary to emphasize the fact that the man at the organ is of far greater importance than the organ itself. It is entirely up to him to use intelligent discretion in employing the great wealth of musical opportunities which are at his disposal.

Review of Latest Musical Compositions

1—"L'Esprit de Nil. The Oriental coloring in this fine composition by Vargas is true to nature, the enchanting melody portraying the mood of the mystic Nile. (Sam Fox, Cleveland, Ohio.)

2—"Mood Pensive." A tone poem of wonderful interpretative possibilities—a genuine classic that ranks with the best compositions of that style. (Sam Fox.)

3—"My Cairo Love," by J. S. Zamecnik. The fox trot craze of the year. Oriental fox trots are all the rage and the most sensational hit of the present season is "My Cairo Love." New York City is simply going wild over its seductive strains, and if you haven't, secured your copy yet, then do so at once. (Sam Fox.)

4—"What'll We do on a Saturday Night when the Town Goes Dry?" Another Prohibition song at the psychological moment. The thought uppermost in almost everyone's mind is vividly expressed in this popular one step. (Waterson, Berlin & Synder, Strand Theatre Building, N. Y.)

5—"I Was So Young." The popular one step of the New York Broadway production, "Good Morning, Judge," now playing at the Shubert theatre. (T. B. Harms, 62 W. 45th street, N. Y.)

6—"Prolific," composer of "Classics for the Masses," and almost innumerable terms of compliment can always be accredited to Gaston Borch, but we frankly know that no composer of modern days is giving to the world such beau-

tiful and melodic compositions as this master. "Serenade Romantique," the latest thought from his pen, is a charming romance of exquisite tonal beauty, and most appropriate for a theme of an emotional love drama. (Belwin, Inc., 701 Seventh avenue, N. Y.)

7—"Minnie Shimmie for Me." One of the most popular fox trots of the season. Always played for that dance of the hour, the latest innovation, the Shimmie. (Broadway Music Corp., 145 E. 45th street, N. Y.)

8—"In the Twilight," by Karganoff. "Mazurka," by Michael Glinka and "Prelude," by Anatole Liadow. A trio of short Russian numbers each one of which represents the particular successful style of its composer. The numbers are well contrasted and their expressive, melodious character makes them equally serviceable for moving pictures, dramatic or concert purposes. The name of their arranger, Chas. J. Roberts, vouches for practical usefulness for either small or large combinations. (Carl Fischer, Cooper Sq., N. Y.)

9—"Reverie Interrompue," modern favorite by Tschai-kowsky. The genius of this great Russian master is evident in every measure of this number. Melancholy and moody in its first part, set in an appropriate minor key, it suddenly gives way to an indescribably expressive second theme, in the corresponding major key. Excellent arrangement, thoroughly cued, makes this number equally effective for large or small instrumental combinations. (Carl Fischer.)

LATEST MUSIC CUES

"AN AMATEUR ADVENTRESS"

(Emmy Wehlen-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Borch

- 1—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—At Screening.
- 2—"Vampire Theme" (Dramatic), by Vely (2 minutes and 30 seconds), until—S: When Claxtonbury opens door.
- 3—"Flirty Flirts" (Capricious Moderato), by Winkler (2 minutes and 45 seconds) until—T: "I earn only \$50 a week."
- 4—Theme (2 minutes), until—T: "Norma could never."
- 5—"Path of Flowers" (Standard Waltz), by Waldteufel (2 minutes and 45 seconds), until—T: "Once a week George took."
- 6—Theme (1 minute and 45 seconds), until—S: When George serves sardines.
- 7—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "That's what I mean, married."
- 8—"Agitato Appassionato," by Borch (1 minute and 15 seconds), until—T: "If you think I am going to."
- 9—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 15 seconds), until—T: Her first step along.
- 10—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—S: When Claxtonbury enters home.
- 11—"Dramatic Narrative," by Pement (3 minutes), until—T: "I wouldn't lie to you."
- 12—"Clematis" (Moderato Poco Agitato, from Boutonniere Suite), by Toning (4 minutes), until—T: "Why, Mr. Claxtonbury, when."
- 13—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 15 seconds), until—T: In her new adventure.
- 14—Theme (1 minute and 15 seconds), until—T: "That's awfully old stuff."
- 15—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "And this was Mr. Oliver Morley's."
- 16—"My Hero" (From the Chocolate Soldier) (2 minutes), until—T: The lion-hearted fascinating.
- 17—Theme (2 minutes), until—T: After dinner Norma.
- 18—"The Flatterer" (Direct cue, segue to Theme), by Chaminade (1 minute and 45 seconds), until—S: "When Norma plays." (Piano only according to action—telephone-bell).
- 19—"Love's Old Sweet Song" (2 minutes), until—S: When Gregory leaves.
- 20—"Andante Pathetique," by Berge (2 minutes and 15 seconds), until—T: After several days of failure.
- 21—Theme (3 minutes), until—T: "What an odd cane."
- 22—"Valse Divine" (Valse Lento), by Rosey (4 minutes and 45 seconds), until—S: When Oliver enters.
- 23—"Eccentric Comedy Theme" (Segue to "Hunkatin," by Levy), by Roberts (4 minutes), until—T: By inviting Gregory's.
- 24—Theme (1 minute and 45 seconds), until—T: "You have certainly earned."
- 25—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds), until—T: "I am sorry you insist."
- 26—Theme (1 minute and 45 seconds), until—S: When Norma leaves house."—until . . . THE END.

"UPSTAIRS AND DOWN"

(Olive Thomas-Selznick-Select)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Upstairs and Down" (Moderato), by Donaldson

- 1—"Galop No. 7," by Minot (1 minute and 45 seconds), until—T: "Alice Chesterton a loveable."
- 2—Theme (55 seconds), until—T: "Sprang the butler."
- 3—"Valse Divine," by Rosey (5 minutes and 10 seconds), until—T: "Well leave it to me."
- 4—"Flirty Flirts" (Melody Intermezzo), by Levy (3 minutes and 15 seconds), until—T: "Ives also found a good."
- 5—Continue pp. (25 seconds), until—T: "The midnight frolic."
- 6—"My Barney Lies Over the Ocean" (one step) (Waterson, Berlin & Synder) (1 minute and 45 seconds), until—T: "Where the last good-byes."
- 7—Theme (1 minute and 35 seconds), until—T: "Back to Iveshurst."
- 8—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 55 seconds), until—T: "The country is twice as beautiful."
- 9—"Valse Moderne," by Rosey (1 minute and 40 seconds), until—T: "Where's Alice."
- 10—Continue pp. (1 minute and 45 seconds), until—T: "Betty Chesterton, Alice's sister."
- 11—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (3 minutes and 20 seconds), until—T: "I am going to punch."
- 12—"Comedy Allegro," by Berg (1 minute and 35 seconds), until—T: "Let Terry kiss you."
- 13—Theme (2 minutes and 5 seconds), until—T: A bolt of love.
- 14—Continue ff (30 seconds), until—T: By twilight Terry's heart.
- 15—"Mysterious Nights," by Berg (Valse Dramatique) (4 minutes and 55 seconds), until—T: You are my own little."
- 16—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 50 seconds), until—T: "Did you tell Betty?"
- 17—Theme (4 minutes and 5 seconds), until—T: "I came to tell you."
- 18—"Concert Waltz," by Durand (3 minutes and 35 seconds), until—T: "Le Tour gets an eyeful."
- 19—"Dramatic Recitative," by Levy (1 minute and 40 seconds), until—T: "We're going to elope."
- 20—Theme ff. (2 minutes and 55 seconds), until—T: And they lived.
- 21—Continue to action (20 seconds), until * * * * END.



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"THE UNWRITTEN CODE"

(Shirley Mason-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "A Japanese Sunset" (Characteristic Japanese Andante), by Deppen

- 1—Theme (1 minute and 15 seconds), until—At Screening.
- 2—"In a Chinese Tea Room," Langey (3 minutes), until—T: A Geisha house.
- 3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: The American Club.
- 4—"Mandarin Dance" (Chinese Eccentric), by Kempinski (3 minutes), until—T: Suzuki having seen. (Japanese orchestra).
- 5—Theme (1 minute and 45 seconds), until—S: When Kiku-San sees Dick.
- 6—"Mandarin Dance," Kempinski (2 minutes and 30 seconds), until—S: When scene fades to tea house.
- 7—Theme (3 minutes and 15 seconds), until—S: When scene fades to Kiku-San.
- 8—"Dramatic Recitative," by Levy (30 seconds), until—S: When father closes screen.
- 9—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes), until—S: At the American club.
- 10—"Japanese Reverie" (Andantino), by Bartlett (3 minutes and 45 seconds), until—S: When father calls Kiku-San.
- 11—Theme (1 minute and 15 seconds), until—S: When Dick joins Kiku-San.
- 12—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: The following afternoon.
- 13—"Dance Orientale" (Allegretto Con Moto), by Lubomirsky (2 minutes), until—S: When Dick enters geisha house.
- 14—"Agitato No. 69" (Allegro Agitato), by Minot (30 seconds), until—S: When Dick pays money.
- 15—"In a Pagoda" (Characteristic Allegro), by Bratton (2 minutes and 15 seconds), until—S: When fight scene fades.
- 16—Theme (30 seconds), until—S: When Dick talks to Kiku-San.
- 17—"Sinister Theme," by Vely (4 minutes), until—T: Kiku-San's brother.
- 18—"Andante Doloroso No. 51," by Borch (3 minutes and 15 seconds), until—S: When Kiku-San returns home.
- 19—"Chinese Wedding Procession" (Poco Moderato), by Homer (2 minutes and 15 seconds), until—T: Kiku-San's wedding day. (Gong-strokes).
- 20—"In a Tea Garden" (a Japanese Idyl), by Grey (45 seconds), until—S: When Kiku's brother returns home.
- 21—Theme (2 minutes), until—T: Breakfast for two.
- 22—"Dramatic Tension No. 9," by Andino (1 minute), until—S: When brother enters.
- 23—"The Lady Picking Mulberries" (a Chinese Episode), by Kelly (2 minutes), until—T: "And so Kiku-San found."
- 24—"Mysterious Nights" (Valse Dramatique), by Berg (4 minutes), until—T: The ball at the American Club.
- 25—"Tragic Theme," by Vely (3 minutes), until—S: When Kiku-San sees brother.
- 26—"Chinese Serenade" (Characteristic Allegretto), by Puerner (4 minutes), until—T: "It is not yet too late."
- 27—"Turbulence" (Allegretto Agitato), by Borch (3 minutes and 45 seconds), until—T: "He make Kiku-San."
- 28—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: News from home. (Sleigh-bells).
- 29—Theme (2 minutes), until—T: The lonely night.
- 30—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Please go away."
- 31—"Mountain Song" (From Mountain Music Suite), by Borch (2 minutes and 30 seconds), until—S: When scene fades to Margaret. (Wave effects).
- 32—Theme (1 minute), until—S: When scene fades to Kiku and broth)—until *** THE END.

"A STITCH IN TIME"

(Gladys Leslie-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Borch

- 1—Theme (1 minute and 45 seconds), until—At Screening.
- 2—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 15 seconds), until—T: Exhibit A, Gilly Hill.
- 3—"Humorous Drinking" (Character), by Roberts (2 minutes), until—T: "Jenkins, bring the usual."
- 4—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Yes, he stuck to me when."
- 5—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (4 minutes), until—T: "Mr. Worthington, your father." (Falling pots and pans).
- 6—Theme (1 minute and 15 seconds), until—T: "By the way, what is your name?"
- 7—"Norma" (Melodious Waltz), by Luz (5 minutes and 15 seconds), until—T: Lela Trevor.

(Continued in next column)

(Continued from preceding column)

- 8—Theme (3 minutes and 30 seconds), until—S: When Phoebe descends stairs.
- 9—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "To buy flowers for your mother." (Telephone-bell).
- 10—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: And then, one day.
- 11—"Savannah" (Popular one-step), by Rosey (1 minute), until—T: At the Entente bazaar.
- 12—"Heavy Dramatic Pathetic" (No. 10 Luz Photoplay Edition) (2 minutes), until—S: When bazaar scene fades.
- 13—Theme (45 seconds), until—T: "It's one of your'n."
- 14—"A La Mode" (French one-step), by Rosey (2 minutes), until—S: When scene fades to bazaar.
- 15—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute), until—T: "I'm fond of Dick."
- 16—"Romance D'Amour," by Schoenfeld (Romance D'Amour) (1 minute and 45 seconds), until—S: When Lela enters studio.
- 17—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: "If you make him give up."
- 18—Theme (2 minutes and 15 seconds), until—T: "You will win sure, and the one."
- 19—"Fairy Phantoms" (Characteristic Allegretto), by Johnson (3 minutes and 15 seconds), until—T: "I like that story."
- 20—Theme (2 minutes), until—T: "Jenkins, I'm all packed." (Telephone-bell).
- 21—"Gavotte" (From Garden Suite), by Luz (1 minute and 45 seconds), until—S: When guests enter auto.
- 22—"Nocturne" (From Garden Suite), by Luz (3 minutes), until—S: When Phoebe descends stairs.
- 23—"Dramatic Tension No. 64," by Borch (3 minutes), until—T: "Dick, I want you to promise."
- 24—Theme (30 seconds), until—T: "Mr. Worthy said he gave you."
- 25—"Dramatic Tension No. 36," by Andino (3 minutes), until—S: When Phoebe draws curtains.
- 26—"Dramatic Agitato," by Hough (2 minutes), until—T: "I couldn't sleep."
- 27—Theme (2 minutes and 15 seconds), until—T: And in the morning.
- 28—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "Worthington, my boy."
- 29—Theme (1 minute and 30 seconds), until—S: When Worthy unlocks door.

"THE THIRD DEGREE"

(Alice Joyce-Vitagraph)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Silent Sorrow" (Andante Pathetique), by Borch

- 1—"Grave" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—At Screening.
- 2—"Valse Divine" (Moderato Waltz), by Rosey (1 minute and 30 seconds), until—T: On upper Fifth Avenue.
- 3—"Frill and Furbelows" (Rondo Rococo), by Crespi (1 minute and 30 seconds), until—T: At college, Howard Jeffries.
- 4—Theme (3 minutes), until—T: Annie Sands.
- 5—"Birds and Butterflies" (Intermezzo Grazioso), by Vely (2 minutes and 15 seconds), until—T: The Honorable Richard Brewster.

NOTE: Telephone Bell.

- 6—"Heavy Dr. Desc" (No. 18 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: A long-distance call.
- 7—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: Where youth meet youth.

NOTE: Auto Effects.

- 8—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "Now keep your eyes this way."
- 9—Piano only improvising (30 seconds), until—T: Modern invention's greatest gift.

NOTE: Motion Picture Theatre.

- 10—Theme (2 minutes and 45 seconds), until—T: So sometime later.
- 11—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—T: With capital borrowed.
- 12—"Dramatic Tension No. 9," by Andino (3 minutes), until—T: "I'm sorry you went to all."
- 13—Theme (1 minute and 15 seconds), until—T: Disaster also comes.
- 14—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 30 seconds), until—T: The next day brings to.
- 15—"Heavy Mysterioso," by Levy (2 minutes and 15 seconds), until—T: "Expecting a lady, old man."
- 16—"Dramatic Agitato," by Hough (3 minutes and 15 seconds), until—S: When Mrs. Jeffries telephones.

NOTE: Telephone Bell.

- 17—"Dramatic Narrative," by Pement (3 minutes), until—S: When Mrs. Jeffries leaves.

NOTE: Shot and China-crash.

- 18—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—T: Meanwhile, at headquarters Howard.

(Continued on page 3656)



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Protecting the Ticket Booth

THE business of the motion picture house is a cash business. Though the individual sales are small their total during a day's ordinary run, mounts up to a considerable figure.

During the early days of the industry the manager paid but little attention to system in the business end. Although admission fees in general were lower, so were the costs of film rentals and the labor of employees. The motion picture was a new accomplishment and patronage was ample to bring in a pretty profit to the exhibitor after all expenses were paid.

But today with its competition presents an altogether different problem. The manager gives equal attention to the picture and the box office, for one without the other cannot long exist. He pays better prices for labor and feature films, puts more money into his house and its equipment and accordingly works on a smaller margin of profit. This is where system in the box office appears. As in any other business venture the petty leaks must be stopped or profits disappear.

On the market at the present time there are several devices whose purpose is to simplify and systematize the work of the box office. One of them is the automatic ticket selling machine known as the Automaticket. That the machine has given satisfaction is indicated by its installation in the principal theatres of New York City. Improved models have lately been made ready for sale and they are the ones described here.

The Automaticket Register is a small compact mechanism made to be set with its top working surface flush with the counter of the ticket booth. Its size and capacity varies with the size and capacity of the theatre.

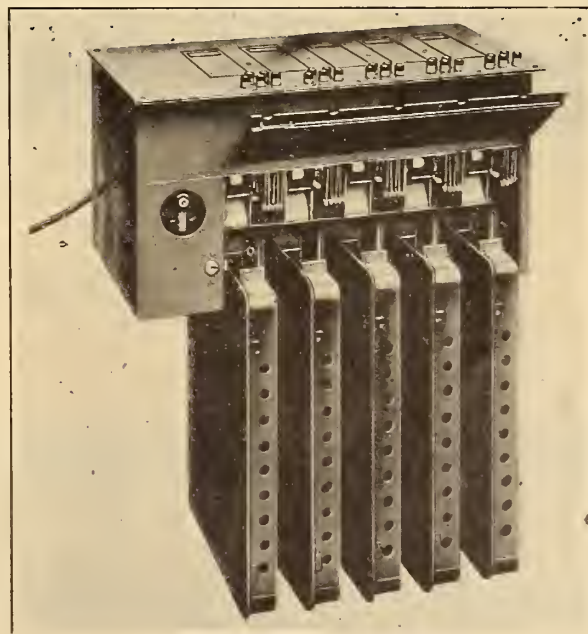
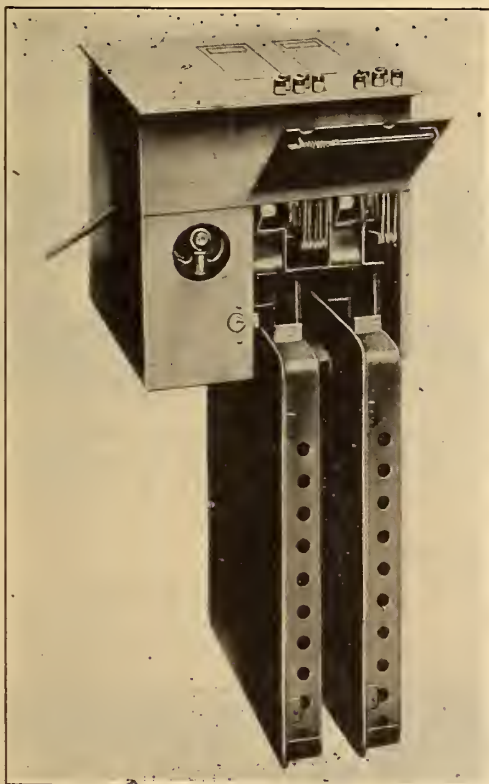
Since there is no fundamental difference of construction in the sizes except in the number of units, this article will describe but an individual unit.

The machine consists of a motor-driven drum over which a continuous ticket strip is led, holes in the tickets fitting into pins on the circumference of the drum. On the working face of the unit are five buttons numbered from 1 to 5 and a trap door. When a patron asks for tickets, for instance two, the cashier presses the button marked 2. This starts the motor which turns the drum a sufficient distance to eject two tickets through the trap door. At the same time, a cutter-bar working directly under the door, clips the two tickets from the rest of the strip. The motor automatically stops as soon as its function has been performed. Inside the device is a counter which registers each ticket as issued, and as the tickets themselves are numbered, one acts as a check on the other.

The tickets are issued in what is known as the "accordion fold" that is, instead of being wound into a roll, a certain number are folded back and forth in layers. This form of preparation makes it unnecessary to wait while additional tickets are installed. When the tickets in an Automaticket Register are seen to be low, a new bundle of 2,000 is placed under those remaining and the two ends connected with a paster which goes with each bundle. The feeding is thus made continuous.

One key locks the entire machine. After tickets have been inserted for the day's business and their numbers taken, also the readings of the two or more counters, the manager can lock the entire machine with the knowledge that no access can be had to any of the registers without his consent.

If it happens that during a matinee performance tickets of a certain color or price are not to be used, such units may be easily locked to prevent unintentional operation. By unlocking and lifting the hinged cover a small lever is seen. This lever should be raised about 1-8 inch and the buttons for that unit on the working plate pushed down, after which no tickets can be issued. This method of locking should also be followed when the day's business is over as it prevents tampering with the machine and contents.



The two unit machine (illustrated) dispenses two different price and color tickets; the three unit, three price and color tickets and so on up to the five unit which has been found suitable for the largest house.

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MUSICAL INSTRUMENTS

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- (Continued from page 3454)
- 19—"Heavy Desc. Ag." (No. 12! Luz Photoplay Edition) (4 minutes and 15 seconds), until—T: Emissaries of the press.
 - 21—Theme (1 minute and 15 seconds), until—T: Annie was permitted.
 - 22—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: Mrs. Howard Jeffries.
 - 23—Theme (3 minutes and 45 seconds), until—T: "Perhaps I had better see her."
 - 24—"Nocturne" (From Chopinina Suite) (4 minutes), until—T: "Annie, you don't mind me."
 - 25—"Adagio" (From Tragic Suite) (4 minutes and 15 seconds), until—T: A sudden recollection.
 - 26—"Cradle Song" (From Tragic Suite), (4 minutes and 45 seconds), until—T: "So Underwood wrote you."
 - 27—Theme (2 minutes and 15 seconds), until—T: "Your father is downstairs."
 - 28—"Reverie" (From Pathetique Suite) (4 minutes and 15 seconds), until—T: "Your husband is under a deep."
 - 29—"Elegie" (From Pathetique Suite) (2 minutes and 30 seconds), until—T: The supreme sacrifice.

NOTE: Telephone Bell

- 30—Theme (1 minute and 30 seconds), until—T: "Howard, my wife.—until * * * THE END."

"Tears of Love" Reaches High Mark

"TEARS OF LOVE," the Jos. W. Stern & Company's song dedicated in honor of Norma Talmadge, Select Pictures' star, will have reached, by the end of the month, more than one million circulation, it is declared. This means that the song, which carries Miss Talmadge's portrait on the cover, will be seen by more than three million persons, as it is estimated that each copy in circulation reaches an average of three readers.

"Tears of Love" is on sale in the leading music stores in every city in the country and it is also handled by the five and ten cent stores, a number of which have run special window displays in connection with the exploitation of the number. It is also reported by Jos. W. Stern & Company that more than two hundred exhibitors in different parts of the country have applied directly to the publishers for copies of the song to use in connection with Norma Talmadge's Select Pictures, the latest of which is "The New Moon."

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Something New Under the Picture Sun

THE "First Rothapfel Unit Program," has had its premier, and the old proverb, "There is nothing new under the sun," has ceased to exist. Mr. Rothapfel, the wizard exhibitor and creator of unimaginable things, is responsible for this atrocity. He has again proven that he can see and produce things which are beyond the confines of present-day film productions and exhibitions.

We confess ourselves of absolute ignorance of being able to technically analyze Mr. Rothapfel's excellent program, but as a musical arranger for the foremost film companies, we have in the past three years viewed over 600 productions, and I commit myself to the statement that Mr. Rothapfel's "First Unit Program" is the most original series of single subjects we have ever seen combined in a unit.

In our enthusiasm over this masterpiece, we have nearly forgotten the purpose of this page (music was the supposed subject). The entire Unit Program is provided with an excellent music score from the overture to the last scene of the comedy. This music score has been prepared by Mr. Rothapfel personally, assisted by Dr. Roosenfeld, the musical director and manager of the Rialto and Rivoli theatres of New York City. There is no question that such talents jointly united have produced a musical masterpiece in the strictest sense of the word. Notwithstanding this fact, Mr. Rothapfel has engaged M. Winkler, of Belwin, Inc., to prepare a "Musical Suggestion Cue Sheet," which is to serve those exhibitors who find the original score too difficult or fail to get it in time. We suggest that every exhibitor who intends showing this Unit Program, file the music cue appearing on this page as invaluable in case of failure to receive the original score in time for rehearsals or performance.

MUSICAL SUGGESTIONS

for
S. L. Rothapfel's

"FIRST UNIT PROGRAM"

Prepared by M. Winkler.

This "Musical Suggestion Cue Sheet" is not designed to solve every musical requirement of the film. It is a continuity dividing the film into musical characters, thereby enabling the musician to use his own judgment in selecting the appropriate musical compositions from his library.

Musicians desiring to obtain any of the numbers listed on the cue sheet, will refer to Belwin, Inc. (701 Seventh Avenue, New York City, N. Y.), who are handling every one of the numbers in stock, at the lowest possible professional prices.

NO. 1

"THE WOOD OF FAIR WATER"

- 1—Anvil Chorus from "Il Trovatore," by Verdi (1 minute and 40 seconds), until—S: At screening.
- 2—Continue to action (1 minute and 15 seconds), until—T: Mr. Rothapfel explains.
- 3—Tacet (40 seconds), until—T: Produced under personal direction.
- 4—"In the Woods" (4/4 Melodious Allegro. From "Scenes Poetiques," by Godard (2 minutes and 20 seconds), until—T: "If the earth be a woman."
- 5—"Partant Pour La Syrie" (French National Song) (30 seconds), until—T: "If in its shadows."
- 6—"Marseillaise pp." (Crescendo to ff. as marching troops appear) (35 seconds), until—T: "While through the gaunt naked."
- 7—"Aragenaïse," from "Le Cid," by Massenet (Mel. Allegro) (2 minutes and 5 seconds), until—T: "In one wood above."
- 8—"Romance Sans Paroles-Goens" (3/4 And. con moto) (2 minutes and 30 seconds), until—T: Than this there can be no."
- 9—"Semper Fidelis March," by Sousa (40 seconds), until—T: "But their spirit will live."

NO. 2

"THE LAST HOUR"

Note: Kindly do not substitute "Eligie."

- 10—"Eligie" (Triste en molto lento), by Massenet (1 minute and 15 seconds), until—S: At screening.
- 11—"Claire de Lune" (4/4 Andante), by Thome (1 minute and 55 seconds), until—T: His tenants come to pay.
- 12—Serenade from "Lez Millions D'Arlequin" (3/4 Allegretto Cantabile), by Drigo (4 minutes and 30 seconds), until—T: That fairy kiss.
- 13—Repeat: "Eligie" by Massenet (3 minutes and 5 seconds), until—T: "He awakens all around him."

(Continued in next column)

NO. 3

"FALSE GODS"

Theme: "Serenade Romantique" (And. con moto), by Gaston Borch.
14—"Music of the Spheres" (4/4 Moderato), by Strauss (40 seconds), until—S: At screening.

Note: Introduction only.

- 15—Melody (4/8 And. Cantabile), by Huarter (4 minutes and 15 seconds), until—T: Everybody consider the Andrews.
- 16—Theme (2 minutes and 10 seconds), until—S: Close-up of letter.
- 17—"Flirty Flirts" (Melody Int.), by Levy (5 minutes and 5 seconds), until—T: Mrs. Sewell's country house.
- 18—"Golden Youth" (French Waltz), by Rosey (1 minute and 30 seconds), until—T: Add a young attractive married couple.
- 19—Theme (2 minutes and 55 seconds), until—T: "There is a sketch."
- 20—"Vanity Caprice" (4/4 Allegro ma non troppo), by Jackson (2 minutes and 15 seconds), until—S: Interior of billiard room.
- 21—"Basket of Roses" (4/4 Allegretto), by Albergs (3 minutes and 40 seconds), until—T: Their first taste of success.
- 22—"Reverie," by Vieuxtemps (1 minute and 25 seconds), until—T: Mrs. Burden gives a musicale.

Note: Violin, Harp, Piano Concert No.

- 23—"Mon Plaisir" (Valse Mod.), by Roberts (3 minutes and 5 seconds), until—T: "Why, my dear child."
- 24—"Sweetest Story Ever Told" (Song) (45 seconds), until—S: Close-up of singer.

Note: To be performed as Vocal Solo with Pa. Acc.

- 25—"May Dreams" (Romance Mod.), by Borch (2 minutes), until—T: "I hope to persuade the commission."
- 26—Theme (35 seconds), until—T: "I am jealous of that bank."
- 27—"At Sunset" (4/4 Mod. Grazioso), by Deppen (3 minutes and 50 seconds), until—T: "Cecil could hardly believe."
- 28—"Babilage" (Mel. Allegretto), by Castillo (1 minute and 30 seconds), until—T: "So Leila played a dangerous game."
- 29—"The Trout" (Characteristic), by Eilenberg (1 minute and 55 seconds), until—T: Anxious to make money.
- 30—Continue to action (1 minute and 20 seconds), until—T: "A strike has been called."
- 31—"After Sunset" (Dramatic Mod.), by Pryor (3 minutes and 40 seconds), until—T: Far into the night.
- 32—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 30 seconds), until—T: And bridge as usual.
- 33—Theme (2 minutes and 5 seconds), until—T: The morning's mail.
- 34—Continue pp. (55 seconds), until—T: The jewels unfortunately.
- 35—Sinister Theme (Characteristic Mysterioso), by Levy (55 seconds), until—T: Everything he has struggled.
- 36—Continue ff. (2 minutes and 45 seconds), until—T: In his bitterness.
- 37—"Dramatic Reproach" (And. Appassionato), by Berge (55 seconds), until—T: "Forgive me, I have been through."
- 38—"Admiration" (4/4 Mod. Grazioso), by Jackson (2 minutes and 50 seconds), until—T: The machinery of the law.
- 39—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "Yes, you see it was given."
- 40—"Romance" (4/4 And. con moto), by Gruenfeld (3 minutes and 15 seconds), until—T: The following afternoon found Leila.
- 41—"Reverie" (4/4 Andante), by Jenson (1 minute and 45 seconds), until—T: "I'll keep you posted."
- 42—Theme (1 minute and 10 seconds), until—T: As the night came on.
- 43—"Andante Appassionato," by Castillo (4 minutes and 30 seconds), until—T: "Only give me time to get out."
- 44—Tacet (25 seconds), until—S: Hastings in dark room.

(Continued on next page)

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(Continued from preceding page)

Note: Just produce effect of shot.

- 45—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—S: Butler turns on light.
- 46—"Andante Pathetique," by Borch (1 minute and 30 seconds), until—T: The inquest.
- 47—"Dramatic Fantasia," by Borch (3 minutes), until—T: "And you say he refused."
- 48—"Gruesome Mysterioso No. 31," by Borch (1 minute and 25 seconds), until—S: District Attorney points to Whitney.
- 49—Theme until the end (1 minute and 50 seconds), until—T: The darkest time of all the night.

NO. 4

CARTOON

- 50—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—S: At screening.

NO. 5

"WILD FLOWERS"

(Comedy)

- 51—"Camelia" (3/4 Allegretto), by Toning (2 minutes and 10 seconds), until—S: At screening.
- 52—"Impish Elves" (Characteristic Intermezzo), by Borch (1 minute and 15 seconds), until—T: "We are little wild women."
- 53—Continue to action (1 minute and 30 seconds), until—T: "We are wild, but we are proper."
- 54—"Me Ow" (Characteristic one-step), by Kaufman (2 minutes and 25 seconds), until—T: "We are wild and men adore us."
- 55—"A La Mode" (One-step), by Rosey (4 minutes and 25 seconds), until—S: Interior of restaurant.
- 56—"Humorous Drinking Theme," by Roberts (1 minute and 35 seconds), until—T: "Men may pay till they."
- 57—"Serior Comique" (Trombone Characteristic), by Sorensen (2 minutes and 45 seconds), until—T: Men who love us suffer."
- 58—"Goblin's Frolic" (Characteristic to Dance), by O'Neill (1 minute and 5 seconds), until—T: "Life's a game you cannot gainsay it."
- 59—"Minnie, Do the Shimmie for Me" (Popular Song) (2 minutes and 35 seconds), until—T: Artists' Ball.
- 60—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "Men who want to call us honey."
- 61—"Camelia" (3/4 Allegretto), by Toning (1 minute and 20 seconds), until—S: Close-up of Coo-Coo clock showing 2 o'clock, until—THE END.

Michigan Man Dedicates Song to Pearl White

A GAIN Pearl White, star of the forthcoming Pathe serial, "In Secret" by Robert W. Chambers, and half a dozen former Pathe serial successes, has been honored in music. William Joseph Gary of Grand Rapids, Mich., has written the lyrics of a song which is to be dedicated to her.

In a recent letter to Miss White, Mr. Gary says:

"I have composed a lyric about you as a famous star, having received the inspiration after seeing you act in your famous play, 'The Lightning Raider,' and am sure the song will meet with great public approval all over the country. I am now having the lyrics completely revised and melody written by Leo Freidman, the well-known composer of Chicago. The Chester Music Co., of Chicago is handling the publication.

"Now I am a common laboring man, working hard each day in a boiler shop for a living. I am not satisfied with my conditions and am therefore trying to better myself via the song route. I am investing my savings to have this song published and will do everything to make it a success. I have every confidence in it.

"Now, Miss White, it is needless to say that I admire your acting, otherwise I would not be writing this song. I am sure you will like it, as it has your name for a title and commends your good work very highly. I understand there have been other songs written about you, but I am sure this is the ace of them all."

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Review of Latest Musical Compositions

- 1—"Flirty Flirts," by Sol P. Levy, a melodious Intermezzo, of exceptional musical charm and tonal beauty. Very practically arranged for orchestra, or as to make it adaptable for the smallest combination of instruments, as well as for grand orchestra. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 2—"Roses of Picardy," a melodious Waltz, arranged on melodies from Haydn Wood's phenomenal song hit. (Chappell & Co., 41 E. 34th street, N. Y.)
- 3—"Alabama Lullaby." This beautiful song is a very clever arrangement of the popular melody, "Swanee River." (Leo Feist.)
- 4—T. B. Harms have just published four dance numbers from the most popular musical comedy, "A New Girl," meeting with great success on New York's Broadway.
- 5—"Me-Ow," by Kaufman, a novelty number, which on its own musical merits has become an over-night hit throughout the world. It is published for orchestra, piano and band. (Sam Fox, Cleveland, Ohio.)
- 6—"Sweet Siamese." The fact that this number was written by the composer of the famous "Beautiful Ohio," assures its musical merits in every respect. (Shapiro & Bernstein, N. Y.)
- 7—"Tumble In," a new musical comedy, composed by the great Friml, has just been issued by G. Schirmer, N. Y. The famous "Limbo-Land" one-step is an extract from this popular musical show.
- 8—"General Pershing's March," by M. L. Lake, a catchy and snappy composition, most appropriate for scenes showing the homecoming of our troops. (Carl Fischer, N. Y.)

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WANTED—Joint position in first class theatre, first class manager and A-1 organist, both thoroughly experienced. Can furnish references. Address Box 140, Motion Picture News.

FOR SALE—A Bargain in two of the most valuable properties in North Eastern Pennsylvania. 2 Moving Picture Show Houses improved with the latest equipment. Situated one and one-half miles apart in the city of Wilkes Barre, Pa. One seats 500 and other 800. 5 apartments over the one; 4 apartments over the other. Rentals from apartments pay all fixed charges on the buildings. Selling price including equipment, stages, fans, pianos, booths, etc., \$58,500. Both for the price of one. Our client wants to sell as he is disgusted with managers. They are both good payers and the property is worth this money without the theatres. \$15,000 cash and a monthly payment will be considered. THE NATIONAL REALTY CO., INC., 11 S. Franklin St., Wilkes Barre, Pa.

WANTED—High-class Movie Man to open first-class picture show in Phoenix, Arizona. I have a building centrally located with lease for fourteen years. Big opportunity for right man. Party must have at least Three Thousand Dollars to invest and must be capable of assuming full management. Address Benjamin Rice, 525 Main St., Joplin, Missouri.

"THE CITY OF COMRADES"

(Tom Moore-Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (¾ Andantino Con Moto),
by Borch

- 1—Theme (1 minute and 30 seconds), until—T: Early morning with.
- 2—"Dolorosa" (Moderato Poeme D'Amour), by Tobani (4 minutes and 10 seconds), until—T: Sundown with the desperation.
- 3—"After Sunset" (Dramatic Mod.) by Pryor (3 minutes and 45 seconds), until—T: Elsie Conningsby Regin's.
- 4—"Pizzicato Bluette" (Characteristic), by Lack (4 minutes and 40 seconds), until—S: Girls entering room where burglar is.
- 5—Theme (2 minutes and 55 seconds), until—T: A security and confidence.
- 6—"Melody" (Moderato), by Kretschmer (2 minutes and 5 seconds), until—T: After three days.
- 7—"Characteristic Tromelo", by Lovenberg (1 minute and 30 seconds), until—T: The Down and Out Club.
- 8—"Adoration" (Moderato), by Barnard (1 minute and 45 seconds), until—T: Fresh from the bath-tub.
- 9—"May Dreams" Andante Moderato, by Borch (2 minutes and 15 seconds), until T: I used to sit in my club.
- 10—"Dramatic Narrative", by Pement (2 minutes and 20 seconds), until—T: The weekly assemblage.
- 11—"Debutante" (Valse Lente), by Santelman (2 minutes and 5 seconds), until—T: The drafting shed of.
- 12—"Serenade" (Andante Moderato), by Arlda (2 minutes and 20 seconds), until—T: Three months of hard work.
- 13—Continue pp (55 seconds), until—T: Mrs. Barry on her return.
- 14—Theme (3 minutes and 5 seconds), until—T: The door opening to the world.
- 15—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 20 seconds), until—T: Passing weeks forming.
- 16—"Tale of Two Hearts" (And.), by Roberts (1 minute and 50 seconds), until—T: Elsie Conningsby's week-end party.
- 17—Theme (2 minutes and 50 seconds), until—T: Waiting.
- 18—"Longing" (Pathetic Melody), by Bendix (2 minutes and 20 seconds), until—S: Close-up of newspaper.
- 19—"Maple Leaf Forever" (Canadian Song), (30 seconds), until—T: December with Lieutenant.
- 20—Continue pp (55 seconds), until—T: The narrow Halifax harbor.
- 21—"Tacet" (45 seconds), until—T: The disaster that shocked.
- 22—Effect of tremendous explosions only (25 seconds), until—T: No, only I can't see.
- 23—"Tragic Theme" (Dramatic), by Vely (1 minute and 10 seconds), until—S: Interior of room.
- 24—"Dramatic Fantasia," by Bach (50 seconds), until—T: In the ruined city.
- 25—Continue to action (2 minutes and 5 seconds), until—T: While Canada mourned.
- 26—Theme (2 minutes and 25 seconds), until—T: Fit for duty once more.
- 27—"Flirty Flirts" (Moderato Intermezzo), by Levy (2 minutes and 5 seconds), until—T: "I love you, Regina."
- 28—Theme (4 minutes and 10 seconds), UNTIL THE END.

THE END.

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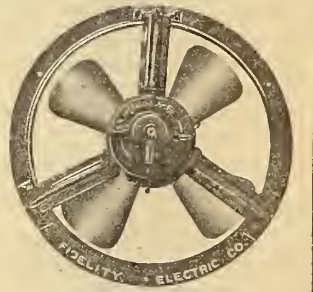
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Monotony, an Evil of Motion Picture Music

"UNVARYING or irksome sameness" is the correct and known interpretation of this word which inoffensive as it reads, has done more harm to the Exhibitor in general than anything else. Amongst other things Webster also gives this word another definition as "dull uniformity of tone." Has the great Webster ever listened to the music in one of our present Moving Picture shows? Assuredly not—and we should, therefore, more admire this man's modern interpretation of this little substantive. "Uniformity in tone," "dullness," in plain common English the same d—n thing every day—the same waltz—the same serenade—the same routine—nothing new—nothing to attract the same crowd the next day. That's my definition of "Monotony."

If once "Monotony" has struck root in the atmosphere of a theatre, the owner of that house may just as well close up, or he must immediately employ some radical means to dispose of this chronic sickness. He must at once absorb all his energy to find the sick joint in his organization and remove it. In ninety out of a hundred cases the Exhibitor will find that the musical atmosphere in his theatre is the producer of "Monotony." Why? Covetous managers are the cause, or musical directors guided by the spirit of the green-back, who are trying to economize by spending as little as possible for the necessary tools essential to a daily change of program. They are not buying enough music—they are trying to get away with "Orchestra Dollar Clubs," "free orchestrations," "popular one day hits" and many other money-saving devices.

Mr. Exhibitor, look at the United States Theatre map, and you will soon be convinced that the successful houses are those who have spent and are still spending money for music. I know of a twelve-hundred-seat house located in Detroit and managed by Harry I. Garson and Phil Gleichman, employing 25 musicians throughout the year. It is a well-known fact that Detroit is a great amusement center, and that its keen and legitimate competition has forced its exhibitors to develop the art of exhibiting to the highest degree of perfection. Detroit exhibitors know that the only power of attraction for their theatres is to offer something the next man has not got, and I must admit Garson and Gleichman certainly know how to develop their Broadway Strand Theatre into the brightest spot of their town. "Progressive methods," "appropriate music," "changing of stage settings" and various other enemies of "Monotony" have put Garson and Gleichman where they are today—"on the top of the hill of success." I have related such incidents to scores of exhibitors and in every instance I got the same answer "I can't compare myself to New York's Broadway," etc., etc. Correct—but no matter where you are or reside there is always a spot in your town which is called the biggest. Why can't your theatre be that certain spot? Why parallel your mental abilities with your surroundings. It takes three cents to beat two in a small town and five billions to beat four billions in New York. If the biggest musical organization in your town or vicinity consists of five amateurs give your audience something better—give them six. In brief try to raise your show a little above the average level your town-folks are used to, and you'll be the best—you will soon become the center of attraction, of being exclusive, and the result—everybody will be anxious to see you—and pay for it. Average affairs are not exceptional and therefore not attractive. It takes something extra to give you the distinction of being in a class by yourself—of making your community talk about you. Nobody is looking for common stones, they can find them in every corner. Gems are the things. It wasn't the Alaskan snow that attracted the world

—there's plenty of it all over—it was the gold which gave Alaska its exclusiveness—it was something that couldn't be found in every ditch—something they had to go there to find. If you want your people to come to your theatre, you must give them something that can't be found in every corner. If you have accomplished this they are bound to flock into your house.

"Monotony" and "sameness" can be found in every corner. Mr. Exhibitor, please give them "something extra."—*M. Winkler.*

Review of Latest Musical Compositions

- 1—"Because You Said Good-By," by Sol P. Levy. The heartrendering sentiment expressed in the lyrics of this song will find instant appeal with every audience. It takes its place among the world's popular-classic ballads. Orchestrations now in press. (Belwin, Inc., N. Y.)
- 2—"When the Shadows Fall," a waltz from the New York Broadway hit, "Listen, Lester," now playing at the Knickerbocker theatre. (Shapiro & Bernstein.)
- 3—"Kisses," by J. S. Zamecnik. Famous waltz. Composer of "My Cairo Love." (Sam Fox.)
- 4—"Society's Shimmying Now," one of the most popular fox trots of the season. Always played for the dance of the hour, the "Shimmie." (McCarthy & Fisher.)
- 5—"A Wee Bit of Lace," a popular one-step of the New York Broadway hit, "Royal Vagabond," now playing at the Cochran & Harris theatre. (McCarthy & Fisher.)
- 6—"That Wonderful Mother of Mine," by Walter Goodwin. One of those waltz ballads that takes the crowd. (Carl Fisher-Whitmark.)
- 7—"Dear Old Pal of Mine," waltz by Lieut. Citz Rice. The song made famous by John McCormack. (C. Ricordi & Co.)
- 8—"Valse Pathetique," by M. L. Lake. A ravishing slow waltz, containing every melodic and effective qualification necessary for achieving thorough and complete popular success. (Carl Fischer.)

Free Music

THE acquisition of a big library consisting of every possible musical character, is an expense which proves too great for many musicians. Music for big photoplays, is always of a standard character, and can, therefore, not be obtained through "Orchestra Clubs," or in 25c. editions. The Dominant Publishing Company, at 20 West Thirty-fourth street, New York, has just brought my attention to the fact that they are distributing twenty-four standard compositions free of charge with their interesting paper issued monthly at a subscription rate of \$2.00 per year.

I earnestly suggest that every musician avail himself of the opportunity of subscribing to this excellent monthly paper, which besides giving away two standard compositions for full orchestras each month, also offers exceptional educational value to everybody who is calling himself a musician. This paper also contains a Music Department conducted by Mr. M. Winkler, and is ready at any time to help solve the difficult problems they are daily encountering in the task of supplying appropriate music for the films.

A Western Novelty

DURING my experience of selecting music for pictures, I have always found that Western pictures are a difficult problem of correct musical interpretation. The reason of this is due to the fact that there is very little real Western music published, and that the only musical mediums available to accompany Western

(Continued on page 4018)

(Continued from page 4017)

pictures are Galops, Common Hurries, Popular Rags, etc.

I recently had the pleasure of meeting the president of Belwin, Inc., music publishers, and related these facts to him. The result was that the above gentleman promised to publish a number which will, to a certain extent, relieve the situation. Mr. Berge has been engaged for the purpose of writing a number which will be different from the everyday Western clap-traps, and I must admit that he has succeeded in doing so. He wrote a "Western Rodeo," a cowboy characteristic which, in my estimation, is really the best number of its kind, and the only number being different from what has been published for these purposes up to the present date.

MOTION PICTURE NEWS will gladly inform those interested in this composition where to obtain it from.

LATEST MUSIC CUES

"BEATING THE ODDS"

(Harry Morey-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagio" (from Symphonette Suite), by Berge

- 1—"Love Theme," by Lee (2 minutes), at screening.
- 2—"Popular Sentimental Ballad (1 minute), until—T: "One of the three and easies" (restaurant scene) (cabaret).
- 3—"Theme (2 minutes), until—S: When Amy drops bag.
- 4—"Dramatic Reapproach" (Andante Sentimento), by Berge (2 minutes), until—S: When Dave leaves Amy.
- 5—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "The District Attorney is for."
- 6—"Mandarin Dance" (Eccentric Chinese Novelette), by Kempinski (45 seconds), until—T: "That man who would rise."
- 7—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes), until—T: "Doc you're wasting perfectly."
- 8—"Theme (3 minutes and 45 seconds), until—T: "Make friends and you will make."
- 9—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes), until—T: "I came out to show you" (auto effects).
- 10—"Theme (1 minute), until—T: "Gail Rogers, a steel magnate."
- 11—"Heavy Foreboding Mysterioso" (No. 16 A. B. C. Dramatic Series) (4 minutes), until—T: "Shame, it's a tonic."
- 12—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—S: When Dave turns out lights.
- 13—"Pathetic Romance" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: "At the home of Gail, Rogers."
- 14—"Theme (1 minute), until—S: When Dave talks to Rosalie.
- 15—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 15 seconds), until—T: "Time, the magic wand which."
- 16—"Theme (45 seconds), until—T: "Miss Rogers-Rosalie."
- 17—"Dramatic Tension No. 44," by Borch (3 minutes and 15 seconds), until—T: "That evening Mr. Rogers returns."
- 18—"Valse Divine" (Valse Lente), by Rosey (3 minutes), until—T: "Let's be married tomorrow."
- 19—"Theme (2 minutes and 30 seconds), until—T: "Many forces may ennoble the."
- 20—"Allegro Agitato" (No. 17 A. B. C. Dramatic Series) (1 minute and 15 seconds), until—T: "Well, well how's the best."
- 21—"Plaintive" (No. 18 A. B. C. Dramatic Series) (2 minutes), until—T: "I say, no."
- 22—"Dramatic Agitato No. 38," by Minot (2 minutes and 30 seconds), until—T: "An unexpected turn" (telephone-bell).
- 23—"Theme (1 minute and 15 seconds), until—T: "Rosalie I am not satisfied."
- 24—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Your stepmother."
- 25—"Silent Sorrows" (Andante Pathetique), by Borch (2 minutes), until—T: "Three years and three long years."
- 26—"Theme (2 minutes), until—S: When Dave sees child—until END.

"THIN ICE"

(Corinne Griffith-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (And. Sentimento), by Levy

- 1—"Theme (2 minutes and 30 seconds), at screening.
- 2—"At Twilight" (Characteristic Romance), by Golden (2 minutes and 45 seconds), until—T: "Ned Winton, Alice's brother."
- 3—"Heavy Dr. Pathetic" (No. 10 Luz Photo-Play Edition) (3 minutes and 45 seconds), until—T: "The following evening the" (telephone-bell).
- 4—"Silent Sorrows" (Pathetic Andante), by Borch (2 minutes), until—T: "After a night spent in prayers."
- 5—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (2 minutes and 45 seconds), until—T: "I'll keep five thousand."
- 6—"Heavy Desc. Ag." (No. 9 Luz Photo Play Edition) (1 minute), until—T: "The bomb explodes."
- 7—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "Celebrating the profitable failure."
- 8—"Dramatic Recitative," by Levy (1 minute), until—T: "In Arizona."
- 9—"The Blushing Rose" (Andantino Serenade), by Johnson (4 minutes and 15 seconds), until—T: "James Miller, District Attorney."
- 10—"Theme (45 seconds), until—T: "After the honeymoon."
- 11—"Turbulence" (Allegro Agitato), by Borch (1 minute), until—T: "Ned Winton returns."
- 12—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—T: "On the following day Robert."
- 13—"Dramatic Tension No. 9," by Andino (2 minutes and 15 seconds), until—T: "Upon her arrival at."
- 14—"Theme (1 minute and 15 seconds), until—T: "I am glad you married Bob."
- 15—"Frills and Furbelows" (Rondo Roco), by Andino (1 minute and 30 seconds), until—T: "The following morning."
- 16—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Jobless, penniless, friendless."
- 17—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 30 seconds), until—S: When scene fades to Graves.
- 18—"Dramatic Suspense" by Winkler (3 minutes and 15 seconds), until—S: When Alice enters.
- 19—"Sinister Theme," by Vely (1 minute and 30 seconds), until—S: "When Alice leaves."
- 20—"Peacefulness" (Andante Pathetique), by Borch (3 minutes and 45 seconds), until—T: "The Web of circumstance."
- 21—"Misterioso No. 29," by Andino (2 minutes), until—S: When Ned turns out light" (gust of wind).
- 22—"Theme (1 minute), until—S: When Alice recognizes Ned.
- 23—"Agitato No. 37," by Andino (1 minute and 30 seconds), until—S: When Alice starts to open safe."
- 24—"Gruesome Misterioso No. 31," by Borch (3 minutes), until—S: When Alice sees Graves' body (telephone-bell).
- 25—"Dramatic Reapproach" (Andante Expressivo), by Berge (2 minutes), until—T: "Ned having been overtaken."
- 26—"Theme (30 seconds), until—T: "Ned, I am sorry," until END.

"JACQUES OF THE SILVER NORTH"

(Mitchell Lewis>Select)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sunrise on the Mountain (4/4 Adagio), by Borch

- 1—"Theme (3 minutes and 10 seconds), until—T: Don Baird who has.
 - 2—"Characteristic Barcarolle" (Allegretto), by Borch (2 minutes and 40 seconds), until—S: Jacques playing the guitar.
 - 3—"Mountaineer's Dance" (3/4 Allegretto), by Conterno (1 minute and 5 seconds), until—T: Joseph Clyde Treffery.
 - 4—"Sinister Theme (4 minutes and 50 seconds), until—T: We know Jacques' here.
 - 5—"Dramatic Suspense" (3 minutes and 5 seconds), until—T: I hope that some day.
 - 6—"Continue pp (1 minute and 5 seconds), until—T: Days of contentment.
 - 7—"Theme (2 minutes and 5 seconds), T: A stranger arrives.
 - 8—"May Dreams" (Moderato), by Borch (2 minutes), until—T: Lost in the wilderness.
 - 9—"Continue pp (45 seconds), until—T: Raven's Roost, a new camp.
- Note: Watch shot.
- 10—"Savannah" (One-step), by Rosey (2 minutes and 25 seconds), until—S: Girl on top of big rock.

(Continued on page 4020)

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(Continued from page 4018)

- 11—"Dramatic Tension No. 6," by Andino (2 minutes and 25 seconds), until—T: You're making a mistake.
 - 12—"Dramatic Agitato," by Hough (2 minutes and 20 seconds), until—T: All right, mister.
 - 13—"Serenade Romantique" (Dramatic), by Borch (1 minute and 45 seconds), until—T: I reckon now we'll all kiss.
 - 14—Theme (1 minute and 50 seconds), until—T: The spreading dawn.
 - 15—Continue pp (40 seconds), until—T: Returning from their inspection.
 - 16—"Mountain Song" (3/4 Andante), by Borch (2 minutes and 30 seconds), until—T: Neather the spell of Indian summer.
 - 17—"Silvery Brook" (Waltz), by Braham (1 minute and 35 seconds), until—T: Memory tells her father.
 - 18—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: Liquor and a stacked deck.
 - 19—"Hunkatin" (Half-tone one-step), by Levy (1 minute and 45 seconds), until—T: Treffery on his way.
 - 20—"Dramatic Tension No. 9," by Andino (2 minutes and 25 seconds), until—T: The golden green of autumn.
 - 21—Theme (2 minutes and 25 seconds), until T: Damn your insolence.
 - 22—"Agitato," by Minot (55 seconds), until—T: The return of Jacques.
 - 23—Continue pp (40 seconds), until—T: Treffery, I no can find him.
 - 24—Continue pp and slow (50 seconds), until—T: We will take this trail.
 - 25—"Flirty Flirts" (Moderato), by Levy (1 minute and 45 seconds), until—T: Memory's plan.
 - 26—"A La Mode" (One-step), by Rosey (1 minute and 15 seconds), until—T: at last M'seu we meet.
 - 27—"La Bella Argentina" (Spanish Dance), by Roberts (1 minute and 30 seconds), until—T: I never thought you would.
- Note: To be played as Piano Solo.*
- 28—"Dramatic Reproach," by Berge (1 minute and 25 seconds), until—S: Girl begins to dance.
 - 29—Repeat Cue No. 27 as Piano Solo (40 seconds), until—T: Boys, a kiss to the men.
 - 30—"Hurry, No. 33," by Minot (4 minutes and 15 seconds), until—T: We've lost him now.
 - 31—"Furioso," by Levy (5 minutes and 10 seconds), until—T: The return journey.
 - 32—"Dramatic Andante," by Berge (1 minute and 35 seconds), until—T: The home coming.
 - 33—Theme (3 minutes and 5 seconds), until the end.
- THE END.

"THE SPLENDID ROMANCE"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Celeste Aida" (Romance), by Verdi

- 1—Operatic Composition (to be performed as piano solo), (50 seconds), until—At Screening.
- 2—"La Forza Del Destino" (Overture), by Verdi (1 minute and 45 seconds), until—S: Close-up of girl smoking.
- 3—Theme (2 minutes and 45 seconds), T: The home of Ubaldo's family.
- 4—"Barcarolle Italienne" (Characteristic), by Czibulka (3 minutes and 40 seconds), until—T: May Alvin, an American.
- 5—Continue pp (50 seconds), until—T: Remember this is my wedding day.
- 6—"Serenade" (Moderato), by Drdla (1 minute and 15 seconds), until—T: Judge Novello at whose home.
- 7—"Italian Night's Waltz" (Italian), by Tobani (4 minutes and 25 seconds), until—S: Flashback to Ubaldo's home.
- 8—Theme (4 minutes and 30 seconds), until—T: Bettina, I gave it all up.
- 9—"Dramatic Tension" (Dramatic), by Levy (3 minutes and 40 seconds), until—T: Bettina, have you no welcome?
- 10—"Fifth Nocturne" (Moderato), by Leybach (1 minute and 40 seconds), until—T: On the Atlantic.
- 11—"Tacet," just produce piano effects of boy practising (1 minute and 35 seconds), until—T: In New York.
- 12—"Roman Serenade" (Moderato), by Paladilhe (1 minute and 45 seconds), until—T: I said play the piano.
- 13—Continue pp (1 minute and 50 seconds), until—T: Still dodging pursuit.

(Continued on next page)

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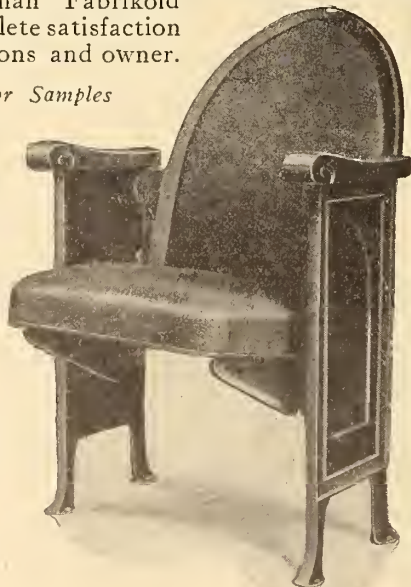
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(Continued from preceding page)

- 14—"Roman Serenade" (Moderato), by Paladilhe (50 seconds), until—S: Ubaldo playing piano.
 - 15—"Dramatic Agitato" (to action), (Agitato), by Hough (1 minute and 30 seconds), until—T: Let me have it, Ubaldo.
 - 16—Theme (1 minute and 15 seconds), until—S: Flashback to music studio.
 - 17—"Roman Serenade" (Moderato), by Paladilhe (1 minute), until—T: At the musicale.
 - 18—"Grazielle, Valse Italienne (Valse Lente), by Kretschmer (2 minutes and 25 seconds), until—T: Genius never could think.
 - 18—"Flirty Flirts" (Melodious Int.), by Levy (2 minutes and 25 seconds), until—S: Close-up of newspaper.
 - 20—"Dramatic Recitative" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: Professor, what are you.
 - 21—Continue pp (40 seconds), until—T: It's the impractical fools.
 - 22—"Roman Serenade" (Romance), by Paladilhe (1 minute and 15 seconds), until—T: Success comes quickly.
 - Note: As Piano Solo.
 - 23—"Sicilian Vespers" (Dramatic), by Verdi (3 minutes and 45 seconds), until—S: Ubaldo leaving piano.
 - 24—"Babilage" (Allegretto), by Castillo (4 minutes and 30 seconds), until—T: Alone at his country place.
 - 25—"Sinister Theme" (Mysterioso), by Vely (4 minutes and 35 seconds), until—T: Poor Maestro to be tied.
 - 26—Theme (25 seconds), until—T: To think Ubaldo.
- UNTIL THE END.

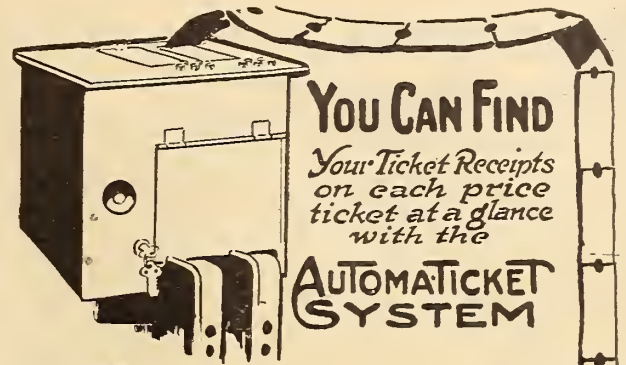
"THE SOCIAL PIRATE"
(June Elvidge-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (And. Sentimento), by Levy

- 1—Theme (3 minutes and 30 seconds), at screening.
- 2—"A La Mode" (Popular one-step), by Rosey (1 minute and 30 seconds), until—S: When scene fades to cabaret.
- 3—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (45 seconds), until—S: At end of dance.
- 4—Orchestra tacet (15 seconds), until—T: "Ladies and gents, I now."
- 5—"Humoreske" (Direct Cue), by Dvorak (45 seconds), until—S: When Dolores plays (violin and piano only).
- 6—"Agitato No. 6," by Kiefert (1 minute and 45 seconds), until—S: When fight starts.
- 7—"Fairy Phantoms" (Intermezzo Allegretto), by Friedman (2 minutes and 15 seconds), until—T: "Mrs. Norma Ridgeway."
- 8—"May Dreams" (Moderato Romance), by Borch (4 minutes and 15 seconds), until—T: "Next morning."
- 9—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until—T: Despite her illness Dolores.
- 10—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "After a fruitless search."
- 11—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—T: "Your room will always be."
- 12—Theme (violin only) (2 minutes), until—T: "Senor Valrez sailed."
- 13—"Valse Divine" (Valse Lento), by Rosey (2 minutes and 15 seconds), until—T: "At the Locusts."
- 14—"Humoreske" (violin and piano only), by Dvorak (30 seconds), until—S: When Dolores starts to play.
- 15—Orchestra tacet (15 seconds), until—S: When audience applaud.
- 16—"Visions" (Intermezzo Characteristic) (violin and piano only), by Buse (15 seconds), until—S: When Dolores plays again.
- 17—"Constance" (Moderato Romance), by Golden (3 minutes and 45 seconds), until—T: "On the eve of departing."
- 18—"Rose Leaves" (Andantine Idyll), by Ashleigh (3 minutes), until—T: "At the end of a successful concert."
- 19—Theme (1 minute and 15 seconds), until—S: When Bruce joins Dolores.
- 20—"Path of Flowers" (Standard Waltz), by Waldteufel (1 minute and 45 seconds), until—T: "The wedding house party."
- 21—Theme (2 minutes and 45 seconds), until—S: When Dolores reads letter.
- 22—"The Blushing Rose" (Andantino Serenade), by Johnson (1 minute and 15 seconds), until—T: "Would you be good enough."
- 23—"Sorrow Theme," by Roberts (3 minutes), until—T: "You like my bracelet."
- 24—"Dramatic Tension No. 36," by Andino (4 minutes and 15 seconds), until—T: "I thought I heard a man's."
- 25—"Heavy Mysterioso," by Levy (4 minutes and 45 seconds), until—S: When Dolores leaves room.
- 26—"Vivi Finale" (From Symphonette Suite), by Berge (3 minutes), until—T: "Next morning."
- 27—"Turbulence" (Allegro Agitato), by Borch (3 minutes), until—T: "Miss Fernandez dismissed."
- 28—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Late afternoon" (watch for knocking on door).
- 29—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until—S: When detectives enter drug store.
- 30—"Agitato No. 69," by Minot (1 minute and 15 seconds), until—S: When Bruce opens door (shots).
- 31—Theme (1 minute), until—S: When Dolores leaves—until END.



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 - 2—Theme (1 minute and 30 seconds), until—T: Inspector MacGregor of the.
 - 3—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until: T: "They say you're beauty proof."
 - 4—"Fairy Phantoms" (Allegretto Grazioso), by Friedman (1 minute and 30 seconds), until—T: On the way to Le Pas with.
 - 5—"Moderne Waltz" (Valse Moderato), by Rosey (1 minute), until—T: Le Pas a town set in the midst.
 - 6—"Rose Leaves" (Idyl Andantino), by Ashleigh (2 minutes), until S: When dancers stop.
 - 7—Theme (2 minutes), until—S: When Steele ignores women.
 - 8—"Allegro Hurry" (No. 2 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—Steele's mind had.
 - 9—"Heavy Dr. Desc" (No. 2 A. B. C. Dramatic Series), (3 minutes and 15 seconds), until S: When Steele is put on bed.
 - 10—"Intermezzo" (Allegro Agitation), by Arensky (3 minutes and 45 seconds), until—S: When box is placed on sleigh.
 - 11—"Dramatic Recitative," by Levy (2 minutes and 45 seconds), until—S: When Carol knocks on door.
 - 12—"Agitato No. 6," by Kiefert (1 minute and 15 seconds), until—T: "You are beautiful" (shot).
 - 13—"Heavy Mysterioso" (No. 10 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—T: "Yes, he is dead."
 - 14—"Agitato Mysterioso" (No. 10 A. B. C. Dramatic Series), (45 seconds), until—T: "You cheated me."
 - 15—"Plaintive" (No. 10 A. B. C. Dramatic Series) (3 minutes), until—T: "Four years ago I met Hodges."
 - 16—Theme (1 minute and 15 seconds), until—T: Three days later Steel returns.
 - 17—"Allegro Agitato No. 8," by Andino (1 minute), until—T: "I carried Hodges on" (shot).
 - 18—"Sinister Theme," by Vely (3 minutes), until—T: The trial of Thorpe and his.
 - 19—"Joyous Allegro," by Borch (1 minute and 45 seconds), until—T: "Not Guilty."
 - 20—Theme (2 minutes and 45 seconds), until—T: Hodges was detained in the lock-up.
 - 21—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: Knowing at last although he had.
 - 22—"Dramatic Tension No. 67," by Shepherd (2 minutes and 45 seconds), until—T: "This is the second time I have."
 - 23—"Finale," from Ariete (Agitato Allegro), by Bach (3 minutes and 45 seconds), until—T: "Steele takes this trail to Le Bac."
 - 24—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—S: When Steele reaches hut.
 - 25—"Agitato No. 69," by Minot (3 minutes), until—S: When Hodges reaches sleigh.
 - 26—Theme (1 minute and 30 seconds), until S: When Steele takes hat and gloves.
- THE END.

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I HAVE always been under the impression that big things were only possible in big towns where big crowds bring in big money, but I am learning every day, and to my greatest surprise I found that the above theory is not applicable in every instance.

Several days ago, I received a letter from Mr. Minckler of the Majestic Theatre, Centerville, Iowa, revealing unprecedented feats of musical aggressiveness.

The plain and convincing language of this progressive musician, has taught me a great lesson, and I consider it my duty, as musical editor of these pages, to reproduce part of his letter for the benefit of those who are interested in this particular phase of the musical profession.

Music Editor,
MOTION PICTURE NEWS,

I have been playing pictures since 1912, and will say that I have had quite a bit of success. As you know, in those days the two-reel features were just coming out, and cue sheets were unheard of. Also, there was no incidental music to help me out. It seems to me, that I have played thousands of K. B.—Broncho's-Kalems—etc., all civil-war and Indian pictures, full of battles, fights, etc., and nothing to use but marches, intermezzos, and overtures. What a pleasure it would have been to use Belwin, Cinema, Berg Fischer, Schirmer and other series of Picture music—what a nightmare then. However, I have always tried to fit music to the picture, using what I had to the best of my knowledge.

In 1914 I thought of the idea of timing my music and have kept at it ever since. It has been a great help to me although a great deal of trouble. I have a library of over 2,000 numbers and with the exception of marches, rags, galops, hurries, etc., they are all timed.

I have my library cataloged, and can find any number I need in less than a minute. I have a loose-leaf catalog with the numbers classified and followed by description and time. Will give you a list of the way I classify them, and any advise that you can give me on doing it to better advantage will certainly be appreciated.

My catalog is divided into two parts, the first is arranged alphabetically which takes care of all national music, and the following: Antique, Berceuse, College, Eccentric, Comedy, Funeral, Gavottes, Ghost, Hunting scenes, Mazurkas, Love Themes, Standard songs, popular songs, Minuetts, Military, Nautical, Processionals, Rustic or Rural, Religious, Western etc. The second part is divided as follows:

1. LIGHT NUMBERS, Novelettes—Intermezzos—Ballets—Caprices—Light Waltz.
2. SERIOUS, Neutral Numbers, such as Andantes—Moderatos—Serious Songs—and Serious Waltzes.
3. PATHETIC, Light Pathetic or Plaintive—Valse Lentos—Light Pathetic songs—Heavy Pathetic—Death scenes—Sob Stuff, etc.
4. DRAMATIC, Light Dramatic—Heavy Dramatics—Minor Waltzes.
5. AGITATOS, Light Agitatos—Dramatic Agitatos—Heavy Agitatos.
6. HURRIES, Light Hurries—Heavy Hurries—Battle Hurries—Storm Furiosos.
7. MYSTERIOSO, Light Mysterioso—Dramatic Mysterioso—Mysterioso Agitatos.
8. SELECTIONS, Musical Comedies—Comic Opera—Grand Opera.
9. OVERTURES, Dramatic—Hurry—Neutral.
10. MARCHES, 6/8, 2/4 Military, etc.

I have never had any help in working this out, have always had to dig for myself, and always being in a small town, have not had many chances of hearing and seeing what others are

doing. I read all the papers, Jacobs, Metronome, Dominant, Exhibitors Trade Review, Dramatic Mirror, Motion Picture News, etc. I use all the cue sheets, and they are a wonderful help but I think that I sometimes improve on them. Of course, everyone has a different view of playing pictures and different scenes, and believe me I get stuck once in a while.

I have most of the Incidental Music published and also a series of my own compositions and arrangements—17 numbers so far.

Of all the cue sheets put out, I find the most reliable are,—S. M. Berg's M. Winkler's and the Film Music Co. I have a criticism to make in regard to some cue sheets—why not have the cues to the left on all cue sheets? Why is it that picture companies issuing weeklies, and current events, etc., do not put out cue sheets? It certainly would help a lot. I always have to plan them right off the "bat" so to speak, and marches don't always fit. Why not use more of the popular songs for love themes? I have used the following successfully I think,—Mary, Till we Meet Again, Little Birch Canoe, Smiles, Beautiful Girl of Somewhere, After All, Chasing Rainbows, I'm Forever Blowing Bubbles, Kisses, Kentucky Dreams, I Found You, Have a Smile—and many others. I can't remember seeing a cue sheet call for any of the above numbers as love themes. Why not? Of course they have to be chosen to fit the picture and the words have to be taken into consideration but I think that they are more pleasing than some of the dry, uninteresting themes suggested. But popular music can not be used on all pictures. It would be a musical suicide to play a sentimental popular song for some of the modern dramas for instance.

Why don't the companies putting out Comedies (I mean the two and three reel kind, like Fatty Arbuckle, Chaplin, Sennet etc.) issue cue sheets? It is a pretty hard problem to fit music properly to some of the comedies unless as sometimes happens the film arrives early enough to run it off. Now about cue sheets: How would it be to describe the various scenes in a few words, instead of describing the tempo of the music? Such terms as 4/4 Andante, 3/4 Allegretto, etc., are vague. Also the term moderato or Allegretto (as the case may be) tempo being Characteristic as some cue sheets put it. Characteristic of what? Such a term is a Chinese puzzle to me.

Now, I don't want you to think that I have a grouch against cue sheets and cue sheet composers, nor do I have any degree of swelled-head. I have merely written my ideas and suggestions from the standpoint of my experience. These cue sheets have certainly been a God-send to me and I can truthfully say that without them I would not be as far advanced in the picture game as I am.

I am a violinist, and as I stated before, have played only in the smaller cities, mostly in Wisconsin, my home state. Have filled position successfully in Oshkosh, Fond du Lac, Racine, Kenosha and Beloit, all in Wisconsin. Am located at present in Centerville, Iowa, a small town but a live one from the picture standpoint, as well as otherwise. I have the orchestra at the Majestic theatre, Mr. Leo Moore, the manager takes pride in showing the best pictures with appropriate music.

Any suggestions, criticisms or help of any kind that you can give me will be most thankfully received.

Very truly yours,

FRANK T. R. MINCKLER,
Centerville,
Iowa.

Note: As the editor of these columns, I perfectly agree with Mr. Minckler in every point, and I respectfully invite criticisms and suggestions from the readers of this page.

M. Winkler.



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Review of Latest Musical Compositions

1—T. B. Harms of New York have again published a number, entitled "Western Land," an Intermezzo one-step, which is not only of a standard character, but also reveals musical quality of indispensable value to the Motion Picture musician.

—"Sweet Hawaiian Moonlight," a Waltz Pathétique by Henry Klickmann, a composition of international reputation. (McKinley Music Co.)

3—Belwin, Inc., of New York, are offering two of their greatest musical hits free of charge to the profession. Details will be furnished upon request.

4—"The Golden Star," a memorial march just being published by Chappell & Co., of New York. The composer of this march is no less a man than John Phillip Sousa, and it is beyond doubt that this name attached to a march guarantees standard quality and originality, making it indispensable to the professional musician.

5—"My Cairo Love" is a melodious Oriental concert number, composed by Zamecnik, also arranged as a Fox trot. (Sam Fox.)

6—"Scintillations" is a delightful concert piece composed by Lucius Hosmer. Its title fully signifies the purpose. (Oliver Ditson.)

7—"Tokio," a new Fox trot composed by Kerry Mills, the man who wrote the famous Kerry Mills "Barn Dance," "Red Wing," and the everlasting "Georgia Camp Meeting." (Kerry Mills, Inc.)

8—"Western Rodeo," by Berge, is a new Western cowboy characteristic, just being prepared for publication. (Belwin, Inc., N. Y.)

Writes Song in Connection with Special Picture

IN addition to the usual line of advertising, publicity, and exploitation helps, exhibitors playing "The Woman Thou Gavest Me," the Paramount-Artcraft Special picturized by Hugh Ford from Hall Caine's novel of the same name, will have a specially written song based on the production and carrying the same title to aid them in establishing a box office "draw" and making the engagement a winner.

This song, a ballad, written by Al. Piantadosi, well known as a successful writer of popular music, is one of the best things he has done, according to his own statement, and he prophesies for it quick and lasting popularity. The Famous Players-Lasky Corporation, quick to recognize its value to the exhibitor as a tie-up, has issued a special folder of four pages addressed to the exhibitor giving him valuable advice and tips on how to profit by it.

The fact that the song shows so much promise is enough in itself to make the live-wire exhibitor realize it is an exploitation help of great value. Its publishers are indicating their faith in it by arranging a far-reaching advertising campaign, and this will have a rare effect upon the picture itself. It is the publishers' plans to make the song known wherever music is in favor, which means that the title "The Woman Thou Gavest Me," will be on everybody's lips, even more than it has been through the popularity of the book.

The four-page folder issued by Famous Players-Lasky Corporation aims to aid the on-the-job exhibitor in putting the production over for maximum results. It tells him how to go about tying up with the song in his town and how to get the most out of it for himself.

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"WHEN DOCTORS DISAGREE"
(Mabel Normand-Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Hunkatin" (A Half Tone Craze), by Sol P. Levy
Note: Watch for railroad effects throughout reels 2 and 3.
1—"Hot Time in the Old Town," by Metz (3 minutes and 35 seconds), until—T: "Fellow Townspeople."
2—"Comedy Allegro," by Berg (2 minutes and 55 seconds), until—T: "Come up here."
3—"Children's Games," by Ascher (2 minutes and 45 seconds), until—T: "David Martin, her father."
4—"Fairy Phantoms" (Allegretto), by Friedman (4 minutes and 20 seconds), until—T: "This ain't makin' you short."
5—Theme (2 minutes and 55 seconds), until—S: Interior of store.
6—"Scherzetto" (Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "We'll be there all right."
7—"A La Mode" (2/4 Allegretto), by Rosey (1 minute and 50 seconds), until—T: "Long after curfew."
8—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—S: Interior of Millie's room.
9—"Hurry No. 33," by Minot (1 minute and 35 seconds), until—S: After the fight.
Note: Begin pp.
10—"Serio Comique" (A Trombone Characteristic), by Sorensen (3 minutes and 45 seconds), until—T: "Eight A. M."
11—"Canhanibaldo" (Rag), by Pryor (4 minutes and 5 seconds), until—T: "That'll just cost ya."
12—Theme (4 minutes and 10 seconds), until—T: "Do you mean that young man?"
13—"Evening Breeze" (Allegretto), by Langey (4 minutes and 40 seconds), until—T: "There's a Doctor on the train."
14—"Comic Hurry," by O'Hare (4 minutes and 50 seconds), until—S: Interior of sanitarium.
15—Theme (3 minutes and 40 seconds), until—T: "Yes, yes dearie."
16—"Pizzicato Ballet," by Berge (4 minutes and 20 seconds), until—S: Millie in baby's room.
17—"Baby Sweetheart" (6/8 Allegretto), by Corri (2 minutes and 10 seconds), until—T: "The conductor's to blame for all."
18—Theme (3 minutes and 40 seconds), until—T: "I was trying to get away."
19—"Intermezzo" (Allegretto), by Pierne (3 minutes and 20 seconds), until—T: "Here comes one of them."
20—"The Chase" (Galop), by Koelling (5 minutes and 35 seconds), until—T: "Dr. Turner learns the reason."
21—Finale from "Allegro" (Allegro), by Bach (4 minutes), until—T: "Maybe he's back."
22—"Hurry No. 2," by Simon (1 minute and 25 seconds), until—T: "Doctor Turner, what."
23—Theme (3 minutes), until * * * * * END.

"THE LION'S DEN"
(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Sleeping Rose" (Valse Lenton), by Borch
1—Theme (1 minute and 15 seconds), at screening.
2—"Organ Solo (Church scene) (6 minutes and 15 seconds), until—T: "His heart sickened."
3—Theme (3 minutes), until—S: When Sam and Dorothy leave church.
4—"Prudence" (Capricious Moderato), by Luz (4 minutes and 30 seconds), until—T: "Discovering how the youth."
5—"At Twilight" (Andante Romance), by Golden (2 minutes and 45 seconds), until—T: "You've grown wealthy here."
6—Theme (2 minutes and 15 seconds), until—T: "Maybe I will."
7—"Reverie" (From Pathetic Suite) (4 minutes), until—T: "The last gasp of a dismal."
8—"Elgie" (From Pathetic Suite) (2 minutes and 15 seconds), until—T: "Fixtures \$730.00."
9—"Comedy Allegro," by Berg (2 minutes), until—T: "Grand opening Monday."
(Continued on next page)



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Motion Picture News

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(Continued from preceding page)

- 10—"A La Mode" (Popular One-step), by Rosey (1 minute and 15 seconds), until—T: "The salary your minister."
- 11—Organ Solo (Church Scene) (1 minute), until—T: "It pays to advertise."
- 12—"Flirting Butterflies" (Characteristic Allegretto), by Aletter (2 minutes), until—T: "The challenge."
- 13—Theme (2 minutes and 45 seconds), until—T: "Prayer meeting night."
- 14—"Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—S: When Sam kisses Dorothy.
- 15—"Hunkatin" (Half tone one-step), by Levy (3 minutes and 30 seconds), until—T: "Boys, look, look, look."
- 16—Piano improvising (2 minutes), until—T: "Pictorial Weekly" (Piano only according to action).
- 17—"Dancing Leaves" (Allegretto Caprice), by Miles (1 minute and 15 seconds), until—T: "Fellows, I want to build a."
- 18—Piano improvising (2 minutes), until—T: "The 'eyes' have it" (piano only according to action).
- 19—"Savannah" (Popular one-step), by Rosey (3 minutes and 15 seconds), until—T: "An early bird."
- 20—"Serenade" (Characteristic Moderato), by Pierne (2 minutes), until—T: "We'll try Webster."
- 21—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—S: When Sam reads letter."
- 22—"Dramatic Reproach" (Andante Expressivo), by Berge (2 minutes and 15 seconds), until—T: "Nothing is so useless."
- 23—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute), until—T: "Organizing the club."
- 24—"Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—S: When scene fades to Stedman (fire effects) (glass crash).
- 25—Theme (1 minute), until—T: "It's a little mussy inside," until * * * * * END.

"GINGER"

(Violet Palmer-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Valse Moderato), by Rosey

- 1—"Fairy Phantoms" (Characteristic Grazioso), by Friedman (3 minutes), until—At Screening.
- 2—"Comedy Allegro," by Berge (2 minutes), until—D: When boy whistles (whistle).
- 3—"Canterbury Bells" (Capricious Allegretto), (from Boutonniere Suite), by Toning (2 minutes and 30 seconds), until—T: "Gee, I bet John L. Sullivan."
- 4—Theme (2 minutes), until—T: Evelyn Violet Pansy Carson (whistle).
- 5—"Heavy Mysterioso" (No. 10 A. B. C. Dramatic Series) 1 minute and 45 seconds, until—T: In the dead of night.
- 7—"Plaintive" (No. 10 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "Nix on da cannon."
- 8—Theme (1 minute), until—T: "The state will take care of."
- 9—"Rose Leaves" (Idyll Andantino), by Ashleigh (3 minutes and 45 seconds), until—T: Bobby Trowbridge.
- 10—Theme (3 minutes and 45 seconds), until—T: The little walk and a happy.
- 11—"May Dreams" (Andantino Moderato), by Borch (3 minutes and 30 seconds), until—T: "I want you boys to be friends."
- 12—"Adagietto" (From Symphonette Suite), by Berge (2 minutes), until—T: "She's going to stay right here."
- 13—"Clematis" (Moderato Pocco Agitato), (From Boutonniere Suite), by Toning (3 minutes and 30 seconds), until—S: When Ginger sees frogs.
- 14—Theme (3 minutes and 30 seconds), until—T: Later events called for a hurried.
- 15—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes), until—T: "I'll be back before long."
- 16—Theme (1 minute and 45 seconds), until—T: "Is Ginger in love with Tim."
- 17—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: Meantime the gray.
- 18—Theme (2 minutes and 30 seconds), until T: "And so there came the beginning."
- 19—"The Blushing Rose" (Andantino Serenade), by Johnson (1 minute and 45 seconds), until—T: Mr. Timothy Mooney.
- 20—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "The whole town's talkin'."
- 21—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—T: Her sacrifice.
- 22—"Military Tactics" (American Characteristic), by Rosey (4 minutes), until—T: In stricken France, July 12th, 1918.
- 23—"Pathetic Andante," by Vely (1 minute and 45 seconds), until—T: "I'd like to talk wid'."
- 24—"Military Battle Hurry," by Levy (4 minutes and 45 seconds), until—T: The zero hour and the pride of (battle effects).
- 25—"Lamentoso No. 68," by Borch (1 minute and 30 seconds), until—S: When boys reach first aid station.
- 26—"Over the Top Boys" (American Patriotic), by Berge (2 minutes), until—T: When the Marne was reclaimed.
- 27—Organ only (1 minute), until—T: And at the end of the rainbow (military wedding scene).
- 28—Theme (30 seconds), until—T: Westward, ho.

THE END.

"AN AMATEUR WIDOW"

(Zena Keefe-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kathleen" (Valse Lento), by Berg

- 1—Theme (2 minutes and 15 seconds), at screening.
- 2—"Eccentric Comedy Theme," by Roberts (1 minute), until—T: "This is Cousin Hepzibah."

(Continued on page 4210)

Cue Sheets
Latest Hits

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An Example of Japanese Music for Motion Pictures

MR. MUSICIAN, how much Japanese and Chinese music have you in your library? The customary answer to this question is, "Plenty." I always accepted this answer as a solid fact until the Metro Pictures released "The Red Lantern," a Chinese extravaganza, starring the great Nazimova. Mr. S. M. Berg, the capable music arranger for Metro Pictures Corporation, was honored with the task of preparing the musical suggestions for this picture, and conclusively proved to me that this picture was one of the most difficult ones he ever prepared music for, because he found it to be nearly impossible to hunt up ninety minutes of Japanese and Chinese music. If a man of Mr. Berg's ability, with an experience behind him unrecorded by any other individual, considers it difficult to find ninety minutes of such music, I am prompted to say that Chinese music is really a scarce article on present day music counters.

Several days ago I met Mr. Jos. Samuels, Musical Director of "The Cafe De Paris" of New York, an institution offering dignified and refined entertainment which under the musical guidance of Mr. Samuels has established for itself an international reputation. In the course of the conversation, I related to Mr. Samuels that it would be a great thing if someone would concentrate on the subject of writing Chinese and Japanese music, because it is in demand at present. As an answer to the above statement Mr. Samuels produced a copy of a Japanese Composition, published by Sam Fox, of Cleveland, Ohio, which in my estimation is the best I have ever seen. As music editor of this column, I consider it my duty to acquaint my readers with its musical merits.

"CHU-CHU-SAN," by Jos. Samuels, is an excellent composition, and I earnestly suggest that every musician avail himself of the opportunity of obtaining copies through Belwin, Inc., 701 Seventh avenue, New York City, at specially reduced rates.

Dedicates Song to Alice Brady

JOSEPH W. STERN & Co. announce that they have dedicated "I Cannot Believe I Lost You," one of their leading hits for the coming season, to Percy Marmont and Alice Brady, conjointly. One of the officers of the music publishers' corporation saw recently "In the Hollow of Her Hand," in which Percy Marmont was the leading man to Alice Brady, and in which he has made his greatest screen impression to date, and was so favorably impressed with Marmont's work that he decided to dedicate one of Stern's forthcoming numbers to this sterling actor. When "I Cannot Believe I Lost You" was accepted for publication and marked for special featuring, it was decided that here was a fitting number to be dedicated to Marmont and Miss Brady.

Accordingly, the cover of this song—which will be published at once in a million copies and thus will be seen by approximately three million people—will carry a photograph of Alice Brady and Percy Marmont. In addition, the slides which are thrown on the screen while this song is being sung in the countless picture houses throughout the United States have been selected from various photographs of Marmont with Miss Brady.

This co-operative publicity will undoubtedly serve to increase the popularity of this eminent leading man of the screen, whose performances with Alice Brady, Elsie Ferguson, Geraldine Farrer and Marguerite Clark have already stamped him as a "comer" on the silver sheet.

CHU - CHU - SAN

1st Violin

JOS. SAMUELS
Arr. by J. S. Zamecnik

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Review of Latest Musical Compositions

- 1—"Flirty Flirts," by Sol P. Levy, a melodious intermezzo of exceptional musical charm and tonal beauty. Very practically arranged for orchestra, or as to make it adaptable for the smallest combination of instruments, as well as for grand orchestra. (Belwin, Inc., 701 Seventh Ave., N. Y.)
- 2—"Roses of Picardy," a melodious waltz arranged on melodies from Haydn Wood's phenomenal song hit. (Chappell & Co., 41 E. 34th St., N. Y.)
- 3—"Alabama Lullaby"—This beautiful song is a very clever arrangement of the popular melody "Swanee River." (Leo Feist.)
- 4—T. B. Harms have just published four dance numbers from the most popular musical comedy, "A New Girl," meeting with great success on New York's Broadway.
- 5—"Me-Ow," by Kaufman, a novelty number which on its own musical merits has become an overnight hit throughout the world. It is published for orchestra, piano and band. (Sam Fox, Cleveland, Ohio.)
- 6—"Sweet Siamese"—The fact that this number was written by the composer of the famous "Beautiful Ohio" assures its musical merits in every respect. (Shapiro & Bernstein, N. Y.)
- 7—"Tumble In," a new musical comedy composed by the great Friml, has just been issued by G. Schirmer, N. Y. The famous "Limbo-Land" one-step is an extract from this popular musical show.
- 8—"General Pershing's March," by M. L. Lake, a catchy and snappy composition, most appropriate for scenes showing the homecoming of our troops. (Carl Fischer, N. Y.)

Dedicates Song to Miss Talmadge

IRVING BERLIN, the song writer, has dedicated his newest composition to Norma Talmadge. It is called "The New Moon," and both the words and the music were inspired by Miss Talmadge's Russian story of the same name. The cover will bear an autographed photograph of Miss Talmadge, and there will be a display of this song in the windows of all the more important music publishing houses simultaneously with the showing of Miss Talmadge's picture.

"The New Moon" by Irving Berlin, is the fifth popular song to be inspired by Miss Talmadge this season. "Tears" by S. R. Henry and Frank H. Warren, dedicated to Miss Talmadge, is published by Jos. W. Stern & Co.; "San San" by Danny Nirella, was inspired by "The Forbidden City"; "Heart of Wetona," words by Sidney D. Mitchell, and music by Archie Gottler, is published by Leo Feist; and "Norma" by the same authors, is also published by Feist.

Something New Under the Sun

IN MOTION PICTURE NEWS issue of June 7, we distinctly mentioned that in our estimation, S. L. Rothapfel, former manager and director of the Rialto and Rivoli theatres of New York, is the only man who was able to create "Something New Under the Sun." But, June 12, during the annual convention of the Music Dealers of the United States, we were firmly convinced by Ed. P. Little, of the Sherman Clay & Co., music house, of San Francisco, Cal., that there are other things in existence which are "New Under the Sun."

He has drawn our attention to about twenty numbers which the Sherman Clay music house is publishing, and was able to also show the copies of these compositions, and after this short performance was over, we realized that their small catalog consists of a variety of music, which is indispensable to any musician playing for pictures. Their publications are, from a musical standpoint, of exceptional merits, and we must confess that we have never seen a list of twenty numbers consisting of such a variety and useful possibilities as the Sherman Clay catalog.

We have often said that this column is devoted to the betterment of music for pictures, and its pages are here to render its readers valuable information, and living up to its tradition, we are herewith announcing the list of the musical compositions contained in the above catalog, and I earnestly suggest that every musician avail himself of the opportunity of calling himself a possessor of same.

- 1—"Cairo," by Arthur Freed and Harold Weeks. An Oriental characteristic.
- 2—"My Waikiki Ukulele Girl," by Glick and Smith, an original novelty.
- 3—"Let's Start All Over Again," by Howard and Behim, a melodious waltz.
- 4—"Aloha Land," by Wallie Herzer, a Hawaiian characteristic.
- 5—"Roses at Twilight," by Herbert Marple, a beautiful waltz.
- 6—"In Old Japan," by Walter Smith, a Japanese characteristic.
- 7—"Let the Rest Have Dixieland, I'll Take California for Mine," by Billy Frawley, an original melody.
- 8—"Good Bye, Daddy Dear," by Ben Black, a fine concert number.
- 9—"Bring Back a Belgian Baby to Me," by Ben Black, a fine concert number of world renown.
- 10—"On the Beach at Waikiki," by Henry Kailmai and Sonny Cunha, an international success.
- 11—"Arabian Rag," By George Gould, a slapstick rag.
- 12—"While the Incense is Burning," by Walter Smith, a pathetic ballad.
- 13—"Behind Your Silken Veil," by Coburn, Burntett and Rose, an Oriental number.

- 14—"We're Coming Back to California," by Walterstein and Hogan, a fine concert number.
- 15—"My Oriental Rosebud," by Walter Smith, an Oriental composition.
- 16—"My Dream Girl," by Jim Schiller, an excellent concert number.
- 17—"Fair Hawaii," by James F. Kutz, a Hawaiian characteristic.
- 18—"Im Going to Hang Around Until I Make You Care for Me," by Frawley and Flanders, an original melody.
- 19—"What Would We Do Without the Girls," by Kohler and Fitzgibbon, a number of international renown.
- 20—"Lil' Liza Jane," by De Lachau, a number of exceptional musical merit.
- 21—"Aloha Oe," by George P. Howard, a combination of melodious waltzes.

MOTION PICTURE NEWS will gladly furnish information regarding prices of the above numbers.

Slides Illustrating Lipping Song

EXPLOITATION aids of real feature calibre are furnished on the next Paramount-Arbuckle comedy "A Desert Hero" released June 15. Among these is a series of slides illustrating the popular lipping song, "Sipping Cider Thru a Straw," which the music publisher, Joseph W. Stern, has dedicated to Fatty Arbuckle, the famous comedian. There are seven of these slides, each bearing a scene showing Fatty Arbuckle with his leading lady and each illustrative of two lines of the verse which are carried below.

Exhibitors who adhere to the practice of using illustrated songs will find these slides a welcome addition to their programs. The slides are some of the finest issued and are done in attractive colors. The scenes selected are notable for their humorous value and show the comedian in poses typical of his comedies. In addition to the seven slides containing lines from the song there are two others containing the different choruses of the piece and yet another showing Arbuckle holding up a placard announcing the title of the song and drawing attention to his new picture, "A Desert Hero."

The whole scheme is one particularly well fitted to exploit the Paramount-Arbuckle comedy inasmuch as the song itself is unusually humorous in its lipping lines, while he slides tie it up with the picture in neat fashion.

Through an arrangement consummated by the Famous Players-Lasky Corporation, if the exhibitor so desires he may get in touch with a Joseph Stern representative and secure a singer to render the song while the slides are being changed by the operator. Such artists are supplied free by the music publishers. If this practice is followed considerable publicity will be derived therefrom as the publishers are naturally desirous of securing all advertising available for the song.



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LATEST MUSIC CUES

"THE SINS OF THE CHILDREN"

Theme: "Serenade" (Dramatic), by Widor

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel.

- 1—Theme (1 minute and 15 seconds), at screening.
- 2—"Doloroso" (Poeme D'Amour), by Tobani (1 minute and 55 seconds), until—T: "Peter Guthrie, Port Graduate."
- 3—"Flirty Flirts" (Mel. Int.), by Levy (1 minute and 15 seconds), until—T: "Lady Friends."
- 4—Piano solo to action (dance music) (25 seconds), until—S: Girl playing piano.
- 5—"Flirty Flirts" (Mel. Int.), by Levy (1 minute and 30 seconds), until—S: Girl leaves piano.
- 6—Theme (2 minutes and 5 seconds), until—T: "Why? What's wrong?"
- 7—"Adagietto Symphonette," by Berge (3 minutes and 55 seconds), until—T: "Mrs. Guthrie Peters grandmother."
- 8—Continue pp (35 seconds), until—T: "Doctor Hunter Guthrie."
- 9—"Weird Oriental Dance," by Levy (2 minutes and 55 seconds), until—T: "The Khedive, an exclusive."
- 10—Theme (55 seconds), until—T: "The serpent enters the garden."
- 11—"Valse Divine" (Medley Waltz), by Rosey (3 minutes and 5 seconds), until—T: "The first evening."
- 12—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "The treasure room."
- 13—"Capricious Annette" (Characteristic Caprice), by Borch (4 minutes and 30 seconds), until—T: "Not content with using."
- 14—Theme (2 minutes and 25 seconds), until—T: "At the opportune time."
- 15—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—T: "Peter is introduced."
- 16—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "Where in the guise of."
- 17—Theme (2 minutes and 30 seconds), until—T: "In the waning hours."
- 18—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "Enmeshed in a web."
- Note: To action pp or ff.
- 19—Continue pp (1 minute and 15 seconds), until—T: "But love can hope."
- 20—Theme (2 minutes and 40 seconds), until—T: "In the hope of."
- 21—"Sinister Theme," by Levy (3 minutes and 25 seconds), until—T: "A sinister move."
- 22—"Dramatic Reproach," by Berge (4 minutes and 5 seconds), until—T: "Another move in the game."
- 23—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "I just left Belle at Keynons."
- 24—Theme (1 minute and 30 seconds), until—T: "Then through clouded."
- 25—"Storm Furioso," by Minot (2 minutes and 5 seconds), until—S: Flash of lightning."
- 26—"Bleeding Hearts" (Floral Poem), by Levy (2 minutes and 35 seconds), until—T: "The crisis."
- 27—Theme ff (1 minute and 15 seconds), until—T: "I never realized"—until * * * THE END.

"THE PAINTED WORLD"

Specially selected and compiled by M. Winkler.

Theme: "Camelia" (From "Boutonniere Suite," And. Mod.), by Tonnig

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (2 minutes and 30 seconds), until—S: At screening.
- 2—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: Dante Murree.
- 3—Popular One-step (1 minute), until—S: When curtain rises.
- 4—Popular Fox Trot (1 minute and 30 seconds), until—S: When girls leave stage.
- 5—"Clematis" (From Boutonniere Suite—Moderato Poco Agitato), by Tonnig (1 minute and 30 seconds), until—S: When curtain falls.
- 6—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 15 seconds), until—T: Time merrily dances the.
- 7—"Dramatic Reproach" (Andantino Expressivo), by Berge (3 minutes and 15 seconds), until—T: The mother conscience is.
- 8—"Tympani Roll" (segue to Mysterious Nights) (30 seconds), until—S: As auto scene fades.
- 9—Theme (3 minutes and 30 seconds), until—T: The daughter of a wealthy.
- 10—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: An unexpected guest.
- 11—"Gruesome Mysterioso No. 31," by Borch (2 minutes), until—T: "And what's more."
- 12—Repeat: "Mysterious Nights" (1 minute and 30 seconds), until—T: When Yvette next sees.
- 13—Theme (2 minutes and 30 seconds), until—S: When dancing girl fades.
- 14—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes), until—T: "And Yvette I hope."
- 15—Theme (2 minutes and 30 seconds), until—T: "It always takes two."
- 16—"Grave-Allegro Molot" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Yvette reads book.
- 17—Repeat: "Mysterious Nights" (1 minute and 15 seconds), until—S: When scene fades to Father Time.
- 18—"Serenade Romantique" (Characteristic Andantino), by Borch (3 minutes and 30 seconds), until—T: Across the threshold.
- 19—"Dramatic Tension No. 9" (Andino) (2 minutes and 30 seconds), until—S: When Murree enters house.
- 20—Popular one-step (30 seconds), until—T: The gate of the painted world.
- 21—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes), until—S: When curtain rises on artist.
- 22—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: The gate of the painted world.
- 23—Theme (1 minute and 15 seconds), until—S: When scene fades to Red.
- 24—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "After the show."
- 25—"Dramatic Tension No. 36," by Andino (4 minutes), until—T: "I dare not ask forgiveness."
- 26—Popular one-step (30 seconds), until—T: "And then"—until * * * THE END.

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MUSIC

Musical
Equipment*Meeting Musician Mirskey of Du Bois, Pennsylvania*

SEVERAL days ago, I had the pleasure of meeting Mr. Mirskey, Musical Director of the Avenue Theatre, Du Bois, Pa. In the course of the conversation, I came to the realization that I have a man before me of exceptional talent and aggressiveness. Du Bois is a small town, of 20,000 inhabitants, but musically, it is further ahead than many of our larger cities. Although the theatres of which Mr. Mirskey is Musical Director of, are daily changing houses, a perfect musical interpretation is always featured along with every film production. I am writing this story about Mr. Mirskey, to serve as an illustrating example of what an aggressive musician could do for his theatre, his patrons, and himself. The exact reproduction of Mr. Mirskey's story follows:

"I have in my library all complete "Schirmer's Edition," almost complete "Fischer's Edition," with exception of his old stuff in which piano parts had no cues and arrangements were unsatisfactory for modern demands. Complete "Berg's Incidental," four sets Schirmer's, "Breil's" complete "Luz," complete "Cinema," complete "Hawke's Edition," lots of Schubert's, "Cundy-Bettoney," "Jacobs," "Stern," "Feist," etc. Besides I have about 750 European editions, Odeon, Apollo, Bosworth, Taven, Ricordit, etc., mostly unknown in this country, and all Belwin's publications.

"My orchestra is composed of two violins, Cello, Bass, Piano, Harmonium Clarinet, Trumpet, Trombone, and Tympani, and many a time I am at the end of my inventive wits to find enough dramatic music for pictures without becoming monotonous, a sickening condition for myself, and I suppose for the rest of the orchestra, not to speak of the audience. Unfortunately, we change pictures daily with exception of big features which enjoy three or four days' run. I review the picture in the forenoon (we play evenings only), and prepare my cue sheet in about two hours, then arrange the setting, marking the starts if not the beginning, on each part. As you see my library is about as large as an average leader would have, and yet I have big difficulties. I cannot very well use operatic excerpts as it is so cumbersome to have on the stands the whole selection or Ballet Suite and play some 16 measures out of it. In a theatre where week stand is the rule, the Musical Director can sacrifice his library by cutting up his music and making more or less permanent setting, but I could not afford to do this, besides I would not have the necessary time. Your article about the monotony in music as written for the "News" hits the nail, but where is the remedy? For the last three days we play SALOME with Theda Bara. On the screen we have "Musical Score by M. Rubinstein," but since I did not get the score, I had to make the setting myself. The picture calls for very heavy dramatic music, minor, mostly oriental character. I have used all the Rimsky-Korsakow, Tschaiakowsky, Barmotone, Grieg, Rubinstein, Goldman, Delibes etc., and still it is not enough. The picture finishes with a Furioso-dia-bolic scene, very heavy. I use "The Scotch Poem" but it does not fit satisfactorily. Another difficulty I encounter is the keeping of my orchestra intact. My musicians are treated royally. I am on the best of friendly terms with all of them, but playing only evenings, the salaries are insufficient for good musicians so that I am getting only fellows who are for some reason or other out of a job, and they usually stay only long enough to make sufficient money for the fare to the next town, or, I get some lemon, whom I would like to fire after the first number and whom I give two weeks' notice instead, out of sheer pity. I am



Mr. Mirskey, the musician of DuBois, Pa.

here three years now and the patronage and management are praising our little orchestra all the time still we cannot make it. And I really presume that the town is simply too small to support an orchestra as I would like to have it."

The above is a conclusive proof of how some of our aggressive musicians are laboring to create artistic and dignified musical environments in the theatres where they are employed.

Here is a man of exceptional ability, aggressiveness and willingness to perform and do the right things. He is handicapped in every possible way through lack of good musicians, lack of time, and a town too small big ambitions.

Mr. Mirskey is a graduate of the Russian Imperial Conservatory at Warsaw. He has played for years at the "Music Comedy" in Warsaw, and studied under the famous Sevzek, the teacher of Kubelick and other famous musicians. He has been the band master for three years on a White Star Liner, and was orchestra leader at the Secor Hotel at Toledo, Ohio, and also at the Hippodrome theatre of the same city. He was also director at the Walway theatre, at Waldosta, Ga., and now he is musical director of the Avenue theatre, at Du Boise, Pa. It seems to me that a man of Mr. Mirskey's calibre, after so many years of experience and proof of his knowledge, should deserve a little better treatment from destiny. I am sure there are many managers throughout the country who are looking for a man of Mr. Mirskey's ability, and believe it would be to their advantage in trying to take him out of this small town atmosphere and have him perform something real and big.

I am making the above suggestion in a spirit of "BETTER MUSIC FOR THE FILM," the famous slogan used by my friend, Mr. S. M. Berg.

Mildred Manning Wrote It

THE management of the Kinema Theatre, Los Angeles, Cal., at which was presented "The Westerners," featuring Mildred Manning in a dual role, this week announced that the song, "The Girl of the Golden West," being contemporaneously presented by a quartette at the theatre, was written and composed by Mildred Manning as inspired while performing the character of Molly in "The Westerners."

Musical Review of Latest Compositions

- 1—"In the Jungle," by Otto Langey. For scenes depicting strange surroundings caused by losing one's way, or passing through a jungle. (Oliver Ditson.)
- 2—"Dreamy Amazon." A concert number as well as a Novelty Syncopated Waltz. (Gilbert and Friedland.)
- 3—"When You Hold Me in Your Arms," by Henri F. Klickmann. A dreamy waltz of international renown. (McKinley Music Co.)
- 4 "Play Me That Tune" a fox trot from New York's Broadway hit "The Lady in Red" now playing at the Lyric Theatre. (T. B. Harms.)
- 5—Carl Fischer's of New York, have just issued a loose-leaf Motion Picture Collection compiled and arranged by Lester Brockton. The collection consists of compositions depicting certain scenes and would prove indispensable to Motion Picture musicians.
- 6—Henry Burr Music Corp. of New York have just published two song hits, "Burmah Moon" by Lieut. Gitz Rice, a beautiful Oriental fox trot, and the other "Thoughts of You," by Larry Briers, a melodious waltz.
- 7—"My Desert Fantasy," by Robert Reid, a one step and fox trot. The new dance sensation. (A. J. Stansy Music Co.)
- 8—"Toreador," by M. L. Lake, a fox trot on the Toreador Song worked against rag melodies and counter melodies. A Hit! (Carl Fischer.)
- 9—"Fame and Fortune," by F. L. King. A March of unprecedented musical merits. (King Pub. House, Canton, Ohio.)
- 10 "Oh! How She Could Sing," the song made famous by Van and Schenk. (Harry Von Tilzer.)
- 11—"Bleeding Hearts," by Sol. P. Levy, a floral poem. It is one of the simple broad beautiful melodies, which however frequently repeated seems to fascinate and charm the listening ear more and more. (Belwin, Inc.)

JUST a word of appreciation for the many congratulations upon the improvement in the Music Section since the change in our page size.

We are striving to better this department each week—and results show we are succeeding.

All music news of interest to the motion picture industry, and service to the exhibitor, is found here each week.

LATEST MUSIC CUES

"LOVE AND THE WOMAN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Tears" (Moderato Ballade), Zamecnik

- 1—"Grave-Allegro Molot" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), at screening.
- 2—"Rondo" (Excerpts from Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—T: "Jim Dorsey, Mary's husband."
- 3—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 15 seconds), until—S: When Mary enters room.
- 4—"Nocturne" (From Chopiniana Suite) (1 minute and 45 seconds), until—S: When husband leaves.
- 5—"Serenata" (From Chopiniana Suite) (4 minutes), until—T: "A few days later George Stevens."
- 6—"Plaintive" (No. 3 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "I'm just helping out" (telephone-bell).
- 7—"Heavy Agitato or Hurry" (No. 1 A. B. C. Dramatic Series) (3 minutes), until—S: When Mary enters bedroom.
- 8—"Reverie" (From Pathetique Suite) (5 minutes and 15 seconds), until—T: "At the end of the hour."
- 9—"Elegie" (From Pathetique Suite) (3 minutes), until—T: "Five years more and Stevens."
- 10—"Andante Doloroso" (Pathetique), by Borch (1 minute and 45 seconds), until—T: "Only a few weeks later."
- 11—"Theme" (4 minutes and 15 seconds), until—T: "The years roll by."
- 12—"Graciousness" (Characteristic Int.), by Smith (3 minutes and 30 seconds), until—T: "Keeping his hand in."
- 13—"Norma" (Melodious Waltz), by Luz (5 minutes), until—T: "The following afternoon."
- 14—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 15 seconds), until—T: "Why that was where my poor."
- 15—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "That night at nine."
- 16—"Dramatic Reproach" (Andante Expressivo), by Berge (2 minutes and 30 seconds), until—T: "We was just going."
- 17—"Theme" (3 minutes and 30 seconds), until—S: When scene fades to Helen and Walter.
- 18—"Adagio" (From the Tragic Suite) (4 minutes), until—T: "After months of persecution."
- 19—"Cradle Song" (From Tragic Suite) (2 minutes), until—T: "This stuff was pawned by."
- 20—"Theme" (1 minute and 30 seconds), until—S: When scene fades to Helen and Grant.
- 21—"Sinister Theme," by Vely (4 minutes and 30 seconds), until—S: When Helen enters automobile.
- 22—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—S: When prisoners are released.
- 23—"Theme" (1 minute and 30 seconds), until—S: When Helen descends stairs—until * * * * THE END.

"THROUGH THE TOILS"

Specially selected and compiled by M. Winkler.

Theme: "My Heart at Thy Sweet Voice" (Ballad Appassionato, from "Samson and Delilah"), by Saint-Saens

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
- 1—Theme (2 minutes), at screening.
 - 2—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 30 seconds), until—S: When boy runs away.
 - 3—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), until—T: "Lewis Moffat."
 - 4—"Camelia" (From Boutonniere Suite) (Allegretto Cantabile), by Toning (5 minutes and 15 seconds), until—T: "Old Benson, a former derelict."
 - 5—"Theme" (2 minutes and 45 seconds), until—S: When Noel enters.
 - 6—"Canterbury Bells" (From Boutonniere Suite) (Allegretto), by Toning (4 minutes), until—S: When Noel leaves.
 - 7—"Theme" (1 minute and 15 seconds), until—S: When Rhona greets Noel.
 - 8—"Dramatic Reproach" (Andante Expressivo), by Berge (1 minute), until—S: When scene fades to hovel.
 - 9—"Bleeding Hearts" (And. Sentimento), by Levy (2 minutes), until—S: When scene fades to Noel and Rhona.
 - 10—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 50 seconds), until—T: "That night."
 - 11—"Popular one-step" (1 minute), until—S: When musicians go to piano.
 - 12—"Theme" (2 minutes and 15 seconds), until—S: When scene fades to Rhona at piano.
 - 13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until—S: When Noel tries to dance.
 - 14—"Popular one-step" (45 seconds), until—S: When Noel enters barber shop.
 - 15—"Theme" (3 minutes and 45 seconds), until—T: "Master Plot and master plotter" (telephone-bell).
 - 16—"Adagio" (From Tragic Suite) (4 minutes), until—T: "The counterplot."
 - 17—"Cradle Song" (From Tragic Suite) (2 minutes and 45 seconds), until—T: "Don't worry you will."
 - 18—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—S: When Noel calls.
 - 19—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "The letter said er—"
 - 20—"Andante Doloroso," by Borch (6 minutes and 15 seconds), until—T: "I cannot be true."
 - 21—"Serenade" (And. Semplice), by Backer-Grondahl (3 minutes and 15 seconds), until—T: "Some time later."
 - 22—"Remembrance" (And. Doloroso), by Birkedal-Barford (2 minutes and 15 seconds), until—T: "It's a masterpiece" (telephone-bell).
 - 23—"Mysterioso No. 3," by Minot (45 seconds), until—S: When burglar enters.
 - 24—"Allegro Agitato No. 8," by Andino (1 minute and 15 seconds), until—S: When Noel hears noise.
 - 25—"Andante Pathetique No. 10," by Berge (45 seconds), until—S: When Noel is shot (Shot).
 - 26—"Grusome Mysterioso No. 31," by Borch (3 minutes and 15 seconds), until—S: When Noel learns truth.
 - 27—"Dramatic Suspense," by Winkler (1 minute), until—S: When Noel sees Rhona.
 - 28—"Theme" (15 seconds), until—T: "It's true every word of it"—until * * * * THE END.

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AMERICAN PHOTO PLAYER CO.

New York City

"PHIL FOR SHORT"

(Evelyn Greeley-World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "When You Are Truly Mine" (Characteristic Ballad Mod.), Lee

- 1—Theme (2 minutes and 15 seconds), at screening.
- 2—"Flirty Flirts" (Int. Rubato), by Levy (30 seconds), until—T: "Get your fiddle, Pat."
- 3—Violin, only for few bars (3 minutes), until—S: When Pat starts to play.
- 4—Slow Waltz (1 minute and 30 seconds), until—T: "From the faded pictures is."
- 5—"Bleeding Hearts" (And. Sentimento), by Levy (1 minute and 45 seconds), until—T: "Your daughter is running wild."
- 6—"Birds and Butterflies" (Int. Grazioso), by Vely (1 minute and 45 seconds), until—T: "John Alden of a rich."
- 7—"Andante Passionato," by Castillo (1 minute), until—S: When Alden overhears."
- 8—"Serenade Romantique" (Characteristic And.), by Borch (3 minutes and 30 seconds), until—T: "A month later."
- 9—"In Poppyland" (Mod. Grazioso), by Albers (15 seconds), until—T: "Mean-time John Alden."
- 10—Theme (1 minute and 15 seconds), until—T: "McWrath to further his designs."
- 11—Violin, only according to action (15 seconds), until—T: "Play, Pat, play."
- 12—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When McWrath stops playing.
- 13—"The Spider Web" (Mod. Caprice), by Allen (2 minutes and 15 seconds), until—S: When Phil is locked in.
- 14—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute), until—T: "Alone with Sappho."
- 15—Theme (2 minutes and 15 seconds), until—T: "Thank God it's a boy."
- 16—"Marionette" (Allegro Leggiero), by Arndt (3 minutes and 15 seconds), until—T: "An attic insurrection."
- 17—"Moment Musical," by Schubert (2 minutes and 30 seconds), until—T: Established in the college" (violin only).
- 18—Theme (4 minutes), until—T: "Cross currents."
- 19—"Tulips" (Mod. Grazioso), by Miles (2 minutes and 30 seconds), until—T: "You are so brave."
- 20—"Remembrance" (And. Doloroso), by Birkedal-Bardford (1 minute and 30 seconds), until—T: "I'll give you until tomorrow."
- 21—"Serenade" (And. Semplice), by Backer-Grondahl (4 minutes and 15 seconds), until—T: "John Alden finds asylum."
- 22—Theme (3 minutes), until—T: "Who are you?"
- 23—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Morning, the hue and cry."
- 24—Theme (2 minutes), until—S: When McWrath leaves.
- 25—"Elysian Dreams" (Mod. Novelette), by Reviland (2 minutes and 30 seconds), until—T: "In Boston the Alden family."
- 26—"Capricious Anette" (Mod. Caprice), by Borch (2 minutes), until—T: "A reception in honor of."
- 27—"Popular Fox Trot (45 seconds), until—T: "You are the inspiration."
- 28—"Grecian Waltz" (45 seconds), until—T: "I dance, yet" (violin only).
- 29—"Popular Fox Thot" (1 minute and 45 seconds), until—S: When scene fades to Phil.
- 30—Music Tempo should be Slow Waltz, changing to Allegretto 2/4 (1 minute and 30 seconds), until—S: When Phil descends stairs (violin only).
- 31—Theme (1 minute and 45 seconds), until—T: "Your wife is exquisite."
- 32—"Babillage" (Int. Allegretto), by Castillo (3 minutes), until—S: When Phil ascends stairs.
- 33—"Dancing Leaves" (Mazurka), by Miles (4 minutes), until—T: "Later——" (train effects).
- 34—Theme (2 minutes and 15 seconds), until—T: "You said in your book that" (telephone-bell).
- 35—"Dramatic Reproach" (And. Expressivo), by Berge (1 minute and 45 seconds), until—S: When Phil gives butler letter.
- 36—"In Dreamy Dells" (Mod. Fantasy), by Rolfe (3 minutes), until—T: "Coming home unexpectedly."
- 37—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes), until—T: "Morning" (shot).
- 38—Theme (30 seconds), until—T: "You little devil," until * * * * END.

"THE SPARK DIVINE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), Borch

- 1—Theme (2 minutes and 15 seconds), at screening.
- 2—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes), until—T: "The new rich friends of."
- 3—Theme (1 minute and 45 seconds), until—T: "With the change in the society."
- 4—"The Blushing Rose" (Andante Serenade), by Johnson (2 minutes and 45 seconds), until—T: "Then the changing seasons."
- 5—Theme (1 minute and 30 seconds), until—T: "And the child Marcia has."
- 6—"To a Star" (Moderato Romance), by Leonard (1 minute and 45 seconds), until—T: "Home, home is where the" (Piano only according to action).
- 7—"Young April" (Moderato Novelette), by Cobb (2 minutes and 45 seconds), until—T: "Way in the West lives."
- 8—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "The Ardale ornament."
- 9—"Serenade Romantique" (Characteristic Andantino), by Borch (3 minutes and 45 seconds), until—T: "You're an iron man."
- 10—"In a Shady Nook" (Characteristic Tete-a-Tete), by Hildreth (2 minutes), until—T: "The circus is in full."
- 11—Theme (2 minutes), until—S: When Robert meets Marcia.
- 12—"Barcarolle" (Summer Idyll), by Buse (4 minutes and 30 seconds), until—T: "I have decided to stay and" (Piano only according to action).
- 13—Theme (2 minutes and 45 seconds), until—T: "You spoke to me of love."
- 14—"Rose Leaves" (Idyl Moderato), by Ashleigh (4 minutes), until—T: "And before the next darkness of."
- 15—Theme (3 minutes), until—T: "Later Marcia has fulfilled."
- 16—"Bleeding Hearts" (Andantino Sentimento), by Levy (4 minutes and 15 seconds), until—T: "Busy with each growing."
- 17—"Misterioso Dramatico No. 22," by Borch (1 minute and 15 seconds), until—S: When scene fades to nurse girl.
- 18—"Vivo Finale" (From Symphonette Suite), by Berge (45 seconds), until—S: When maid raises window shade.
- 19—"Andante Pathetique," by Berge (1 minute and 45 seconds), until—T: "And now to Marcia."
- 20—"Mysterious Nights" (Valse Dramatique), by Ber (1 minute), until—T: "No attempt is too" (automobile effects).
- 21—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 30 seconds), until—S: When Marcia enters auto (automobile effects).
- 22—"Birds and Butterflies" (Int. Allegretto), by Vely (45 seconds), until—T: "Wherever children are."
- 23—Direct cue, church bells chiming "Peace on Earth, Good Will Toward Men" (Christmas hymn), (1 minute and 30 seconds), until—S: When Robert enters.
- 24—Theme (3 minutes and 15 seconds), until—T: "Hail Santa Claus"—until * * * * THE END

"THE BOOMERANG"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (1 minute and 10 seconds), until—T: "The Ball that celebrates."
- 2—"Hunkatin" (half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Any news of my son?"
- 3—"Mysterious Nights" (Valse Dramatique), by Berge (2 minutes and 30 seconds), until—T: "And then there's the child."
- 4—"Dramatic Tension No. 6," by Levy (1 minute and 15 seconds), until—T: "May I claim my dance?"
- 5—"A La Mode" (one-step), by Rosey (55 seconds), until—T: "There is something I have wanted."
- 6—Theme (1 minute and 15 seconds), until—T: "The meeting of big interests."
- 7—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "The law offices."
- 8—"Serenade" (And. Mod.), by Drigo (2 minutes and 50 seconds), until—T: "Iron in the fire."
- 9—"Dramatic Tension No. 9," by Andino (3 minutes and 45 seconds), until—T: "The juggernaut of ambition."
- 10—"Dramatic Andante," by Berge (2 minutes and 30 seconds), until—T: "The hurling of the Boomerang."
- 11—Theme (3 minutes and 25 seconds), until—T: "Midnight and an unusual reception."
- 12—"Lento Allegro" (Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "And then came the gigantic."
- 13—"Dolorosa" (Poeme D'Amour), by Tobani (3 minutes and 10 seconds), until—T: "Antonio Guinano."
- 14—"Maria Maria—Di Capua" (Italian Song) (3 minutes and 15 seconds), until—T: "The firebrand starts."
- 15—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "The secret strings of Finance."
- 16—"Perpetual Motion" (Allegro), by Borch (2 minutes and 10 seconds), until—T: "You ask why I hate the trust."
- 17—Theme (2 minutes and 30 seconds), until—T: "The stronger call."
- 18—"Dramatic Tension" (Agitato), by Ascher (1 minute and 45 seconds), until—T: "Men, Violence never won."
- 19—Continue pp (1 minute and 5 seconds), until—T: "Carefully groomed in the remnants."
- 20—"Erotik" (Dramatic), by Grieg (2 minutes and 30 seconds), until—T: "In the midst of the Montgomerys."
- 21—"Sparklets" (Mod.), by Miles (1 minute and 45 seconds), until—T: "In the walk of everyday life."
- 22—"Sinister Theme" (Mysterioso), by Levy (50 seconds), until—T: "Upon his election to the office."
- 23—"Maria Maria—Di Capua" (Italian Song) (45 seconds), until—T: "The Battle for Control."
- 24—"Half Reel Hurry," by Levy (6 minutes and 15 seconds), until—T: "A narrow crooked little street."
- 25—"Pizzicato Mysterioso," by Minot (2 minutes and 5 seconds), until—T: "Big Jim Hardy."
- 26—Theme (45 seconds), until—T: "Shadows of the night."
- 27—"Mysterioso Dramatico," by Borch (2 minutes and 30 seconds), until—T: "The empty dinner pail."
- 28—"Half Reel Furioso," by Levy (4 minutes and 5 seconds), until—T: "While convalescing."
- Note: Watch Explosion.
- 29—"May Dreams" (Mod.), by Borch (50 seconds), until—T: "The Boomerang returns."
- 30—Theme (3 minutes and 5 seconds), until—T: "Call Peter Cameron."
- 31—"Tragic Theme," by Vely (3 minutes and 30 seconds), until—T: "Days of readjustment."
- 32—"Joyous Allegro," by Borch (45 seconds), until—T: "The passing of months."
- 33—"Birds and Butterflies" (Int.), by Levy (1 minute and 55 seconds)—until * * * * THE END.

"YOU'RE FIRED"

Specially selected and compiled by M. Winkler

Theme: "Flirty Flirts" (Mel. Int.), Levy

- 1—"Birds and Butterflies" (Mel. Allegretto), by Levy (2 minutes and 20 seconds), at screening.
- 2—Theme (Mel. Int.) (5 minutes and 30 seconds), until—T: "So it happens that evening."
- 3—Piano Solo improvising to action (25 seconds), until—S: Helen playing piano.
- 4—Tacet (45 seconds), until—S: Helen stops playing.
- 5—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 40 seconds), until—T: "On the following day."
- 6—"Sparklets" (4/4 Mod.), by Miles (4 minutes and 35 seconds), until—S: Interior of employment office.
- Note: Effect of rapid working typewriter.
- 7—"Tacet" (2 minutes and 15 seconds), until—T: Early next morning.
- NOTE: Just watch effect of xylophone player and improvise to action.
- 8—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 20 seconds), until—T: Days become weeks.
- 9—"Minnie Shimmey for Me" (popular) (1 minute and 25 seconds), until—T: "No, it couldn't."
- 10—Theme (Mel. Int.) (1 minute), until—T: "So this is the important business."
- 11—"Me-Ow" (Popular one-step), by Kaufman (1 minute and 55 seconds), until—S: Orchestra commences to play.
- 12—Continue pp. (30 seconds), until—T: "So old Billy, is trying."
- 13—Theme (Mel. Int.) (1 minute and 25 seconds), until—T: After the last dance.
- 14—Piano solo improvising to action (1 minute and 15 seconds), until—T: At the morning's conference.
- 15—"Reve D'Amour" (Allegretto), by Zamecnik (35 seconds), until—T: "We've got to keep."
- 16—"Ciribiribin" (Italian waltz—Valse lento), by Pestalozza (1 minute and 15 seconds), until—T: In little Italy.
- 17—Sinister theme (Mysterioso), by Levy (3 minutes and 5 seconds), until—T: Horace Graham, Tom's uncle.
- 18—"A La Mode" (One-step), by Rosey (30 seconds), until—T: A special performance.
- NOTE: To be performed on phonograph.
- 19—"Italian Nights Waltz" (Waltz—On Italian Mel.), by Tobani (3 minutes and 50 seconds), until—T: And at Capellanos.
- 20—"Tarantelle Italiane" (Allegretto), by Bohm (2 minutes and 25 seconds), until—T: "It's here and stays here."
- 21—Theme (Mel. Int.) (1 minute and 50 seconds), until—T: "Please find the proprietor."
- 22—"Maria, Maria" (Italian song), by Di Capua (1 minute and 25 seconds), until—T: "Your time is not up yet."
- 23—Continue ff. (Italian song) (1 minute and 55 seconds), until—T: "Waiter, call the proprietor."
- 24—"Hurry No. 33" (Allegro), by Minot (1 minute and 45 seconds), until—T: "Great Caesar, it's the merger."
- 25—Tacet (15 seconds), until—T: "Here, buy yourself."
- NOTE: Just produce effect with big bell of clock striking twelve.
- 26—Theme ff. (Mel. Int.) (50 seconds), until—S: Flashback to former scene, until * * * * THE END.

"THE MAN WHO STAYED AT HOME"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "The Crafty Spy" (Original Descriptive Mysterioso), Borch

Theme B: "Serenade Romantique" (Characteristic Moderato Romance), Borch

- 1—"Victorious Democracy" (American Patriotic), by Borch (3 minutes and 30 seconds), at screening.
- 2—Theme "A" (3 minutes), until—T: "The links in the German" (wave and wireless effects).
- 3—Theme "B" (45 seconds), until—T: "The United States Secret Service."
- 4—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 45 seconds), until—T: "The Wavcrest Hotel."
- 5—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: "Molly Preston."
- 6—"Babillage" (Allegretto Int.), by Castillo (2 minutes and 45 seconds), until—T: "Mrs. Miriam Leigh."
- 7—"May Dreams" (Romance), by Borch (2 minutes), until—T: "I was curious to see you."
- 8—Theme "A" (1 minute and 15 seconds), until—T: "Just before the card party" (wireless effects).
- 9—"The Vampire" (Dramatic), by Levy (3 minutes), until—S: When Sanderson sends wireless.
- 10—"At Twilight" (Moderato Romantique), by Golden (1 minute and 15 seconds), until—T: "Take my place, Mr. Brent."
- 11—"Misterioso Dramatico," by Borch (3 minutes), until—T: "Midnight the serpent of the" (wave effects).
- 12—Theme "A" (2 minutes and 30 seconds), until—S: When Brent discovers wireless (wireless effects).
- 13—"Dramatic Recitative" (Dramatic Tension), by Levy (1 minute and 15 seconds), until—S: When Brent breaks lamp.
- 14—"Turbulence" (Int. Allegretto), by Borch (2 minutes and 30 seconds), until—S: When Carl discovers wireless broken.
- 15—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "In the morning Mrs. Sanderson."
- 16—Theme "B" (1 minute and 45 seconds), until—T: "How long have you known."
- 17—Theme "A" (2 minutes and 15 seconds), until—T: "Later in the day Sanderson."
- 18—Theme "B" (1 minute and 45 seconds), until—T: "I have good reason to."
- 19—"Dramatic Agitato" (Dramatic Tension), by Hough (2 minutes), until—S: When Mrs. Leigh watches spy.
- 20—"Agitato No. 69," by Minot (2 minutes and 15 seconds), until—S: When Brent shoots pigeon (shot).
- 21—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until—T: "It's dead, the last."
- 22—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "I suggest we send for Brent" (telephone bell).
- 23—Theme "A" (3 minutes and 45 seconds), until—T: "The evening found he secret."
- 24—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "If anything should happen."
- 25—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A half hour before twelve."
- 26—"Over the Top, Boys" (American March), by Berge (1 minute and 45 seconds), until—T: "One of the bloodhounds."
- 27—"Slimy Viper" (Dramatic Tension), by Borch (1 minute), until—S: When scene fades to Carl.
- 28—"Hurry" (half-reel Agitato), by Levy (2 minutes and 30 seconds), until—S: When Brent captures Sanderson.
- 29—"Sinister Theme," by Vely (2 minutes), until—T: "Just a false alarm."
- 30—Theme "B" (1 minute), until—S: When Judge congratulates Brent—until * * * THE END.

"THE GIRL FROM OUTSIDE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—"Characteristic Tremolo," by Lovenberg (35 seconds), at screening.
- 2—"In the Village" (From "Scenes Poétiques") (2/4 Allegro), by Godard (1 minute and 5 seconds), until—T: "Cast of characters."
- 3—"Dramatic Agitato," by Hough (40 seconds), until—T: "Where the law of fang and claw."
- Note: To action pp or ff
- 4—"Violin solo to action (25 seconds), until—S: Close-up of violin player. Note: Played very badly.
- 5—"Andante Dramatico," by Borch (3 minutes and 50 seconds), until—S: Lady stops playing violin.
- 6—"Chinese Characteristic," by Winkler (25 seconds), until—T: "Chow their cook."
- 7—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 5 seconds), until—S: Gang's living room.
- 8—"Dramatic Tension," by Shepherd (1 minute and 45 seconds), until—S: Interior of lunch room.
- 9—Theme (2 minutes and 25 seconds), until—T: "What are you doing here alone?"
- 10—"Admiration" (4/4 Mod.), by Jackson (2 minutes and 20 seconds), until—T: "Heavy, heavy, hung over."
- 11—"Iris" (Mod. Grazioso), by Reynard (1 minute and 50 seconds), until—T: "June sought employment."
- 12—"Blushing Rose" (Mod. Ser.), by Johnson (1 minute and 55 seconds), until—T: "In the late Arctic Twilight."
- 13—Theme ff (4 minutes and 45 seconds), until—S: "Curly Kid" trying to steal. Note: Watch shots.
- 14—"Sinister Theme," by Levy (1 minute and 5 seconds), until—S: Girl blowing out lamp.
- 15—"Serenade" (Mod.), by Drdla (4 minutes and 55 seconds), until—T: "Harry Hope, manager."
- 16—"Gavotte and Musette" (Allegro), by Raff (55 seconds), until—T: "Suppose nobody came."
- 17—"Sinister theme (Mysterioso), by Levy (3 minutes and 5 seconds), until—T: uninvited caller."
- Note: To action pp or ff.
- 18—Continue fff (1 minute and 30 seconds), until—T: "Denton's pride would not."

(Continued in next column)

(Continued from preceding column)

- 19—"Chinese Characteristic," by Winkler (15 seconds), until—T: "A bitter and unforgiving enemy."
- 20—Theme (3 minutes and 45 seconds), until—S: Interior of girl's room.
- 21—"Gruesome Misterioso," by Borch (1 minute and 5 seconds), until—T: "That night the 'Kid'."
- 22—"Melody" (Mod.), by Kretchmer (2 minutes and 35 seconds), until—S: Interior of hotel.
- 23—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "You boys have got a fat chance."
- 24—"Half Reel Furioso," by Levy (2 minutes and 55 seconds), until—S: Exterior rain storm scene. Note: Begin pp or ff big fight—with ad. lib. tympany rolls.
- 25—Continue pp (25 seconds), until—T: "We wasn't sure they'd come."
- 26—"Birds and Butterflies" (Int. Capricioso), by Vely (2 minutes and 5 seconds), until—T: "A fair day followed."
- 27—Continue to action (2 minutes and 25 seconds), until—T: "Nightfall."
- 28—"Dramatic Tension," by Andino (3 minutes and 50 seconds), until—T: "This damn thing."
- 29—"Dramatic Agitato," by Borch (1 minute and 15 seconds), until—T: "Your option on my claim."
- 30—"Love Song" (Dramatic), by Flogier (2 minutes and 55 seconds), until—T: "The next morning."
- 31—Theme ff (3 minutes), until—T: "A morning call."
- 32—"Lento Allegro Symphonette" (3 minutes and 40 seconds), until—T: "To the Wags."
- 33—"Ave Marie" (Dramatic), by J. Ascher (1 minute and 55 seconds), until—T: "Forty hours later." Note: With ad. lib. tympany rolls during the exterior storm scenes.
- 34—"In Lovers' Lane" (Mod. Int.), by Pryor (4 minutes and 25 seconds), until—T: "Harry ran straight."
- 35—"Comedy Allegro," by Berg (1 minute and 40 seconds), until—T: "Madam if you call for help."
- 36—"Legend of a Rose" (2/4 Allegretto), by Reynard (2 minutes and 40 seconds), until—T: "Just what the Doctor ordered."
- 37—"Prelude Du Deluge" (Dramatic Pathetic), by Saint-Saens (3 minutes and 10 seconds), until—T: "Hope's claim pans out big."
- 38—Theme ff (55 seconds), until—T: "I saw the paper."
- 39—"Allegro Agitato," by Kiefert (1 minute and 35 seconds), until—S: "Kid" steals paper. Note: Watch shots.
- 40—Theme (3 minutes and 20 seconds), until—S: Close-up of wounded "Kid."
- 41—Theme ff (50 seconds), until—S: View of seashore—until * * * THE END.

"VIRTUOUS MEN"

- 1—"A Little Song" (once segue) by Eidody; pub. Schirmer.
- 2—"Macbeth" (once), till title "Bull Brummon the cause of the delays"; by Johnston Hawkes.
- 3—"A Fanciful Vision," till title "While in the great metropolis"; by Rubinstein; pub. Schirmer.
- 4—"Dolce Far Niente" (once segue); by Hosmer—F.
- 5—"Gardenia," till after scene "Man in the office and in the lumber camp," by Densmore; pub. B. M. Co.
- 6—"Ruy Blas as Cut," till scene "Stokes smashes in window"; by Mendelssohn—H.
- 7—"Southern Fantasy" (at Allegro Con Fuoco), till scene "Stokes sees Forest fire through window"; by Hurmston B. & H.
- 8—"I Promessi Sposi" (at Allegro), till scene "Men in office"; by Ponchielli Ricordi.
- 9—"Romance," till title "The night of the Victory Ball"; by Grumfeld—S.
- 10—"Air de Ballet," till title "In the entertainment hall"; by Hille—Schirmer.
- 11—"Je Sais Que Vous Etes Gintil," till scene of "Applause"; by Christine—Harms.
- 12—"My Barney Lies Over the Ocean," till scene "Marcia arrives home W. B. S."
- 13—"Among the Roses" (after intro.), till title "In the office of U. S. Secret Service"; by Lake—Fischer.
- 14—"Mysterioso Irresoluto" (once segue); by Langey—S.
- 15—"A Tes Genoux" (after intro.), till scene of "Accident"; by Gillet—Decourcelle.
- 16—"Turbulence," till scene "Willard carried into building"; by Belwin.
- 17—"Adoration" (after intro.; once segue); by Borowski—Fischer.
- 18—"Serenade" (once segue).
- 19—"A Deep Sea Romance" (after intro.), till title "Stokes' first tour of the shipyard"; by Lake—Fischer.
- 20—"Ganzonetta" (after 2 bars), till title "Lunch-time—the shipyard band"; by Hollander—S.
- 21—"National Emblem," till scene "Stokes makes speech"; by Bagley—Jacobs.
- 22—"Short Silence" (till speech over).
- 23—"Hail, Hail, the Gang's All Here," till title "As the weeks passed"; by Lake—Fischer.
- 24—"La Forza Del Destino" at 3/8 slow twice segue; by Verdi—Janquickel.
- 25—"Serenade" (at No. 3), till scene "Warning flash of shipyard." Cue for effect, "big whistle blows."
- 26—"Le Donne Curiose at 13," till scene "Stokes comes back into office"; by Usigho—Songono.
- 27—"Land of Dreams" (after 8 bars), till scene "Hogan enters office"; by Driffie—Taflema.
- 28—"La Colombe" (after 10 bars), till scene "Hogan in bed"; by Gounod—F.
- 29—"Visions" (pp. at chorus), till title "The last resort"; by Tchaikovsky—S.
- 30—"The Grafty Spy" (twice segue); by Belwin.
- 31—"Yelva at Allegro," till title "Burmon"; by Reissiger—G.
- 32—"Hurry No. 2," till title "There's a nice little room waiting"; by Levy—Cinima.
- 33—"Agitato No. 3," till title "And on the 27th."
- 34—"The Volunteers," till change of scene after "Launching"; by Sousa.
- 35—"Land of Dreams" (same as No. 27).

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"THE FEAR WOMAN"

Specially selected and compiled by M. Winkler.
Theme: "Erotik" (Dramatic Lento Molto), by Grieg

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—"Legend of a Rose" (2/4 Allegretto), by Reynard (3 minutes and 45 seconds), until—T: At screening.
 - 2—Theme (1 minute and 30 seconds), until—T: His pet fear.
 - 3—"Gavotte Piquante" (Allegro Grazioso), by Pierson (2 minutes and 55 seconds), until—T: The engagement dinner.
 - 4—Tragic Theme ff., by Vely (55 seconds), until—T: "I have forgotten my fan."
 - 5—Dramatic Narrative, by Pement (3 minutes and 30 seconds), until—T: When the first dark days.
 - 6—"Symphony Pathetic" (Second Movement—Dramatic), by Tchaikowsky. (1 minute and 15 seconds), until—T: "There is nothing to be afraid."
 - 7—Theme (3 minutes and 25 seconds), until—T: Love dispels the fear.
 - 8—"Serenade" (Dramatic), by Vidor (50 seconds), until—T: "You've acted like a fool."
 - 9—"Melody" (Moderato), by Hurter (1 minute and 55 seconds), until—T: Important work for.
 - 10—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 50 seconds), until—T: Bedtime conferences.
 - 11—Continue to action (30 seconds), until—T: Helen is popular.
 - 12—"Flirty Flirts" (Melody Intermezzo), by Levy (2 minutes and 20 seconds), until—T: For the time the shadow.
 - 13—Sinister Theme (Mysterious), by Levy (2 minutes and 15 seconds), until—S: Close-up of automobile on road.
 - 14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "You mustn't be seen in here."
 - 15—"Babillage" (Allegretto), by Castillo (1 minute and 25 seconds), until—T: "The story has been too choice."
 - 16—Theme (1 minute and 30 seconds), until—T: Back to his desk.
 - 17—"Spring Flowers" (Allegretto), by Wood (1 minute and 15 seconds), until—T: The Hotel Claremont.
 - 18—Continue to action (2 minutes and 10 seconds), until—T: Deciding to consult her lawyer.
 - 19—"May Dreams" (Moderato), by Borch (3 minutes and 5 seconds), until—T: Week end brings Mrs. Wallace.
 - 20—Theme (3 minutes and 25 seconds), until—T: Opposition doubles.
 - 21—"Cupid's Frolic" (6/8 Moderato), by Miles (3 minutes and 25 seconds), until—T: The hotel's annual tennis tournament.
 - 22—Theme ff. (2 minutes and 20 seconds), until—T: The tournament dinner.
 - 23—Continue ff. (10 seconds), until—T: "It's a damnable lie."
 - 24—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes), until—S: Helen raising her head from table—until * * * * THE END.

"HER BRIDAL NIGHT"

Specially selected and compiled by M. Winkler
Theme: "Flirty Flirts" (Mel. Int.), by Levy

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- 1—Theme (3 minutes), at screening.
 - 2—"Ala Ballerina" (Valse Lente), by Braham (2 minutes and 10 seconds), until—T: "Joe Damorel, 'Vi's' future."
 - 3—Continue to action (3 minutes and 35 seconds), until—T: "In taking 'Vi's' place."
 - 4—"Romeo and Juliet" (Waltz), by Gounod (4 minutes and 5 seconds), until—T: "'Vi' is not used to."
 - 5—Organ improvise to action (1 minute and 25 seconds), until—S: Interior of Church.
 - 6—Lohengrin's "Wedding March" (Full Orchestra) (1 minute and 10 seconds), until—T: "And the time."
 - 7—Organ improvise to action (1 minute and 25 seconds), until—T: "If any man can show."
 - 8—Theme (2 minutes and 45 seconds), until—S: Interior of bedroom.
 - 9—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 5 seconds), until—T: "Let them hear, I want."
 - 10—"Dramatic Recitative," by Levy (3 minutes and 5 seconds), until—T: "What's the matter you're."
 - 11—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "I tell you she's lost her."
 - 12—Theme (3 minutes and 35 seconds), until—T: "Come with me, dear love."
 - 13—"Birds and Butterflies" (Int. Grazioso), by Vely (2 minutes and 35 seconds), until—T: "I'm sorry, Joe."
 - 14—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 55 seconds), until—T: "It's the duty of a gentleman."
 - 15—"Serenade Romantique" (Characteristic And.), by Borch (4 minutes and 5 seconds), until—S: Interior of room—Tiny near window.
 - 16—"Serenade" (Mod.) "Les Millions Di Arlequin," by Drigo (4 minutes and 40 seconds), until—T: "Please Joe, run along."
 - 17—"Comedy Allegro," by Berge (2 minutes and 5 seconds), until—T: "Idiot, where are they."
 - 18—"Adieu" (12/8 Dramatic Mod.), by Favarger (1 minute and 10 seconds), until—S: Lent arrives in automobile.
 - 19—Theme (5 minutes and 55 seconds), until—T: "What's the idea"—until * * * * THE END.

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The music of the Spaniard fully designates his character; its construction is a continuous flow of fiery passion or languorous emotions. It subjugates those who hear it, even such men as the cool Northerner cannot resist such powers as "The Tango," "The Tarantelle," "The Bolero," "The Fandango." For instance, the music of the aboriginal, such as the inhabitants of the South Sea Islands, or the inhabitants of the darkest part of Africa, or our primitive American Indian. Their music undoubtedly reveals the unrelenting characteristics of their race. None of the above races could for instance, begin hostilities without first being inspired by their savage war dances and songs.

How about the power of our National hymns? They have turned cowards into heroes; they have

made men make supreme sacrifices of the greatest things in life. National hymns have the power of translating the silent thoughts of waving flags, and last but not least they make millions cry "Laugh! Live! and Die! MUSIC IS THE MASTER."

Think of the "Marseillaise," our glorious "Star Spangled Banner," our "Dixie," our "Swanee River" and others too numerous to mention, all of them have played important parts in the annals of history and habits of nations.

Could you imagine the wonderful feelings created in the heart of our good Americans traveling throughout the world, when they hear "Silver Threads Among the Gold," or any other good American home song. It divides the listener into two parts; his body is in foreign lands and his heart is back home. "AGAIN MUSIC IS THE MASTER."

The Motion Picture theatre of today is the mecca of the public, the atmosphere created in the theatre is the environment, surrounding our people, and is taken home by these great masses who are frequently patronizing your theatres.

It is therefore up to you Mr. Exhibitor, to guard our children. Remember, that vulgar and suggestive music is unpardonable. It creates an atmosphere just as dangerous as the more and more disappearing vulgar dance halls.

In conclusion, I would like to emphasize one more fact—there are picture censors, but no music censors and you are the "MASTER OF THE MUSIC" in this case.—*Music Editor.*

LATEST MUSIC CUES

"THE PEACE OF ROARING RIVER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "May Dreams" (Moderato), Borch

- 1—Theme (2 minutes and 25 seconds), at screening.
- 2—"Romance" (3/4 Andante), by Sibelius (4 minutes and 5 seconds), until—T: "The widow McBinzey plans."
- 3—"Pathetic Andante," by Vely (1 minute and 35 seconds), until—T: "Ye rooms are ready."
- 4—"Serenade Op. 10" (6/8 Allegretto), by Widor (4 minutes and 45 seconds), until—T: "Silver Ledge, Nev."
- 5—"Continue pp (1 minute and 5 seconds), until—T: "Matrimonial News, N. Y. C."
- 6—"Theme (1 minute and 40 seconds), until—T: "Weary of the futile search."
- 7—"Andante" (From "Third Symphony"), by Hadley (4 minutes and 55 seconds), until—T: "Funnest thing ye ever seen."
- 8—"Love Song" (Mod.), by Puerner (3 minutes and 5 seconds), until—T: "Within a week."
- 9—"Theme (2 minutes), until—T: "For three weeks."
- 10—"Cavatine and Musette" (Allegro), by Raff (3 minutes and 5 seconds), until—T: "The wire that brings excitement."
- 11—"Pastorale" (3/4 Andantino), by Bartoline (4 minutes and 55 seconds), until—T: No. 42 west bound."
- NOTE: With ad. lib. railroad effects.
- 12—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—S: Madge enters Hugo's cabin.
- 13—"Sinister Theme" (Mysterioso), by Levy (1 minute and 55 seconds), until—T: "Amid the strange noises."
- 14—"Last Spring" (Dramatic), by Grieg (2 minutes and 45 seconds), until—T: "Dawn brings relief."
- 15—"Dramatic Recitative," by Levy (2 minutes and 35 seconds), until—T: "First I'm going to know."
- NOTE: Watch shots; railroad effects, and steam whistle.
- 16—"Perpetual Motion" (Dramatic Allegro), by Borch (1 minute and 30 seconds), until—T: "She didn't say how."
- 17—"Dramatic Agitato No. 38," by Minot (2 minutes and 10 seconds), until—T: "Like all small communities."
- 18—"Half Reel Hurry" (for general use), by Levy (4 minutes and 45 seconds), until—T: "As God fearing Christians."
- 19—"Turbulence" (Mel. Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "You woman got it all wrong."
- NOTE: To action pp ro ff.
- 20—"Dramatic Tension No. 67," by Shepherd (2 minutes and 15 seconds), until—T: "You're not going to leave me."
- 21—"Theme (1 minute and 35 seconds), until—T: "In trying to make a fool."
- 22—"Continue ff (30 seconds), until—T: "As they stood and"—until * * * * *

"THE DEVILS TRAIL"

(Compton-Larkin—World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Think Love of Me" (Mod. Ballade), Grey

- 1—"Indian Intermezzo," by Herbert (1 minute and 30 seconds), at screening.
- 2—"Wild and Woolly" (Characteristic Allegro), by Minot (1 minute and 15 seconds), until—S: When Indians scatter (shots).
- 3—"Babilage" (Int. Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "Outposts of civilization."
- 4—"Agitato No. 6," by Kiefert (45 seconds), until—T: "You seem to be in a great hurry."
- 5—"Andante Pathetique," by Berge (3 minutes), until—T: "An hour later."
- 6—"Theme (2 minutes and 45 seconds), until—T: "Twelve turbulent years."
- 7—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes), until—T: "I come on official business."
- 8—"Theme (2 minutes and 45 seconds), until—T: "After the party."
- 9—"Hunkatin" (half tone one-step), by Levy (2 minutes and 15 seconds), until—T: "While Chino Landing."
- 10—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "I know you, you whiskey" (shots).
- 11—"A La Mode" (one-step), by Rosey (2 minutes and 45 seconds), until—T: "Lookout, it's a new sergeant" (shots).
- 12—"Dramatic Agitato," by Hough (45 seconds), until—S: When Sergeant leaves saloon.
- 13—"Birds and Butterflies" (Capricoso Int.), by Vely (3 minutes and 30 seconds), until—T: "The next afternoon."
- 14—"Visions" (Int. Characteristic), by Buse (2 minutes and 45 seconds), until—T: "Just a little present."
- 15—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—S: When Julie arrives home.
- 16—"Agitato Appassionato," by Borch (3 minutes and 30 seconds), until—T: "Did you give this dog."
- 17—"Theme (3 minutes), until—S: When Nonette takes clock.
- 18—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—S: When sisters meet.
- 19—"Heavy Agitato," by Luz (1 minute and 30 seconds), until—T: "That evening."
- 20—"Popular one-step (15 seconds), until—S: When scene fades to dance hall.
- 21—"Theme (3 minutes), until—T: "The leave taking."
- 22—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: "Forty winks or more."
- 23—"Popular one-step (15 seconds), until—T: "That night."
- 24—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: When music is stopped.
- 25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 45 seconds), until—T: "I am going to make you."
- 26—"Half Reel Furioso," by Levy (5 minutes and 15 seconds), until—S: When Nonette breaks down door (Glass crash) (shots).
- 27—"Theme (2 minutes and 15 seconds), until—T: "The break of day"—until * * * * * THE END.

"FOOLS AND THEIR MONEY"

(Emmy Wehlen—Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Legend of a Rose" (Capricious Moderato), Reynard

- 1—"In Poppyland" (Capricious Gavotte), by Albers (3 minutes and 30 seconds), at screening.
- 2—Theme (30 seconds), until—T: "Much to her parents."
- 3—"Hunting Scene" (Allegro Vivace), by Borch (2 minutes and 15 seconds), until—T: "If your great granddaddy."
- 4—"Norma" (Melodious Waltz), by Luz (2 minutes), until—T: "Eugene Van Dusen."
- 5—Organ improvising (30 minutes), until—S: When boy sits at organ.
- 6—"Sparklets" (Allegretto 6/8), by Miles (30 minutes), until—S: When organ scene fades.
- 7—Theme (2 minutes and 45 seconds), until—T: "It was with some misgivings"
- 8—"Valse Moderne" (Valse Lento), by Rosey (3 minutes), until—S: When Mrs. Tompkins stops auto.
- 9—"Kathleen" (Valse Lento), by Berg (4 minutes), until—T: "I am sure you will like."
- 10—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 30 seconds), until—T: "Just the same mother."
- 11—Hawaiian one-step (30 seconds), until—T: "On the eve of their summer" (piano only according to action).
- 12—Yale Boala Song (Segue to "Home Sweet Home") (1 minute and 30 seconds), until—S: When boys take drinks.
- 13—"Valse Danseuse" (Characteristic Ballet), by Miles (4 minutes and 15 seconds), until—T: "Bless their hearts" (train effects).
- 14—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When Richard strikes groom.
- 15—Theme (2 minutes and 30 seconds), until—T: "Are you the new groom?"
- 16—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 30 seconds), until—T: "In the skillful hands of Eugene."
- 17—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: "I shall be charmed."
- 18—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: When Louise sees Richard.
- 19—Theme (3 minutes), until—T: "When a young lady and young—"
- 20—"Marionette" (Allegretto Capricoso), by Arndt (3 minutes and 15 seconds), until—T: "The night Mrs. Tompkins."
- 21—"Misterioso Agitato No. 66" (Descriptive), by Smith (2 minutes and 45 seconds), until—S: When Van Dusen watches Louise.
- 22—"A La Mode" (Popular one-step), by Rosey (1 minute and 30 seconds), until—S: When scene fades to ball room.
- 23—"Valse Divine" (Valse Moderato), by Rosey (30 seconds), until—S: When guests are seated.
- 24—"Dramatic Tension No. 9," by Andino (15 seconds), until—T: "Your secretary is a thief."
- 25—Negro breakdown (1 minute and 30 seconds), until—S: When Allenbys leave auto.
- 26—"Impish Elves" (Winsome Int.), by Borch (1 minute and 15 seconds), until—S: When Louise rings door bell.
- 27—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When Louise discovers safe open.
- 28—Theme (1 minute), until—T: "It looks to me as"—until * * THE END.

"SOME BRIDE"

(Viola Dana—Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Int. Rubato), Levy

- 1—"A La Mode" (Popular one-step), by Rosey (2 minutes and 15 seconds), at screening.
- 2—Theme (2 minutes), until—T: "Nature endowed Patricia" (wave effects).
- 3—"Savannah" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "I have had the most wonderful."
- 4—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes), until—T: "Calm yourself Henry."
- 5—"A Day in Paris" (Allegro Mod.), by Clarke (2 minutes), until—S: When Patricia leaves bathroom.
- 6—"Heavy Misterioso," by Levy (2 minutes and 15 seconds), until—S: "When Henry kisses Patricia's hand."
- 7—"Turkey in the Straw" (do not substitute) (1 minute and 30 seconds), until—T: "Just for novelty."
- 8—"Chicken Reel" (Do not substitute), (3 minutes), until—T: "Is it true Mrs. Morley?"
- 9—"Captain Cupid" (Allegretto Grazioso), by Bratton (2 minutes and 15 seconds), until—T: "It is time all chickens."
- 10—"Clematis" (From Boutonniere Suite) (Mod. Poco Agitato), by Tanning (1 minute), until—T: "Henry I am sick."
- 11—Theme (3 minutes and 15 seconds), until—S: When Henry leaves.
- 12—"Babillage" (Int. Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "This news will save her life."
- 13—"Al Fresco" (Giocoso Int.), by Herbert (3 minutes and 30 seconds), until—T: "I have news of a private."
- 14—"Birds and Butterflies" (Int. Allegretto), by Vely (3 minutes and 15 seconds), until—T: "I have it, you go to sleep."
- 15—"Sissy Giggles" (Characteristic Allegro), by Howe (2 minutes and 15 seconds), until—T: "I want to see Mr. Patten."
- 16—Theme (2 minutes and 45 seconds), until—S: When Patricia pleads with Henry.
- 17—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "But the green-eyes monster."
- 18—"Gruesome Misterioso No. 31," by Borch (1 minute and 15 seconds), until—T: "Henry's actions were most."
- 19—"The Crickets' Serenade" (Allegretto Grazioso), by Bendix (2 minutes and 15 seconds), until—S: When scene fades to Patten.
- 20—"Impish Elves" (Winsome Int.), by Borch (3 minutes and 30 seconds), until—T: "Curing Henry" (piano only according to action).
- 21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "It has taken a little time."
- 22—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "So this is the long-distance."
- 23—Theme (1 minute and 45 seconds), until—T: "You haven't explained these"—until * * * THE END.

"THE VOLCANO"

(Baird-Hodkinson-Pathe)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Bolsheviki Theme: "The Crafty Spy" (Dramatic Misterioso), Borch
Love Theme: "Serenade Romantique" (And. con moto), Borch

- 1—"Melody" (Mod.), by Kretshmer (1 minute and 45 seconds), until—S: At screening.
- 2—"Graciousness," by Smith (2 minutes and 15 seconds), until—T: In a home of wealth.
- 3—"Battle Agitato," by Minot (45 seconds), until—T: Only nine:een.
- 4—"Camelia" (From Boutonniere Suite—Moderato Andante), by Tanning (3 minutes and 15 seconds), until—S: Flashback to former scene.
- 5—Bolsheviki Theme (25 seconds), until—S: Close-up of "New York Call."
- 6—Continue to action (1 minute and 35 seconds), until—T: Davy's sister Ruth.
- 7—Love Theme (2 minutes and 5 seconds), until—S: View of East Side streets.
- 8—Continue pp. (55 seconds), until—T: Doing her bit.
- 9—"May Dreams" (And. con moto troppo lento), by Borch (3 minutes and 35 seconds), until—T: At the end of a busy week.
- 10—Bolsheviki Theme (1 minute and 25 seconds), until—T: "In Washington certain order."
- 11—"Songe D'Enfant-Gabriel-Marie (Mod.) (2 minutes and 35 seconds), until—S: Close-up of baby in cradle.
- 12—"Because You Said Good-Bye" (Ballad), by Levy (1 minute and 5 seconds), until—T: Ordered to report for duty.
- 13—"Dramatic Suspense," by Winkler (4 minutes and 20 seconds), until—T: Michael Semroff.
- 14—"Homeward Bound" (Popular song), by Meyer (1 minute and 50 seconds), until—T: Homeward bound.
- 15—Bolsheviki Theme (35 seconds), until—S: Interior of room.
- 16—"Homeward Bound" (Popular song), by Meyer (40 seconds), until—S: flashback to soldier.
- 17—Bolsheviki Theme (3 minutes and 5 seconds), until—S: Close-up of Bolshevik meeting.
- 18—"Dolorosa" (Mod.), by Tobani (2 minutes and 25 seconds), until—T: orders from headquarters.
- 19—"Dramatic Reproach," by Berge (2 minutes and 5 seconds), until—T: Governor Smith signs a bill.
- 20—"Slimy Viper" (Allegro Mod. Misterioso), by Borch (50 seconds), until—T: In a New York underground.
- 21—"Serenade" (Mod.), by Widor (3 minutes and 30 seconds), until—T: The hospital.
- 22—"Andante Doloroso," by Borch (25 seconds), until—T: "You know I love you."
- 23—Love Theme (2 minutes and 10 seconds), until—S: View of Captain and girl walking.
- 24—"A La Ballerina" (Valse Lente), by Bendix (1 minute and 45 seconds), until—T: "That ought to convince."
- 25—"Serenade" (And. Mod.), by Drigo (6 minutes and 5 seconds), until—T: Mrs. Van Leiden takes.
- 26—Love Theme (1 minute and 45 seconds), until—S: Davy talking to his sweetheart.
- 27—Bolsheviki Theme (2 minutes and 30 seconds), until—S: Close-up of Bolshevik's room.
- 28—Sinister Theme, by Vely (4 minutes and 30 seconds), until—T: "He usually goes to the pier."
- 29—"Erotik" (Dramatic), by Grieg (2 minutes and 5 seconds), until—T: "What's the matter, Sis?"
- 30—"Allegro Agitato," by Kiefert (55 seconds), until—S: The fight on the pier.
- 31—"Bleeding Hearts" (Floral Poem), by Levy (2 minutes and 55 seconds), until—T: "An anxious moment."
- NOTE: With ad. lib. tympany rolls during Bolsheviki scenes.
- 32—Bolsheviki Theme (1 minute and 35 seconds), until—T: "There's something wrong."
- 33—"Dramatic Tension," by Levy (1 minute and 35 seconds), until—T: "Find more bombs" (on newspaper).
- 34—Continue pp (1 minute and 30 seconds), until—T: "Paying the price."
- 35—Bolsheviki Theme (1 minute and 50 seconds), until—T: "The mob down there."
- 36—"Allegro Agitato," by Andino (2 minutes and 40 seconds), until—S: Soldiers disturb meeting.
- 37—Continue to action (40 seconds), until—T: "There's the guy."
- 38—"Flirty Flirts" (Mel. Int.), by Levy (2 minutes), until—T: "Invited to call."
- 39—Wedding march to action (35 seconds), until—T: "To the wedding."
- 40—Love Theme ff (40 seconds), until—T: "Well Davy, she did."
- 41—"Hunkatin" (half tone dance), by Levy (50 seconds), until—T: "Davy demonstrates"—until * * * THE END.

"THE FEAR WOMAN"

Specially selected and compiled by M. Winkler

Theme: "Erotik" (Dramatic lento molto), Grieg

- 1—"Legend of a Rose" (2/4 Allegretto), by Reynard (3 minutes and 45 seconds), at screening.
 - 2—Theme (1 minute and 30 seconds), until—T: "His pet fear."
 - 3—"Gavotte Piquante" (Allegro Grazioso), by Pierson (2 minutes and 55 seconds), until—T: "The engagement dinner."
 - 4—"Tragic Theme ff," by Vely (55 seconds), until—T: "I have forgotten my fan."
 - 5—"Dramatic Narrative," by Pement (3 minutes and 30 seconds), until—T: "When the first dark days."
 - 6—"Symphony Pathetic" Second Movement (Dramatic), by Tchaikowsky (1 minute and 15 seconds), until—T: "There is nothing to be afraid."
 - 7—Theme (3 minutes and 25 seconds), until—T: "Love dispels the fear."
 - 8—"Serenade" (Dramatic), by Wido (50 seconds), until—T: "You've acted like a fool."
 - 9—"Melody" (Mod.), by Huerter (1 minute and 55 seconds), until—T: "Important work for."
 - 10—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 50 seconds), until—T: "Bed time conferences."
 - 11—Continue to action (30 seconds), until—T: "Helen is popular."
 - 12—"Flirty Flirts" (Mel. Int.), by Levy (2 minutes and 20 seconds), until—
- (Continued on next page)



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(Continued from preceding page)

- T: "For the time the shadow."
 13—"Sinister Theme" (Mysterious), by Levy (2 minutes and 15 seconds), until—S: Close-up of automobile on road.
 14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "You mustn't be seen in here."
 15—"Babillage" (Allegretto), by Castillo (1 minute and 25 seconds), until—T: "The story has been too choice."
 16—"Theme (1 minute and 30 seconds), until—T: "Back to his desk."
 17—"Spring Flowers" (Allegretto), by Wood (1 minute and 15 seconds), until—T: "The Hotel Claremont."
 18—"Continue to action (2 minutes and 10 seconds), until—T: "Deciding to consult her lawyer."
 19—"May Dreams" (Mod.), by Borch (3 minutes and 5 seconds), until—T: "Week end brings Mrs. Wallace."
 20—"Theme (3 minutes and 25 seconds), until—T: "Opposition doubles."
 21—"Cupids Frolic" (6/8 Mod.), by Miles (3 minutes and 25 seconds), until—T: "The Hotel's annual tennis tournament."
 22—"Theme ff (2 minutes and 20 seconds), until—T: "The tournament dinner."
 23—"Continue ff (10 seconds), until—T: "It's a damnable lie."
 24—"Blushing Rose" (Mod. Ser.), by Johnson (2 minutes), until—S: Helen raising her head from table—until * * * * * THE END.

"FULL OF PEP"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Ballad Amorosa), by Crespi

- 1—"Comedy Allegro," by Berg (2 minutes and 30 seconds), at Screening. (Automobile and train effects).
 2—"Theme (2 minutes and 30 seconds), until—T: "What's the matter, mister" (train effects).
 3—"Birds and Butterflies" (Int. Capricioso), by Vely (2 minutes and 45 seconds), until—T: "A few days later" (telephone bell).
 4—"Flirty Flirts" (Int. Rubato), by Levy (1 minute and 45 seconds), until—T: "Now that you're through."
 5—"Mexicana" (Characteristic), by Herbert (2 minutes and 45 seconds), until—T: "In Santa Dinero."
 6—"Luzon" (A Philippino Int.), by Ellsworth (3 minutes and 15 seconds), until—T: "The Captain of the President."
 7—"Mirabella" (Mexican Serenade), by Shaw-Dixon (2 minutes and 45 seconds), until—T: "But father, surely you can."
 8—"Premier Bolero" (Spanish Characteristic), by Hackh (2 minutes and 45 seconds), until—T: "A fortnight later in Santa."
 9—"Anita" (Spanish Serenade), by Allen (3 minutes and 45 seconds), until—T: "And I will call for Senor" (bell).
 10—"A La Mode" (One Step), by Rosey (3 minutes), until—S: When servant drinks Pep.
 11—"The Belle of Mexico" (Waltz Giocoso), by Joio (2 minutes and 45 seconds), until—T: "I taste only one so glorious."
 12—"Orizaba" (Mod. Mexican Int.), by Dewey (3 minutes), until—S: When scene fades to Lopanzo.
 13—"Theme (3 minutes and 15 seconds), until—S: When Jimmy leaves palace.
 14—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes and 30 seconds), until—T: "How dare you, the duenna."
 15—"Theme (45 seconds), until—T: "You have a way weeth."
 16—"I Love You" (Direct cue on record), (3 minutes and 45 seconds), until—T: "Not much of a tenor" (Victrola effects).
 17—"Sobrc La Plaza" (Characteristic Danza), by Rollinson (3 minutes and 15 seconds), until—T: "For ten days Jimmy."
 18—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "General, while you were at."
 19—"Theme (1 minute), until—S: When Jimmy joins Felicia.
 20—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "At nightfall when."
 21—"Rondo" (Excerpt Beethoven Sonata Pathetique), Berge (3 minutes), until—S: When soldiers enter.
 22—"Savannah" (Popular One Step), by Rosey (3 minutes and 30 seconds), until—T: "Now I know where the cooties."
 23—"Half Reel Hurry," by Levy (4 minutes and 30 seconds), until—S: When Lopanzo finds telegram.
 24—"Theme (2 minutes and 30 seconds), until—S: When Jimmy kisses President—until * * * * * THE END.

"HIT OR MISS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Canterbury Bells" (From Boutonniere Suite, Capricious Allegretto), by Tonnig

- 1—"Theme (3 minutes), at Screening.
 2—"Hunkatin" (Half Tone One Step), by Levy (1 minute and 45 seconds), until—T: "Professor Angus MacDowell."
 3—"America" (Patriotic Air), (1 minute), until—S: When audience rises.
 4—"Mandarin Dance" (Eccentric Chinese Novellette), (15 seconds), until—S: At end of "America."
 5—"A La Mode" (Popular One Step), by Rosey (2 minutes and 45 seconds), until—S: At end of Oriental Dance.
 6—"Pastoral" (Characteristic Idyll), by Kiefert (3 minutes and 15 seconds), until—T: "At Bug Hollow, a colony."
 7—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 45 seconds), until—T: "It's kind of Senor Cavallo."
 8—"Theme (3 minutes), until—T: "Another man arrives."
 9—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 30 seconds), until—T: "Noon of the morning after."
 10—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "What's the idea, like walk'ng."
 11—"Theme (3 minutes and 45 seconds), until—T: "Got any worms, sonny" (water-fall effects).
 12—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Tonnig, (3 minutes and 30 seconds), until—S: When MacDowell approaches.
 13—"Agitato No. 37," by Andino (1 minute and 30 seconds), until—T: "The pursuit of the elusive."
 14—"Theme (2 minutes and 45 seconds), until—S: When Butte joins Mary.
 15—"Gavotte" (From Garden Suite), (3 minutes), until—T: "The morning edition of."
 16—"Nocturne" (From Garden Suite), (3 minutes), until—T: "Great article, boy" (door-bell).
 17—"Prudence" (Entr'acte Novellette), by Luz (2 minutes and 45 seconds), until—T: "If I'm turned down."
 18—"Theme (3 minutes), until—T: "Confound it, Frank Marrison."
 19—"Clematis" (From Boutonniere Suite, Moderato Poco Agitato), by Tonnig (3 minutes and 15 seconds), until—T: "There may be more than one."
 20—"Furioso No. 60," by Shepherd (3 minutes and 30 seconds), until—T: "Eight o'clock" (storm effects).
 21—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Morning breaks" (train effects).
 22—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—S: When Cavallo draws gun (fire effects).
 23—"Furioso" (Half Reel Hurry), by Levy (3 minutes and 45 seconds), until—S: When Cavallo and Butts fight (fire effects).
 24—"Theme (1 minute and 30 seconds), until—T: "As I live, a fine specimen"—until * * * * * THE END.

"THE LITTLEST SCOUT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Little General" (Caprice Heroique), by Tohani

- 1—"March of the Tin Soldiers," by Jessell (1 minute and 55 seconds), until—T: "Gee, I am glad I am a boy."
 2—"Continue pp (1 minute and 25 seconds), until—T: "Oh, if I were not too old."
 3—"Marching Through Georgia" (45 seconds), until—T: "The Roosevelt Troop."

(Continued on next page)

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(Continued from preceding page)

- 4—"Yankee Doodle" (piccolo and drums), (35 seconds), until—T: "My name is Violet."
- 5—"Aces High" (Aviation March), by Roberts (1 minute and 55 seconds), until—T: "They said you were."
- 6—"May Dreams" (Moderato Romance), by Borch (1 minute and 45 seconds), until—T: "That evening."
- 7—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 50 seconds), until—T: "Yes, for a boy three years old."
- 8—"Visions" (Characteristic Intermezzo), by Buse (1 minute and 15 seconds), until—T: "The suit that mother."
- 9—Theme (2 minutes and 55 seconds), until—T: "Now we're ready."
- 10—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 5 seconds), until—T: "If every man in America."
- 11—Continue pp (35 seconds), until—T: "Another discussion."
- 12—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—S: Boy gets hit with a stone.
- 13—"Turbulence" (Allegro Agitato), by Borch (1 minute and 55 seconds), until—T: "All dressed up."
- 14—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 55 seconds), until—T: "Sister Bill becomes."
- 15—Theme (2 minutes and 5 seconds), until—T: "That evening."
- 16—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "Then my heart stood still."
- NOTE.—"Watch explosions."
- 17—"Tragic Theme," by Vely (2 minutes and 25 seconds), until—T: "A day at the camp."
- NOTE.—"Watch explosions."
- 18—Theme (1 minute and 20 seconds), until—T: "That night the littlest scout."
- 19—"Sinister Theme," by Vely (4 minutes and 55 seconds), until—T: "Two spies and enemies."
- 20—"Half Reel Hurry," by Levy (6 minutes and 50 seconds), until—T: "This is the brave little scout."
- 21—Theme (1 minute and 5 seconds), until—T: "These are for the mother."
- 22—"Yankee Doodle" (35 seconds), until * * * * THE END.
- NOTE.—Piccolo and Drums only.

"BREAK THE NEWS TO MOTHER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Break the News to Mother" (Song Ballad), by Chas. K. Harris

- 1—"May Dreams" (Moderato Romance), by Borch (5 minutes and 10 seconds), until—T: "The widow Bray and her only son."
- 2—"Sweet Jasmine" (Melodious Allegretto), by Bendix (4 minutes and 55 seconds), until—T: "Pop Henkel, Mrs. Bray's."
- 3—"Intermezzo" (Moderato), by Huerter (2 minutes and 55 seconds), until—T: "The birthday party."
- 4—"A La Ballerina" (Valse Lente), by Braham (4 minutes and 15 seconds), until—T: "And the next morning."
- 5—"Camelia" (From Boutonniere Suite, Allegretto Cantabile), by Toning (1 minute and 30 seconds), until—T: "After office hours."
- 6—"Impassioned Dream" (Valse), arr. by Brooks (3 minutes and 20 seconds), until—T: "That just shows how little."
- 7—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—S: Mother awaiting her son.
- 8—"Tragic Theme," by Vely (2 minutes and 15 seconds), until—T: "A mother's plea."
- 9—"Flirty Flirts" (Melodious Intermezzo), by Levy (3 minutes and 40 seconds), until—T: "David's love for his mother."
- 10—"Sinister Theme," by Vely (4 minutes and 5 seconds), until—T: "You can't put that over on me."
- 11—"Gruesome Mysterioso," by Borch (1 minute and 50 seconds), until—T: "This time I am prepared for you."
- 12—"Agitato No. 69," by Minot (1 minute and 40 seconds), until—T: "Hello, hello."
- NOTE.—Watch shots.
- 13—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A difficult mission."
- 14—Theme (1 minute and 45 seconds), until—T: "Flint accuses Dave Bray."
- 15—"Dramatic Reproach" (Andante Expressivo), by Berge (3 minutes and 10 seconds), until—S: Pop Henkel visits Dave's mother.
- 16—Theme (2 minutes and 35 seconds), until—T: "A year later."
- 17—"Intermezzo Francaise" (Allegretto), by Thome (1 minute and 50 seconds), until—T: "Even to his despairing mother."
- 18—Theme (5 minutes and 5 seconds), until—T: "Go on; go on, tell me."
- 19—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Bring her this."
- 20—Theme (40 seconds), until—T: "The announcement."
- 21—"Dramatic Tension No. 9," by Andino (1 minute and 15 seconds), until—T: "The return of the brave."
- 22—"Aces High" (American March), by Roberts (1 minute and 45 seconds), until—T: "Mother, I dreamed."
- 23—Theme, ff (2 minutes and 35 seconds), until * * * * THE END.

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"A very important thing that helps one to forget the heat at the Hippodrome is the delightfully refreshing music program given by Director Alfred Moulton and his company of virtuosi. During the summer months at concert periods, one seldom finds heavy, classical numbers on the program. Instead there are the light musical comedy selections, the popular songs, and the rollicking instrumental solos. During warm weather few patrons care to sit through a rendition of a Moonlight Sonata or a Goldmark symphony. This kind of music doesn't help that uncomfortable feeling under the collar one bit. "Au contraire" when the orchestra strikes up a stirring Sousa march, or a Victor Herbert selection, it helps a lot in combating the work of old King Sol. The coming of summer never means the coming of a slump in business at Shea's Hippodrome, because Mr. Franklin has found the secret of good business."

Mr. Franklin's musical policy is not only a perfect one, but also "human." We said "human" because there is no greater torture for an audience as being forced to listen to long symphonic instrumental manipulations, of a sweltering bunch of musicians, blowing and pounding their energies into hot air. It is ridiculous to believe that a summer audience will endure such tortures for an indefinite period.

Have all the exhibitors adopted Mr. Franklin's policy? No! We know many exhibitors who are discharging their musicians during summer months, expecting a slump in business, as Mr. Franklin expresses it. In our estimation they are not expecting the slump, but inviting it. Any exhibitor who believes that the summer months are the cause of diminishing box-office receipts is riding on a wooden bridge with putrified pillars. "Reduction in volume of advertising," "discharging of orchestras," and in fact, any money saving device during the summer months is a clear demonstration on the part of the exhibitor, that he expects a so-called slump in business, and his peculiar action of continually reducing his force means telling his neighbors in an unmistakable manner "Stay home, I am not expecting you."

Men have conquered the earth, the ocean, the air. Why submit in this instance. Mr. Exhibitor, you are the same "human" being as your patrons. You know what does you good on a hot summer's day. Why not try and give your audience something that would also please you. Take a back seat in your house on a hot day, and make it your business to find out what is annoying you. Transfer your findings into plain English and transmit them to your patrons in big letters, as being abolished and remedied. Then go to your box-office and get paid for your invention.

Mr. Franklin, we admire your excellent knowledge of showmanship. It is a credit to present day motion picture exhibition.—THE EDITORS.

Review of Latest Musical Compositions

- 1—"Dear Old Pal of Mine," waltz by Lieut. Gitz Rice. The song made famous by John McCormack. (G. Ricordi & Co.)
- 2—"Down by the Meadow Brook," a melodious waltz with an original melody. (Waterson, Berlin & Snyder.)



Harold B. Franklin of Shea's Hippodrome, Buffalo, N. Y.

- 3—"Nobody Ever," by Hugo Frey. A new song fox-trot by the composer of "Havana," "Mary," etc. (T. B. Harms.)
- 4—"I'll Say She Does," by De Sylva, Kahn and Jolson. Al Jolson's song hit in "Sinbad" at the Winter Garden, New York. (J. H. Remick.)
- 5—"I'm Forever Blowing Bubbles," by Krenbovin and Kellette. A beautiful and melodious waltz. (J. H. Remick.)
- 6—"Tears of Arabs," by Lee David. A one-step, intermezzo of fire and melody. (B. D. Nice & Co.)
- 7—"Roses of Picardy," by Haydn Wood. This is the great ballad featured by John McCormack in all of his concerts. The cornet solo arrangement is excellent for band concerts. (Chappell & Co.)
- 8—"The 'B-I' step, a humorism, by Montague Ewing. A number of exceptional musical merits, arranged for orchestra and band. (Edward Schuberth.)
- 9—"Western Rodio," by Minot. A typical western characteristic portraying a western riding contest, as its name suggests. (Belwin, Inc.)
- 10—"Scintillations," by Lucius Hosmer. A sparkling number, as its title suggests. (Oliver Ditson.)
- 11—"Flirty Flirts," a fascinating intermezzo rubato, by the well known musician and composer, Sol P. Levy. A number most suitable for light society dramas, or garden or reception scenes. (Belwin, Inc.)

Ingenious Trap Effects Bring Cartoons to Life

PROBABLY the queerest musical score ever devised has been prepared in conjunction with the Mutt and Jeff Animated Cartoon production released by William Fox. It is really a "sound sheet," since it applies to noises rather than to music. It has been developed for Mr. Fox by Max H. Manne, trap-drummer at the Rivoli.

Set thus to fitting "music," the cartoons actually come to life. For after long experiment Mr. Manne has created scores of strange "traps" capable of giving every sound imaginable. The idea on which he has worked is that the ear as well as the eye should register the action of these funny creations of the screen. That he has succeeded is evidenced by the fact that the Fox Mutt and Jeff pictures are now the great hit at the Rivoli.

"It was long ago proved," says Mr. Manne, "that a play with living actors is made a hundred per cent more effective if accompanied by adequate music having a bearing on the scenes. Why, then, I wondered, should not the same apply to the Mutt and Jeff cartoon comedies? That it does apply has been amply demonstrated since I have perfected the necessary traps—" And Mr. Manne pointed to the weird assortment that surrounded him in the orchestra pit.

Mr. Manne virtually makes Mutt and Jeff live and talk! There is not a sound, human or other, that he cannot produce from the amazing medley of traps he has invented. He has a laugh-making contraption to accompany every motion.

Criticism of Film Cases

(Continued from page 1120)

dust and scraps of paper from the side of the case is all over the reels when they arrive and if it is not cleaned off your machine is full of it. Film should be shipped in separate containers but not half the exchanges do this.

"The Pathe Exchange of Indianapolis has a very bad habit of stuffing the case full with advance paper with each shipment. There is a law against this and I for one think it should be enforced.

"I want to hear from more of the Projectionists on some of these subjects and help speed the time when all film service of the operator will be 100% better.

Reply: Any Exchange Manager who would permit an inspector to let a film go through without a thorough inspection even because it carries an N. A. M. L. Label is no manager. Although conditions seem to show that there are men holding down such positions in exchanges, yet their number will decrease as their methods are discovered by others "higher up." In Exchanges where the inspecting is well done (yes, there are a few of them) the managers are acquainted with the N. A. M. L. and the reasons for its existence. They know that the League members are doing the work merely for their own and brother projectionist's good.

Film is sent out from Exchanges in poor condition when it is thought that the man who runs it will overlook the torn sprocket holes, misframes, and the other imperfections. As soon as the League becomes large enough so that a film released in poor condition brings a flood of objections, the Exchange doing work of this kind will be brought up to the required standard.

LATEST MUSIC CUES

"ONE-THING-AT-A-TIME O'DAY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "I'm a-Longin' fo' You (Ballade Moderato), Hathaway

- 1—"Slidus Trombonus" (Allegro Moderato), by Lake (1 minute and 30 seconds), until—S: At screening.
- 2—Theme (3 minutes and 30 seconds), until—T: "If you guessed he was."
- 3—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 45 seconds), until—S: When scene fades to circus.
- 4—"Aces High" (Lively march), by Roberts (1 minute and 45 seconds), until—T: The grand entrance.
- 5—Repeat: Theme (1 minute and 30 seconds), until—T: Behind the scenes waiting.
- 6—"Procrastination Rag" (Characteristic), by Cobb (2 minutes and 45 seconds), until—T: The Chesterfield of the.
- 7—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—S: At end of Gorilla's act.
- 8—Theme (45 seconds), until—T: "Is there such a thing as?"
- 9—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—S: When Marie mounts horse.
- 10—"Stampede" (Western Allegro), by Simon (45 seconds), until—S: At end of Marie's act.
- 11—Theme (2 minutes and 45 seconds), until—T: That concludes the afternoon.
- 12—"Curious Cornelius" (Characteristic two-step), by Camp (3 minutes), until—T: "If you think I ain't worth."
- 13—Theme (1 minute and 15 seconds), until—S: When O'Day sits at table.
- 14—"Irina" (Allegretto Moderato), by Rolfe (2 minutes and 15 seconds), until—T: "He didn't fiddle away his."
- 15—"Birds and Butterflies" (Allegretto Capriccioso) (3 minutes), until—T: "All right, bonehead."
- 16—"Turkish Towel Rag" (a rub-down), by Allen (2 minutes), until—T: From chambermaid to pilot.
- 17—Theme (2 minutes and 30 seconds), until—T: "That big mutt won't."
- 18—"Paprikaha" (Allegro Moderato), by Friedman (2 minutes and 30 seconds), until—T: "It is hard to learn a."
- 19—"Flirty Flirts" (Int. Rubato), by Levy (3 minutes and 30 seconds), until—T: After a week of special.
- 20—"Sparkling Moselle" (Allegretto Moderato), by Gruenwald (3 minutes), until—T: "This is Roughneck Reily."
- 21—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "The surest way."
- 22—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "I can lick that four-flusher."
- 23—Theme (2 minutes and 30 seconds), until—T: "Fer Mister Lawson."
- 24—"Dramatic Tension No. 36," by Andino (1 minute and 15 seconds), until—T: "It won't be a fight."
- 25—"Agitato No. 37," by Andino (3 minutes and 15 seconds), until—S: When Gorilla steals money.
- 26—Theme (4 minutes), until—T: "Some boy, Strad"—until * * * THE ENI.

"A PETAL ON THE CURRENT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto.), Borch

- 1—"Baby Sweetheart" (6-8 Mel. Allegretto), by Corri (3 minutes and 10 seconds), until—S: At screening.
- 2—"Flirty Flirts" (Mel. Int.) by Levy (2 minutes and 10 seconds), until—T: Believe Me Cutie.
- 3—"Comedy Allegro" by Berg (1 minute and 55 seconds) until—T. Get My Shoes.
- 4—Intermezzo Moderato by Huerter (3 minutes and 15 seconds) until—T: Stella's mother was happy.
- 5—"Thoughts of You" (Valse Lente) by Briers, (3 minutes and 25 seconds) until—T: Mr. Gilley meet my mother.
- 6—"Everybody Shimmies Now" (popular song) (1 minute and 50 seconds) until—T: While at the home.
- 7—Theme (2 minutes and 5 seconds) until—T: You gotta be a good fellow.
- 8—"Hunkatin" (half tone one-step) by Levy (1 minute and 15 seconds) until—T: The Friday night.

IMPORTANT NOTE: Must be produced on phonograph.

- 9—"A La Mode" (French one-step) by Rosey (1 minute and 55 seconds) until—S: Close up of Ukelele players.
- 10—"Eccentric Comedy Theme by Roberts (1 minute and 20 seconds) until—T: The suds is coming.
- 11—"Springtime" (Valse Intermezzo) by Drum (4 minutes and 10 seconds) until—T: Where's John Gilly.
- 12—Continue pp (1 minute), until—T: I see you been washing.
- 13—"Savannah" (one-step), by Rosey (1 minute and 13 seconds), until—S: Girl starts phonograph.

NOTE: To be produced on phonograph.

- 14—"Budding Spring" (Dramatic Romance) by Platzman (4 minutes and 14 seconds) until—S: Close up of woman near Sewing machine.
- 15—"Sinister Theme (Descriptive Mysterio) by Levy (3 minutes and 10 seconds) until—T: Dawn, ghost of the night.
- 16—"Bleeding Hearts" (Dramatic Pathetic) by Levy (1 minute and 55 seconds) until—T: And then from out.
- 17—"Tragic Theme by Veley (2 minutes and 20 seconds) until—T: Spring and its annal.
- 18—Theme (2 minutes and 30 seconds), until—T: And so her fair name.
- 19—"Romance" (Allegretto) by Sibelius (2 minutes and 5 seconds) until—T: The Amatory Education.
- 20—"Serenade (Dramatic), by Widor (2 minutes and 10 seconds), until—T: Finally came that.
- 21—"That Naughty Waltz (slow waltz) by Levy (2 minutes and 40 seconds) until—S: Interior of Cafe.
- 22—"Dramatic Agitato by Hough (1 minute and 25 seconds) until—T: So the poor boob fell.

NOTE: To action pp or ff.

- 23—Theme (2 minutes and 30 seconds) until—T: God help the next woman.
- 24—"Andante Pathetique by Berge (2 minutes and 20 seconds) until T: You see mister, its my.
- 25—"Salvation Army Song (1 minute and 5 seconds) until—T: You know Cora.
- 26—"Baby Shoes" (popular Ballard) (40 seconds) until—T: And thus the petal.

UNTIL THE END.



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"THE MAN WHO WON"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Mountain Song" (Characteristic Andantino), Borch

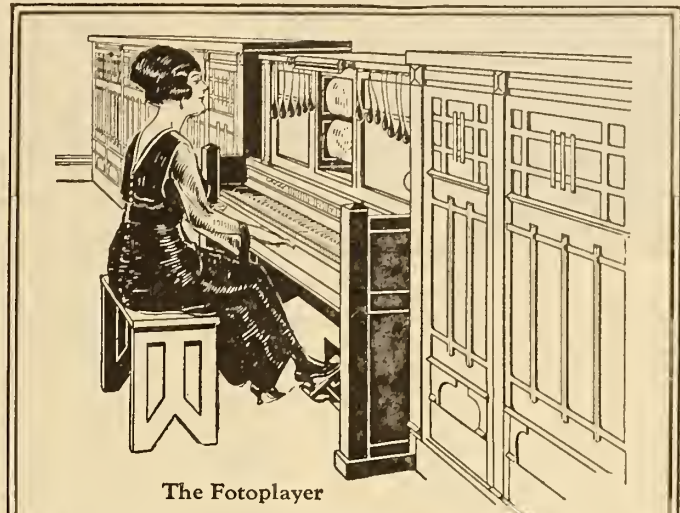
- 1—Theme (1 minute and 45 seconds), until—S: At screening.
- 2—"Agitato No. 49," by Shepherd (2 minutes and 15 seconds), until—S: When Barbara sees fight (shots).
- 3—"Agitato Appasiona No. 55," by Borch (2 minutes and 15 seconds), until—T: "The cursed Malays."
- 4—Theme (1 minute and 45 seconds), until—T: "No, I don't live here."
- 5—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—S: When Barbara leaves (water effects).
- 6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 45 seconds), until—T: "At least I couldn't."
- 7—"Valse Danseuse" (Int. Valse), by Miles (3 minutes and 30 seconds), until—T: Weeks later Christopher Keene.
- 8—"Summer Nights" (Moderato Characteristic), by Roberts (5 minutes and 15 seconds), until—T: "I have strict orders to."
- 9—"Dramatic Agitato No. 38," by Minot (45 seconds), until—S: When boy spills drink.
- 10—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "To you, my friend."
- 11—Theme (4 minutes and 30 seconds), until—T: An evening of surprises.
- 12—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "I had an adventure a few" (shots).
- 13—Heavy Romantic or Pathetic Descriptive (No. 14 A. B. C. Dramatic Series) (2 minutes and 30 seconds), until—T: "Are you sure?"
- 14—Pleading, Romantic or Pathetic (No. 14 A. B. C. Dramatic Series) 2 minutes), until—T: "Who is Mr. Keen?"
- 15—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—S: When Longfield leaves."
- 16—Theme (2 minutes and 30 seconds), until—T: "Why do you say that?"
- 17—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: Following up the clue.
- 18—"Heavy Foreboding Mysterioso" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: A premonition that Keene.
- 19—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Series) (2 minutes), until—T: At the settlement near the (train effects).
- 20—"Pathetic Romance" (No. 16 A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: "If you are in the Secret."
- 21—Theme (45 seconds), until—T: With the first streaks of.
- 22—Half-reel Hurry, by Levy (3 minutes and 30 seconds), until—S: When foot kicks Keene.
- 23—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "Other Secret Service men" (shot).
- 24—Theme (1 minute and 30 seconds), until—T: "The platinum is the largest"—until * * * * THE END.

"THE MISLEADING WIDOW"

(A Paramount Picture).

Theme: "Budding Spring" (Melodious Romance), Platzman

- 1—"Babilage" (Allegretto), by Castillo (2 minutes and 5 seconds), at screening.
- 2—"Hail, Hail, the Gang's All Here" (Popular Song) (55 seconds), until—T: All minds with but, etc.
- 3—"Sparklets" (Intermezzo—Mod.), by Miles (2 minutes and 45 seconds), until—T: Now Miss Tabitha Thought.
- 4—Theme (And. Mod.) (2 minutes and 30 seconds), until—T: Two weeks later.
- 5—Continue to Action (And. Mod.) (55 seconds), until—T: "Bring me the check book."
- 6—"Prudence" (Entr. Acte—Allegretto), by Luz (4 minutes and 30 seconds), until—T: An hour later.
- 7—"Capricious Annette" (Melodious Intermezzo), by Borch (1 minute and 30 seconds), until—T: Thrilled with the discovery.
- 8—Theme (And. Mod.) (2 minutes and 30 seconds), until—T: How could any sane man.
- 9—"Dramatic Recitative" (Dramatic), by Sol. P. Levy (5 minutes and 5 seconds), until—T: Mr. McFarland paid.
- 10—"Camelia" (Allegretto), by Tanning (1 minute and 30 seconds), until—T: But it was for one widow.
- 11—"Love Song" (4/4 Allegretto), by Puerner (3 minutes and 5 seconds), until—T: Captain Peter Rymill.
- 12—Theme (And. Mod.) (2 minutes and 50 seconds), until—T: "Why is she our charming?"
- 13—Continue ff. (And. Mod.) (30 seconds), until—T: "I hope I haven't turned up."
- 14—"Flirty Flirts" (Melodious Int.), by Sol. P. Levy (3 minutes and 30 seconds), until—T: Like all evenings.
- 15—Theme (And. Mod.) (2 minutes and 25 seconds), until—T: "Betty, why did you do it?"
- 16—Continue pp. (And. Mod.) (1 minute and 5 seconds), until—T: "It would hardly be complete."
- 17—"Sweet Jasmine" (4/4 Allegretto), by Bendix (4 minutes and 50 seconds), until—T: Even the loss of a husband.
- 18—"Birds and Butterflies" (4/4 Allegretto), by Sol. P. Levy (3 minutes and 50 seconds), until—T: So the little game of love.
- 19—"Love's Enchantment" (Melodious Romance), by Varley (4 minutes and 15 seconds), until—T: That evening Betty suffered.
- 20—Intermezzo (Mod.), by Huerter (1 minute and 45 seconds), until—T: "But I don't want, etc."
- 21—Comedy Allegro (Allegro), by Berg (1 minute and 50 seconds), until—T: A mouse.
- 22—Continue ff. (Allegro) (1 minute and 25 seconds), until—T: "But what's Colonel?"—until * * * * THE END.



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"THE MAN IN THE MOONLIGHT"

(Monroe Salisbury-Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," Berge

1—Theme (3 minutes and 15 seconds), until—S: At screening.
2—"Allegro Agitato," by J. E. Andino (40 seconds), until—T: "Ferguson, you lie."

NOTE: Watch shots.

- 3—"Northern Serenade" (Mod.), by Olsen (1 minute and 50 seconds), until—T: The Hamlet of St. Pollin
- 4—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T: "They have come for you."
- 5—"Adagietto" (from Symphonette Suite), by Berge (2 minutes and 20 seconds), until—T: Then came the wedding night.
- 6—"Serenade Romantique" (Dramatic), by Borch (4 minutes and 15 seconds), until—T: "I heard voices."
- 7—"Romance Sibelius" (3 minutes and 55 seconds), until—T: "You are a kind-hearted."
- 8—"Lento Allegro" (from Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "I have been robbed."
- 9—Theme (4 minutes and 15 seconds), until—T: "We cannot be married."
- 10—"Because You Say Goodby" (Pathetic Ballad), by Levy (3 minutes and 10 seconds), until—T: "And then I do not pretend."
- 11—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "You have dreamed, etc."
- 12—"Dramatic Fantasia," by Bach (6 minutes and 10 seconds), until—T: Midnight found Rosine.
- 13—Theme (1 minute and 5 seconds), until—T: "You have a son."
- 14—Continue to action (1 minute and 40 seconds), until—T: Dead stillness, etc.
- 15—"Dramatic Tension No. 36," by Andino (4 minutes and 40 seconds), until—T: Louis poor Boyer.
- 16—"Sinister Theme (Heavy Mysterioso), by Levy (3 minutes and 10 seconds), until—T: "Only devils remember."

NOTE: To action pp. or ff.

- 17—Prelude (Heavy Dramatic), by Rachmaninoff (4 minutes and 40 seconds), until—T: There was only one road.
- 18—Theme (2 minutes and 50 seconds), until—T: "They are both in there."
- 19—Tragic Theme, by Vely (2 minutes and 50 seconds), until—T: "No. No. My hour has struck."

NOTE: Watch shots and play to action pp. or ff.

20—Continue ff. (40 seconds), until—T: "Shall we escort you?"—until * * * THE END.

"THE BETTER WIFE"

(Clara Kimball Young—Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto.), Borch

- 1—"Blushing Rose" (Mod. Ser.), by Johnson (2 minutes and 40 seconds), until—S: At screening.
- 2—Continue pp. (25 seconds), until—T: The identity of the lovers.
- 3—"Golden Youth" (Valse Lente), by Rosey (3 minutes and 40 seconds), until—T: The following afternoon.
- 4—"Serenade" (6/8 Allegretto), by Widor (3 minutes and 45 seconds), until—T: The Comte de Chevalier.
- 5—Continue pp. (1 minute and 5 seconds), until—T: And at the Baronet's home.
- 6—"Sinister Theme" (Mysterioso Characteristic), by Levy (2 minutes), until—T: Dusk finding lady.

Mysterioso Characteristic.

NOTE: ff with ad. lib. tympany rolls during scene of accident.

- 7—"Bleeding Hearts" (Pathetic Dramatic), by Levy (2 minutes and 45 seconds), until—T: With a life in the balance.
- 8—Theme (3 minutes and 40 seconds), until—T: "Helen has told me."
- 9—"Dramatic Narrative," by Pement (1 minute and 25 seconds), until—T: "Why can't she stay?"
- 10—"That Naughty Waltz" (Waltz), by Levy (1 minute and 15 seconds), until—T: Then Southern France.
- 11—Theme (2 minutes and 25 seconds), until—T: And a letter from Helen.
- 12—"Birds and Butterflies" (Mel. Int.), by Vely (4 minutes), until—T: And another miracle of modern surgery.
- 13—"Romance" (3/4 Andante), by Sibelius (2 minutes and 25 seconds), until—T: Through days that pass.
- 14—Theme (2 minutes and 30 seconds), until—T: When the night weaves dreams.
- 15—"Andante" (From "Third Symphony"), by Hadley (4 minutes and 5 seconds), until—T: Home after the wedding.
- 16—Continue pp. (1 minute and 40 seconds), until—T: From the crucible of Love.
- 17—"Fly Menuet" (Allegretto), by Czibulka (1 minute and 40 seconds), until—T: As the breech widens.
- 18—"Dramatic Recitative," by Levy (40 seconds), until—T: "It does matter."
- 19—Theme (2 minutes and 50 seconds), until—T: Day after day.
- 20—"Budding Spring" (Romance), by Platzman (4 minutes and 10 seconds), until—T: The following afternoon.
- 21—Theme ff. (55 seconds), until—T: "Charwain, I do not hope"—until * * * THE END.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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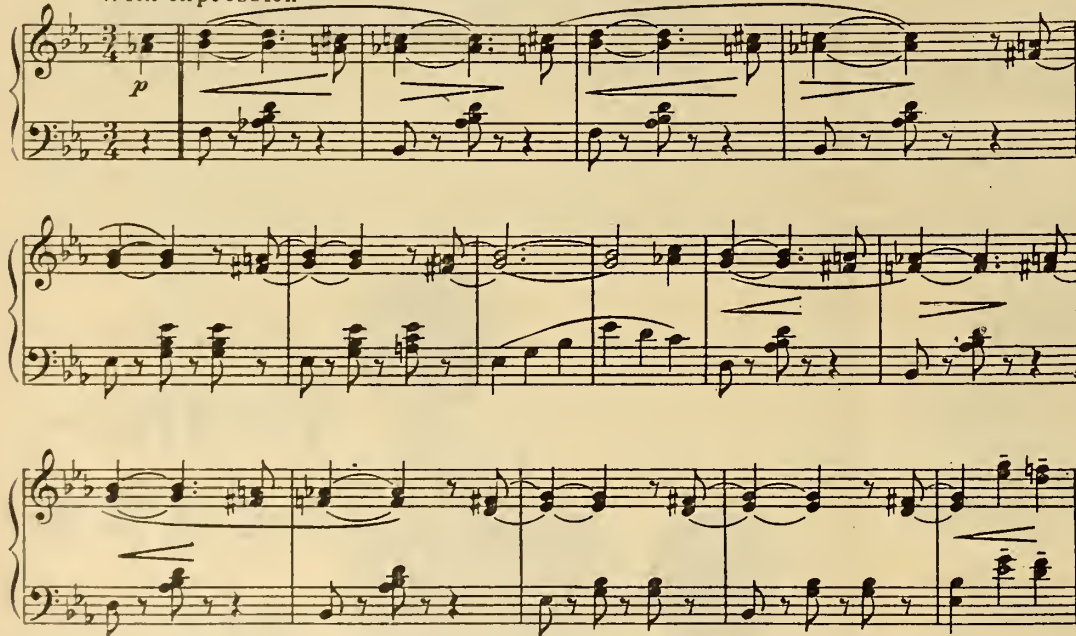
Musical
Equipment

The Waltz in Pictures

THE only legitimate field for dance compositions is the dancing floor or a film scene distinctly portraying a certain dance. The one-step, the fox-trot, etc., have no place in the film drama (except the comedy) unless employed as a direct cue. The waltz, however, is the only dance composition which also can be used successfully in other capacities such as society gatherings, garden scenes, outdoor scenes, neutral situations, love themes, etc., but not every waltz is suitable for the above purposes.

The strict and stiff dance rhythm predominating in most waltzes, renders them unavailable for anything but the dance. There is only one kind of waltz that can be considered a very valuable addition to any musicians library playing for pictures, and that is a waltz with that dreamy melody possessing the quality of lulling the audience into silence or the waltz with that haunting melodious trio stealing its way into the peoples' hearts, such as the following example:

With expression



There is no question that waltzes are as essential for picture playing as incidental and dramatic music. Several readers of this column have approached us for lists of good motion picture waltzes, and believing that such a list is in general demand, and would benefit all musicians employed in this particular phase of the motion picture industry, we herewith quote the following waltzes as suitable for musical film interpretation:

- 1—Mystery Waltz Baynes
- 2—Adieu Waltz Friml
- 3—Valse Pathetique Lake
- 4—Velvet of the Rose..... Barnard
- 5—Kisses Zamecnik
- 6—I'm A-Longin' Fo' You..... Hathaway
- 7—Valse Annette Baxter
- 8—Valse Elaine Baxter
- 9—Valse Fascination F. H. Grey
- 10—Valse June Baxter
- 11—Mia Cara Hammerstein
- 12—Heartstrings Vegsey
- 13—You and I Langey
- 14—The Charmers Vegsey
- 15—Sleeping Rose Borch
- 16—Golden Youth Rosey

- 17—Valse Moderne Rosey
- 18—Mysterious Nights Berg
- 19—Famabella Grimm
- 20—Blue Rose Logan
- 21—Moonlight Logan
- 22—Mammy's Lullaby Roberts
- 23—Baby Jim Archer
- 24—Juno Waltz Ford
- 25—Nona Waltz Vandersloot
- 26—Naomi Waltz Vandersloot
- 27—Sunlight Love..... Lincoln
- 28—Shadows Lutter
- 29—Myra Waltz Vandersloot
- 30—Valse Divine Rosey
- 31—Kentucky Dreams Henry & Onivas
- 32—That Naughty Waltz Sol P. Levy
- 33—Thoughts of You Briers
- 34—Dream Girl Harlem
- 35—Debutante Harlem
- 36—When You Hold Me In Your Arms.. Klickman
- 37—Valse Divine Rosey

The above mentioned numbers are not a com-

plete list of waltzes suitable for motion picture work and MOTION PICTURE NEWS will free of charge furnish its readers with a complete list and names of publishers upon request.

Review of Latest Musical Compositons

- 1—"Tents of Arabs," by Lee David. A one-step intermezzo of fire and melody. (B. D. Nice & Co.)
- 2—"Roses of Picardy," by Hadyn Wood. The great ballad featured by John McCormack in all of his concerts. (Chappell & Co.)
- 3—"Dear Heart," a sensational waltz by W. C. Polla. It is one of the biggest hits of the season. (C. C. Church & Co.)
- 4—"Kiss Me Again," by Victor Herbert. A melodious waltz and the exact arrangement of the Victor record. (Carl Fischer-Whitmark.)
- 5—"Sweet Yesterdays," by Arthur A. Penn. The waltz sensation of this generation. It is the greatest American waltz published and proved a tremendous success. (Carl Fischer-Whitmark.)



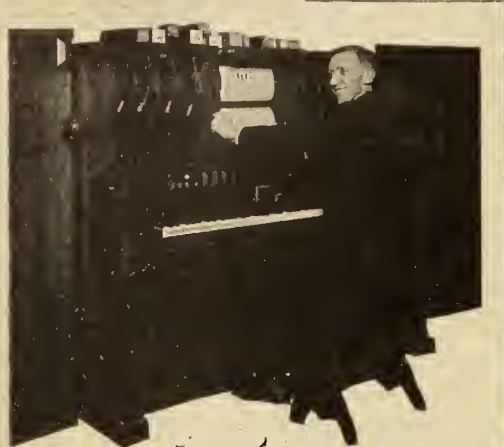
Max H. Manne, drummer Rivoli Theatre in New York

- 6—"Mercedes," by T. H. Rollinson. On themes from Dissane's celebrated overture, "Mercedes." A march of exceptional musical merits for military bands. (Oliver Ditson.)
- 7 "Lyric Suite," by E. Greig. The originally and fascinating charm of this composer's music has never been demonstrated as forcibly and convincingly as in the four movements of this Suite. Each number in its own particular way is a gem and the arrangement suitable for either large or small orchestra. (Carl Fischer.)
- 8 "Polonaie," by Glazounow. A fine stately number irresistible in its brilliant orchestral setting and stirring melodic material. Equally effective and serviceable for either concert stage, theatre or the motion picture. (Carl Fischer.)
- 9—"Hunkatin," by Sol P. Levy. A half-tone one-step. Mr. Levy is also the composer of "That Naughty Waltz." (Belwin, Inc.)
- 10—"Budding Spring," by E. Platzman. A romance of exceptional music merits unique in the annals of musical literature. (Belwin, Inc.)
- 11—"Ching A Ling," by Gold and West. This beautiful oriental song and fox-trot breathes the lilting, tilting, intoxicating atmosphere of the East. (Chas. K. Harris.)

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LATEST MUSIC CUES

"HOME WANTED" (Madge Evans—World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (Characteristic Andantino), Borch

- 1—Theme (2 minutes and 15 seconds), until—S: At screening.
- 2—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 15 seconds), until—T: Every day the orphan lives.
- 3—"Children's Games," by Ascher (1 minute and 30 seconds), until—T: Play-hour at the orphanage (hand-bell).
- 4—"Scherzetto" (Characteristic Allegro), by Berge (3 minutes and 45 seconds), until—T: Letty Thompson, Madge's best friend.
- 5—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 15 seconds), until—T: Pierre, valet of Major Amesworth.
- 6—"Mysterioso Agitato" (Descriptive), by Smith (1 minute and 30 seconds), until—T: Again comes the night.
- 7—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 30 seconds), until—S: When Madge puts on shoes (glass crash).
- 8—Theme (3 minutes and 45 seconds), until—T: "Aw, listen, I know."
- 9—"Capricious Annette" (Characteristic Capricious Intermezzo), by Borch (4 minutes), until—T: Next day, the great (watch for door knocking).
- 10—"Golden Youth" (Waltz Moderato), by Rosey (3 minutes), until—S: When Madge enters house.
- 11—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute), until—S: When boy sees orange marmalade (glass crash).
- 12—"Babilage" (Allegretto Caprice), by Castillo (3 minutes and 15 seconds), until—S: When Pierre laughs.
- 13—Theme (3 minutes), until—S: When Letty opens door.
- 14—"Camelia" (Capricioso Allegretto), by Toning (3 minutes), until—T: A half hour later (rain effects).
- 15—"May Dreams" (Andante Moderato), by Borch (3 minutes), until—T: "This is like old times."
- 16—Theme (3 minutes and 15 seconds), until—T: "The Major is safe at Dr. Dick's."
- 17—"Bleeding Hearts" (Andante Pathetique), by Levy (2 minutes and 15 seconds), until—T: "The dear Major."
- 18—Theme (2 minutes and 15 seconds), until—S: When Dr. Dick joins Letty.
- 19—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: An hour later.
- 20—"Silent Sorrows" (Pathetique), by Borch (3 minutes and 45 seconds), until—T: "These things belonged."
- 21—"Love Theme (Characteristic Andante), by Lee (2 minutes and 30 seconds), until—T: "I'll send all your old."
- 22—Theme (2 minutes and 45 seconds), until—T: "Can you keep a secret."
- 23—"Clematis" (Moderato Poco Agitato), by Toning, (2 minutes and 45 seconds), until—T: "I am not an object."
- 24—"Dramatic Tension" (Descriptive), by Levy (1 minute and 30 seconds), until—T: "Grandson, I have no."
- 25—"Heavy Mysterioso (Characteristic), by Levy (1 minute and 45 seconds), until—T: "An Amesworth. There was."
- 26—Theme, (2 minutes and 30 seconds), until—T: "After all that boy."

UNTIL THE END

"THE AMERICAN WAY" (Special Cast—World)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

- 1—Theme, (2 minutes and 45 seconds), until—S: At Screening.
- 2—"Von Vivant" (Allegro Commodo), by Zamecnik (3 minutes), until—T: "Doesn't he look natural."
- 3—"In a Red Rose Garden" (Moderato Intermezzo), by Gaston (2 minutes and 30 seconds), until—T: "The coming of Mr. Smithers."
- 4—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (3 minutes), until—T: "Something wrong, here."
- 5—Popular one-step, (15 minutes), until—S: When scene fades to dance hall, (violin only).
- 6—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: When musician stops playing.
- 7—Popular one-step (30 seconds), until—S: When Richards starts organ, (watch for hand organ effects).
- 8—Orchestra Tacet (15 seconds), until—S: When organ stops.
- 9—"Agitato No. 49, by Shephard (1 minute and 30 seconds), until—S: When Italian strikes Richard.
- 10—"Capricious Annette" (Mod. Caprice), by Borch (2 minutes and 30 seconds), until—S: When Richard returns home.
- 11—Theme (1 minute and 45 seconds), until—T: Betty Winthrop.
- 12—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes), until—S: At The American Pier.
- 13—Theme (2 minutes and 15 seconds), until—S: When kitten leaves car.
- 14—"Valse Divine" (Valse Lento), by Rosey (3 minutes and 30 seconds), until—T: That afternoon.
- 15—"Liselotte" (Moderato Rubato), by Adam (5 minutes), until—T: Next morning.
- 16—Heavy Dramatic No. 37, by Oehmier (2 minutes), until—T: Two months later at Van.
- 17—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 30 seconds), until—T: Midsummer.
- 18—Theme, (2 minutes and 15 seconds), until—T: "We've been underbid."
- 19—"Dramatic Tension No. 56," by Luscomb (1 minute and 30 seconds), until—S: When scene fades to lumber camp.
- 20—"A Garden Dance," by Vargas (3 minutes and 30 seconds), until—T: The journey's end.
- 21—"Agitato No. 6," by Kiefert (2 minutes), until—S: When Richard opens window.
- 22—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (1 minute and 15 seconds), until—T: The new regime.
- 23—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (2 minutes and 15 seconds), until—T: The coming of the Van Allens.
- 24—"Furioso No. 11," by Kiefert (1 minute), until—S: When Betty sees logs.
- 25—Theme (1 minute and 30 seconds), until—S: When Richard saves Betty.
- 26—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: Lonesome.
- 27—"Western Rodio" (Cowboy Descriptive), by Berge (3 minutes and 15 seconds), until—S: When train is seen approaching (explosion and train effects).
- 28—"Dramatic Narrative, by Pement (4 minutes and 30 seconds), until—T: Two days later a director's.
- 29—Theme (3 minutes), until—S: When Betty joins Richard—until * * * * *

THE END.



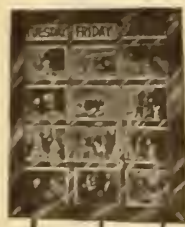
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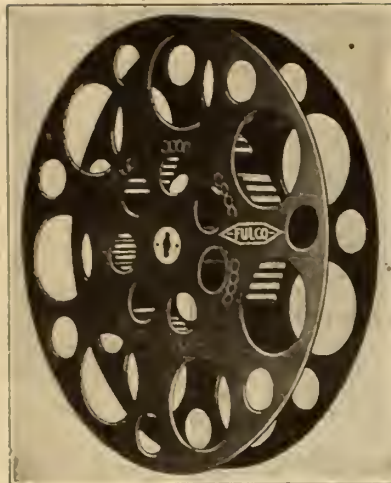
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Theme: "Birds and Butterflies" (Capricioso Allegretto), Vely
1—Theme (1 minute and 45 seconds), until—S: At screening.
2—"In the Glade" (Allegretto Scherzetto), by Gruenwald (3 minutes), until—T: The stenographer who.
3—"A La Mode" (French one-step), by Rosey (2 minutes), until—T: The Button Moulders.
4—"Gruesome Mysterioso No. 31," by Borch (1 minute and 15 seconds), until—T: Bull-shevism prompted.
5—Theme (3 minutes), until—T: "Oh, we had the loveliest."
6—"Vivien" (Allegretto Moderato Entract), by Ramsdell (4 minutes), until—T: "Kidding, maybe you'd."
7—"Bees" (Allegretto Novellette), by Jones (3 minutes and 15 seconds), until—T: And yet Comrade Harriet.
8—Theme (3 minutes and 45 seconds), until—T: Across the border of lofty (watch for parrot).
9—"Norma" (Melodious Waltz), by Luz (4 minutes), until—T: At end of her first day.
10—Theme (2 minutes and 30 seconds), until—T: The next morning the 50-50.
11—"Tete-a-Tete" (Intermezzo Dansant), by De Koven (2 minutes and 15 seconds), until—T: Comrade Larry had been.
12—Theme (1 minute and 30 seconds), until—T: "I wouldn't wait that long."
13—"Cupid and Butterfly" (Intermezzo Grazioso), by D'Albret (3 minutes and 45 seconds), until—T: She was gradually learning.
14—"Dream Faces" (Moderato Reverie), by Hollowell (3 minutes and 30 seconds), until—T: "How much money have you got?" (telephone bell).
15—Dramatic Tension, by Levy (2 minutes and 30 seconds), until—T: Waiting the civilization (electric bell).
16—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When Larry leaves (telephone bell).
17—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 30 seconds), until—T: Initiating the new convert.
18—"Flirtation" (Characteristic Allegretto), by Cross (1 minute), until—T: "That red ink makes me."
19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "What are you doing in here?"
20—Theme (3 minutes), until T: "Oh Saulje, how did you?"—until * * * *
THE END.

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A World Known Organist

MR. WALTER SIMON, whose picture adorns this page, can justly be called one of the first progressive Motion Picture Organists, in the United States. It was in 1912 when Mr. Simon composed the first music score for a picture produced by the Kalem Co. This was seven years ago when even the motion picture industry was in its infancy. Mr. Simon has exhibited extraordinary ability during the past few years in manipulating all makes of organs as well as overcoming the various obstacles encountered during his long years of experience in playing for pictures.

Mr. Simon is playing for the Mount Morris Theatre of New York City, for the past four years, and to our knowledge this theatre is advertising Mr. Simon as the "world's greatest organist." It is quite risky on the part of the management to issue such a superlative statement regarding Mr. Simon's abilities, but we will not attempt to diminish the truth of it. We have heard Mr. Simon play at various occasions, and we believe it to be a difficult task to prove that the management is wrong in their assertion that Mr. Simon is "the world's greatest organist."

Mr. Simon has written an innumerable amount of compositions and incidental music for the films which have been mostly published by Belwin Inc., 701 Seventh Avenue, New York City, N. Y., and are considered to be among the best incidental music issued. Some of the numbers which are scoring a tremendous success in film interpretation are the famous "Stampede" for Western scenes, "March Bazaar" for Oriental scenes, and "The Round Up" a Western characteristic.

Mr. Simon is of the opinion that the organ embodies everything necessary for a perfect musical accompaniment for pictures. He claims that a capable organist who knows how and when to use the enormous wealth of this kind of all instruments, is bound to create a musical atmosphere in his theatre, which will not only be satisfactory to the management and its patrons, but also will result in great financial betterment for the organist himself. Some of Mr. Simon's opinions regarding organ playing and the instrument itself are very typical and characteristic, and we herewith reproduce some of his best statements.

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After listening to Mr. Simon's remarks, we came to the conclusion that it would take a mighty good orchestra under excellent leadership to do the work of an up-to-date and modern American organ.

THE EDITOR.

Review of Latest Musical Compositions

1—"I'm Forever Blowing Bubbles," the beautiful waltz by Kendis and Brockman.



Walter Simon, organist at Mount Morris Theatre, N. Y.

One of its many charms is the originality. (J. H. Remick.)

2—"On Miami Shore," by Victor Jacobi. This is the most beautiful dreamy waltz song that this celebrated composer has written. (Chappel & Co.)

3—"My Desert Fantasy," by Robert Reid. A one-step, fox trot intermezzo, which has proved to be a record-breaker. (A. J. Stasny.)

4—"Mandy," a fox trot or one-step. The sensational song hit from Ziegfeld's "Follies of 1919." (Irving Berlin, Inc.)

5—"The Hand That Rocked My Cradle Rules My Heart," by Irving Berlin. The most remarkable hit, fast becoming a sensational favorite as a dance waltz. (Irving Berlin, Inc.)

6—"A Chinese Lullaby," by H. H. Bowers, a fox trot, featured in New York's Broadway hit, "East Is West," now playing at the Astor Theatre. (G. Schirmer.)

7—"Love Blossom," by Lucien Denni, a waltz predicted to be the biggest waltz hit, because it is one of the most unique and most melodious waltz melodies ever played. (J. W. Jenkins Sons.)

8—"Cinda Lou," by Chas. Beetho, a shimie fox trot. The dance arrangement of this number, is one of the snappiest, most effective and novel ever published. (J. W. Jenkins Sons.)

9—"Karzan," by Will E. Dulmage, a fox trot, based on a real Oriental melody. (Sam Fox Pub. Co.)

10—"Chu Chu San," a Japanese fox trot by a well-known dance orchestra leader, Joe Samuels. (Sam Fox Pub. Co.)

11—"Intermezzo d'Amour," by Irene Varley. A novelty number of exceptional musical merits and is unique in the annals of musical literature. (Belwin, Inc.)

12—"Serenade Romantique," by Gaston Borch. A charming romance of exquisite tonal beauty and most appropriate for a theme of an emotional love drama. (Belwin, Inc.)

Your queries regarding Photoplay Music will be given prompt attention by the Music Department of *Motion Picture News*.

"UPSTAIRS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "That Naughty Waltz" (Valse Unique, Sol P. Levy)

- 1—"Fairy Phantoms" (Characteristic Allegro), by Johnson (2 minutes and 45 seconds), until—S: At screening.
- 2—"Taxi" (Comedy One-Step), by Kaufman (1 minute and 40 seconds), until—T: "Just wait until she."
- 3—"Hunkatin" (half tone Jazz), by Levy (3 minutes and 50 seconds), until—T: "Jazzing the afternoon tea."
- 4—"Theme (2 minutes and 30 seconds), until—T: "For two years I've been."
- 5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 55 seconds), until—T: "What would you do for."
- 6—"Chu Chu San" (Japanese Fox Trot), by Samuels (2 minutes and 30 seconds), until—S: Elsie standing on trunk.
- 7—"Eccentric Comedy Dance," by Roberts (1 minute and 40 seconds), until—T: "Let's bring upstairs."
- 8—"A La Mode" (French One Step), by Rosey (1 minute and 15 seconds), until—T: "Hawk-eyed Murphy, the."
- 9—"Theme (5 minutes), until—T: "Where did you learn to."
- 10—"Intermezzo" (Intermezzo Allegretto), by Pierre (3 minutes and 55 seconds), until—T: "I'm not mistaken."
- 11—"Karzan" (Fox Trot), by Dulmage (3 minutes and 50 seconds), until—T: "Buy me a dress and coat."
- 12—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 55 seconds), until—T: "At the Barrison home."
- 13—"Valse Moderne" (French Waltz), by Rosey (3 minutes and 10 seconds), until—T: "Mademoiselle, your presence."
- 14—"Humorous Drinking Character," by Roberts (2 minutes and 10 seconds), until—T: "Miss McFarland."
- 15—"Theme (2 minutes and 35 seconds), until—T: "Miss Follow-me."
- 16—"Series Comique" (Characteristic Trombone Sneeze), by Sorenson (2 minutes and 50 seconds), until—T: "There's that dress."
- 17—"Modern Shimmie Dance (2 minutes and 50 seconds), until—T: "Miss Bluffum."
- 18—"Serpentine Dance" (Characteristic), by Herman (1 minute and 20 seconds), until—T: "You certainly are not."
- 19—"Comedy Allegro," by Berg (2 minutes and 20 seconds), until—T: "Pardon, Miss, may I lead."
- 20—"Half Reel Hurry," by Levy (5 minutes and 50 seconds), until—T: "What are you doing in that outfit?"
- 21—"Andante Appassionato" (depicting dramatic emotion), by Castillo (2 minutes and 15 seconds), until—T: "Mr. Barrison, here is your."
- 22—"Withered Flowers," Kiefert (2 minutes and 50 seconds), until—T: "Duck, Elsie, for the love."
- 23—"Theme, ff (3 minutes and 15 seconds), until—S: Woman running about for her shoes—until * * * * * THE END.

"A DANGEROUS AFFAIR"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (1 minute and 5 seconds), until—S: At screening.
- 2—"Dramatic Agitato" (For general use), by Hough (30 seconds), until—T: All the world loves a.
- 3—"Golden Youth" (Melodious waltz), by Rosey (1 minute and 20 seconds), until—T: Terrence Redmond, last.
- 4—"Summer Nights" (And. Idyl), by Roberts (2 minutes and 25 seconds), until—T: In the home of an eccentric.
- 5—"Dramatic Narrative" (For scenes of reminiscence) (1 minute and 50 seconds), until—T: "How did you find her?"
- 6—"Iris" (4/4 Mod.), by Reynard (4 minutes and 45 seconds), until—T: "Now jump into your riding."
- 7—"Lamentoso" (For scenes of intense pathos), by Borch (1 minute and 30 seconds), until—T: "If you miss another game."
- 8—"Withered Flowers" (Characteristic Intermezzo, pathetic), by Kiefert (2 minutes and 50 seconds), until—T: "Don't forget the dance."
- 9—"Dramatic Reproach," by Berge (1 minute and 50 seconds), until—T: The bachelor apartment.
- 10—"Chu Chu San" (Fox-trot), by Jos. Samuels (35 seconds), until—T: Come the night.
- 11—Continue to action (55 seconds), until—T: While at home.
- 12—"Baby's Sweetheart" (6/8 Allegretto), by Corri (1 minute and 30 seconds), until—T: A jealous woman's.
- 13—"Hunkatin" (A half-tone), by Sol P. Levy (1 minute and 5 seconds), until—T: "We're going to play a."
- 14—Continue to action (2 minutes and 15 seconds), until—T: Fate fashions another meeting. S: Close-up of tower clock.

NOTE: Produce effect of big clock striking four.

- 15—"Humorous Drinking Character," by Roberts (1 minute and 45 seconds), until—S: Fade out of big tower clock.
- 16—"Theme (40 seconds), until—S: Close-up of girl near window."
- 17—"Sinister Theme (For scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: Asta acts as hostess.

NOTE: ff during short fight.

- 18—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 10 seconds), until—S: Close-up of big mansion.
- 19—"Theme ff. (1 minute and 10 seconds), until—T: When romantic thoughts of.
- 20—"Finale from 'Ariele' (Allegro), by Bach (2 minutes and 20 seconds), until—T: A daring visitor.
- 21—"Agitato (For scenes of tumult), by Minot (2 minutes and 25 seconds), until—T: Gilbert entertains.
- 22—"Hurry (For general use), by Sol P. Levy (3 minutes and 40 seconds), until—T: "They took him to Gilbert's."

NOTE: To action pp or ff.

- 23—"Dramatic Tension (For strong tense emotional scenes), by Shephard (2 minutes and 25 seconds), until—T: A dizzy awakening.
- 24—"Dramatic Suspense, by Winkler (3 minutes and 5 seconds), until—T: "Good morning, nurse."
- 25—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 10 seconds), until—T: Where there's a will.
- 26—"Pizzicato Mysterioso," by Minot (2 minutes and 40 seconds), until—T: "If you will only listen."
- 27—"Dramatic Agitato (For general use), by Hough (2 minutes and 5 seconds), until—T: "I will get the car."
- 28—"Gruesome Mysterioso (For infernal or witch scenes), by Borch (1 minute and 55 seconds), until—T: "Miss Mayo would like to."

NOTE: Begin pp then to action.

- 29—"Furioso (Depicting conflict and riot), by Shephard (2 minutes and 10 seconds), until—S: The fight.
- 30—"Hurry (For pursuit and races), by Minot (1 minute and 5 seconds), until—T: While James Rance.
- 31—"Theme ff. (2 minutes and 10 seconds), until—T: "If he isn't here on the."
- 32—"Continue theme as organ solo ff. (45 seconds), until—S: Interior of church—until * * * * * THE END.

"THE MADONNA OF THE SLUMS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Valse Moderne" (Melodious Waltz), by Rosey (2 minutes and 15 seconds), until—S: At screening.
- 2—"Mandolinata," by Paladine (1 minute and 55 seconds), until—T: Just before the concert.
- 3—"Continue pp. (55 seconds), until—T: "I can see that face."
- 4—"Dramatic Narrative, by Pement (50 seconds), until—T: "One of those who."
- 5—"Twilight," by Massenet (55 seconds), until—T: At the concert.

NOTE: To be produced on phonograph.

- 6—"Tacet (10 seconds), until—S: Galli Curci finishes her song.
- 7—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 5 seconds), until—S: After the concert.
- 8—"Ave Maria" (Dramatic—Pathetic), by J. Ascher (2 minutes and 55 seconds), until—T: "Which commandment."
- 9—"Baby's Sweetheart" (6/8 Allegretto), by Corri (55 seconds), until—T: At 27 MacDougal Alley.
- 10—"Dramatic Suspense, by Winkler (1 minute and 50 seconds), until—T: "My darling."

NOTE: To action pp or ff.

- 11—"Budding Spring" (Melody Romance), by Platzman (1 minute and 45 seconds), until—T: "Come and see me tomorrow—until * * * * * THE END.

"GOD'S OUTLAW"

(Bushman-Bayne—Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Said Good-Bye" (Ballad Sentimentale), Levy

- 1—Theme (3 minutes and 15 seconds), until—S: At screening.
- 2—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "He is only a common."
- 3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: Father Morrissey.
- 4—"Theme (1 minute and 45 seconds), until—S: When Father leaves.
- 5—"Eccentric Comedy Theme, by Roberts (2 minutes and 45 seconds), until—T: A little fatherly advice.
- 6—"A La Mode" (Popular One-step), by Rosey (3 minutes and 15 seconds), until—T: All dressed up and nobody.
- 7—"Birds and Butterflies" (Allegretto Capricioso), by Vely (3 minutes and 15 seconds), until—T: "Mother figured that her."
- 8—"Dramatic Tension, by Andino (1 minute and 15 seconds), until—T: "Hey, somebody frisked me."
- 9—"Western Rodio" (Characteristic Allegro), by Minot (2 minutes and 45 seconds), until—T: Little dreaming that a.
- 10—"Dramatic Tension, by Levy (3 minutes and 30 seconds), until—T: Cruel fate pursued poor.
- 11—"Heavy Mysterioso, by Levy (2 minutes and 30 seconds), until—T: The conflict of conscience.
- 12—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes), until—T: Like a leaping tuna.
- 13—"Theme (2 minutes and 45 seconds), until—T: The written confession.
- 14—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—S: When Tom enters restaurant.
- 15—"Allegro Agitato No. 8," by Andino (2 minutes and 15 seconds), until—T: "Oh, how they fought!"
- 16—"Dramatic Tension, by Borch (3 minutes and 15 seconds), until—T: "You are the one that."
- 17—"Andante Pathetique," by Berge (2 minutes), until—T: "Not that she loved the."
- 18—"Theme (30 seconds), until—T: "Did she catch him?"—until * * * * * THE END.

"A WHITE MAN'S CHANCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poem Symphonique" (Dramatic), Borch

- 1—Theme (3 minutes and 10 seconds), until—S: At screening.
- 2—"Manzano" (Mex can Int.), by Brooks (2 minutes and 55 seconds), until—T: "The Robert's Ranch house."
- 3—"Mexican Kisses" (Spanish Ser.), by Roberts (4 minutes and 5 seconds), until—T: "Don't worry, you have two."

Note.—Watch shots.

- 4—"Mexicana" (Characteristic), by Herbert (2 minutes and 5 seconds), until—T: "Service—pronto, what."
- 5—"Dramatic Agitato" (for general use), by Hough (35 seconds), until—S: The fight.

- 6—"Theme (2 minutes and 35 seconds), until—T: "Allow me, señor."
- 7—"Manold" (Spanish Serenade), by Eilenberg (4 minutes and 5 seconds), until—T: "Felipe, the storekeeper."

- 8—"Sinister Theme," by Vely (2 minutes and 20 seconds), until—T: "The custom of the country."

- 9—"La Paloma" (Spanish Serenade), by Yradier (4 minutes and 20 seconds), until—T: "With your gracious permission."
- 10—"Moraima" (Spanish Caprice), by Espinosa (3 minutes and 40 seconds), until—T: "Don't trust him."

- 11—"Mysterioso Tone Picture," by Borch (2 minutes and 5 seconds), until—T: "A certain up-to-date."

- 12—"Mysterioso Agitato," by Smith (1 minute and 45 seconds), until—S: The fight, shot is fired.

Note.—pp during interior scenes.

- 13—"Gruesome Mysterioso," by Borch (2 minutes and 5 seconds), until—T: "We'll cut through the cannon."

Note.—Watch shots.

- 14—"Continue pp (45 seconds), until—T: "You keep watch on that."
- 15—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until—T: Quebrado at last wakes up."

Note to action pp or ff.

- 16—"Theme (55 seconds), until—T: "You have no proof."
- 17—"Mysterioso Dramatic," by Borch (2 minutes and 20 seconds), until—T: "Just wait until someone."

Note.—Watch shot.

- 18—"Comedy Allegro," by Berg (1 minute and 30 seconds), until—T: "I'll stop you making a."

- 19—"Jovitta" (Mexican Serenade), by Armand (1 minute and 10 seconds), until—T: "Why, that's Hughes' horse."

- 20—"Agitato," by Kiefert (4 minutes and 10 seconds), until—T: "Quick, hide among the peon."

Note.—To action pp or ff.

- 21—"Dramatic Tension," by Shephard (4 minutes and 10 seconds), until—T: "Give me my half of the."

- 22—"Theme (2 minutes and 55 seconds), until—S: Interior of room where Dorothy is serving wine.

- 23—"Furioso" (for riot or storm scenes), by Kiefert (30 seconds), until—S: Exterior street scene.

Note.—To action pp or ff.

- 24—"Dramatic Suspense," by Winkler (2 minutes and 35 seconds), until—S: Close-up of Dorothy and Don Jose.

- 25—"Half Reel Furioso," by Levy (3 minutes and 25 seconds), until—S: Valentino arrives.

- 26—"Theme, ff (2 minutes and 25 seconds), until—T: "The rurales are here"—until * * * * * THE END.

"DUST OF DESIRE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Say Good-Bye" (Ballad Sentimento), Levy

- 1—Theme (3 minutes), until—S: At screening.
- 2—Popular One-Step (2 minutes), until—T: "Every Thursday a tea party."
- 3—"Suspense," by Winkler (1 minute and 15 seconds), until—S: At end of dance.
- 4—"Iris" (Moderato Grazioso), by Reynard (1 minute), until—S: At end of recitation.
- 5—"Agitato No. 37" (Characteristic), by Andino (1 minute), until—T: "Thornton was in Panagua" (shots).
- 6—"Fairy Phantoms" (Characteristic Caprice), by Friedman (1 minute and 30 seconds), until—T: "How about it, General?"
- 7—Theme (1 minute and 15 seconds), until—T: "Those were my friends."
- 8—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—S: When Dick leaves Beth.
- 9—"Slimy Viper" (Characteristic Dramatic), by Borch (2 minutes and 30 seconds), until—T: "I haven't seen my wife."
- 10—"Camelia" (Moderato poco agitato), by Toning (3 minutes and 30 seconds), until—T: "That's my wife, confound."
- 11—Theme (2 minutes and 15 seconds), until—T: "The woman who befriended."
- 12—"Berceuse" (Characteristic Andante), by Barmotine (1 minute), until—S: When natives enter.
- 13—"Valse Divine," by Rosey (3 minutes), until—T: "Meanwhile in America."
- 14—"Andante Doloroso," by Borch (45 seconds), until—S: When scene fades to Thornton's home.
- 15—"Scintillations" (Characteristic Caprice), by Hosmer (1 minute and 30 seconds), until—S: When scene fades to supper party.
- 16—"Serenade" (Characteristic 6/8 Allegretto), by Widor (4 minutes), until—T: "Several months later in."
- 17—"Melody" (Dramatic Moderato), by Kretchner (2 minutes), until—T: "Mrs. Jack writes to say."
- 18—"Dramatic Tension," by Andino (4 minutes and 15 seconds), until—T: "Wear one of these flowers."
- 19—"Agitato No. 6," by Kiefert (3 minutes), until—T: "The foreman is coming."
- 20—Theme (1 minute and 45 seconds), until—T: "Next morning."
- 21—"The Vampire" (Appassionato), by Levy (2 minutes), until—T: "Back in New York compelled."
- 22—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "A year brings many changes."
- 23—Theme (2 minutes and 30 seconds), until—T: "An hour later."
- 24—"Andante Dramatic," by Borch (4 minutes), until—T: "Torrence's wife says."
- 25—"Erotik" (Dramatic Tension), by Greig (4 minutes), until—S: When Mrs. Jack calls on Beth.
- 26—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "It's useless to ask for your letter" (shots).
- 27—"Dramatic Tension," by Shepherd (2 minutes and 45 seconds), until—T: "This will keep her from."
- 28—"Ave Marie" (Dramatic Moderato), by Ascher (3 minutes), until—T: "Next morning, the letter."
- 29—Theme (1 minute and 30 seconds), until—T: "I didn't tell you a complete lie"—until * * * * * THE END.

"IN HIS BROTHER'S PLACE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Impish Elves" (Capricious Intermezzo), Borch

- 1—"Love Theme" (Melodious Moderato), by Lee (2 minutes and 15 seconds), until—S: At screening.
- 2—Theme (1 minute and 45 seconds), until—T: "J. Barrington Drake."
- 3—"Birds and Butterflies" (Capricious Allegretto), by Vely (3 minutes), until—T: "Their golden wedding."
- 4—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—T: "After dinner."
- 5—"Camelia" (Andante Cantabile), by Toning (3 minutes and 30 seconds), until—T: "Money, money, money."
- 6—"Serenade Romantique" (Moderato Romance), by Borch (2 minutes and 30 seconds), until—T: "It's easy for you."
- 7—"Canterbury Bells" (Capricious Allegretto), by Toning (3 minutes and 30 seconds), until—T: "In Brattleboro."
- 8—"Tulips" (Moderato Grazioso), by Miles (2 minutes and 30 seconds), until—T: "Duties to perform" (door bell).
- 9—Theme (1 minute and 30 seconds), until—S: When Nelson arrives.
- 10—"Elysian Dreams" (Moderato Novelette), by Reviland (2 minutes), until—T: "What do you think?"
- 11—Theme (2 minutes and 30 seconds), until—S: When Nelson sits at desk.
- 12—"Babilage" (Intermezzo Allegretto), by Castillo (4 minutes), until—S: When Nelson joins sewing circle.
- 13—"May Dreams" (Moderato Romance), by Borch (3 minutes), until—T: "The realization that it was not."
- 14—Theme (2 minutes and 15 seconds), until—S: When Deacon leaves.
- 15—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute), until—T: "Get away from the idea."
- 16—Theme (1 minute and 45 seconds), until—S: When scene fades to Bessie and Nelson.
- 17—"In Dreamy Dells" (Moderato Fantasy), by Rolfe (3 minutes), until—S: When Deacon receives telegram.
- 18—"Dancing Leaves" (Mazurka), by Mileš (1 minute and 45 seconds), until—

- T: "It was a fine deception."
- 19—"In the Glade" (Allegretto Scherzando), by Gruenwald (1 minute and 15 seconds), until—T: "My hunch was right."
- 20—Theme (45 seconds), until—T: "Send that telegram."
- 21—"Florindo" (Allegretto Vivace), by Burgmeier (2 minutes and 30 seconds), until—T: "The family council" (door bell).
- 22—"Dramatic Suspense," by Winkler (2 minutes), until—T: You are generous.
- 23—Theme (30 seconds), until—T: "I'm afraid Brother Cruck."
- 24—"Love's Old Sweet Song" (direct cue), (15 seconds), until—T: "Love's Old Sweet Song,"—until * * * * * THE END.

"THE SPITE BRIDE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "The Spite Bride" (Song), Music by Harry Ruby, Lyrics by Young and Lewis

Waterson, Berlin & Snyder, the publishers of this song, will supply all exhibitors with chorus slides, professional copies, and orchestrations free of charge.

- 1—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 50 seconds), until—S: At screening.
- 2—"Budding Spring" (Romance), by Platzman (5 minutes and 15 seconds), until—T: "The Swayne home."
- 3—"Drifting Along" (Waltz), by Ruby (2 minutes and 50 seconds), until—T: "In a dressing room of the."
- 4—"Mysterioso Dramatico," by Borch (1 minute and 5 seconds), until—T: "Though several hazy."
- 5—Theme (1 minute and 25 seconds), until—S: Curtain comes down.
- Note.—Produce as vocal solo.
- 6—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 25 seconds), until—S: Interior of dressing room.
- 7—Theme (3 minutes and 10 seconds), until—T: "Imagine anybody paying."
- 8—"When the Preacher Makes You Mine" (Song), by Lewis and Young (45 seconds), until—S: Wedding ceremony.
- 9—"Hunkatin" (a half tone), by Levy (2 minutes and 20 seconds), until—T: "After the marriage."
- 10—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "Hello—city desk."
- Note.—To action pp or ff.
- 11—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 45 seconds), until—T: "The cold gray dawn."
- 12—Theme (2 minutes and 20 seconds), until—T: "What do you call doing."
- 13—"Agitato" (for angry discussion or riot), by Kiefert (25 seconds), until—S: Girls being kidnapped.
- 14—"Hurry" (for pursuit and races), by Minot (25 seconds), until—T: "It was anything but a."
- 15—"Mysterioso Dramatico," by Borch (55 seconds), until—T: "For hours and hours they."
- 16—"Love's Enchantment" (Int. D'Amour), by Varley (3 minutes and 45 seconds), until—T: "And morning found them."
- 17—Theme (45 seconds), until—T: "So even you think I'm that?"
- 18—"Intermezzo" (Mod.), by Huerter (2 minutes and 20 seconds), until—T: "In the passing months."
- 19—"Poem Symphonique" (Dramatic), by Borch (2 minutes and 30 seconds), until—T: "Awakening pangs and."
- 20—Theme (1 minute and 45 seconds), until—T: "The day of the Bazaar."
- 21—"First Bazaar" (Allegro), by Durand (3 minutes and 50 seconds), until—T: "The war Bazaar was a."
- 22—"Agitato," by Minot (50 seconds), until—T: "You want to make er a."
- Note.—Watch shots.
- 23—"Bleeding Hearts" (Pathetic Dramatic), by Levy (3 minutes), until—T: "For weeks the scales."
- 24—Theme ff (1 minute and 15 seconds), until—T: "Mother, if she would give"—until * * * * * THE END.

"THE WAY OF A WOMAN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme (Molto Rubato), Lee

- 1—"Southern Reverie" (Characteristic), by Bendix (2 minutes and 30 seconds), until—S: At screening.
- 2—Theme (2 minutes and 10 seconds), until—T: "Where is your pride?"
- 3—Poem (Mod. Mel.), by Fibich (3 minutes and 45 seconds), until—T: "On the other side of the."
- NOTE: To be produced as piano solo.
- 4—"Hunkatin" (a half-tone), by Levy (2 minutes and 45 seconds), until—T: Nancy's martyrdom was not.
- 5—"That Naughty Waltz" (Valse Unique), by Sol. P. Levy (2 minutes and 15 seconds), until—T: "Why didn't you let me know?"
- 6—Theme (2 minutes and 5 seconds), until—T: "How could you have lied to?"
- 7—"Love Song" (Mod.), by Puerner (1 minute and 5 seconds), until—T: At her lawyer's house.
- 8—"Sparklets" (Moderato), by Miles (2 minutes and 30 seconds), until—T: After five years of
- 9—Dramatic Narrative (For scenes of reminiscence), by Pement (1 minute and 25 seconds), until—T: Then followed the story.
- 10—Dramatic Suspense, by Winkler (2 minutes and 40 seconds), until—T: "Wait a moment."
- 11—"Serenade Romantique" (And. con moto), by Borch (5 minutes and 20 seconds), until—T: The next day at noon.

(Continued on page 1492)

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(Continued from page 1490)

- 12—Theme (3 minutes and 40 seconds), until—T: "What shall I do with these?"
- 13—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 5 seconds), until—T: Then followed a period.
- 14—"The Vampire" (A dramatic theme), by Levy (50 seconds), until—T: "It isn't always so easy."
- 15—"Golden Youth," by Rosey (4 minutes and 5 seconds), until—T: Out in the Westchester.
- 16—"You Cannot Shake That Shimmie Here" (popular song) (55 seconds), until—S: Young man begins playing the piano.

NOTE: To be produced as piano solo.

- 17—Dramatic Recitative (For intensive and heavy dramatic situations), by Levy (2 minutes and 25 seconds), until—T: "Mrs. Trevor came down here."
- 18—Theme (1 minute and 55 seconds), until—T: "Did you ask that woman?"
- 19—"Come Where My Love Lies Dreaming" (Southern song), by Forster (2 minutes and 5 seconds), until—T: With the death of Nancy's.
- 20—Continue ff. (25 seconds), until—T: "Nancy, could you ever find?"—until * * * * * THE END.

"CUPID FORECLOSES"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), Borch

- 1—"Scintillations" (Characteristic Caprice), by Hosmer (2 minutes and 15 seconds), until—S: At screening.
- 2—Theme (1 minute and 45 seconds), until—T: "Jerry Farleigh" (watch for school bell).
- 3—"Fairy Phantoms" (Allegretto Caprice), by Friedman (1 minute and 15 seconds), until—T: "Thanks, thanks, thanks."
- 4—"Children's Games," by Ascher (1 minute and 45 seconds), until—T: "Your father, Judge Osborne."
- 5—"Babilage" (Intermezzo Allegretto), by Castillo (1 minute), until—T: "I'll git you after school."
- 6—Theme (2 minutes), until—S: When lawyer leaves.
- 7—"Mountain Song" (Andantino), by Borch (2 minutes), until—S: When lawyer tucks up notice.
- 8—"Berceuse" (Andante Moderato), by Barmotine (3 minutes and 45 seconds), until—T: "You stock up like a man."
- 9—Theme (1 minute and 15 seconds), until—T: "Will it come to this?"
- 10—"Serenade" (6/8 Allegretto), by Widor (2 minutes), until—T: "They're the Connors."
- 11—"Flirtation" (Melodious Moderato), by Cross (2 minutes and 30 seconds), until—T: "One evening after school."
- 12—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes and 30 seconds), until—S: When Jerry calls on Mrs. Connors.
- 13—Theme (2 minutes), until—T: "Oh, you are Mr. Bullers."
- 14—"Rose Leaves" (Andante Moderato), by Ashleigh (1 minute), until—T: "Ruth has a secret."
- 15—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute), until—S: When children leave school.
- 16—Theme (4 minutes), until—T: "I thought you were."
- 17—"That Naughty Waltz" (Popular Characteristic), by Levy (3 minutes), until—T: "Them slick city fellers."
- 18—Theme (2 minutes and 30 seconds), until—T: "Twilight."
- 19—"Adagietto" (from Symphonette Suite), by Berge (3 minutes), until—T: "While daddy sleeps."
- 20—"Marionette" (Characteristic Allegretto), by Arndt (4 minutes and 15 seconds), until—T: "The mushroom millionaires."
- 21—"Woodland Dreams" (Characteristic Pastorale), by Vargas (3 minutes and 15 seconds), until—T: "I sez to Jim."
- 22—"Eccentric Comedy Theme," by Roberts (2 minutes and 15 seconds), until—T: "In Mr. Cartwright's absence."
- 23—"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—T: "But one bright morning."
- 24—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "I am so glad you found."
- 25—"Comedy Allegro" (Characteristic), by Berge (1 minute and 45 seconds), until—T: "This is Mr. Bullers" (automobile effects).
- 26—Theme (1 minute and 30 seconds), until—T: "As I started to say"—until * * * * * THE END.

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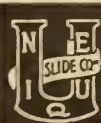
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How to Buy Music

HOW much money did you spend for your music library? How much is it worth today, and how much will it be worth in five years? The first question can easily be answered but I am in doubt as to whether musicians can intelligently answer the second and third questions.

For twelve consecutive years I was employed as a salesman in one of the largest music houses in the world. I am out of it today and I can talk straight from the shoulder.

Buying music is a science. Many musicians have invested fortunes in their libraries just to find out that after five years they are the possessors of a wagon load of paper. What is the cause of this? In very few cases it is the quality of the music, in most cases it is caused through ignorance on the part of the musicians. "How to buy" is the vital question. To a great extent it is also due to the negligence of the music publishers to properly enlighten the musician on the subject of "HOW TO BUY MUSIC."

Publishers and music dealers are advertising their commodities for a certain price for orchestra. That is all. But I am going to prove that many musicians have never received full value for their money, not because they have been swindled, but simply because they don't know how to buy.

For an example, let's take a concert number such as "Budding Spring" advertised for 60c for small orchestra, consisting of piano, first violin, second violin, viola, 'cello, base, flute, first clarinet, first cornet, second cornet, trombone, and drums. The piano part of a 60c number sells for 30c, and any other part for 15c each.

Many musicians are buying violin, piano, 'cello and drums, or violin, piano and cornet, or, in fact, any other four or five instrumental combinations.

The moment a music publisher has to break up a small orchestration he charges for extra parts, and a combination of four or five instruments would therefore cost as much as a complete orchestration. A music library consisting of a four or five part instrumentation can be considered a valuable asset. But suppose a 'cello or any other instrument is added to the combination, then what happens to a music library of this kind? It is absolutely valueless and in the strictest sense of the word a wagon load of paper.

The only way to establish a standard value for a library is to buy at least for small orchestra. The following facts are also important and will enable the musician to buy economically.

Insist that you be permitted to try out any music before definitely deciding to purchase it. I believe that everybody is entitled to examine any article before buying it. It makes no difference whether it is a shirt or a sheet of music.

A publisher usually will accept music in return if it happens to be his own publication, but in most instances will refuse this privilege if it is published by some other house. There is only one remedy—and that is, before placing your order for any music obtain the privilege of exchanging such numbers you cannot find any use for. If you cannot get such privileges for your hard-earned money don't buy.

Place your orders only with such houses who will consider your dollar "one hundred cents." By doing so you will place yourself in a position where you can buy only suitable music and accumulate a music library which will not only be a credit to yourself and your organization, but will also establish standard regarding your abilities, and last but not least will positively react its benefits upon financial betterment.—THE EDITORS.

Review of Latest Musical Compositions

- 1—"The Girl of the Golden West," by Mildred Manning. This song composition was inspired by the character of "Molly," performed by Mildred Manning, in the super-feature moving picture production, "The Westerners" (Mildred Manning Pub. Co.)
- 2—"Tell Me Why," a fox trot, with a fascinating, haunting melody. The kind that will linger a long time. (H. H. Remick.)
- 3—"Yearning," the fox trot sensation of the year, and has also proved a success as a waltz. (T. B. Harms.)
- 4—"Yogiland," by Dan J. Sullivan. This number is a real-honest-to-goodness hit, and is also arranged as a fox trot. (Oliver Ditson & Co.)
- 5—"Wonderlove," by Tandler. One of the most beautiful and enchanting waltzes of the day. (Arthur Fifer Music Co.)
- 6—"Because You Say Good-Bye," by Sol P. Levy. A ballad of enduring sentiment. The heartrending sentiment expressed in the lyrics of this song finds instant appeal with every audience and has taken its place amongst the world's popular classic ballads. (Belwin, Inc.)
- 7—"Fluffy Ruffles," by C. H. Green. A one-step full of pep and snap. (Sam Fox.)
- 8—"Poem Symphonique," by Gaston Borch. Exquisite for its tonal beauty which makes it unique in the annals of musical literature. (Belwin, Inc.)
- 9—"Western Rodio," by Minot. A typical Western characteristic. (Belwin, Inc.)
- 10—"Mysterious Nights," by S. M. Berg. A melodious waltz. One of its charms being the simplicity and originality. (Belwin, Inc.)

Non-Winding Device

(Continued from preceding page)

the existing equipment.

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LATEST MUSIC CUES

"EASY TO MAKE MONEY"

(Bert Lytell—Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses" (Valse D'Amour), Zamecnik

- 1—"That Naughty Waltz" (A La Jazz), by Levy (4 minutes and 45 seconds), until—S: At screening.
- 2—"Fluffy Ruffles" (Popular one-step), by Green (2 minutes), until—Y: "Yo' sho' is some shoppy."
- 3—"Karzan" (Popular fox trot), by Dulmage (1 minute and 15 seconds), until—S: When James looks at watch.
- 4—"Taxi" (Popular one-step), by Kaufmann (3 minutes), until—T: "This is a fine way of."
- 5—Theme (2 minutes and 45 seconds), until—T: Paternal pride.
- 6—"Mimi" (Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "When are you going to take up a?"
- 7—"Agitato No. 37," by Andino (1 minute), until—T: "You heard what I said."
- 8—"Moon Glow" (Moderato Intermezzo), by Borch (1 minute and 45 seconds), until—T: Good morning, Judge.
- 9—"One Sweet Day" (Valse Intermezzo), by Zamecnik (2 minutes), until—T: Winning a bet from dad.
- 10—"Poular Air in 2/4 Tempo (2 minutes and 15 seconds), until—T: Music hath charm (ukelele effects).
- 11—"Flight of the Birds" (Allegretto Moderato), by Rice (2 minutes), until—T: Old man Slocum knew he.
- 12—Theme (2 minutes and 45 seconds), until—T: "Mr. Morgan is here to see."
- 13—"Birds and Butterflies" (Int. Capricoso), by Vely (4 minutes), until—T: Like Columbus and Jesse.
- 14—Theme (3 minutes and 45 seconds), until—T: Ethel Wheeler.
- 15—"Air De Ballet" (Allegretto Moderato), by Borch (3 minutes and 15 seconds), until—T: "Did Jimmy lose his heart?"
- 16—"Flickering Firelight" (Shadow Dance), by Penn (4 minutes and 15 seconds), until—T: "There's a fortune in this."
- 17—Theme (1 minute and 30 seconds), until—T: "I'm going to pay my depositors."
- 18—"Hunkatin" (Half-tone one-step), by Levy (3 minutes and 30 seconds), until—T: The opening of the Slocum.
- 19—"Mysterioso" (Characteristic), by Andino (30 seconds), until—T: The thief in the night.
- 20—"Agitato No. 69," by Minot (45 seconds), until—S: When Jimmy enters bank.
- 21—Theme (1 minute and 30 seconds), until—S: When Jimmy recognizes burglar.
- 22—"The Dance Queen" (Caprice Moderato), by Lodge (3 minutes), until—T: "Did Jimmy make good?"
- 23—"Pierrot"—Serenade (Allegretto Molto Mol.), by Randegger (2 minutes), until—T: "What do you mean by?"
- 24—Theme (2 minutes), until—T: "Dad, this is the most wonderful girl"—until * * * THE END.

"DARING HEARTS"

(Bushman-Bayne—Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Budding Spring" (Char. Mod. Romance, for Hugh Brown and Louise)

Theme B: "Crafty Spy" (Heavy Dramatic Misterioso), for Col. Von Steinbach and the Germans

- 1—"Bleeding Hearts" (Andante Romance), by Levy (2 minutes), until—S: At screening.
- 2—"Dramatic Tension No. 67," by Shephard (1 minute and 15 seconds), until—T: When dog meets dog.
- 3—Theme "A" (2 minutes and 30 seconds), until—T: "I'm sorry, Mme."
- 4—"Capricious Annette" (Characteristic Caprice), by Borch (2 minutes and 15 seconds), until—T: "But Monsieur must remain."
- 5—"Lento Allegro" (From Symphonette Suite—Dramatic Agitation), by Berge (2 minutes and 15 seconds), until—T: The order to mobilize.
- 6—"Dramatic Andante" (Characteristic), by Borch (2 minutes), until—S: When Hugh and Louise ascend stairs (watch for tolling bells).
- 7—"Vive Finale" (Allegro Agitato—From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: Morning.
- 8—Theme "B" (2 minutes and 30 seconds), until—T: The headquarters of Col. Stienbach.
- 9—"American Patriotic March" (1 minute and 15 seconds), until—T: 1918: America is throwing.
- 10—"Furioso" (Agitato), by Kiefert (1 minute and 30 seconds), until—T: One lone American (battle effects—shot—airplane effects).
- 11—Theme "A" (1 minute and 15 seconds), until—T: While Louise de Villars.
- 12—Theme "B" (3 minutes and 45 seconds), until—T: Baron Von Steinbach had.
- 13—Theme "A" (2 minutes and 45 seconds), until—S: Louise sees Hugh.
- 14—"May Dreams" (Andante Romance), by Borch (1 minute), until—T: A blank piece of paper.
- 15—Theme "B" (4 minutes and 15 seconds), until—T: "Have that aviator brought."
- 16—"Agitato No. 49," by Shephard (3 minutes and 15 seconds), until—S: When German soldier lights (Train effects and shots).
- 17—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: Burgomaster Gabriel who.
- 18—"Dramatic Narrative" (Heavy dramatic), by Pement (4 minutes), until—T: Made desperate by hunger.
- 19—Theme "B" (2 minutes and 15 seconds), until—S: When Germans arrive.
- 20—"Allegro Agitato" (Characteristic), by Andino (2 minutes and 15 seconds), until—T: After wine the woman (shots).
- 21—"Marseillaise" (French national air) (2 minutes and 30 seconds), until—T: "You'd rather die," (shots).
- 22—Theme "A" (1 minute), until—T: Mademoiselle.
- 23—Theme "B" (2 minutes and 45 seconds), until—S: When German finds hat.
- 24—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—T: Garden mould, Mme. (shots).
- 25—"Agitato No. 6" (Descriptive), by Kiefert (3 minutes and 45 seconds), until—T: "Monsieur, you owe it to her."
- 26—"Agitato No. 37," by Andino (1 minute), until—T: "You shall die and she shall."
- 27—"Agitato No. 69," by Minot (1 minute and 45 seconds), until—T: "But, Mme. has paid nothing."
- 28—Theme "B" (3 minutes and 15 seconds), until—T: General Von Steinbach.
- 29—"Battle Agitato," by Shephard (1 minute and 30 seconds), until—S: When General unties himself (explosion—battle effects).
- 30—Theme "A" (3 minutes), until—T: One of Brown's own flying—until * * * THE END.

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"THE HORNET'S NEST"

(Vitagraph—Earl Williams)

Theme: "Heart of Mine" (Ballad Moderato Cantabile), Smith

- 1—Theme (3 minutes) until—S: At Screening.
- 2—"Camelia" (Andante Moderato) by Toning (4 minutes), until—T: Freda Whitefield the woman.
- 3—Theme (1 minute), until—T: Will you call at the.
- 4—"Clematis" (Moderato Poco Agitato) by Toning (1 minute and 45 seconds), until—S: When the Hornet enters room.
- 5—"Canterbury Bells" (capricious allegretto) by Toning (1 minute and 15 seconds), until—T: Your friend has gone.
- 6—Theme (4 minutes), until—T: Like a ghost of faded dreams.
- 7—"Mysterious Nights" (Valse Dramatique) by Berge (3 minutes and 15 seconds), until T: Meanwhile at the Carrol.
- 8—"Misterioso Dramatico" by Borch (2 minutes and 15 seconds), until—T: The Hornet also comes.
- 9—"Agitato No. 6 by Kiefert (1 minute and 15 seconds), until T: The girl has resurrected. (explosion) (shots).
- 10—"Dramatic Narrative (characteristic) by Pement (2 minutes and 15 seconds), until T: The "Pink Mouse" is one.
- 11—"That Naughty Waltz" (Valse Unique) by Levy (1 minute and 45 seconds), until T: The Dome (cabaret scene).
- 12—Theme (1 minute and 15 seconds), until T: The following afternoon.
- 13—"Prudence" (Entr'acte Novelette) by Luz (2 minutes), until T: The first trick.
- 14—Theme (1 minute), until—T: For Asche Colvin, time.
- 15—"Serenade Romantique" (Moderato Romantique) by Borch (3 minutes and 15 seconds), until—T: The "Pink Mouse" adopts.
- 16—"Perpetual Motion" (Intermezzo Allegro) by Borch (1 minute and 45 seconds), until—S: When police enter hotel.
- 17—"Popular one-step (1 minute and 45 seconds), until—T: The night of the Whitefield.
- 18—"Bleeding Hearts" (Andantino Sentimento) by Levy (1 minute and 15 seconds), until—T: The Hornet's business.
- 19—"Hunkatin" (half tone one-step) by Levy (2 minutes), until—S: "When Hornet talks to Whitefield.
- 20—"The Vampire" (Dramatic Characteristic) by Levy (1 minute and 45 seconds), until—T: Your nerves are playing.
- 21—"Waltz Divine by Rosey (30 seconds), until—T: Muriel, I am your cousin.
- 22—"Suspense" (Characteristic) by Winkler (2 minutes and 45 seconds), until—T: Fate draws her net.
- 23—"Scerzetto" (From Symphonette Suite) by Berge (2 minutes and 45 seconds), until—T: The appointed hour.
- 24—"May Dreams" (Moderato Romance) by Borch (3 minutes and 30 seconds), until—T: I'll trade the latchkey.
- 25—"Dramatic Repeach" (Characteristic) by Berge (3 minutes and 15 seconds), until—S: When Whitefield leaves table.
- 26—"Agitato No. 37 by Andino (30 seconds), until—S: When Whitefield burns papers.
- 27—Theme (2 minutes), until—T: Years ago, I sacrificed.

"THE MICROBE"

(Viola Dana—Metro)

Theme: "Because You Say Good-Bye" (Ballad Sentimental), Levy

- 1—"Mandarin Dance" (Chinese Characteristic), by Golden (3 minutes), until—S: At screening.
- 2—"Hurry (No. 11 A B C Series) (1 minute and 45 seconds), until—S: When boys start to fight.
- 3—"Intermezzo" (No. 11 A B C Series) (2 minutes and 15 seconds), until—S: When Microbe enters taxi.
- 4—Theme (3 minutes and 45 seconds), until—T: "Just a little devil."
- 5—"Fiorindo" (Allegro Vivace), by Burgmein (4 minutes and 15 seconds), until—T: Morning found Spense.
- 6—"Elysian Dreams" (Moderato Novelette), by Reviland (3 minutes and 45 seconds), until—T: "The young scamp's gone."
- 7—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (3 minutes and 15 seconds), until—T: "Aren't you going to join?"
- 8—"Drifting Clouds" (Schottische Caprice), by Boehnlein (1 minute and 45 seconds), until—T: A year passed.
- 9—Theme (3 minutes and 15 seconds), until—T: "It's for you, Mike, bet you."
- 10—"Romance D'Amour" (Characteristic Serenade), by Schonfield (3 minutes), until—T: Please tell me the story.
- 11—"Tulips" (Moderato Grazioso), by Miles (3 minutes), until—T: "My future will take care of."
- 12—Theme (3 minutes), until—T: Evening. The meddlers subtle.
- 13—"Heavy Dramatic (No. 18 A B C Series) (3 minutes and 15 seconds), until—T: "Judith is downstairs."
- 14—"Heavy Andante" (No. 18 A B C Series) (2 minutes and 15 seconds), until—T: "You're a woman and you know."
- 15—Theme (1 minute and 45 seconds), until—T: The hour of sacrifice.
- 16—"Dancing Leaves" (Mazurka), by Miles (3 minutes and 30 seconds), until—T: "Mike, quit your teasin'."
- 17—"Bleeding Hearts" (Andante Sentimento), by Levy (4 minutes and 45 seconds), until—T: "Bleeding Hearts," I should (watch for whistle).
- 18—Theme (3 minutes and 30 seconds), until—T: "They are splendid, but have."
- 19—"In the Glade" (Allegretto Scherzando), by Gruenwald (2 minutes and 45 seconds), until—T: "Yes, I sent for you."
- 20—"Light Dramatic Agitato (No. 14 Photoplay series), by Luz (2 minutes and 45 seconds), until—T: "I've a message for you."
- 21—Theme (2 minutes and 30 seconds), until—S: When Spense enters Microbe's room.

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SPEAKING of prominent musical directors the name of Mr. J. La Vigne cannot be overlooked. Mr. La Vigne has conducted orchestras in the foremost theatres, such as the Strand theatre, Portland, Me., etc.

During his stay at the Strand theatre, Mr. La Vigne has established a name of reputable standing. He had an organization of fourteen skilled musicians and to my knowledge there are very few musical organizations consisting of fourteen men who can accomplish such wonderful feats as the organization under Mr. La Vigne's direction.

Mr. La Vigne has severed his connections with the above theatre, and is at present open for a new engagement. The reason I have mentioned these facts about this gentleman is because I feel that there are an innumerable amount of exhibitors throughout the country looking for capable music directors.

As the music editor of this page, and a strong advocate of perfect musical interpretation for the film, I earnestly suggest that exhibitors avail themselves of this opportunity to secure this able and first-class musical director.

The Wail of the Organist

I'm still on deck—like the old seafarer,
Vamping in G for Theda Barer;
Or chasing the cactus all over the chart,
On a four legged critter, with Billum S. Hart.
Making the pipes go—"fish—fush—fish"
For a bob and a wiggle of Dorothy Gish,
Sounds like a "string bean"—some folks say,
When I walk down the road with Charley Ray.
Then we pull off a stunt that would sure floor
Barnum,
One sweep of the arm—down goes ten—with
Bill Farnum.
Still we have moments of pleasure and bliss,
In the dainty scenes of the sweet Ferguson
Miss;
And loads of others—in variety there's spice,
How I wonder that some actors get their price,
But I'm sure if there's ever a Judgment Day,
Some of the stars will be made to pay.
I'm only human—yet it's true,
Some of the things I'm forced to do
To put pictures "over"—the tones I must toss,
Is like cranking a "Ford" or "curryin'" a hoss.
Since the organ is larger—I can do any stunt
From a "cootie bite" or "flea hop" to an ele-
phant grunt.
But the bench gets harder and the varnish is
gone,
Still I'll do my durndest—till the last reel is done
If only the blower will keep on blowing;
The rats stay away, so the pipes can keep going,
I'll stick till that phrase—with each picture doth
blend;
The words that are sweetest—'tis only "The
End."
—P. HANO FLATH.

**Synchronized Music Score for
"The Gay Old Dog"**

ASPECIAL synchronized music score has been arranged by Messrs. Winkler and Levy, for the Hobart Henley production entitled "The Gay Old Dog." Mrs. Sydney Drew wrote the scenario for this excellent production. It was shown to a private audience on Tuesday morning, August 12th, at the Rivoli theatre, of New York City, N. Y., and scored a tremendous success in conjunction with the music score which is a masterpiece in the strictest sense of the word.



Musician La Vigne, of Portland, is at Liberty

**Review of Latest Musical
Compositions**

- 1—"My Daddy Long Legs," a waltz written in conjunction with the film production "Daddy Long Legs," featuring the great star, Mary Pickford. (Waterson, Berlin & Snyder.)
- 2—"Madgrigal of May," a beautiful waltz from the season's play, "The Jest" (J. W. Stern & Co.)
- 3—"Golden Gate" (Open For Me), by Kendis and Brockman, the writers of the famous "I'm Forever Blowing Bubbles." A new sensation arranged for fox-trot or waltz. (Kendis Brockman Music Co.)
- 4—"Shadows," a melodious waltz by Howard Lutter. This arrangement was featured in conjunction with the Goldwyn production, "Shadows," starring Geraldine Farrar. (Vandersloot Music Co.)
- 5—"Oasis," the fascinating oriental fox-trot by Henri F. Klickman. A dance novelty also published for band and orchestra. (McKinley Music Co.)
- 6—"Russian Rag," by G. L. Cobb. A novelty "Concert" rag and the "Jazzation" of Racmannioff's "Prelude." (Will Rossiter.)
- 7—"Mandarin Dance" by Kempinski. An eccentric Chinese novelette of concert value and admirably suited for the modern jazz craze. (Belwin, Inc.)
- 8—"Constance," by Ernest S. Golden. This is the best emanation from the pen of this world famous writer. (Belwin, Inc.)
- 9—"Tears," a fox trot by Art. Hickman, writer of the famous "Rose Room" fox trot. One of the most catchiest and snappiest fox trots of the year. (Sherman Clay & Co.)
- 10—"Behind Your Silken Veil," an Oriental fox trot by Vincent Rose, writer for "Mummy Mine." This proved to be the best Oriental fox trot published this year. (Sherman Clay & Co.)

**"Close-Ups" of Songs in
Pictures**

CERTAIN songs in certain pictures constitute the basic element or the theme for certain individual scenes. Sometimes they interpret the idea of the entire film, and wherever such songs are employed in the above-mentioned capacity, they can be considered indispensable not only to the film but also to the musical director playing for such productions.

No matter on what screen this film is thrown, whether in a first-class house, or in a nickeldom, the song must be played. It's on the screen, everybody sees it, and it is therefore of vital importance that the film directors select such material which is playable and obtainable.

Judging from past and present experiences, I have come to the conclusion that most film directors are using song material for the above purpose which in many cases is 100 years old, is either not obtainable or subject to restricted performances. I have recently reviewed a production in which the star asked a violin player what he was playing. "The Meditation from 'Thais,'" was the answer, expressed in ten-inch letters on the screen. I immediately called the film director's attention to the fact that this particular musical composition is subject to a tax payable to either the French or American Society of Authors, Publishers, and Composers, and that many theatres throughout the country are not in possession of such a license which would permit them to play this number without confliction with present copyright laws. I suggested the "Elegie," by Massenet, which can be played in any part of the world for the purchase price only.

The gentleman in charge of this production accepted my suggestion and assured me that all titles in the outgoing films would be changed. I therefore considered the matter settled and mentioned the "Elegie" by Massenet as the proper cue, on my musical suggestion sheet.

Several weeks later I received letters from various parts of the country asking me whether I was drunk when compiling the music for this production. I carefully investigated the matter and found that the films were sent out with the "Thais" title and the musicians were playing the "Elegie" as suggested on my music cue sheet. This is an example of superlative negligence on the part of some film gentleman, and I can cite many instances showing gross ignorance on the part of those concerned in directing the films. Recently I saw a picture where the director used a song in a close-up, which never existed. In directing this particular film, he had an idea that a song would make the situation go over clearer, so he made up a condensed song title of the predominating situation, followed by a few lines of music which he picked at random, and probably constituted a part of an Arabian cheese dance. I at least was never able to trace the origin of this piece of music.

What is a musician to do in such a case? There is only one way out of it; to ignore the whole affair, irrespective of the consequences that may arise from such an act.

I have witnessed hundreds of such cases, and it is indeed high time that the film directors consult some prominent musician or music publisher before using certain songs as "close-ups" in their films. Such action would result in a more distinct transmission of ideas from the film director to the musicians, and from the musician to the public. In brief, it would establish "perfect harmony" among all parties concerned.

LATEST MUSIC CUES

"THE BELLE OF THE SEASON"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Building Spring" (Andante Crazioso Moderato), Platzman

- 1—Theme (1 minute), until—S: At screening.
- 2—"In a Garden of Melody" (Allegretto Intermezzo), by Sudde (2 minutes and 15 seconds), until—T: For 20 years a great press.
- 3—"Reverse" (From Pathetic Suite) (2 minutes and 15 seconds), until—T: "Oh, Mr John, please don't."
- 4—"Elegie" (From Pathetic Suite) (4 minutes), until—T: "What are you trying to do?"
- 5—Theme (1 minute and 45 seconds), until—T: Under his mother's name of.
- 6—"Pulcinello" (Intermezzo Allegretto), by Aletter (2 minutes and 45 seconds), until—T: "We're going to Brophy's."
- 7—Theme (2 minutes), until—T: The closed road and Geraldine Keen (auto effects).
- 8—"The Herd Girl's Dream" (Andante Idyl), by Labitzky (3 minutes), until—T: Stunned by the grim realization.
- 9—"At Twilight" (Andante Romance), by Golden (2 minutes), until—T: A few days later.
- 10—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: The neighborhood bully.
- 11—Theme (4 minutes and 45 seconds), until—S: When bully leaves.
- 12—"Dramatic Tension No. 36," by Andino (1 minute), until—S: When bully stops James.
- 13—"Intermezzo Irlandais" (Moderato), by Leigh (2 minutes and 30 seconds), until—T: As time passes, Geraldine.
- 14—Theme (1 minute and 15 seconds), until—T: Always before her was the.
- 15—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—S: When Geraldine enters Settlement House.
- 16—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "So that skirt was hangin'."
- 17—"Agitato No. 6," by Kiefert (1 minute and 30 seconds), until—S: When detective gives alarm.
- 18—"Serenade" (Allegretto Grazioso), by Ern (2 minutes and 15 seconds), until—T: On her 21st birthday.
- 19—Theme (3 minutes), until—T: At Saint Mark's Hospital.
- 20—"Perpetual Motion" (Allegretto Agitato), by Borch (3 minutes and 30 seconds), until—S: When James reads newspapers.
- 21—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes), until—S: When Geraldine enters Settlement House.
- 22—Theme (1 minute and 30 seconds), until—T: "Your father needs you"—until * * * THE END.

"SHADOWS OF THE PAST"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagio" (from Symphonette Suite), Berge

- 1—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—S: At screening.
- 2—"Tragic Theme, by Vely (3 minutes and 30 seconds), until—T: "There is one heart in the."
- 3—Theme (2 minutes), until—T: Then amid the black shadows."
- 4—"Dramatic Tension," by Andino (2 minutes), until—T: "I'm Mark Stetson, the big."
- 5—Theme (2 minutes and 30 seconds), until—T: "Ladies and gentlemen."
- 6—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes and 15 seconds), until—T: Joe Brandon, too, reaches.
- 7—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Stetson found me today."
- 8—"Vampire Theme" (Characteristic dramatic), by Levy (3 minutes and 15 seconds), until—T: At the House of Chance.
- 9—Theme (1 minute and 30 seconds), until—T: "Open your hand and look" (piano only according to action).
- 10—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—S: When Stetson enters.
- 11—"Gruesome Mysterioso," by Borch (2 minutes and 15 seconds), until—T: "If I go to jail again."
- 12—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute), until—T: "It's my duty to you."
- 13—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: In honor of the honest.
- 14—"Camelia" (Andante Moderato), by Tonning (2 minutes and 45 seconds), until—T: "You're nobody's friend."
- 15—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: "But I know they are going."
- 16—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "All right, Joe, go to it when."
- 17—"Hurry" (Half-reel hurry), by Levy (3 minutes and 45 seconds), until—S: When Lucy faints (auto effects and railroad collision effects).
- 18—"Norma Waltzes," by Luz (3 minutes and 15 seconds), until—S: When Joe arrives.
- 19—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—S: When Lucy faints (auto effects and railroad collision effects).
- 20—Theme (2 minutes), until—T: "Stetson got me and my friend"—until * * * THE END.

"THE LONG ARM OF MANNISTER"

(Henry Walthall—Special)

Theme: "Dramatic Reproach," Berge

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Sinister Theme, by Vely (3 minutes and 30 seconds), until—S: At screening.
 - 2—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: The avenger.
 - 3—"Andante Doloroso," by Borch (1 minute and 5 seconds), until—T: "When you came."
 - 4—"That Naughty Waltz" (A unique waltz), by Levy (1 minute and 20 seconds), until—T: Then comes the ball.
 - 5—Continue to action (35 seconds), until—T: Clinging to the outer.
 - 6—"Hunkatin" (A half-tone), by Levy (55 seconds), until—T: "These men have me."
 - 7—Theme ff (3 minutes and 35 seconds), until—T: "You are very beautiful."
 - 8—"Dramatic Tension" (For strong tense emotional scenes), by Shephard (2 minutes and 45 seconds), until—T: Their purpose was accomplished.
 - 9—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (2 minutes and 35 seconds), until—T: A mysterious power.
 - 10—"Poem Symphonique" (Dramatic moderato), by Borch (2 minutes and 5 seconds), until—T: As a cat plays.
 - 11—Theme (4 minutes and 15 seconds), until—T: "What's the matter?"
 - 12—"May Dreams" (Romance), by Borch (2 minutes and 10 seconds), until—T: A velvet paw.
 - 13—"Mysterious Nights" (Valse dramatique), by Berg (4 minutes and 30 seconds), until—T: Madame De La Mere.
 - 14—"Mysterioso Dramatic" (Depicting mystery and agitation), by Borch (1 minute and 55 seconds), until—T: Driven to the verge.
 - 15—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 40 seconds), until—T: In the dead of night.
 - 16—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—T: Once to every man.
 - 17—Theme (2 minutes and 45 seconds), until—T: The noose gradually.
 - 18—"Hunkatin" (A half-tone Jazz), by Levy (1 minute and 45 seconds), until—T: Madam De La Mere receives.
 - 19—"Andante Appassionato," by Castillo (3 minutes and 5 seconds), until—T: "I have a warrant."
 - 20—Theme (3 minutes and 25 seconds), until—S: Miss De La Mere telephoning.
 - 21—"Mysterioso Dramatique," by Borch (3 minutes and 10 seconds), until—T: At the appointed hour.
- NOTE: Watch shots.
- 22—"Birds and Butterflies" (Int.), by Vely (1 minute and 5 seconds), until—S: View of yacht.
 - 23—"Fluffy Ruffles" (One-step), by Green (35 seconds), until—T: A dance in the moonlight.
 - 24—"Dramatic Tension," by Borch (1 minute and 5 seconds), until—T: "Tell me the truth."
 - 25—"Dramatic Andante" (For suppressed emotions), by Berge (2 minutes and 10 seconds), until—S: Water floating into ship.
 - 26—"Cavatine" (Dramatic), by Bohm (2 minutes and 50 seconds), until—T: Once drained the cup.
 - 27—Theme ff (1 minute and 50 seconds), until—T: "Yes, darling, she is"—until * * * THE END.

"A BROADWAY SAINT"

(Montagu Love—World)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricious Allegretto), Vely

- 1—Theme (1 minute and 45 seconds), until—S: At screening.
 - 2—"Flirtation" (Characteristic Allegretto), by Cross (3 minutes and 30 seconds), until—T: Dick's boarding-house.
 - 3—Theme (2 minutes and 45 seconds), until—T: Boonsburg, a "dry" town.
 - 4—"Tete-a-Tete" (Intermezzo Dansant), by DeKoven (4 minutes and 30 seconds), until—T: Poisonous effects of.
 - 5—"Paprikano" (Allegro Moderato), by Friedman (13 minutes), until—T: "The way he snuggled up to."
 - 6—Theme (1 minute and 45 seconds), until—T: "Some boy, some boy."
 - 7—"Cupid and Butterfly" (Intermezzo Grazioso), by D'Albret (2 minutes and 45 seconds), until—T: The "Naughty Nighters."
 - 8—"In the Glade" (Allegretto Scherzando), by Gruenwald (1 minute and 30 seconds), until—T: "City folks think cows."
 - 9—Theme (3 minutes), until—T: "You're the first real."
 - 10—"Bees" (Allegretto Novallette), by Jones (3 minutes and 15 seconds), until—T: "You're hurting my trade."
 - 11—"Turkish Towel Rag" (Lively Intermezzo), by Allen (4 minutes), until—T: "You're the worst specimen."
 - 12—"Dream Faces" (Moderato Reverie), by Hollewell (3 minutes and 15 seconds), until—T: Meanwhile a lynching bee.
 - 13—"Western Rodio" (Characteristic Allegro), by Minot (2 minutes), until—T: "This sort of thing may."
 - 14—"Liselotte" (Moderato Rubato), by Adam (4 minutes), until—T: "It was not that I was."
 - 15—Theme (1 minute and 30 seconds), until—T: The weeks go by.
 - 16—"Flirty Flirts" (Int. Rubato), by Levy (3 minutes), until—T: The "Naughty Nighters."
 - 17—"Irvina" (Allegretto Moderato), by Rolfe (2 minutes and 45 seconds), until—T: "I'm going to send Dick a."
- (Continued on page 1864)

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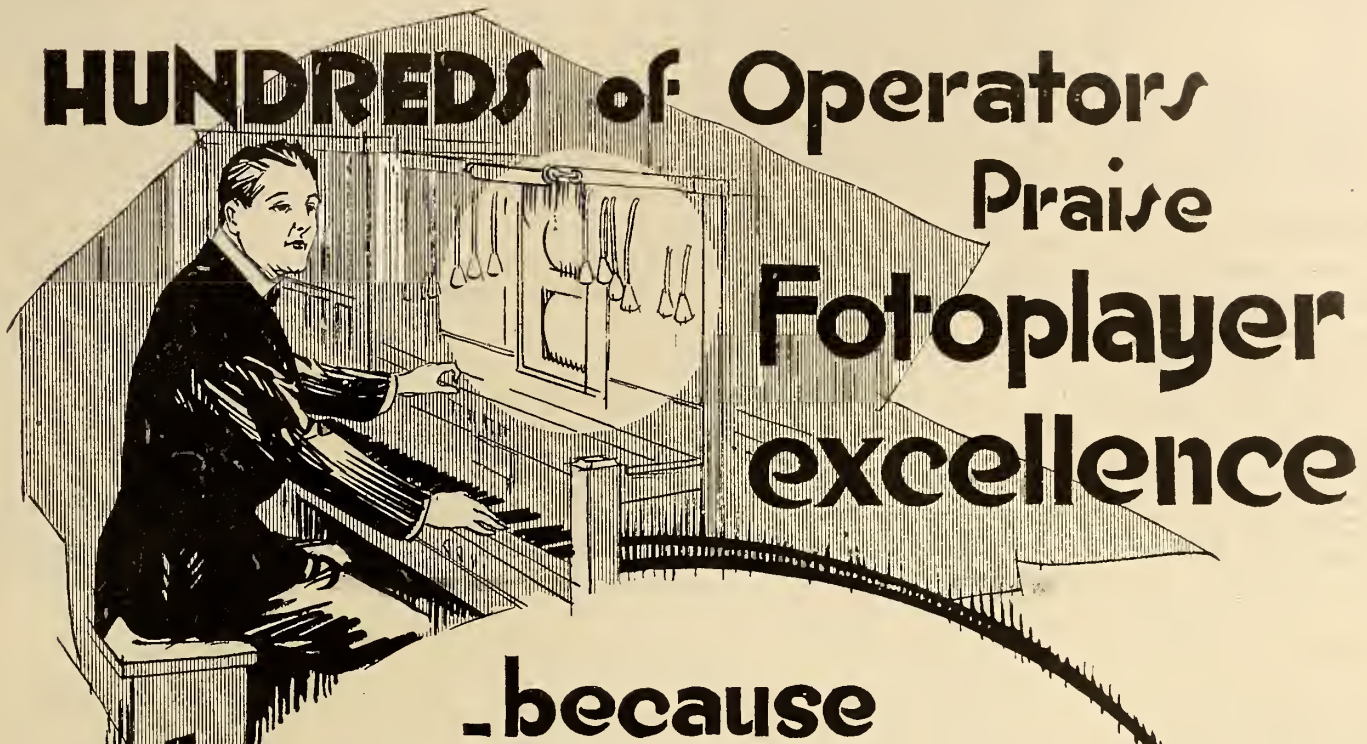
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"A BROADWAY SAINT"

(Continued from page 1862)

- 18—"Sparkling Moselle" (Allegretto Moderato), by Gruenwald (3 minutes and 45 seconds), until—T: "I'm a New Yorker."
- 19—"Hunkatin" (Half-tone one-step), by Levy (1 minute), until—T: "The wicked New York might."
- 20—"That Naughty Waltz" (Valse Lento), by Levy (1 minute), until—T: Explaining that in New York.
- 21—"Old Zip Coon" ("Turkey in the Straw") (1 minute and 15 seconds), until—S: Watch for negro dance.
- 22—"A La Mode" (French one-step), by Rosey (1 minute and 45 seconds), until—S: When negro leaves stage.
- 23—Theme (30 seconds), until—T: "You my little country girl."
- 24—"Nymph and Satyr" (Allegro Moderato), by Rollinson (3 minutes and 30 seconds), until—T: "Dick has invited some."
- 25—"Vivien" (Allegro Moderato Entr'acte), by Ramsdell (3 minutes), until—T: It is abdication.
- 26—Theme (1 minute and 45 seconds), until—S: When Uncle leaves (storm effects).
- 27—"Bon Vivant" (Allegro Commodo), by Zamecnik (2 minutes and 30 seconds), until—T: Uncle Galt's first morning.
- 28—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes and 15 seconds), until—T: "I had no place to go."
- 39—Theme (30 seconds), until—T: "But I forgive you"—until *** THE END.

"THE WOMAN UNDER COVER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con. moto). Borch

- 1—"Flirty Flirts" (Int. rubato), by Levy (1 minute and 45 seconds), until—S: At screening.
 - 2—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "You're always in my way."
 - 3—"Intermezzo D'Amour" (Mod.), by Varley (1 minute and 55 seconds), until—T: Nine o'clock in the office.
 - 4—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 25 seconds), until—T: Alma's secret.
 - 5—"There Waves the Flag," by Borch (1 minute and 5 seconds), until—T: The last number.
 - 6—"Hunkatin" (Half-tone Jazz), by Levy (1 minute and 10 seconds), until—S: Audience applauding.
 - 7—"Tragic Theme" (1 minute and 45 seconds), until—S: Rollson is found dead.
 - 8—Continue pp (25 seconds), until—T: News of the murder.
 - 9—Theme (2 minutes and 35 seconds), until—T: The next day brings.
 - 10—"Serenade D'Amour" (Mod.), by Blong (3 minutes and 15 seconds), until—T: Back in her little.
 - 11—"Love Song" (Mod.), by Puerner (2 minutes and 10 seconds), until—T: James Harrison, new owner.
 - 12—"A La Mode" (French one-step), by Rosey (55 seconds), until—T: The Grand Jury had refused.
- NOTE: To be produced as piano solo.
- 13—Theme (1 minute and 15 seconds), until—T: There wasn't a thing.
 - 14—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: Billy decides that.
 - 15—Continue pp (30 seconds), until—T: "Of course, I'll marry you."
 - 16—"Pathetic Andante," by Vely (55 seconds), until—T: While Alma.
 - 17—"Aces High" (Lively march), by Roberts (1 minute and 20 seconds), until—T: At the ball game.
 - 18—"May Dreams" (Romance), by Borch (1 minute and 35 seconds), until—T: "We've got to do something."
 - 19—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: Billy decides to call.
 - 20—Theme ff (2 minutes and 45 seconds), until—T: Weaving the net.
 - 21—"Sparklets" (Mod.), by Miles (3 minutes and 5 seconds), until—T: Mr. Harrison tries.
 - 22—"Dramatic Reproach," by Berge (4 minutes and 50 seconds), until—S: Interior of office.
 - 23—"Dolorosa" (Poem D'Amour), by Tobanni (2 minutes and 55 seconds), until—T: Maudlin after a day.
 - 24—"Dramatic Suspense," by Winkler (5 minutes and 5 seconds), until—T: Billy resolves.
 - 25—"Dramatic Tension," by Shephard (3 minutes and 5 seconds), until—T: "You are sure you have."
 - 26—"Andante Appassionato," by Castillo (3 minutes and 10 seconds), until—T: "She was mine."
 - 27—Theme ff (2 minutes), until—T: "I did it, I did it"—until * * * * *
- THE END.
- 22—Theme (1 minute and 30 seconds), until—T: "Your father needs you—"
 - 25—"Andante Appassionato" (Depicting dramatic emotion), by Castillo (2 min—)
 - 24—Theme ff. (2 minutes and 20 seconds), until—T: "Jean asked me."
 - 27—Theme ff (1 minute and 50 seconds), until—T: "Yes darling, she is." new republic.)
 - 3—"Reverie" (2 minutes and 15 seconds), until—T: "Oh, Mr. John, please don't."

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Another valuable addition to the ranks of those who are a credit to the motion picture industry is Mr. Ernesto Natiello, a musician of reputable standing. Mr. Natiello was formerly called "Napoleon of Bandmasters." He has conducted the Natiello band for years, and created a sensation wherever he played. He recently conducted the orchestra at the Circle theatre, of Indianapolis, Indiana, an organization which can be considered a very successful one. The Indianapolis Sunday Star of August 3d published the following about Mr. Natiello:

"Indianapolis and the Circle theatre are to be congratulated upon having Signor Ernesto Natiello as the director of the orchestra at the Circle. No matter how attractive the theatre, how comfortable the seats, how pleasing the photoplay; no matter what effort has been spent on the other features of the program, if the accompanying music is unsatisfactory half the pleasure of the entertainment is taken away. Many people who are not movie fans have been drawn to the picture theatres because of the music, and patrons of the Circle are always sure of an agreeable hour or two, even if the cinema does not happen to star their favorite player. That this is true is largely due to the fact that besides being a thorough musician, Natiello is also a man of practical judgment. He does not attempt to force nothing but ragtime on an audience which includes people of cultivated musical taste. Neither does he overburden the program with heavy selections, but he does combine popular airs with classical music in a delightfully original and satisfying manner.

"Signor Natiello is something of an idealist, and he believes that the discriminating use of good music in picture theatres is bound to educate the public. It is evident from the reception accorded Mendelssohn's 'Ruy Blas' last week that selection was appreciated and other overtures equally difficult have been enthusiastically received. Those which have met with greatest favor are 'Mignon,' 'Norma,' 'Il Guarany,' 'The Dumb Girl of Portici,' 'LeRoi la Dit' and 'Stradella.' The overture to 'William Tell' has also been used very successfully.

"Natiello is guided usually in his selection of the concert number by his own taste. Something with a beautiful theme working up to a strong climax is generally his choice. The melodious theme with its variations pleases, and the smashing climax fills the emotional soul of the director with a glow that communicates itself to his musicians and lends them added force.

"In 'playing the picture,' the director reviews the film carefully in advance, making his own selection and always including for comedy scenes light popular tunes. Some syncopated airs are always included so that no matter whether one's taste is for grand opera, light melody, or ragtime, one may be sure of finding something in the program to please."

The above undoubtedly proves that Mr. Natiello



Bandmaster Ernesto Natiello

knows his business and although he has met with success at the Circle theatre, he has nevertheless decided to leave this institution. This again shows that there are no limits with Mr. Natiello. We have received information that Mr. Natiello is at present perfecting arrangements to conduct a very large orchestra in one of the biggest theatres in the middle West.

MOTION PICTURE NEWS congratulates Mr. Natiello on his splendid achievements toward the betterment of motion picture exhibitions.

THE EDITOR.

"The Third Kiss" Inspires a Song

IN order to publicize "The Third Kiss," a song inspired by the Paramount-Artcraft picture of the same name, one of the early Famous Players-Lasky releases on the new season, the Joseph W. Stern Company, publishers of the music, has issued a fifteen-inch snipe advertising both the song and the picture in connection with a "Third Kiss Sundae." The snipe is intended for druggists and soda fountain operators to paste over mirrors or in windows as an advertisement for a new sort of sundae.

At one end of the snipe are instructions for making "The Third Kiss Sundae," while the body of the strip contains a well worded advertisement in which the title of the picture is prominent. The instructions may be cut off before the snipe is put into use without destroying its balance.

Song Inspired by Paramount-Artcraft Production, Published by Waterson, Berlin & Snyder

ISSUED from the music publishing house of Waterson, Berlin & Snyder is the song, "The Valley of the Giants," inspired by the Paramount-Artcraft picture of the same name in which Wallace Reid is starred and which will be released under the Selective Booking plan the 31st of August.

The words were written by Sam N. Lewis and Joe Young and the music by Bert Grant, three of the cleverest members of the Waterson, Berlin & Snyder staff, and the composition is declared to be most meritorious in all respects. Especially so is the harmonization of the chorus, and it is predicted that it will become one of the big song hits of the day.

The utmost in the matter of a direct tie-up with a motion picture is here offered, for not only does the sheet music carry a still from the photoplay, "The Valley of the Giants," as the front cover illustration, with the printed statement that the picture was the inspiration for the song, but the entire back cover is an advertisement of the picture, carrying a direct appeal to theatre patrons who may purchase the song.

Exhibitors are advised by Famous Players-Lasky to get in touch with the main office of the publishers in New York or with one of their branch offices for information about accessories such as slides, throw-aways, etc.

Review of Latest Musical Compositions

- 1—"That Naughty Waltz," by Sol. P. Levy. A beautiful waltz with a captivating melody. One of its many charms is the simplicity of the melody. Anyone could whistle it after hearing it a few times. Published for full orchestra, song and instrumental. (Belwin, Inc.)
- 2—"Kentucky Dream," by S. R. Henry, D. Onivas, F. H. Warren, composers of the famous "Indianola." This number is a beautiful waltz ballad. (J. W. Stern.)
- 3—"Red Lantern," by Fred Fischer. The most wonderful fox-trot as featured with the Nazimova screen production, "The Red Lantern." (McCarthy & Fisher.)
- 4—"Budding Spring," by E. Platzman. A dramatic romance of tonal beauty. Published for orchestra, and piano solo. (Belwin, Inc.)
- 5—"Karzan," By Will E. Dulmage. A fox trot with a real oriental melody. (Sam Fox.)
- 6—"A Japanese Sunset," by J. L. Deppen. A symphonic tone poem in miniature is this really unusual interpretative masterpiece. An oriental theme worked out in a most musicianly descriptive manner. (Sam Fox.)
- 7—"Ching a Long," by Joe Gold. An oriental fox trot. "Ching-a-Ling" is a "syncopated Chinese Serenade." (Chas. K. Harris.)
- 8—"You Didn't Want Me When You Had Me" (So Why Do You Want Me Now), a novelty ballad with a story full of heart interest. (J. W. Stern & Co.)

At Your Service—The Music Section

LATEST MUSIC CUES

"A SOCIETY EXILE"

(A Paramount Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Say Good-Bye" (Sentimental Ballad), Levy

- 1—"Venetia Barcarolle" (Moderato), by Golden (1 minute and 15 seconds), until—S: At screening.
- 2—"Oh, Dry Those Tears" (Sentimento) (1 minute and 10 seconds), until—T: In the adjoining house.

NOTE: To be produced as vocal solo with harp acc.

- 3—Theme (Pathetic) (1 minute and 50 seconds), until—T: The sunshine of each.
- 4—"La Paloma" (Spanish Ser.), by Yradier (1 minute and 55 seconds), until—T: And so late that night.

- 5—Theme (Pathetic), (2 minutes and 25 seconds), until—T: Lulled by the soft.
- 6—"Dramatic Narrative" (Dram. And.), by Peme (1 minute and 5 seconds), until—T: "Now tell me about."
- 7—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 10 seconds), until—T: With Nora lived her.
- 8—"Impish Elves" (Allegretto), by Borch (1 minute and 45 seconds), until—T: Next day as a result.

- 9—"Dramatic Recitative" (Dramatic), by Levy (1 minute and 15 seconds), until—T: So here Bisset.
- 10—"Serenade" (6/4 Mod.), by Widor (1 minute and 25 seconds), until—T: At Furnival's home.

- 11—"Babilage" (Allegretto), by Castillo (1 minute and 50 seconds), until—T: To their neighbors.
- 12—"Dramatic Tension" (Dramatic), by Borch (1 minute and 5 seconds), until—T: "If you can entertain."

- 13—Continue pp or ff (2 minutes and 15 seconds), until—T: With a vindictive.
- 14—"Agitato Appassionato," by Borch (3 minutes and 15 seconds), until—T: Later the same evening.

NOTE: Watch shots.

- 15—"Andante Doloroso" (Heavy Dramatic), by Borch 4 minutes and 5 seconds, until—T: By the time the police.
- 16—Theme (Pathetic), (1 minute and 45 seconds), until—T: And so Nora.

- 17—"Elegie" (Pathetic), by Massenet (1 minute and 5 seconds), until—T: That evening alone.
- 18—"Carnival Overture," by Dvorak (45 seconds), until—T: And so one night.

- 19—"The Bay of Biscaye" (English song) (1 minute and 5 seconds), until—T: In a happy dream.
- 20—"Andante Doloroso" (Dramatic), by Borch (1 minute and 15 seconds), until—T: "That was my sister."

- 21—"Intermezzo" (Mod.), by Huerter (50 seconds), until—T: At the club.
- 22—Theme (Pathetic) (1 minute and 45 seconds), until—T: Terrified at the.
- 23—"Heart Wounds" (Dramatic), by Grieg (3 minutes and 45 seconds), until—T: "But Ralph, this doesn't."

- 24—"Erotik" (Dram. Mod.), by Grieg (1 minute and 45 seconds), until—T: Familiar with.
- 25—"Dramatic Tension," by Shephard (3 minutes and 45 seconds), until—T: "This isn't true."

- 26—"Bleeding Hearts" (Pathetic), by Levy (1 minute and 30 seconds), until—T: Undisturbed just as.
- 27—Theme ff (Pathetic) (35 seconds), until—T: Clouds will be sunshine—until

*** THE END.

"THE TRAP"

(Olive Tell—Universal)

Theme: "Lento Allegro" (From Symphonette Suite), Berge

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Northern Serenade," by Olsen (2 minutes and 30 seconds), until—S: At screening.
- 2—Theme (2 minutes and 50 seconds), until—T: Jean Carson, school mistress.

- 3—"Sinister Theme, by Vely (1 minute and 50 seconds), until—T: But in the days of.
- 4—"Melody" (Mod.), by Kretschmer (3 minutes and 20 seconds), until—T: In the meantime.

- 5—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "Jean, I hate to think."
- 6—Theme (3 minutes and 50 seconds), until—T: "I want you to share."

- 7—"Dramatic Tension" (For general use), by Levy (1 minute and 15 seconds), until—T: Bad news from home.
- 8—"Sparklets" (Mod.), by Miles (3 minutes and 50 seconds), until—T: Nightfall.

- 9—"Poem Symphonique" (Dramatic moderato), by Borch (3 minutes and 10 seconds), until—T: The dawn of an eventful day.
- 10—"Golden Youth" (Mel. waltz), by Rosey (55 seconds), until—T: Within the year.

- 11—"Love Song" (Mod.), by Puerner (1 minute and 25 seconds), until—T: Five years later.

(Continued on next column)

(Continued from preceding column)

- 12—"Capricious Annette" (Caprice intermezzo), by Borch (1 minute and 5 seconds), until—T: The intervening years.
- 13—"Concert Waltz," by Durand (5 minutes and 10 seconds), until—T: That evening at the.

NOTE: To be produced as a violin solo with piano acc.

- 14—Theme ff. (3 minutes and 25 seconds), until—T: "Had an affair with."
- 15—"Andante Appassionato," by Castillo (1 minute and 40 seconds), until—T: "I am sorry, Jean."

- 16—"May Dreams" (Romance), by Borch (2 minutes and 15 seconds), until—T: Next morning.
- 17—"Flirty Flirts" (Intermezzo Rubato), by Levy (55 seconds), until—T: "I don't mind waiting."

- 18—Continue ff. (1 minute and 5 seconds), until—T: "Graham, I want to talk to."
- 19—"Dramatic Andante," by Berge (3 minutes and 30 seconds), until—T: The snake shows its fangs.

- 20—Theme (4 minutes and 35 seconds), until—T: Jean after a distressful.
- 21—"Dramatic Tension," by Shephard (4 minutes and 10 seconds), until—T: "Tell me what do you know?"

- 22—"Agitato" (For scenes of tumult), by Minot (2 minutes and 40 seconds), until—T: Easy Money Fallen.

NOTE: Watch shot.

- 23—"Andante Dramatico," by Borch (3 minutes), until—T: And the following day.
- 24—Theme ff. (2 minutes and 20 seconds), until—T: "Jean asked me"—until

*** THE END.

"HEARTSEASE"

(Tom Moore—Goldwyn)

Theme: "Heartsease" (Andante Moderator), Moret

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (45 seconds), until—S: At screening.
- 2—Continue theme as organ solo (1 minute and 30 seconds), until—T: The country house of the.

- 3—Repeat theme as organ solo (45 seconds), until—T: Erick's sister, Alice.
- 4—"Flirty Flirts" (Int. Rubato), by Levy (1 minute and 20 seconds), until—T: "My mistake entirely."

- 5—Repeat theme as organ solo (55 seconds), until—T: "You have my consent."
- 6—Love theme (for general use), by Lee (35 seconds), until—T: Margaret wants a husband.

- 7—Theme (30 seconds), until T: Nobody heard a note.
- 8—"Melody" (4/4 Mod.), by Kretschmer (1 minute and 25 seconds), until—T: Back in dingy London.

- 9—Tacet (35 seconds), until—T: Anxious for the glory.
- 10—String quartet number (2 minutes and 5 seconds), until—S: String quartet begins to play.

- 11—Continue pp. (15 seconds), until—T: Major Twombly, a parasite.
- 12—"May Dreams" (Romance), by Borch (3 minutes), until—S: String quartet stops playing.

- 13—Theme ff. (3 minutes and 5 seconds), until—T: "Never could stand this."
- 14—"Dramatic Recitative" (For intensive and heavy dramatic situation), by Levy (4 minutes and 35 seconds), until—T: Within 24 hours.

- 15—"Erotik" (Dramatic), by Grieg (3 minutes and 15 seconds), until—T: "I understand Lady Neville."
- 16—Theme (2 minutes and 5 seconds), until—T: "You will find Mr. Padbury."

- 17—"Dramatic Tension, by Shepard (For strong, tense emotional scenes) (3 minutes and 30 seconds), until—T: "Do you mean that Lady Neville."
- 18—"Sinister Theme—Vely (For scenes of impending or lurking danger) (1 minute and 45 seconds), until—T: At Twombly's rooms.

- 19—Continue ff. (20 seconds), until—S: The fight.
- 20—Continue pp. (35 seconds), until—S: After the fight.
- 21—"Andante Doloroso," by Borch (2 minutes), until—T: "Were you saying something?"

- 22—"Orientale" (Characteristic), by Cui (1 minute and 5 seconds), until—T: The "composer" conducts.
- 23—"Intermezzo" (Mod.), by Huerter (1 minute and 35 seconds), until—S: Curtain goes down.

NOTE: To action pp.

- 24—Theme ff. (3 minutes and 25 seconds), until—T: Towards the end of the.
- 25—"Andante Appassionato" (Depicting dramatic emotion), by Castillo (2 minutes and 5 seconds), until—T: Curtain goes down.

- 26—"Dramatic Suspense, by Winkler (4 minutes and 5 seconds), until—T: Awaiting the reckoning.
- 27—"Agitato Appassionato," by Borch (2 minutes and 10 seconds), until—T: "I am at your service."

- 28—"Agitato" (For scenes of tumult), by Minot (50 seconds), until—T: A thief and a coward, too.
- 29—"Lamentoso" (For scenes of intense pathos), by Borch (1 minute and 15 seconds), until—T: "Mr. Temple evidently."

- 30—Theme ff. (50 seconds), until—T: "What can I do to make?"—until *** THE END.

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(June Elvidge-World)
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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Kisses" (Valse Lento), Zamencik

- 1—"The Vampire," (Dramatic), by Levy (1 minute and 45 seconds), until—S: At Screening.
- 2—"Serenade Roccoco," (Allegretto Serenade), by Helmund (1 minute), until—T: Mrs. Gertrude Tashman.
- 3—Theme, (one minute and 30 seconds), until—T: The Colonel's pet and.
- 4—"The Dainty Shepherdess," (Moderato Crazioso), by Beaumaire (4 minutes and 30 seconds), until—T: Dick Richardson, a wealthy.
- 5—Comedy Allegro, by Berg (2 minutes and 30 seconds), until—T: So the Master of the Hunt.
- 6—Theme, (1 minute and 15 seconds), until—S: When Judge greets Nancy.
- 7—"Lola," (Allegretto Gracioso), by Johnstone (4 minutes and 30 seconds), until—T: And for Heaven's sake get.
- 8—"La Ballerina," (Schottische Char.), by Johnstone (3 minutes), until—T: Daddy, don't you love me.
- 9—Popular one-step (one-step played on victrola (1 minute), until—T: Meanwhile, at Jim Wildeman's.
- 10—Popular Shimmy Dance, (45 seconds), until—T: Now, the shimmy sir, it. (Shimmy dance on victrola)
- 11—"In A Garden of Melody," (Allegretto Intermezzo), by Sudds (4 minutes), until—S: When butler leaves.
- 12—Theme, (2 minutes and 30 seconds), until—T: Thank you for the rescue.
- 13—"The Herd Girl Dreams," (Andante Idylle), by Labitzky (2 minutes and 45 seconds), until—S: When scene fades to Dick and maid.
- 14—Theme, (2 minutes and 45 seconds), until—S: When Jim joins Nancy.
- 15—"That Naughty Waltz," (A la Jazz), by Levy (15 seconds), until—T: That night at the Iroquois.
- 16—"Bluette," (Allegro Gracioso), by Sanford (1 minute and 15 seconds), until—S: When guests stop dancing.
- 17—"Hunkatin," (half tone one step), by Levy (45 seconds), until—S: When orchestra commences to play.
- 18—"At Sunrise," (Allegretto Idylle), by Bratton (2 minutes and 15 seconds), until—S: When guests stop dancing.
- 19—Theme (3 minutes and 45 seconds), until—T: "I suppose the cause of all."
- 20—"Intermezzo Irlandais" (Moderato), by Leigh (3 minutes), until—T: "My dad wants to marry."
- 21—"Berceuse" (Characteristic Moderato), by Merkler (4 minutes and 45 seconds), until—T: At breakfast next morning.
- 22—Theme (1 minute), until—T: "Jim, are you really going?"
- 23—"Rondo" (Excerpts from Beethoven Sonata Pathetique), by Berge (2 minutes), until—T: "Go get busy as the reward."
- 24—"Clematis" (Moderato Poco Agitato), by Toning (2 minutes and 30 seconds), until—T: "You fools have captured."
- 25—"Pulcinello" (Allegretto Intermezzo), by Aletter (1 minute), until—T: In the morning the Colonel.
- 26—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When table overturns (fire-effects).
- 27—"Serenade" (Allegretto Gracioso), by Ern (4 minutes and 15 seconds), until—S: When Judge arrives at.
- 28—Theme (1 minute and 45 seconds), until—T: "Dear Colonel Lovejoy"—until * * * * THE END.

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"CRIMSON SHOALS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Sinister Theme," Vely

- 1—Theme (2 minutes and 15 seconds), until—S: At screening.
- 2—"Southern Reverie," by Bendix (2 minutes and 45 seconds), until—T: The Southern home of.
- 3—Continue to action (1 minute and 15 seconds), until—T: Pop Quinn, Fieldings.
NOTE: To be produced as piano solo.
- 4—Continue pp (50 seconds), until—T: The picture of his loved.
- 5—"Dramatic Narrative" (for scenes of Reminiscence), by Pement (2 minutes and 20 seconds), until—T: Close-up of mother and son.
- 6—Continue ff (1 minute and 20 seconds), until—T: "Guess you are near enough."
- 7—Love Theme (for general use), by Lee (1 minute and 55 seconds), until—S: Close-up of couple on rock.
- 8—Tragic Theme, by Vely (1 minute and 30 seconds), until—T: After two years of strenuous.
- 9—Love Song (Mod.), by Puerner (1 minute and 40 seconds), until—T: 25 years later, the story.
- 10—"Aces High" (Lively march), by Roberts (35 seconds), until—T: Jack Quinn, amateur aviator.
- 11—"Dramatic Recitative," by Levy (1 minute and 5 seconds), until—S: Interior of office.
- 12—"Adagietto" (from Symphonette Suite), by Berge (1 minute and 50 seconds), until—T: Rex Burke, auditor.
- 13—"Hurry" (for general use), by Minot (35 seconds), until—T: The girl.
- 14—Continue pp (25 seconds), until—T: "Thank you for saving me."
- 15—Theme (2 minutes and 30 seconds), until—T: "There are others who."
- 16—"Dramatic Tension" (for subdued action), by Andino (3 minutes and 40 seconds), until—T: Quinn's refusal to sign.
- 17—Serenade (Dramatic), by Widor (3 minutes and 35 seconds), until—T: The Fieldings have arrived.
- 18—Theme (4 minutes and 5 seconds), until—T: Returning to the island.
- 19—"Dramatic Tension," by Shephard (2 minutes and 5 seconds), until—T: Watch them.
- 20—Finale (from Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: The next morning.
- 21—Theme (4 minutes and 10 seconds), until—T: Watch for signals.
- 22—"Furioso" (for general use), by Levy (3 minutes and 55 seconds), until—T: "My God, Burke is the leader!"
- 23—Hurry (for general use), by Levy (5 minutes and 10 seconds), until—T: "Mr. Fielding, that is why."
NOTE: Watch explosion.
- 24—"Dramatic Suspense," by Winkler (1 minute and 5 seconds), until—T: The awakening of a.
- 25—Theme (3 minutes and 10 seconds), until—T: The secret that time—until * * * * THE END.

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SEVERAL days ago on the premises of Belwin, Inc., 701 Seventh avenue, New York City, N. Y., we had the pleasure of meeting Miss Estelle Goldsten, organist of The Playhouse, Cedarhurst, L. I., a New York suburb. During the course of the conversation Miss Goldsten lamented about the methods employed by some of the gentlemen who compile the various musical cue sheets issued with the most current film releases. "Too much of the same stuff—too much," was her serious complaint. At first we were under the impression that Miss Goldsten was handing us more talk than goods, but we very soon began to realize that we had before us an organist of experience and knowledge of how to play pictures, and play them right.

The impression which Miss Goldsten left behind prompted us to visit The Playhouse, of Cedarhurst, N. Y., in order to convince ourselves that Miss Goldsten was really converting her preachings into practice, and we must confess that a good organist means as much to a theatre as an entire orchestra. Miss Goldsten mastered every situation at a glance of a moment. She played everything from the popular number to a symphonic Poeme, with continuous and clever interjections of her own synchronizations which were masterful modulations throughout the performance.

Readers of this column may wonder why we wrote the above interesting little story. Here is the moral:

How many organists do continuously play good and appropriate music during an entire performance without resigning to musical doggerel? How many organists are able to maintain a dignified and artistical musical atmosphere throughout the entire show with only a single instrument at their command? Miss Goldsten did it! The fault with most of our organists is that they do not keep up the good work throughout an entire performance. Usually the first two or three reels are excellent, the balance is musically neglected. This is one of the paramount reasons why many organists are failures. We congratulate the management of The Playhouse on their excellent choice of entrusting the musical destinies of their theatre into the able hands of Miss Estelle Goldsten.—MUSIC EDITOR.

The Motion Picture vs. the Motion Picture Musician

EVERY industry had its start, and somebody must be kept responsible for its genesis. Who is the man that created the "Motion Picture Musician"? Who is the man that established the Motion picture musician amongst the most distinguished of his profession.

Motion picture exhibitors are spending millions for music. Thousands of men and women are deriving a comfortable income playing for pictures. Who is the man that created this prosperity. It is no less a man than Mr. S. L. Rothapfel, a giant and originator of motion picture presentation. Only several years ago this man was ridiculed as being a fanatic and hopeless dreamer. I personally will never forget the time when S. L. Rothapfel (known to his friends as Roxie) installed an orchestra of thirty men in the Strand theatre of New York City. It was at that time the universal opinion that his action was the quickest road to financial suicide. We all know the results of this Rothapfel venture. It was a success from every angle—artistic as well as financially.

Mr. S. L. Rothapfel was the first man to try out a new dish on his own palate, to see whether it is poisoned, and as soon as the crowd of exhibitors saw that Roxie didn't die, and wasn't poisoned, they all began to eat the pie and found it the best ever. The Rialto followed and the Rivoli was next. Large orchestras became the hobby of all skinny exhibitors, and they all got fat. Hundreds of new theatres were built, large orchestra pits were installed—all exhibitors began to advertise their orchestras. Musical directors of fame sprang up from this hobby. The people liked it immensely, admission prices were raised, and the result: the motion picture house of today. The creation of an industry incalculable in scope—the creation of a means giving comfort to millions—and last, but not least, the opening of the shrine of musical art and education to the great mass of average wealth.

Mr. S. L. Rothapfel has created a new language understood by everybody. The language of the silent drama. He was the first man to attempt to transmit the silent thoughts of the screen and waving flags to the peoples of the world. He has placed the motion picture where it is today.

Millions owe their livelihood to this energetic and aggressive man and I feel proud of having been the first one to openly acknowledge these facts. Who is next?—THE EDITORS.

Review of Latest Musical Compositions

- 1—"Mississippi Moonlight," by Lee Roberts. A charming waltz with an absolutely irresistible rhythm. Dance arrangement by Dave Kaplan, obtainable. (G. Schirmer.)
- 2—"Tell Me," by Callahan & Kortlander. A ballad fox trot. (Jememe H. Remick.)
- 3—"Eyes that Say I Love You," by Fred Fisher. A sensational song hit now sung by all headliners in vaudeville. (McCarthy & Fisher.)
- 4—"My Cuban Dream," by Frank Warshauer. A number with a new fox trot rhythm. (Richmond Pub.)
- 5—"Madriola," a Spanish one-step, by Sol P. Levy and Jos. Samuels, The first, Sol P. Levy, is composer of "That Naughty Waltz" and "Hunkatin," and the second, Jos. Samuels, is a world known musical director. The lyrics were written by the famous I. Caeser. In preparation for vocal, instrumental and orchestra. (Belwin Inc.)
- 6—"Oh! How She Can Dance," Emma Carus's big song hit. (Chas. K. Harris.)
- 7—"The D. U. R. Blues," an instrumental Jazz fox trot. Predicted to be one of the best dance numbers out this winter. (Chas. A. Arthur, Detroit, Mich.)
- 8—"When a Feller Needs a Friend." A waltz with music that is wonderful. This number is also to be featured by "Briggs-Paramount Movies," for one whole year. (Jos. W. Stern.)
- 9—"Poeme Symphonic," by Gaston Borch. A number of exceptional musical merits, and a number which can be appropriately used for a theme. (Belwin, Inc.)
- 10—"The Boy and the Birds," by Fred W. Hager. A new descriptive novelty number which will make good every time you play it. "The Boy and the Birds" might be called a sequel to that other band number, "The Whistler and His Dog." There is a variety of charming themes running through it, punctuated with sweet bird voices. (Carl Fischer.)

Song Campaign Launched by Famous Players-Lasky

THE nationwide publicity campaign planned by the Famous Players-Lasky Corporation in connection with the song, "When a Feller Needs a Friend," which was written around the Paramount-Briggs Comedies, was launched this week with the publication of the song by Joseph W. Stern & Co., music publishers, of New York City. In the expectation that "When a Feller Needs a Friend" will prove one of the big ballad hits of years, the Stern company is publishing 300,000 copies as a first edition.

Striking evidence of the popularity of the title, according to reports from the Stern company, is the fact that even before the song was published a number of big orders were received. A big music store in Boston ordered 50,000 copies, another in Denver ordered 10,000, and one of the big chain store systems placed an advance order of 50,000. Several thousand orchestrations already have been distributed throughout the country.

This week also, it is announced, saw the completion of the special 300-foot song-picture, "When a Feller Needs a Friend," which will be given free to exhibitors booking the Briggs Comedies. The picture was made under the direct supervision of Clare A. Briggs, producer of the Paramount-Briggs Comedies, and Joseph W. Stern, Jr., the music publisher and co-author of the song.

The first part of the picture shows the incidents leading up to the publication of the song. This part will run on the screen exactly the length of time required for the theatre pianist or orchestra to play the first verse and chorus over once. Then when the singer starts to sing the first verse the picture illustrates the words of the verse. When the singer comes to the chorus the words of the chorus are flashed on the screen, and remain there during the singing of the refrain. For the second verse some exceptionally beautiful views of an old-fashioned swimming hole are shown. Then, during the singing of the chorus, the words of the refrain are shown again.

Every scene in the picture has been synchronized exactly with the time of the music.

This special picture, it is announced by the Famous Players-Lasky Corporation, will be absolutely free for exhibitors. Prints will be available shortly at all Famous Players-Lasky exchanges.

Vaudevillian Praises Tone of Robert-Morton Organ

Herschel Henlere, vaudevillian, has paid tribute to the qualities of the Robert-Morton Organ in the following letter to the American Photo Player Co.:

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"The Robert-Morton is particularly adapted to terpsichore, ballet and instrumental musical acts giving such "turns" the required and an extra added punch. In power and range of musical expression your organ will augment an ordinary eight or ten piece orchestra into a fifty piece symphony.

"Congratulating you on your enterprise in popularizing organ music, and wishing you continued success in vaudeville, beg to remain—"

LATEST MUSIC CUES

"ALMOST A HUSBAND"

Specially selected and compiled by M. Winkler

Theme: "Serenade Romantique" (And. Con Moto), Borch

The timing is based on a speed limit of 15 minutes per reel (1,000 ft.)

- 1—Theme (3 minutes and 10 seconds), until—S: At screening.
- 2—"School Days" (Popular song) (1 minute and 20 seconds), until—T: Before Long Sam.
- 3—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 35 seconds), until—T: The Wilson home.
- 4—"Poeme Symphonique" (And. quasi adagio), by Borch (1 minute and 50 seconds), until—T: In the following weeks.
- 5—Continue to action (3 minutes and 20 seconds), until—T: "Let me congratulate."
- 6—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 20 seconds), until—T: "I've an original idea."
- 7—"Flirty Flirts" (Mel. rubato), by Levy (1 minute and 35 seconds), until—T: "That fellow is so stinky."
- 8—Continue to action (20 seconds), until—T: His bashful admiration.
- 9—"Three Graces" (Allegro Int.), by Herman (5 minutes and 45 seconds), until—T: A social event.
- 10—"Wedding March," by Mendelssohn (1 minute and 20 seconds), until—T: "Make Henry Bostic do it."

NOTE: To be played slow and pp.

- 11—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (2 minutes and 10 seconds), until—S: After the ceremony.
- 12—Theme (1 minute and 50 seconds), until—T: "I want to speak."
- 13—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (1 minute and 25 seconds), until—T: Sunday morning.
- 14—"Melody" (Mod.), by Huerter (2 minutes and 15 seconds), until—S: Close-up near small sign.
- 15—"May Dreams" (And. con moto), by Borch (1 minute and 45 seconds), until—T: With his occupation gone.
- 16—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 10 seconds), until—T: Two days later.
- 17—"Lovelette" (Char. Int. Mod.), by Levy (1 minute and 20 seconds), until—T: Sam has sold.
- 18—"Fairy Phantoms" (Char. dance), by Friedman (2 minutes and 55 seconds), until—T: The lawn fete.
- 19—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 50 seconds), until—T: "I'll get the boys started."
- 20—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 10 seconds), until—T: "He got five hundred."
- 21—"Agitato" (For excitement, flights, etc.), by Andino (2 minutes and 10 seconds), until—T: "Come on out."
- 22—"Comedy Allegro," by Berge (3 minutes and 15 seconds), until—T: Next morning.
- 23—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 50 seconds), until—T: In response to the.
- 24—"Half Reel Hurry," by Levy (6 minutes and 40 seconds), until—T: "I am taking my money out."
- 25—Continue pp (35 seconds), until—T: "I am sorry, Sam."
- 26—Theme ff (1 minute and 20 seconds), until—T: Dusk—until *** THE END.

"ALMA WHERE DO YOU LIVE"

- 1—Theme (1 minute and 10 seconds), until—S: At Screening.
 - 2—"Forest Whispers" (Char. Int.), by Rosey (3 minutes and 30 seconds), until—T: Gaston Duval, an artist.
 - 3—Continue pp (35 seconds), until—T: "Alma, where do you live?"
 - 4—Theme (1 minute and 15 seconds), until—T: Alma's music teacher.
- NOTE: To be produced as vocal solo with piano acc.
- 5—Continue pp (20 seconds), until—T: "Wonderful, I should like."
 - 6—"May Dreams" (Romance), by Borch (1 minute and 50 seconds), until—T: Francis Cadillac.
 - 7—"Capricious Annette" (Caprice Int.), by Borch (1 minute and 40 seconds), until—T: Alma's father.
 - 8—"Babillage" (Entr'acte), by Castillo (2 minutes and 25 seconds), until—T: The Cafe Martin.
 - 9—"Dramatic Suspense," by Winkler (2 minutes and 25 seconds), until—T: "Now that you have been."
 - 10—"Birds and Butterflies" (Int.), by Vely (1 minute and 10 seconds), until—T: Tedious rehearsals make.
 - 11—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 35 seconds), until—T: "Do you live here alone?"

NOTE: To action pp or ff.

- 12—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes), until—S: Alma on couch.
 - NOTE: With ad. lib. tympani rolls during storm scenes.
 - 13—"Eccentric Comedy Character," by Roberts (1 minute and 35 seconds), until—T: Clothes calculated to make.
 - 14—Continue pp (20 seconds), until—T: "After tonight your."
 - 15—"Weird Oriental Theme," by Levy (1 minute and 45 seconds), until—T: That night.
 - 16—"Impish Elves" (Int.) by Borch (2 minutes and 10 seconds), until—S: Interior of dressing-room.
 - 17—Theme (30 seconds), until—T: Alma, wonderful Alma.
 - 18—"Love Song Orientale," by Kiefert (2 minutes and 45 seconds), until—S: Opening of second act.
 - 19—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—S: Audience leaving theatre.
 - 20—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 55 seconds), until—T: Bohemia; where good fellowship.
 - 21—Theme (1 minute and 20 seconds), until—T: The big moment.
 - 22—Continue pp (2 minutes and 30 seconds), until—T: Barnam said, "There is."
- NOTE: To be produced as piano solo.
- 23—"Camelia" (From Boutonniere Suite), by Tinning (1 minute and 20 seconds), until—T: "If walking with a girl."
 - 24—"Eccentric Theme," by Roberts (2 minutes and 15 seconds), until—T: Theobald Martin deceives.
 - 25—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 45 seconds), until—T: "Where can I find Gaston?"
 - 26—"Dramatic Reproach," by Berge (40 seconds), until—T: "Farewell, and if forever."
 - 27—"Dramatic Suspense," by Winkler (35 seconds), until—T: 1917.
 - 28—Theme (45 seconds), until—T: 1919.
 - 29—Continue to action (40 seconds), until—T: Bohemia is giving a.
 - 30—"Hunkatin" (a la Jazz), by Levy (3 minutes and 10 seconds), until—T: Bohemia outdoes itself.
 - 31—"Sinister Theme," by Vely (4 minutes and 20 seconds), until—T: The way of a woman.
 - 32—"Serenade Romantique" (And. con moto), by Borch (1 minute), until—T: "You have brought a lot of."
 - 33—"Sparklets" (Md.), by Miles (1 minute and 10 seconds), until—T: Anatole's birthday.
 - 34—"Intermezzo Francaise," by Hamer (2 minutes and 5 seconds), until—T: Alma spares Gaston.
 - 35—Theme (1 minute and 10 seconds), until—T: "The painting is not for."—until *** THE END.

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"THREE BLACK EYES"

(Taylor Holmes-Triangle)

Specially selected and compiled by M. Winkler. The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Hunkatin" (a Half Tone), Levy

- 1—"That Naughty Waltz," (Valse Unique), by Levy (2 minutes and 15 seconds), until—S: At Screening.
- 2—Theme, (4 minutes and 40 seconds), until—The Captain says.
- 3—Eccentric Comedy Dance, by Robert (2 minutes and 30 seconds), until—S: Cabaret dancer in view.
- 4—"Galop," (Characteristic), by Minot (1 minute and 15 seconds), until—S: Fight in Restaurant.
- 5—"Club Galop," by Laurendeau (2 minutes and 45 seconds), until—T: Wherein a bird.
- 6—Humorous Drinking Theme, by Roberts (1 minute and 55 seconds), until—T: Their only Avenue.
- 7—"Impish Elves," (Intermezzo), by Borch (2 minutes and 30 seconds), until—T: Good-bye Ship.
- 8—Hurry, (3 minutes and 45 seconds), until—T: The day after.
- 9—"Flirty Flirts," (Int. Rubato), by Levy (3 minutes and 50 seconds), until—S: View of Tennis Courts.
- 10—Theme, (3 minutes and 50 seconds), until—T: I'll charter the.
- 11—Characteristic Intermezzo, by Conterno (4 minutes and 5 seconds), until—T: All aboard.
- 12—Hurry, (for general use), by Minot (3 minutes and 15 seconds), until—T: The Master away.
- 13—"Babilage" (Entr'Acte), by Castillo (2 minutes and 40 seconds), until—T: Shure it's meself.
- 14—Theme, (2 minutes and 35 seconds), until—T: I think they were going.
- 15—"Three Graces," (Allegro), by Herman (5 minutes and 15 seconds), until—T: You are Larry Von Cortland.
- 16—Sinister Theme, by Vely (4 minutes and 40 seconds), until—T: We're detectives.
- 17—Finale (From Symphonette Suite), by Berge (3 minutes and 40 seconds), until—T: They are after the Shelton.
- 18—Allegro Agitato, by Kiefert (2 minutes and 15 seconds), until—T: Cast thy bread upon.
- 19—Joyous Allegro, by Borch (1 minute and 30 seconds), until—T: His Lordship has been.
- 20—"Impish Elves," (Intermezzo), by Borch (2 minutes and 45 seconds), until—T: The man of the hour.
- 21—Theme, (30 seconds) until—T: Do you know a quiet. * * UNTIL THE END.

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Herschel Henlere, vaudevillian, at the console of the Robert-Morton orchestral organ

The History of "The Marseillaise"

By J. C. Cuthbert Hadden
(In Musical Opinion)

THERE is no patriotic song in existence which has had more power over the people or taken a great share in their military achievements than the "Marseillaise." In the quieter times of the third Republic, Frenchmen have learned to listen to it with little more than a thrill; but its effects were altogether different in the days of the first Revolution, when the people were wrought up to fever heat amid wild scenes of bloodshed and warfare in their own streets—when women "were fighting with the ferocity of wild beasts and the heavily laden tumbrils were rolling on day after day toward the scaffold." In those days it made the blood tingle in men's veins, and whole armies and assemblies sang it, in the words of Carlyle, "with eyes weeping and burning, with hearts defiant of Death, Despot, and Devil." The words "Aux Armes! Marchons!" were heard resounding in every corner of the country. They helped to win the victory of Jemappes for Dumouriez's forces, forty thousand all singing them as they marched irresistibly on the enemy. A Republican general asked for "a supply of one thousand men of a new edition of the 'Marseillaise.'" Another reported: "I am going into battle; the 'Marseillaise' will command with me." Klopstock, the poet, declared that the song had caused the death of fifty thousand Germans. Of course, there is an element of danger in a song of this kind—an element of which we have some experience nearer home in "The Battle of the Boyne"; and as a matter of fact the "Marseillaise" was for many years prohibited from public use. Not until 1879 were the military bands allowed to play it. It was kept in constant thrall—always feared, always watched like a lion ready to break forth from its den and a second time spread desolation and carnage over half the nations of Europe. In one sense, therefore, it was not quite what Carlyle calls it—"the luckiest musical composition ever promulgated." And yet France might not have been the France she is today without it, for

Fletcher or Sa'toun's familiar aphorism applies as much to a country's national anthems as to its national song.

An English writer has declared that only a French patriot can properly sing the "Marseillaise," it would be less of an exaggeration to say that only a French patriot could have composed it. Absurd statements appear from time to time in connection with the history and origin of the famous song; but there is not the slightest doubt that both words and music were written by Rouget de Lisle, an "inspired Cyroean colonel," who was quartered at Strasburg when the volunteers of the Bas Rhin received orders to join Luckner's army.

As the son of royalist parents, and himself belonging to the constitutional party, De Lisle, an engineer captain, declined to take the oath to the constitution abolishing the crown. He was therefore deprived of his military rank, denounced and imprisoned, only to escape after the fall of Robespierre. He appears to have been greatly admired among his associates for his accomplishments, he being at once poet, violinist and singer. He had even tried his hand at three pieces for the theatre, which, however met with no great success.

It was on the evening of April 24, 1792, that he wrote the "Marseillaise." That night he was one of a social party at the house of Baron Dietrich, the Mayor of Strasburg. The baron's resources, we read, had been so greatly reduced by the necessities and calamities of war that nothing better than garrison bread and a few slices of ham could be provided for dinner. Dietrich smiled sadly at his friend and lamenting the scantiness of his fare, declared that he would bring forth the last remaining bottle of wine in his cellar, if he thought that it would help to inspire De Lisle in the composition of a patriotic song to stimulate the courage of the young soldiers as they marched out. The ladies signified their approval and the last bottle of wine was produced. De Lisle said nothing at the time, but returning to his lodgings he set to work in a fit of enthusiasm and before daylight dawned he had completed both the words some of them had been, as it were, "in the air" for months beforehand. Thus we find that in an address from the Club De l'Auditoire—of which De Lisle was a member and probably the poet—

such sentences appear as "To arms, fellow citizens. The standard of war is unfurled; the signal is given. To arms! The hour to fight has arrived. Victory or death!"

But whether or not the words like the music, were due to a sudden burst of inspiration, it is certain that the music was hardly dry on De Lisle's manuscript when Mayor Dietrich who had a good tenor voice, was singing the new song to a party of friends at his house amid the greatest enthusiasm. It was only an afternoon's work to have the music copied and arranged for a military band, and on April 29—four days after its composition—the song was played at a review by the band of the Garde Nationale. On June 25 it was sung at a civic banquet at Marseilles, when it was received with such tremendous applause that the decision was at once made to have it printed. This was immediately carried out, and under the title of "Chant de Guerre pour l'Armee du Rhin" it was distributed to the volunteers of the battalion just starting for Paris. On July 30, the army entered the capital singing the inspiring melody and to its strains they marched some days later to the attack on the Tuilleries. From that time to "Chant de Guerre" was called "Chanson des Marseillaise"—name which has sometimes led to confusion as to its locale of its birth, but evidently adopted because it was first sung by the battalion of volunteers from Marseilles.

It is doubtful if there has ever been a song that has had more power over a people than the "Marseillaise." Something of this has already been shown and much more could be added. During the route of Dncrot's division after Froeschwiller, M. Ludovic Halevy (making his way with other fugitives to Phalsburg) relates how the company, battered by the elements and disheartened by disaster, suddenly took heart and hope when the tall Tambour-major Bernie striding in front, lifted his gilt staff as a signal and let off the "Marseillaise" the soldiers striking in one by one and becoming new men under the intoxicating influence. It all reminds us of Heine's French drummer who could not speak German, but "could make himself very intelligible with his drum. If I did not know what the word "liberte" meant, he drummed the "Marseillaise," and I understood him."

Oddly enough, poor Dietrich walked to the scaffold accompanied by the strains of the song he had indirectly helped to call into being. As for De Lisle, entering the army again, he made the campaign of La Vendee under general Hoche: was wounded and at length went into privacy at Montaigne (his birthplace) where he remained a poor lonely broken-hearted man until the second Restoration. His family had some little property among them; but a brother seems to have taken advantage of the composer, and the latter was forced to go to Paris, where only a small pension—granted by Louis XVIII and continued by Louis Philippe—prevented him from starving. He passed away in a friend's house at Choisy-le-Roi on July 27, 1836, being then in his seventy-sixth year.

New Organ for Superba Theatre

IT has been announced from San Diego, Cal., that a \$25,000 organ will be installed in the Superba theatre following the remodeling of that house to seat over 2,000 people. The theatre now accommodates 1,000.

LATEST MUSIC CUES

"THE WORLD AND ITS WOMAN"

(Geraldine Farrar-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (Moderato Andante), Winkler

- 1—"Chanson Russe" (Characteristic Fantasia), by Smith (1 minute and 15 seconds), until—S: At Screening.
 - 2—"Intermezzo Russe" (Characteristic), by Franke (1 minute and 45 seconds), until—T: Robert Warren, an.
 - 3—"Fairy Tales" (And. Mod.), by Komzak (2 minutes and 20 seconds), until—T: From that moment the story.
 - 4—"Song of the Volga" (Russian Song), by Boatmen (3 minutes and 25 seconds), until—T: Passing years have wrought.
 - 5—"Theme" (1 minute and 25 seconds), until—T: Every woman on the estate.
 - 6—"Troyka" (Russian Folk Song), by Kretschmer (1 minute and 15 seconds), until—T: The wreck of a dream.
- NOTE: To be produced as vocal solo with organ acc.*
- 7—Tacet (15 seconds), until—T: "Will you humor a lonely?"
 - 8—"Sleeping Beauty" (Concert Waltz), by Tschaiakowsky (2 minutes and 40 seconds), until—T: That night at the home.
 - 9—Repeat: "Troyka" (1 minute and 25 seconds), until—S: Close-up of organ.
- NOTE: To be played as vocal solo with organ acc.*
- 10—Theme ff (2 minutes and 20 seconds), until—T: Realizing the tragedy.
 - 11—"Andante Pathetique," by Berge (1 minute and 25 seconds), until—T: The turning point in.
 - 12—"Kukuska" (Russian Characteristic), by Lehar (20 seconds), until—T: St. Petersburg, a city of.
 - 13—Continue to action (1 minute and 50 seconds), until—T: After six years.
 - 14—Second movement of "Allegro Con Grazia" from Sixth Symphony, by Tschaiakowsky (50 seconds), until—T: The Imperial Grand Opera.
 - 15—Continue to action (35 seconds), until—S: Marcia singing.
 - 16—"Melody" (Moderato), by Rachmanninoff (2 minutes and 40 seconds), until—T: The recognition of a great.
 - 17—Theme (2 minutes and 55 seconds), until—T: Realizing that she is.
 - 18—Continue ff (25 seconds), until—T: Mamie O'Conner, a.
 - 19—Continue pp (35 seconds), until—T: "What's the loosen?"
 - 20—"Crafty Spy" (50 seconds), until—T: The secret meeting-place.
 - 21—Meditation from "Thais," by Massenet (2 minutes), until—T: The opening performance.
 - 22—"March Russe," by Canne (55 seconds), until—S: Curtain goes down.
 - 23—Theme ff (4 minutes), until—T: At the close of an eve.
 - 24—"Serenade Romantique" (And. con moto), by Borch (2 minutes), until—T: What years of success.
 - 25—Theme (2 minutes and 5 seconds), until—T: "And now I realize."
 - 26—"Russian War March," by Laurendeau (2 minutes and 35 seconds), until—T: July 29, 1914, with the.
 - 27—Continue pp (20 seconds), until—T: And some there were.
 - 28—"Dramatic Tension" (In Russian atmosphere), by Borch (1 minute and 25 seconds), until—T: July, 1917, finds.
 - 29—"Agitato" (For scenes of tumult), by Minot (1 minute and 15 seconds), until—T: The foulest promises.

NOTE: Watch shots.

- 30—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: While men died.
- 31—Continue ff (30 seconds), until—T: The Soviet workers, soldiers.
- 32—"Furioso" (Depicting conflict and riot), by Shephard (1 minute and 5 seconds), until—T: While on the estate.
- 33—"Melody" (And. Mod.), by Friml (1 minute and 30 seconds), until—T: On the Galician front.
- 34—"Slimy Viper" (A mysterious tone picture), by Borch (25 seconds), until—T: Bolshevism.
- 35—Continue to action (1 minute and 30 seconds), until—T: The Spring of 1918.
- 36—Theme ff (2 minutes and 55 seconds), until—T: With a price on his head.
- 37—"Mysterioso Dramatico" (Depicting misery and agitation), by Borch (3 minutes and 40 seconds), until—T: The greatest crime of all.
- 38—"Agitato Appassionato" (Depicting passionate agitation), by Borch (3 minutes and 45 seconds), until—T: "Harry Peter, dear, and I."
- 39—"Dramatic Agitato," by Borch (4 minutes and 1 second), until—T: Determined to get to the.
- 40—"Dramatic Agitato" (For subdued dramatic action), by Minot (1 minute and 25 seconds), until—T: Return to headquarters.
- 41—"Serenade" (Dram. Mod.), by Widor (1 minute and 5 seconds), until—T: Archangel, the port.
- 42—"America, My Country, 'Tis of Thee" (25 seconds), until—S: Close-up of American fleet.

"LONELY SOUTH PACIFIC MISSIONS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—"Characteristic Tremelo," by Lovenberg (1 minute and 10 seconds), until—S: At screening.
- 2—"May Dreams" (And. con moto), by Borch (40 seconds), until—T: Bishop Bertreux, etc.
- 3—"Cocanut Dance," by Herman (50 seconds), until—S: Close-up of dancers.
- 4—"Serenade" (And. Mod.), by Drigo (40 seconds), until—T: Civilization.
- 5—Continue to action (35 seconds), until—T: "The woman would not come."
- 6—Theme (2 minutes and 55 seconds), until—T: The print shops where.
- 7—"Serenade" (Moderato), by Widor (1 minute and 50 seconds), until—T: The lonesome Marist Mission.
- 8—Theme (40 seconds), until—T: "Something chic in the"—until * * * * THE END.

"SAVING SAVAGES IN THE SOUTH SEA"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—Theme (2 minutes and 20 seconds), until—S: At screening.
- 2—"Padisha" (Intermezzo), by Loraine (2 minutes and 25 seconds), until—T: The village church at.
- 3—"Nubiana" (Char. Int.), by Ascher (1 minute), until—T: A little chocolate drop.
- 4—"Funeral March of a Marionette," by Gounod (20 seconds), until—T: The funeral of a convert.
- 5—Theme (4 minutes), until—T: "We sailed on for 300 miles."
- 6—"Mystic Shrine" (Int.), by Cameron (1 minute and 50 seconds), until—T: "This little girl was."
- 7—"Almeh" (Arabian Allegretto), by Herman (1 minute and 40 seconds), until—T: Canoe races—until * * * * THE END.

"THE UNDERCURRENT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Empey Theme: "Lento Allegro" (from Symphonette Suite), Berge

Plotting Theme: "The Crafty Spy" (Descriptive Mysterioso), Borch

- 1—Empey Theme (35 seconds), until—S: At Screening.
- 2—"Over the Top, Boys" (March), by Berge (55 seconds), until—T: Lumbering back from the.
- 3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 15 seconds), until—T: A letter from his wife.
- 4—Continue pp (35 seconds), until—T: We were married.
- 5—Plotting theme, (1 minute and 40 seconds), until—T: While our armies were.
- 6—"Rendezvous" (French Int.), by Aletier, (1 minute and 10 seconds), until—T: Jake Duncan's French.
- 7—"Ave Maria" by Gounod (30 seconds), until—T: Close up of soldiers graves.
- 8—"Sparklets" (Mod.), by Miles (35 seconds), until—T: Waiting.
- 9—"That Naughty Waltz" (Valse Unique), by Levy (55 seconds), until—T: Beethoven gardens in.
- 10—Repeat: "Sparklets" (40 seconds), until—T: To make ends meet.
- 11—"Pizzicato Misterioso," by Minot (1 minute and 50 seconds), until—T: Just outside of Steel City.
- 12—"When the Boys Come Home" (March), by Speaks (30 seconds), until—T: When the boys come sailing.
- 13—"Hunkatin" (Half tone jazz), by Levy (2 minutes and 45 seconds), until—T: The undercurrent flows.
- 14—Tacet (12 seconds), until—T: A bedtime prayer.
- 15—"When the Boys Come Home" (March), by Speaks (1 minute and 30 seconds), until—T: Home again.

NOTE—With ad lib. railroad effect.

- 16—"Ace High" (Lively march), by Roberts (40 seconds), until—T: Don't forget boys.
- 17—"Babilage" (Entr'acte), by Castillo (45 seconds), until—T: Baby's first lesson.
- 18—"Battle Hymn of Republic," (50 seconds), until—T: Son, I want to tell you.
- 19—"Valse Moderne (Melodious Waltz), by Rosey (1 minute and 25 seconds), until—T: The owner of the Loring.
- 20—"Piano solo improvise to action (20 seconds), until—T: Cancelled war contracts.
- 21—"Serenade" (Mod.), by Widor (45 seconds), until—S: Girl stops playing piano.
- 22—Plotting theme (35 seconds), until—T: In the Loring Mills.
- 23—Recitative, by Levy (1 minute and 30 seconds), until—T: The conference.
- 24—"A La Mode" (French one-step), by Rosey (55 seconds), until—T: Fanny is caught.
- 25—"Intermezzo D'Amour (Mod.), by Varley (45 seconds), until—T: It does a man good.
- 26—"Adieu" (12/8 Mod.), by Favarger (1 minute and 30 seconds), until—T: Jack loses no time.
- 27—Plotting theme (1 minute and 25 seconds), until—T: Preparing the trap.
- 28—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 20 seconds), until—T: The thought of his unwitting.
- 29—"Chu Chu San" (fox-trot), by Samuels (25 seconds), until—T: Spinning the web.
- 30—Empey theme, (2 minutes and 20 seconds), until—S: Close up of Jack and baby.
- 31—Plotting theme (1 minute and 5 seconds), until—T: After another bad day.
- 32—"The Vampire," by Levy (2 minutes and 5 seconds), until—S: Interior of gardens (cabaret).
- 33—"Dramatic Tension, Shephard (3 minutes and 45 seconds), until—T: According to your arrangements.

NOTE—To action pp or ff.

- 34—Empey theme (1 minute), until—T: They fired me too.
 - 35—"After Sunset" (4/4 Mod.), by Pryor (1 minute and 30 seconds), until—T: Disheartened at failing.
 - 36—Continue ff (45 seconds), until—T: Continual association with.
 - 37—"Karzan (fox-trot), by Dulmage (2 minutes and 15 seconds), until—S: The dancing scene at the Garden (cabaret).
- NOTE—Play ff during dancing scene, otherwise pp.*
- 38—Empey theme (2 minutes and 45 seconds), until—T: In poverty's shadow.
 - 39—Plotting theme (1 minute and 40 seconds), until—T: Come to Beethoven Gardens.
 - 40—Continue ff (40 seconds), until—T: Why are you here?
 - 41—Continue ff (30 seconds), until—T: Your little doll here.
- NOTE—With ad lib. tympani rolls.*
- 42—"Dramatic Tension" by Borch (40 seconds) until—T: Tbnan's ideals are shattered.
 - 43—Empey theme (35 seconds), until—T: In the depths.
 - 44—"Sinister Theme by Vely (50 seconds), until—T: The reds are going.
 - 45—"Battle Hymn of Republic" (50 seconds), until—S: Little boy showing American flag to his father.

NOTE—With ad lib. tympani rolls ff.

- 46—"Furioso" by Kiefert (55 seconds), until—T: Destroying law and order.
 - 47—Continue to action or ff (1 minute and 35 seconds), until—T: Harmony Hall.
 - 48—"Half Reel Hurry" (ff to action), by Levy (3 minutes and 50 seconds), until—T: What is it Americanism.
- NOTE—Watch for explosions.*
- 49—"Half Reel Furioso" by Levy (2 minutes), until—S: Engine steaming away.
- NOTE—Ad lib. railroad effects.*
- NOTE—With effects of terrific explosions.*
- 50—"Half Reel Military Hurry" by Levy (5 minutes and 50 seconds), until—S: American soldiers rushing to trucks.
- NOTE—With battle effects.*
- 51—Plotting theme (1 minute and 10 seconds), until—S: Close up of Jack's wife and baby.
 - 52—"Dramatic Finale by Smith (2 minutes and 40 seconds), until—T: Open it, damn you.
 - 53—"Tragic theme, by Vely (40 seconds), until—T: "Look at me, Luck."
 - 54—Empey theme ff (1 minute and 30 seconds), until—T: After weeks of bope. Until the End.

"DOMESTICATING WILD MEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—"Whispering Flowers" (Char. Int.), by Blon (1 minute and 5 seconds), until—S: At screening.
- 2—Continue to action (1 minute and 20 seconds), until—T: "We were warned."
- 3—"Afifi March," by Pryor (45 seconds), until—T: Every evening.
- 4—Theme (4 minutes and 15 seconds), until—T: Coffee pot, Moses and.
- 5—"Almeh" (Arabian characteristic), by Herman (2 minutes and 15 seconds), until—T: Their majesties, the king.
- 6—"Love Song Orientale" (Characteristic), by Kiefert (50 seconds), until—T: "Returning to Auki, we"—until * * * * THE END.

LATEST MUSIC CUES

"THE GIRL FROM OUTSIDE"

Theme: "Serenade Romantique" (And. con moto), Borch

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

"Characteristic Tremelo," by Lovenberg (1 minute and 10 seconds), until—S: At screening.

"Bluette" (2/4 Allegretto), by Aitken (35 seconds), until—T: The city of

NOTE: To action pp or ff.

"Dramatic Agitato" (For general use), by Hough (35 seconds), until—S: Light.

"Sinister Theme" (Char. Misterioso), by Vely (2 minutes and 55 seconds), until—T: The Wag house, home of five.

"Chinese Characteristic," by Winkler (30 seconds), until—T: Chow, their

"L'Adieu" (12/8 Dramatic), by Favarger (1 minute and 30 seconds), until—S: Lose-up of docks.

"Sorrow Theme," by Roberts (30 seconds), until—T: And now that her

Repeat: "L'Adieu," by Favarger (1 minute and 55 seconds), until—S: Flash-to docks.

Theme ff (1 minute and 35 seconds), until—T: "Where is the nearest?"

"May Dreams" (Romance), by Borch (3 minutes and 25 seconds), until—S: Can you beat that?"

"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: June the difficult.

"Pizzicato Misterioso" (For burglary and stealth), by Minot (1 minute and 30 seconds), until—T: How the Curly Kid cashed.

NOTE: Watch shots.

"Turbulences" (Mcl. Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: Interior of barroom.

Theme (1 minute and 15 seconds), until—T: "So that's how you got it."

Continue pp (25 seconds), until—S: Curly Kid enters Wag's cabin in girl's and bat.

"Melody" (Mod.), by Huerter (2 minutes and 25 seconds), until—T: Harry the manager.

"Impish Elves" (Intermezzo), by Borch (2 minutes and 30 seconds), until—S: And so it came to pass.

"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: The prosperity of June's.

NOTE: To action pp or ff.

Theme (2 minutes and 25 seconds), until—S: Interior of June's cabin.

"Mysterioso Dramatico," by Borch (35 seconds), until—T: That night, the

"Fifth Nocturne" (Allegretto), by Leybach (1 minute and 45 seconds), until—T: Hope's growing interest.

"Dramatic Recitative," by Levy (1 minute and 25 seconds), until—T: will spin a coin."

"Whispering Flowers" (Characteristic Int.), by Blon (1 minute and 40 seconds), until—T: Finally there came.

Continue to action (2 minutes), until—T: When Hope comes in here.

"Dramatic Tension" (For general use), by Levy (2 minutes and 25 seconds), until—T: "This damn thing will ruin."

Continue ff (20 seconds), until—T: "Now that I have turned."

NOTE: With ad. lib. tympani rolls.

"Erotik" (Dramatic), by Grieg (2 minutes and 25 seconds), until—T: With morning.

"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 55 seconds), until—T: Pneumonia, the dreaded.

"Andante Doloroso," by Borch (2 minutes and 50 seconds), until—T: so the Wags ran.

"Furioso" (For riot or storm scenes), by Kieft (25 seconds), until—T: y hours later.

"Dramatic Tension," by Shepherd (1 minute and 20 seconds), until—T: so the Wag boys.

"Dramatic Suspense," by Winkler (2 minutes), until—T: Some evil doers.

"Eccentric Characteristic" (Theme), by Roberts (1 minute and 5 seconds), until—S: Close-up of cow.

"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 35 seconds), until—T: The boys invite the cow.

Theme (1 minute and 15 seconds), until—T: Just what the doctor.

"Andante Dramatico," by Borch (3 minutes), until—T: "We struck up on hope's."

"Agitato Appassionato," by Borch (1 minute and 30 seconds), until—T: saw the paper with."

Tragic Theme (For fatal or mournful events), by Vely (2 minutes and 35 seconds), until—T: "You will have to keep."

Theme ff (30 seconds), until—S: Close-up of seashore"—until * * * * E. END.

"SUNDOWN TRAIL"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. Con Moto), Borch

1—"Characteristic Tremelo," by Lovenberg (1 minute and 35 seconds), until—S: At screening.

NOTE: To action pp. or ff.

2—"Scherzetto" (From Symphonette Suite), by Berge (25 seconds), until—T: Along the trail.

3—"Savannah" (Western one-step), by Rosey (50 seconds), until—S: Interior of barroom.

NOTE: To be played pp.

4—Theme (2 minutes and 20 seconds), until—T: Jefferson Carter.

5—"The Vampire" (A dramatic theme), by Levy (3 minutes and 15 seconds), until—T: "Boys, I allus."

6—Continue pp (1 minute and 5 seconds), until—T: Quiet Carter n'a sport.

7—"Dramatic Tension" (Moderato Agitato descriptive), by Borch (1 minute and 5 seconds), until—T: At this precise.

8—"Southern Reverie" (Characteristic), by Bendix (1 minute and 50 seconds), until—T: At Blaunt's Landing.

9—Continue pp (15 seconds), until—T: "Suppose this child."

10—"Barcarolle" (Characteristic), by Contrarno (1 minute and 35 seconds), until—T: June had come.

11—"Three Graces" (Allegro Int.), by Herman (2 minutes and 30 seconds), until—T: "To night our vigilantes."

12—"Eccentric Comedy Theme," by Roberts (30 seconds), until—T: "I do not belong."

13—"Wedding March," by Mendelssohn (50 seconds), until—T: Weddings a la carte.

NOTE: Must be played slow and pp.

14—"Dramatic Tension" (For general use), by Levy (1 minute and 30 seconds), until—S: Girl rushing out of wagon.

15—"Dramatic Agitato" (For general use), by Hough (35 seconds), until—T: "Ah'm sorry you."

16—Theme ff (2 minutes and 15 seconds), until—T: "If velvet don't get."

17—"Love Song" (Dramatic), by Flegler (1 minute and 45 seconds), until—T: They had walked.

18—"Madrila" (Spanish one-step), by Levy and Samuels (30 seconds), until—T: At the Mexican dance hall.

19—"Hurry" (For general use), by Minot (35 seconds), until—S: Riot in dance hall.

20—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "Save your breath."

21—"Sinister Theme," by Vely (1 minute and 50 seconds), until—T: A deserted cabin.

NOTE: Tympany rolls ff during fall of girl.

22—"Half-Reel Storm Furioso," by Levy (45 seconds), until—T: And then the storm.

23—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: Dawn.

24—"Mysterioso Agitato" (Descriptive), by Smith (1 minute and 15 seconds), until—T: Anyone interested.

25—Continue pp (50 seconds), until—S: Close-up of girls in cabin.

26—Theme (1 minute and 15 seconds), until—T: The sinner had become.

27—"Dramatic Tension," by Andino (2 minutes and 5 seconds), until—T: A clouded mind.

28—Theme (1 minute and 20 seconds), until—T: "Something has happened to."

29—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 50 seconds), until—T: "Bring forth the magdalene."

30—"Erotik" (4/4 Dram. And.), by Grieg (50 seconds), until—T: "You all get out."

31—Theme (1 minute and 30 seconds), until—T: The afternoon stage.

32—"Poeme Symphonique" (4/4 Mod.), 2 minutes and 5 seconds, until—T: "I am looking for a man."

33—"Because You Say Good Bye" (Concert Ballad), by Levy (50 seconds), until—T: And so she stepped.

34—"Adieu" (12/8 Dram.), by Favarger (1 minute and 45 seconds), until—T: Quiet Carter sought.

35—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 5 seconds), until—S: Close-up of child's picture.

36—"Intermezzo D'Amour" (4/4 Mod.), by Varley (1 minute and 5 seconds), until—S: Carter rushing out.

37—"Dramatic Tension," by Andino (3 minutes and 5 seconds), until—T: Quiet Carter knew.

38—Theme ff (45 seconds), until—S: Carter picks up child—until * * * THE END.

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Review of Latest Musical Compositions

- 1—"Fan San," by Cowan and Sullivan. A fox trot with an odd and Unique rhythm. (Armusic Inc.)
- 2—"Tulip Time," a fox trot from "The Follies of 1919," by Dave Stamper. (T. B. Harms.)
- 3—"Dreamy Alabama," by Mary Earl. A dreamy melody waltz. Miss Earl is the composer of the world famous "Beautiful Ohio." (Shapiro Bernstein Co.)
- 4—"Girl of Mine," by Harold Freeman. One of the greatest one-steps of the year. (A. J. Stasny Music Co.)
- 5—"Love's Enchantment" (Romance D'Amour), by Irene Varley. A dainty and melodious conception. (Belwin Inc.)
- 6—"Delilah," by Horatio Nicholls. A new waltz craze. (Chappell & Co.)
- 7—"I'm Like a Ship Without a Sail," by Kendis & Brockman, a beautiful waltz, published for orchestras only. Writers of "I'm Forever Blowing Bubbles." (Kendis Brockman Music Co., Inc.)
- 8—"Buddha," an oriental fox trot by Lew Pollock. Published for orchestra only. (McCarthy & Fisher.)
- 9—"Carolina Sunshine," by Erwin R. Schmidt. A melodious waltz predicted to be one of the coming waltz hits of the Fall. (Harry von Tilzer.)
- 10—"By the Campfire," by Percy Wenrich. Said to be one of the greatest tune from the pen of Wenrich. (Leo Feist.)



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What is a Perfect Theme?

REPEATEDLY the question is asked, "What should a musical interpretation of the picture be?" and the answer logically is, "Music for the picture should be an interpretation and development of the subject matter, just as the symphony is a musical development of the original theme or motif."

What is a theme or motif? A musical theme in motion pictures is more or less based on the same principle as all famous composers introduced in opera. Massenet, Verdi, Puccini and others in their music scores always associated a certain music theme or motif with the appearance of the leading characters upon the stage. This effective musical device has great possibilities in the picture drama and is valuable in giving unity to music and dramatic action. The picture musician has wide freedom in choice of his "theme" material. Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition without becoming monotonous to the audience or performer in general.

A theme such as that described may be varied in tempo and played either ff. or pp., as the varying of the stage action may demand. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adaptable for the larger and more elaborate picture productions in which the appearance and stage action of principals is broken up to some degree by minor incidents. At all events the use of the theme is an idea on which the intelligent motion picture musician can ring his own variations. Frankly, this cannot be carried out in every picture, for the sole and only reason that few compositions can be manipulated in such a way as described in the above. By this I mean some beautiful andante movements which are suitable for love themes will absolutely lose their musical value if the tempo is changed or the character of the composition the least bit mutilated.

However, such an exceptional opportunity for the development of this idea has just arisen that the editor of these columns feels it should be brought to the attention of all readers.

The general idea of depicting a theme to the action of the screen is to select one composition and use it in the most appropriate spots, but in many pictures when the leading character is depicted in extremes of emotion, the ordinary selected motif is really inappropriate, because its orchestration is presented only in one definite form.

During my ten years of experience in playing for the picture I must say in very few instances have I been able to adapt a music theme in an appropriate manner to the action of the screen. In every case I have found that a composition published for a certain purpose cannot be phrased or played in every possible way as demanded throughout the varied stages of emotions depicted by the leading character throughout the picture. In a case of the picture mentioned below, entitled "The One Woman," released by Select Pictures Corporation, I have found it impossible to find a composition which could depict all the emotions displayed by the leading character (Mr. Frank Gordon). In some scenes Mr. Gordon is calm, in others he is mentally excited, and in still others he reaches a climax of physical violence where a dramatic agitato is needed. In a case of this kind, to let his calm action predominate, an andante movement would be appropriate for a theme which cannot be brought up to an agitato. In a case where the climax should predominate, an agitato is the most



Herbert Voges, organist at the Mall theatre, Cleveland, Ohio

suitable theme, but it can hardly be played as a melodious pp. without spoiling the entire effect of the musical number.

I personally am the owner of a very large music library, and I have been able to find only one composition really suitable and adaptable for a theme, and that is a suite entitled "The Symphonette Suite," by Irene Berge. He has taken an original motif and has arranged it in four distinct parts. The first part is a lento dramatic movement, later changing to an allegro. The second part is a beautiful broad adagietto movement, the third a scherzetto movement, and the concluding part of this symphony is a vivace allegro movement. Readers will quickly see that here is an idealistic development of the "theme" thought because in this composition will be found one motif in almost every musical characteristic. It is high time that some publishers began to issue numbers on the style of the "Symphonette Suite" depicting the various characters probable to appear in the motion pictures.

THE EDITOR.

Song Dedicated to "Some Wild Oats"

THE Joe Morris Music Publishing Co. has published a song called "Some Wild Oats," which was dedicated to the motion picture recently produced by Samuel Cummins of the same name. This song is considered one of the hits of the season and the publishers have started exploiting this music in 14 of the principal cities of the United States.

"Some Wild Oats" which has finally been completed is now ready for exploitation. This picture will be released throughout the country as a road show. The picture was recently screened for physician, clergy and social workers who highly praised and endorsed same.

The Social Hygienic Films Co. of America, Long Acre Building, New York City, will distribute the rights for this production.

Review of Latest Musical Composition

- 1—"Cairo," by Harold Weeks, an Oriental one-step or fox trot. Also the composer of the famous "Hindustan" and "Chong." (Sherman Clay & Co.)
- 2—"Dear Little Boy of Mine," by Ernest R. Ball, a melodious waltz. (Whitmark.)
- 3—"I Don't Want a Doctor," (What I want is a Beautiful Girl), a snappy, happy one-step. (Jack Mills, Inc.)
- 4—"Poeme Symphonique," a composition of exquisite tonal beauty, the latest from the pen of Gaston Borch. (Belwin Inc.)
- 5—"Pretty Little Rainbow," by Vincent C. Plunkett. A sensational waltz with a beautiful rhythm. (Joe Morris Music Co., 145 W. 45th St., New York City.)
- 6—"Say—Yoh and Delhi," offered by Boosey & Co., for Band or Orchestra for 25 cents postpaid. The above numbers are two exotics of the Orient. (Boosey & Co., 9 E. 17th St., New York City, N. Y.)
- 7—"On Miami Shore." A melodious waltz of much charm and grace. (Chappell & Co.)
- 8—"When The Cherry Blossoms Fall," featured in the New York Broadway hit "The Royal Vagabond." (Carl Fischer-Whitmark.)
- 9—"The Gates of Gladness," (On the Road to Sunshine Land), a real sunshiny one-step. By the writers of "Have a Smile." (Carl Fischer-Whitmark.)
- 10—"Madriola," a Spanish one-step, published for orchestra and vocal. This composition was written by Sol. P. Levy famous for his "Hunkatin," a half tone one-step and "That Naughty Waltz," a melodious waltz. (Belwin, Inc.)

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CONSIDERING the wonderful possibilities as to positions and salaries that there seems to be in playing the pipe organ in theatres, it might be worth while for every pianist and organist who desires to better himself or herself financially to get in touch with Sidney Steinheimer of 145 West 45th street, New York City, N. Y., booking agent and instructor for pianists and organists on theatre organ playing, as the following will show:

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Theme: "When You Are Truly Mine" (Ballad Sentimental), Lee

- 1—"Admiration" (Novelette moderato), by Jackson (3 minutes), until—S: At screening.
- 2—"Mountain Song" (Andante moderato), by Borch (2 minutes and 45 seconds), until—T: "I'm too old to play the."
- 3—Theme (2 minutes), until—T: "My boy, whatever you do."
- 4—"May Dreams" (Andante romance), by Borch (4 minutes), until—T: "Oh, yes, success is."
- 5—Theme (1 minute), until—T: But today's meeting.
- 6—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "We've got to raise the."
- 7—"Simplicity" (Moderato), by Lee (3 minutes), until—T: "Father is at Darwin's."
- 8—Theme (1 minute and 15 seconds), until—T: "And promise me that we shall."
- 9—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—T: In less than three months.
- 10—"Valse Danseuse" (Characteristic), by Miles (2 minutes and 30 seconds), until—T: "If we can hold them off."
- 11—"Heavy Dramatic" (No. 18 A. B. C. series) (2 minutes and 45 seconds), until—T: "Do you know that your?"
- 12—"Heavy Andante" (No. 18 A. B. C. Series) (4 minutes), until—T: "And I will be . . . free."
- 13—"Budding Spring" (Andante Grazioso), by Platzman (3 minutes and 45 seconds), until—T: "What is the trouble, Wilbur?"
- 14—Theme (2 minutes), until—S: When Catherine enters room.
- 15—"Birds and Butterflies" (Int. allegretto), by Vely (2 minutes and 15 seconds), until—T: "We win."
- 16—"Heavy Dramatic" (No. 10 Luz photoplay series) (3 minutes and 15 seconds), until—T: "It isn't the note I signed."
- 17—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Take your hands off."
- 18—"Remembrance" (Andante moderato), by Deppen (2 minutes and 30 seconds), until—T: "My family, Wilbur I."
- 19—"Mysterioso Dramatico," by Borch (1 minute and 30 seconds), until—S: When Wilbur leaves.
- 20—"Mysterioso No. 29," by Andino (2 minutes), until—S: When Wilbur enters house.
- 21—"Andante Appassionato," by Castillo (3 minutes and 30 seconds), until—T: "Catherine, I have come for."
- 22—"Agiato No. 49," Shepherd (2 minutes), until—T: "Then perhaps I can get an."
- 23—"Agiato No. 49," by Shepherd (2 minutes), until—T: Then perhaps I can get an."
- 24—"Cradle Song" (From Tragic Suite) (4 minutes and 30 seconds), until—T: Nine a. m. and Wilbur.
- 25—"Adagio" (From Tragic Suite) (2 minutes and 45 seconds), until—S: When men sit at card table.
- 26—"Andante Doloroso," by Borch (3 minutes), until—T: "Get your affidavits ready."
- 27—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "I've come for the pocket."
- 28—"Theme (1 minute and 45 seconds), until—T: "Get out on the porch."
- 29—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "Get a cigar lighter."
- 30—"Dramatic Agitato No. 38," by Minot (45 seconds), until—S: When Wilbur opens envelope.
- 31—Theme (1 minute and 15 seconds), until—T: "Take him along"—until *** THE END.

"MAROONED IN THE SOUTH SEAS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—Theme (2 minutes and 5 seconds), until—S: At screening.
- 2—"Darkey's Courtship" (Characteristic), by Thome (50 seconds), until—T: Home, sweet home.
- 3—"Cocoanut Dance," by Herman (25 seconds), until—T: Morning devotion.
- 4—Theme (3 minutes and 15 seconds), until—T: A pipe and tobacco.
- 5—"Almeh" (Arabian characteristic), by Herman (2 minutes and 30 seconds), until—T: One of the natives didn't.
- 6—"Urda" (Arabian Valse Lente), by Tugginer (1 minute and 5 seconds), until—T: Two young dandies.
- 7—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 5 seconds), until—T: One day a schooner—until *** THE END.



Clyde Parker, one of the organists at the Mall Theatre, Cleveland

"OVER THE GARDEN WALL"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)



Theme: "Over the Garden Wall" (English Song), G. D. Fox

- 1—"Butterfly Dance" (Characteristic caprice), by Miles (1 minute and 45 seconds), until—S: At screening.
- 2—Theme (2 minutes), until—T: The Gordon girls.
- 3—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: Julius Caesar Jackson.
- 4—"Flirtation" (Allegro Moderato), by Cross (2 minutes and 30 seconds), until—T: "Really, Peggy, I'd much."
- 5—Theme (1 minute), until—S: When Peggy helps chauffeur.
- 6—"Birds and Butterflies" (Int. Capriccioso), by Vely (3 minutes and 30 seconds), until—T: Taking care of the cars (automobile effects).
- 7—Theme (2 minutes and 15 seconds), until—S: When scene of office fades.
- 8—"Sweet Forget-Me-Not" (Allegretto characteristic), by Miles (2 minutes and 45 seconds), until—T: "Barstow is taking advantage."
- 9—"Canterbury Bells" (Capriccioso allegretto), by Tanning (2 minutes and 45 seconds), until—T: One sultry summer afternoon.
- 10—"Serenade Romantique" (Romance moderato), by Borch (3 minutes and 30 seconds), until—T: "De new folkses."
- 11—Theme (1 minute), until—T: One of Peggy's regular.
- 12—"Budding Spring" (Romance), by Platzman (2 minutes), until—T: "Hello, Mr. Vegetable Man."
- 13—Theme (3 minutes), until—T: The garden of onions.
- 14—"Simplicity" (Andante moderato), by Lee (15 seconds), until—T: "My books, my rarest books."
- 15—"Hunkatin" (Half-tone one-step), by Levy (1 minute and 30 seconds), until—T: The next door neighbor.
- 16—"A La Mode" (Popular one-step), by Rosey (2 minutes and 30 seconds), until—T: "The poor lad is really."
- 17—"Bleeding Hearts" (Andante sentimento), by Levy (1 minute and 30 seconds), until—T: In fear that the professor.
- 18—Theme (1 minute and 45 seconds), until—T: "Why, you're not."
- 19—"Clematis" (Moderato poco agitato), by Tanning (1 minute and 30 seconds), until—T: The hunting lodge of Eric.
- 20—Theme (2 minutes), until—S: When Peggy sees Peter.
- 21—"Marionette" (Capriccioso moderato), by Arndt (2 minutes), until—S: When Peggy leaves with books.
- 22—"Turbulence" (Allegro agitato), by Borch (1 minute and 30 seconds), until—T: Eight o'clock.
- 23—"Agiato No. 37," by Andino (2 minutes and 30 seconds), until—T: "So you've kuered the lark," (auto effects—glass crash—shot).
- 24—Theme (2 minutes and 30 seconds), until—S: When Peggy finds father's book—until *** THE END.

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"LET KATIE DO IT"

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Theme: "Flirty Flirts" (Int. Rubato), Levy

- 1—Theme (4 minutes and 5 seconds), until—S: At screening.
- 2—"Dolorosa" (Mod. Poeme D'Amour), by Tobani (1 minute and 5 seconds), until—T: Now it happened.
- 3—"Camelia" (Mel. Allegretto), by Toning (1 minute and 50 seconds), until—T: It was wash day.
- 4—Continue pp (15 seconds), until—T: And so the last good-bye.
- 5—"Impish Elves" (Intermezzo), by Borch (1 minute and 15 seconds), until—T: And pretty soon Pa.
- 6—Theme (3 minutes and 40 seconds), until—T: Of course Uncle Daniel.
- 7—Continue pp. (35 seconds), until—T: Mexico was a long way.
- 8—"Lovelette" (Light Mel. Int.) by Levy, (3 minutes and 5 seconds), until—T: Life was one.
- 9—Galop No. 7, (characteristic), by Minot (1 minute and 5 seconds), until—S: Close up of automobile on road.
- 10—Tragic Theme (for fatal or mournful news), by Vely (2 minutes and 45 seconds), until—T: And Katie heard the news.
- 11—"At Sunset" (Moderato), by Brewer (2 minutes and 25 seconds), until—T: The Katie mine.
- 12—"Fairy Tales" (Mod.), by Komzak (1 minute and 20 seconds), until—T: Mothering seven.
- 13—"Hurry" (for pursuit and races), by Minot (45 seconds), until—T: Now about this time.
- 14—Theme ff (4 minutes and 25 seconds), until—T: Katie and the kids.
- 15—"May Dreams" (And. con moto), by Borch (3 minutes and 5 seconds), until—T: That evening a vision.
- 16—"Poem Symphonic" (Dramatic), by Borch (1 minute and 55 seconds), until—T: Their first quarrel.
- 17—Sinister Theme (for scenes of impending danger), by Velt (4 minutes and 45 seconds), until—T: In the smelting room.
- 18—Dramatic Suspense by Winkler (55 seconds), until—T: A few days later.
- 19—Continue to action (2 minutes and 45 seconds), until—T: Then came an attempt.
- 20—Half Reel Hurry by Levy (8 minutes and 15 seconds), until—S: Close up of Mexican in trench.

NOTE: Watch explosions in shots.

- 21—Joyous Allegro (Triumph or victory), by Borch (1 minute), until—T: Well, I'll be.
- 22—Theme (1 minute and 20 seconds), until—T: And so they lived.
UNTIL THE END.

"THE WOLF"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Music" (Characteristic Andantino), Borch

- 1—"Indian Music" (Characteristic), by Langey (4 minutes and 45 seconds), until—S: At screening.
- 2—"Scotch Selection of Airs" (2 minutes and 45 seconds), until—T: Far down the river lies.
- 3—"Sinister Theme," by Vely (1 minute), until—T: "And I said to ye mither."
- 4—"Indian Intermezzo," by Herbert (2 minutes and 15 seconds), until—T: Another spring and still.
- 5—"Indian Lament," by Herbert (1 minute and 45 seconds), until—T: In the fall there is a sad (watch for howling wolf).
- 6—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: Spring again and the return.
- 7—"Camelia" (Andante Moderato), by Toning (3 minutes and 30 seconds), until—T: Since they clasped hands.
- 8—Theme (3 minutes and 15 seconds), until—S: When Andrew greets Jules.
- 9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—S: When Jules joins George.
- 10—"Clematis" (Moderato Poco Agitato), by Toning (3 minutes and 45 seconds), until—T: "But you have a wife in the."
- 11—Theme (2 minutes and 45 seconds), until—T: "You don't get a square deal."
- 12—"Serenade Romantique" (Moderato romance), by Borch (2 minutes and 30 seconds), until—S: When Jules joins Andrew.
- 13—Theme (3 minutes and 15 seconds), until—T: When he takes a poor.
- 14—"Fifth Nocturne" (Andante moderato), by Leybach (3 minutes and 45 seconds), until—S: When Jules leaves.
- 15—"Pathetic Selection of Scotch Airs" (3 minutes), until—T: "McTavish, I am going to."
- 16—"Reverie" (From Paethic Suite) (2 minutes), until—T: "Mon, Mr. MacDonald."
- 17—"Tragic Theme," by Vely (3 minutes), until—T: "Jules, you're not the first."
- 18—"Elegie" (From Pathetic Suite) (3 minutes), until—S: When Jules calls Baptiste.
- 19—Theme (5 minutes and 30 seconds), until—S: When Jules joins Hilda.
- 20—"Hurry" (Half-reel hurry), by Levy (2 minutes and 30 seconds), until—S: When Jules leaves Andrew.
- 21—"Agitato No. 37," by Andino (3 minutes), until—T: "What ze name of ze?" (Wave effects—watch for whistles).
- 22—"Dramatic Reproach," by Berge (1 minute), until—S: When Andrew returns home.
- 23—Theme (1 minute and 30 seconds), until—T: When daylight fades.
- 24—"Agitato No. 69," by Minot (82 minutes and 45 seconds), until—S: When Baptiste sees MacDonald (shot).
- 25—Theme (45 seconds), until—S: When Jules calls—until * * * * THE END.

"CRUISING IN THE SOLOMONS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—"Impish Elves" (Intermezzo), by Borch (1 minute and 30 seconds), until—S: At screening.
- 2—Theme (1 minute and 40 seconds), until—T: The coast of.
- 3—"Almeh" (Arabian characteristic), by Herman (2 minutes and 20 seconds), until—T: The devil devil house.
- 4—"Choya" (Characteristic), by Grunn (2 minutes and 5 seconds), until—T: The chief and his cabinet.
- 5—Theme (1 minute and 30 seconds), until—T: A quiet afternoon.
- 6—"Mauresque" (Caprice intermezzo), by Boccalari (1 minute and 40 seconds), until—T: An exhibition of fancy—until * * * THE END.

"TULAGI, A WHITE SPOT IN A BLACK LAND"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—Theme (1 minute and 15 seconds), until—S: At screening.
- 2—Continue to action (2 minutes and 15 seconds), until—T: Traders, missionaries, etc.
- 3—"Affi March," by Pryor (50 seconds), until—T: Every morning at sunrise.
- 4—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 15 seconds), until—T: Commuters from the surrounding.
- 5—"Impish Elves" (Intermezzo), by Borch (35 seconds), until—T: Wanderlust finally led—until * * * * THE END.

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**Smith Writes Words for
"The Miracle Man"**

WHAT is declared to be one of the prettiest
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Miracle Man," the inspiration for which was re-
ceived from the George Loane Tucker production
which has just started on its triumphal career un-
der Paramount-Artcraft auspices in the foremost
motion picture theatres of the country.

The song was published by the firm of Waterson,
Berlin & Snyder, whose offices are in the Strand
Theatre Building, New York. The music was com-
posed by Jacques Grandei and the words are by no
less a celebrity than Harry B. Smith, who wrote
the books and lyrics for most of Reginald De
Koven's great operatic successes and who has col-
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posers for years. Mr. Smith has caught the theme
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**Review of Latest Musical
Compositions**

- 1—"Won't You Come Along," by Con Conrad, a melodious waltz with words. (Richmond Pub.)
- 2—"In Your Arms." This ballad-fox trot is predicted to become a sensation as has "Tell Me" and "Smiles." (Richmond Pub.)
- 3—"When the Preacher Makes You Mine." A new record breaking fox trot. (Waterson, Berlin & Snyder.)
- 4—"Fan San." A sensational Oriental fox trot. (Whitmore Pub. Co.)
- 5—"Pinning." A slow, dreamy, and haunting waltz. (The Waldorf Music Pub. Co.)
- 6—"Western Rodeo," by Minot. A western descriptive. (Belwin, Inc.)
- 7—"Budding Spring," by Eugene Platzman. A number of exceptional tonal beauty, adaptable for certain scenes in the film. (Belwin, Inc.)
- 8—"Carolina Sunshine." A melodious waltz. (Harry Von Tilzer.)
- 9—"Chinese Chop Sticks," a novelty hit, an Oriental patrol and fox trot. (Harry Von Tilzer.)
- 10—"Africana," by M. L. Lake. A characteristic dance. (Carl Fischer.)
- 11—"Broken Blossoms," by Robert Edgar Long. This composition is dedicated to D. W. Griffith, producer of "Broken Blossoms." Also used in conjunction with the film production. (T. B. Harms, & Francis, Day & Hunter.)

**Five Fox Pictures Inspire
As Many Songs**

SO great has been the popularity of recent screen productions by William Fox, that the publishers of popular songs are setting these entertainments to music. Five Fox pictures have been thus harmonized.

Negotiations are said to be under way between the producer and representatives of several music publishers for five more songs, the words and music of which shall be based on releases by Fox Film Corporation.

Among the Fox productions already used for music is "Evangeline," the screen version of Henry W. Longfellow's poem, with Miriam Cooper as the star. This production was directed by R. A. Walsh. The words of the "Evangeline" song were written by Joseph McCarthy and the music was composed by Fred Fisher. McCarthy & Fisher, 224 West 46th Street, published the song.

The same firm has published a song that is already one of the most popular of the season. It is based on the screen version of Henry Blossom's famous play, "Checkers" which William Fox is presenting with Thomas Carrington, Jean Acker and all-star cast, under the direction of Richard Stanton. Leo Edwards and Edgar Allen are responsible for the words and music of "Checkers."

"RECRUITING IN THE SOLOMONS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—Theme (2 minutes and 20 seconds), until—S: At Screening.
- 2—"Almeh" (Arabian characteristic), by Herman (45 seconds), until—T: The South Sea Labor Schooner.
- 3—Sinister Theme by Vely (1 minute and 20 seconds), until—T: One drowsy afternoon.
- 4—Theme (5 minutes and 5 seconds), until—T: In a few days we came.
- 5—"Padisha" (Intermezzo), by Loraine (2 minutes and 15 seconds), until—T: The rooms and original.

Why Are Music Selections So Often Duplicated?

THE music editor recently had the pleasure of being present at a showing of one of the latest Goldwyn pictures for the purpose of arranging a musical cue sheet. Howard Dietz, Director of Service, of Goldwyn Pictures Corp., was also present, and being interested in the general welfare of the exhibitor, and trying to give Goldwyn Exhibitors the best service possible, Mr. Dietz began to discuss the value of the Goldwyn music cues. Among other things mentioned, there is one question which I am prompted to answer in a public manner. My reason for doing so is due to the fact that such men as H. B. Franklin, of Shea's Hippodrome, Mr. Hadley, of Hallmark Pictures, S. L. Rothapel, the world known exhibitor, and many others, have asked me the same question. "Why do most music cues only suggest a certain variety of music," or "Why are music selections so often duplicated." The logical answer to the above question is as follows:

The music cue sheet of today is not designed for such institutions as Shea's Hippodrome, or any other theatre whose musical destinies are subject to weekly changes and guided by competent musical directors and managers. To my mind, a musical cue sheet of today should be nothing else but a musical continuity dividing the film into musical characters.

It is absolutely essential for the benefit of the majority using music cues who are not fortunate enough to be located near a music buying center, or cannot afford to buy too much music, to use a limited amount of musical selections. In fact, I have made it my business to use the same compositions on as many cues as possible, providing the film permits it. I have selected three hundred musical numbers, each one representing a certain character most likely to appear in the film, and have consistently used a composition entitled "Bleeding Hearts" for pathetic situations, thereby forcing musicians to buy it and get acquainted with its character and melody. The musician receiving a cue sheet with "Bleeding Hearts" as a certain cue knows what to do. He has played the composition, is thoroughly familiar with its character, and therefore, knows what to substitute in its place. The main point of the above statement is based on the fact that by using new and unknown compositions on every cue sheet, would render it worthless to the musician who does not possess the numbers mentioned, and therefore could not substitute for lack of familiarity with their character. Every music cue is valueless unless it is compiled within the limits of the contents of most music libraries. As a matter of example, suppose the gentlemen who are compiling musical cue sheets at present, would try to employ "high brow" ideas by mentioning Symphonic Extracts or Operatic Extracts, standard classics, etc., instead of numbers generally known to 99 per cent. of the musicians. Of what value would such a music cue be? A musician or exhibitor who receives such a music cue one of two hours before the opening performance would absolutely be at a loss as to what to play. He would under no circumstances be able to appropriately use these musical suggestions because most of the numbers would be either unknown to him, or of such type which would render them impractical and unplayable for a small combination of instruments. In such a case most musicians would also be unable to substitute suitable compositions as the musical numbers suggested on the cue sheet would be strange in character and construction and so make it impossible for the musician to intelligently substitute with numbers which he already has in his library.

Film companies are at present spending a considerable amount of money for purposes which are supposed to help the Exhibitor towards perfecting the Exhibition of Motion pictures. Naturally everything devised for the above purpose is to serve the majority and not the minority. I believe that the high-brow music cue sheet is only of service to the minority in the strictest sense of the word. A practical music cue as suggested in the above paragraphs will without a question of a doubt serve the greater part of the Exhibitors. I admit that the most perfect thing is "something" which would be of service to everyone, but at the same time we all must admit that nothing can be devised to satisfy them all. Another important fact is the following:

Every music library is a true reflection on the musical knowledge of the musician who owns it. I suggest that all those gentlemen compiling high brow cue sheets, compare their ideas with the contents of most music libraries and they will find that they are suggesting things which are far above requirements of present day orchestras for the reason of:

The high-brow compositions, in the first place, necessitate a large orchestra and many rehearsals to attain perfection. The majority of motion picture orchestras, are of average size and they are receiving their films a very short time before the showing. If such a theatre would attempt to use high-brow stuff it would create an antagonistic atmosphere among its patrons. By this I mean, a musically inclined audience will seriously object to a faulty rendition of a good musical composition, and the average audience will be indifferent as to its presentation and will simply condemn the musical attraction, as being uninteresting and valueless.

I believe, that the gentlemen preparing the music cue sheets, as well as the musician, should bear one and only one important fact in mind. Compositions must be selected which are of such type that the musically inclined audience will accept it as "good enough" and the non-musically inclined audience will be able to understand and appreciate it. I have in the past several times commented on this subject but it seems that there are always some people who have not as yet realized the value of a neutral musical atmosphere and I therefore find it necessary to again write on the subject, and I will continue to do so until my ideas are definitely approved of, or definitely proved unvaluable—THE EDITOR.

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"THE BRAMBLE BUSH"

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Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Heart of Mine" (Ballad Moderato), Smith

- 1—"Babillage," (Intermezzo Allegretto), by Castillo (2 minutes and 15 seconds), until—S: At Screening.
 - 2—Theme (2 minutes and 45 seconds), until—T: The shop was Kaly Dial's.
 - 3—"At Twilight," (Moderato Romance), by Golden (2 minutes and 45 seconds), until—T: Evening and Kaly is.
 - 4—"Flirty Flirts," (Intermezzo Rubato), by Levy (1 minute and 15 seconds), until—T: Rex Moore, the dregs.
 - 5—Valse Moderato (Piano only), (30 seconds), until—S: When girl sits at piano.
 - 6—"Wedding March" (Piano only), (30 seconds), until—S: When bride appears.
 - 7—"Capricious Annette," (Moderato Caprice), by Borch (45 seconds), until—T: Playing chauffeur for his.
 - 8—Theme (2 minutes and 30 seconds), until—T: Auntie, I want Peter.
 - 9—Dramatic Tension by Levy (3 minutes and 30 seconds), until—T: The wrong man.
 - 10—"Budding Spring," (Romance Moderato), by Platzman (3 minutes and 15 seconds), until—T: The spider and the fly.
 - 11—Theme (3 minutes and 45 seconds), until—T: All of Kaly's dreams.
 - 12—"Sereante Romantique," (Romance Moderato), by Borch (2 minutes and 15 seconds), until—T: But Kaly was in a.
 - 12—Theme (1 minute and 30 seconds), until—T: To a spot which would.
 - 13—"Prudence," (Entr'Acte Novelette), by Luz (2 minutes and 30 seconds), until—T: Not because she doubts him.
 - 14—Tragic Theme by Vely (2 minutes), until—T: I love you the right way. (door bell).
 - 15—Theme (1 minute), until—T: If Crispin has failed you.
 - 16—"May Dreams," (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: The next day comes at. (auto effect).
 - 17—"The Crafty Spy," (Original Descriptive Mysterioso), by Borch (2 minutes and 45 seconds), until—T: John I want to be.
 - 18—"Clematis," (Moderato Poco Agitato), by Toning (3 minutes), until—T: Then we'll go right back.
 - 19—"Camelia," (Andante Moderato), by Toning (2 minutes and 45 seconds), until—T: He's gone the man for.
 - 20—Dramatic Tension No. 36 by Andino (2 minutes and 45 seconds), until—T: Yes, I agreed it was the.
 - 21—Theme (1 minute and 30 seconds), until—S: When Kaly faints.
 - 22—"Canterbury Bells," (Capricious Allegretto), by Toning (1 minute and 45 seconds), until—T: I am on my way West.
 - 23—Theme (1 minute and 15 seconds), until—T: The end of the journey. * * *
- UNTIL THE END.

"THE CITY OF BROKEN OLD MEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

- 1—"Mystic Shrine," (Intermezzo), by Cameron (2 minutes and 5 seconds), until—S: At Screening.
 - 2—"Orientale," by Cui (1 minute and 30 seconds), until—T: An automobile was unloaded.
 - 3—Theme (2 minutes and 15 seconds), until—T: The market.
 - 4—"March Indienne," by Sellecnik (2 minutes and 10 seconds), until—T: The new Caledonian standing army.
 - 5—"Niponese," (Japanese), by Sullivan (1 minute and 45 seconds), until—T: Javanese coolies just.
 - 6—"Babillage" (Entr'Acte), by Castillo (50 seconds), until—T: Leaving Neoaunia Harbor.
- THE END

"THE BRUTE BREAKER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poem Symphonic" (Dram. And.), Borch

- 1—Theme (2 minutes and 10 seconds), until—S: At screening.
 - 2—"Forest Whispers" (Characteristic Int.), by Losey (1 minute and 45 seconds), until—T: Because of this.
 - 3—"Agitato" (For scenes of tumult), by Minot (40 seconds), until—T: White man work hard.
 - 4—"Characteristic Tremelo," by Lovenberg (55 seconds), until—T: Five hundred yards above.
 - 5—"Furioso" (Depicting conflict and riot), by Shepherd (4 minutes and 5 seconds), until—T: A stranger who smiled.
 - 6—"Three Graces" (Allegro Int.), by Herman (3 minutes), until—T: "Is your welcome so warm?"
 - 7—"Agitato" (For excitement, fights, etc.), by Andino (2 minutes and 20 seconds), until—T: "I have prayed for a man."
 - 8—"Hunkatin" (Half-tone Jazz), by Levy (3 minutes and 10 seconds), until—T: With the evening came the.
 - 9—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 10 seconds), until—T: "If he is bade."
 - 10—Continue to action (1 minute and 55 seconds), until—T: Next day.
 - 11—Continue pp (35 seconds), until—T: "Monsieur has played."
 - 12—Theme (2 minutes and 5 seconds), until—T: Again the evening shadows.
 - 13—"Sinister Theme" (For scenes of impending danger), by Vely (3 minutes and 5 seconds), until—T: To Babbiste fear was.
 - 14—Continue to action (1 minute and 30 seconds), until—T: One day in answer.
 - 15—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 55 seconds), until—T: At the end of the week.
 - 16—"Furioso" (For riot or storm scenes), by Kiefert (55 seconds), until—T: "Let him who claims."
 - 17—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (3 minutes and 50 seconds), until—T: Next day who.
 - 18—Theme (1 minute and 40 seconds), until—T: "Monsieur shall not balk."
 - 19—"Heavy Mysterioso" (For general use), by Levy (3 minutes and 50 seconds), until—T: Night had fallen.
- NOTE: Watch shot.
- 20—Theme (4 minutes and 15 seconds), until—T: In the morning.
 - 21—"Allegro Agitato" (For general use), by Kiefert (3 minutes and 50 seconds), until—T: Andrew McKittrick.
- NOTE: To action pp or ff.
- 22—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 5 seconds), until—T: The shout is strange.
 - 23—"Andante Dramatic" (For impending danger), by Herbert (2 minutes and 45 seconds), until—T: The next morning.
 - 24—"Half-reel Furioso," by Levy (7 minutes and 50 seconds), until—T: "The choice is yours."
 - 25—"Half-reel Hurry," by Levy (2 minutes and 45 seconds), until—T: And the heavens.
 - 26—Theme ff (2 minutes and 30 seconds), until—T: And when the rain—until * * * * THE END.

"THE FOUR FLUSHER"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

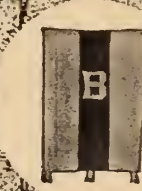


Theme: "Kisses (Valse Moderato), Zamecnik

- 1—"Kisses" (Valse Moderato), (Theme), by Zamecnik (2 minutes), until—S: At Screening.
 - 2—"Bon Vivant," (Characteristic Allegretto), by Zamecnik (4 minutes and 15 seconds), until—T: And he so reposit his.
 - 3—"In Poppyland," (Bright Moderato), by Albers (3 minutes and 45 seconds), until—T: Do you think Ford.
 - 4—Theme (3 minutes), until—T: Oh, I suppose so (door-bell).
 - 5—"Serenata," (Spanish Int.), by Crespi (2 minutes and 30 seconds), until—T: And ten days later.
 - 6—"Sleeping Rose," (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: The day before pay day.
 - 7—"Meow," (Allegro Intermezzo), by Kaufman (2 minutes and 15 seconds), until—T: Cablegram for Withers.
 - 8—Theme (15 seconds), until—S: When Suzane enters.
 - 9—"Sparklets," (Characteristic Allegretto), by Miles (4 minutes and 15 seconds), until—T: Throwing the bluff.
- (Continued on page 2850)

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(Continued from page 2848)

- 10—"Babilage," (Allegretto Intermezzo), by Castillo (3 minutes), until—T: He doesn't seem to care.
- 11—"Water Lillies," (Bright Moderato), by St. Claire (3 minutes and 15 seconds), until—T: Aw, stop crabb'n'.
- 12—"That Naughty Waltz," (Waltz A La Jazz), by Levy (30 seconds), until—T: In his role of entertainer.
- 13—"Barcarolle," (Swing Song), by Buse (1 minute and 15 seconds), until—S: When Senor applauds.
- 14—Repeat: "That Naughty Waltz," (15 seconds), until—T: Here's \$100.00.
- 15—"A La Mode," (Popular one-step), by Rosey (1 minute and 45 seconds), until—T: Night after night Lon's. (Watch for bell).
- 16—"Mysterioso No. 29," by Andino (15 seconds), until—T: Meanwhile Mr. Crane.
- 17—"Phyllis," (Characteristic Allegretto), by Deppen (3 minutes and 15 seconds), until—T: The passing days drained.
- 18—"Summer Nights," (Int. Moderato), by Roberts (3 minutes and 30 seconds), until—T: That man has much merit.
- 19—Theme (1 minute and 45 seconds), until—T: I am afraid I bring bad.
- 20—"Flirty Flirts," (Int. Rubato), by Levy (3 minutes and 15 seconds), until—T: Fourteen minutes later.
- 21—"Western Rodio," (Characteristic Allegro), by Minot (3 minutes and 30 seconds), until—T: Even with the end of the.
- 22—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—T: That evening Crane used.
- 23—"Capricious Annette," (Moderato Caprice), by Borch (3 minutes), until—T: Broke, the cold gray dawn.
- 24—Theme (2 minutes), until—S: When Suzanne knocks on door. (Auto effects). * * * * Until the End.

THE END

"COMMON PROPERTY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (And. Quasi Mod.), Winkler

- 1—Theme (2 minutes and 30 seconds), until—S: At Screening.
- 2—Sinister Theme by Vely (2 minutes and 25 seconds), until—T: Already the city.
- 3—"Chanson Russe," (And. Mod.), by Smith (3 minutes and 40 seconds), until—T: Yet Love and Charity.
- 4—Violin solo to action (1 minute and 50 seconds), until—T: And last of all.
- 5—"Troyka," (Russian Folk Song), (1 minute and 30 seconds), until—T: Madame you are an angel.
- 6—"Dramatic Tension," (In Russian atmosphere), by Borch (1 minute and 45 seconds), until—T: That Night, Paval.
- 7—"Carry Me Back to Old Virginia," (Song), (35 seconds), until—S: Woman at piano.
- 8—Continue to action (1 minute and 15 seconds), until—T: Father Alexyer.
- 9—"Kamarinskaya," (Russian Folk Song), by Glinka (4 minutes and 40 seconds), until—S: Doctor Ivanoff enters.
- 10—Theme (4 minutes and 25 seconds), until—T: The Council has ended.
- 11—"Crafty Spy," (An original descriptive mysterioso), by Borch (2 minutes and 20 seconds), until—T: And from out of the night.
- 12—"Prelude," (Dramatic), by Rachminoff (4 minutes and 15 seconds), until—T: While Pavil still keeping.
- 13—"Dramatic Tension," (for strong tense emotional scenes), by Shephard (6 minutes and 10 seconds), until—T: What seek you here.
- 14—"Erl King," (Heavy), by Schubert (3 minutes and 50 seconds), until—S: Nicolai and Vaska fighting.
- 15—Theme (5 minutes and 15 seconds), until—T: You must try.
- 16—"Poeme Symphonie" (And. quasi mod.), by Borch (5 minutes and 15 seconds), until—T: Three hours later.
- 17—"Dramatic Tension," by Borch (4 minutes and 35 seconds), until—T: I am here, doctor.
- 18—"Dramatic Fantasia," by Bach (3 minutes and 20 seconds), until—T: "Thus my uncle has planned."
- 19—"Agitato" (For scenes of tumult), by Minot (3 minutes and 15 seconds), until—T: "My wife, I cannot find her."
- 20—Theme ff (3 minutes and 20 seconds), until—S: Tatyana near piano.
- 21—"Half-reel Furioso," by Levy (3 minutes and 15 seconds), until—S: Mob scene near stairs.
- 22—"Stars and Stripes Forever" by Sousa (3 minutes and 45 seconds), until—T: "YOU! You cannot harm us."
- 23—"America My Country 'Tis of Thee" (40 seconds), until—S: Close-up of Tatyana—until * * * * THE END.

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Review of Latest Musical Compositions

- 1—"Lovelette," by Sol P. Levy. An intermezzo suitable for scenes of light, neutral character. (Belwin, Inc.).
- 2—"Dearheart," a melodious and charming waltz, by W. C. Polla. (C. C. Church & Co.).
- 3—"The Golden Star," a memorial march, by Sousa. (Chappell & Co.).
- 4—"Tulip Time," by Stampek. Now featured in the Broadway hit, "Follies of 1919." (T. B. Harms.).
- 5—"My Cairo Love," an entrancing melody of the East with a bewitching strain. (Sam Fox.).
- 6—"Beautiful Belle Isle Waltz," a beautiful waltz suitable for dance or concert work. (Chas. A. Arthur, Mus. Pub.).
- 7—"Why?" (Just Because I Love You Dear), a fox trot ballad with a human interest, by Sol P. Levy. (Belwin, Inc.).
- 8—"Oh! How She Can Dance," a fox trot, by the well known "vaudevillian," Emma Carus. (Chas. K. Harris.).
- 9—"Mandy," now being featured in New York's Broadway hit, "The Follies of 1919." (Irving Berlin, Inc.).
- 10—"My Cuban Dream," a new rhythm fox trot, by Frank Warshauer. (Richmond Pub. Co.).
- 11—"On Miami Shore," by Victor Jacobi. A melodious waltz of charm and grace. (Chappell & Co.).
- 12—"In Your Arms," a ballad fox trot, with a haunting melody and a charming lyric. (Richmond Publisher.).
- 13—"Mandy," a fox trot. The hit of the "Follies." (Irving Berlin, Inc.).
- 14—"Dramatic Conflict," by Sol P. Levy. A composition of dramatic interest suitable for heavy dramatic situations particularly intense agitation. (Belwin, Inc.).
- 15—"Dreamy Alabama," by Mary Earl, writer of "Beautiful Ohio." (Shapshire & Bernstein.).
- 16—"Blues My Naughty Sweetie Gives To Me." The world beating Jazz fox trot. (Jos. W. Stern.).
- 17—"See Saw," as featured in New York's Broadway Hit, "See Saw." (T. H. Harms.).
- 18—"Teacher Teacher," a fox trot, as featured in New York's Broadway Hit, "She's a Good Fellow." (T. B. Harms.).

Some Passing Thoughts on Motion Pictures — A Hope

Charles D. Isaacson

(Reprinted from the *Globe and Commercial Advertiser*.)

MUSIC marks the grade of motion pictures.

Once there were just motion pictures. Now there are vaudeville standard pictures and burlesque standard pictures (witness the advent of the so-called bathing girls).

Music marks the division.

In the beginning of pictures, just as in the beginning of all forms of entertainment, the shrewd showman discovered that the use of some kind of music would get the crowd. Shrill instruments attracted the people by noise, loud bands brought the public by blaring and tooting.

It was a surprised audience which heard the first piano in the movie show. I think it was the habit then to give every love scene its own version of "Hearts and Flowers," and when it came to the villain's entrance...there...was the sound...of mysterious...chords, timed somewhat...like...this! Sad, weep parts were signalized by tremolos. It was all quite crude, but nevertheless more effective than nothing at all.

Now you can trace the development of music in the movies along the same lines as music in the drama. First of all there was incidental music (I can remember the strange book of incidental music which the theatre orchestras used for all occasions from Shakespeare to "Uncle Tom's Cabin"). The beginnings of opera were reached when music was played while the words were spoken. The persons of the day were a little bewildered at first and resented the music being played while the words were spoken. Anything but while the words were spoken. But they became accustomed to that. And then came the use of words sung to the music. And then there was music written which fitted every mood of the play all the way. Thus came grand opera and Wagnerian opera.

We haven't reached grand opera in motion pictures, although, as I remarked, we have struck that standard. We have theatres where we can hear the finest of music as a compensation for pictures not quite the finest. Where the pictures are of the best the music makes them so much better. I remember reading in some magazine recently of a picture which seemed terrible until it went into the atmosphere of one of these grand opera film houses bathed by the symphony orchestra. How many people have said: "I go down to hear the music and sometimes I see the pictures." As a musician I am glad that the growth of the pictures has been made an excuse for bringing good music to the people. As a believer in the movies, I am hopeful that some day the pictures will use music for all it is worth.

You may have wondered how the man at the piano in the theatres knows just what to play and when—that he doesn't do "Yankee Doodle" in

the kitchen scene instead of the marching part, where he comes right in on time. Maybe he has figured it all out himself, and selected the music which belongs to each episode throughout the film, but the probabilities are that he has carefully followed the Music Cue Sheet sent out with the picture. This is a document carefully prepared by a film-musician, who has studied the film, timed it and fitted in the music to measure. He will instruct the musician: "At beginning play ten measures of 'Moonlight Sonata' down to title 'As the Moon Rose, A Sad Faced Man Walked Across the Plains'—play fifteen bars of 'Anitra's Dance' from title 'In the Meantime a Gay Lass Danced at Home'—and so on."

Not always do the cue men give the kind of music is have used. They must consider the type of musicians all over the country. The kind who play in the movies are not always good artists. But why? In the grand opera type of film theatres, there's no stigma attached to the musicians; in fact, it's become quite the thing to say that Miss DeLong sang for Dr. Riesenfeld at the Rialto. I can imagine a future announcement in the music magazines: "Miss Florence Benton, member of Metropolitan Opera Company, member of Rialto Theatre Music Company." For the musician I see an enlarging field of endeavor in the movie work—for soloists, orchestra people, and composers.

Instead of a sheet, what is to prevent a score for each picture that aspires to the dignity of a feature? Suppose when Geraldine Farrar is about to appear in a new picture that Charles Wakefield Cadman or Puccini or Henry Hadley were commissioned to write a score for small orchestras (work) and piano transcriptions of the same? I can conceive how any of these men I have mentioned would do a masterpiece, that would live. It would be a significant idea for music. Think of the opportunities for creating themes which could be developed throughout the drama—Farrar's theme, the father's home, the lover's theme, the villain's theme—the ocean motive, the storm motive! Think of the new atmosphere in the musical end of the theatres; of the higher values it would give the picture itself.

Not worth while, are some of our musicians and film magnates thinking?

Listen to this, my honest belief:

The time is not far distant when there will be big runs of "grand opera films"—which have their musical scores written by master-musicians and interpreted by orchestras, singers, dancers, lighting effects added to the picture itself. The time is not far distant when the moving picture theatre will be the musical headquarters of the neighborhood, and through the musical environment all that is cheap and worthless will gradually disappear from the screen.

Music marks the grade of motion pictures.

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MUTUAL PLEASURE

Constance Binney Meets Men Who Distribute Her Films

CONSTANCE BINNEY, Realart star, had an opportunity to meet exhibitors, who will show her pictures, last week in Cleveland. The occasion was a luncheon presided over by James B. Reilly, local manager for Realart, at which prominent exhibitors and other film men of the city were in attendance. Miss Binney is appearing in Cleveland in "39 East," the play in which she scored in New York last season.

Charles D. Isaacson Resigns as Ad. Manager of Goldwyn Corp.

Charles D. Isaacson has resigned as manager in the advertising department of the Goldwyn Pictures Corporation. Mr. Isaacson, it is stated, leaves to handle the rapidly growing demands from publishers for his literary output. During his connection with Goldwyn he had maintained through his personal office the New York Globe's music department and its concert bureau. This he will, of course, continue, devoting considerable time now to the syndication of his newspaper articles through the Associated Newspapers.

Duncan and Moreno of Vitagraph Busy on Serials at Hollywood

Both William Duncan and Antonio Moreno are reported to be industriously "plugging" away at their Vitagraph serials at the Hollywood studio. Mr. Duncan has completed "Smashing Barriers."

Antonio Moreno is just half through with "The Invisible Hand," another Smith-Brady serial, having finished the seventh chapter and being well into the eighth. This serial, according to reports, will be presented by Vitagraph immediately upon the release of the final episode of "Smashing Barriers."

"Red Lantern" Earns Bonus From Satisfied Exhibitor

The Delft Theatre in Escanaba, Mich., recently showed the Nazimova production, "The Red Lantern" for two days with Metro's guarantee that the picture would do a specified amount of business. The result of the showing not only vindicated the confidence of the Metro branch manager who rented out the print but was responsible for the payment of a substantial bonus from the satisfied exhibitors according to the agreement made in advance.

New Fox Player Has Been in Support of Franklyn Farnum

That Canyon Pictures Corporation made no idle boast when it claimed an all star cast would support Franklyn Farnum in two reel westerns, is proved according to Jacob Weinberg, president of Canyon, by the signing of "Buck" Jones by Fox. Jones is one of the leading players in support of Farnum.

Music In The Picture Theatre

Hugo Riesenfeld Mixes Interesting Bits of Philosophy With Plain "Hoss Sense" On Subject

USIC and its place in the motion picture of yesterday, to-day and to-morrow was the subject of an interview recently had with Hugo Riesenfeld, the managing director of the Rivoli and Rialto, Broadway's photoplay palaces. The salient comments of Mr. Hugo are quoted directly, as much of their significance would be otherwise lost:

"The taste for good moving pictures is inherent; it is mankind's desire to see itself and it's neighbor. In the big city, where the personal touch does not exist for a large part of the population, there are hundreds of thousands who seek in the movie the picture of domestic life, the family group, the little home incidents the romances of everyday existence that the inhabitant of the small city and the country lives day by day.

"The desire for good music, however, is not innate. It is gained by most of us from hearing the best of tunes again and again, until we acquire the taste. Added to the motion picture, in pleasing surroundings and carefully chosen to fit the story, music and pictures blend into one harmonious whole, and the audience scarcely realizes that it is getting as much good music as it would hear at an ordinary concert. And it does not go to sleep.

"The taste in pictures improves under

the stimulus of good music until the original movie fan becomes a confirmed motion picture and music patron. How the taste for better things in motion picture theatres developed is best seen from the offerings in the average motion picture house. A month ago I was in a theatre far uptown and saw a beautiful scenic picture with a voice singing behind the stage. I heard people exclaiming about the beauty on the screen and the music. The idea, first conceived and executed in the more expensive theatres downtown has spread to the little neighborhood institutions and is being appreciated to the utmost by thousands whom neither propoganda for classical music nor music school could reach.

"Four years ago we bashfully introduced a classical number here and there on our program, but the bulk of our music was of the promenade concert variety. Four years of serious effort has not been in vain. We are not afraid to-day to play the most difficult and modern composers and the people like it.

"The next step? The motion picture-music houses are coming in great numbers. If I were to venture into the field of prophecy I should say that within the next five years New York will see the present Broadway theatrical district one great array of beautiful motion picture houses. The orchestras will be an even bigger feature than they are now, and we have almost fifty trained men in each of our houses. But the people want music and they are going to get it.

Big Western Houses in Contest?

Indications are Grauman's Great Theatre, and the California Will Battle to Supremacy

THE picture public of Los Angeles is to have the benefit of a contest to determine who is the greatest exhibitor, it is apparent. No one has publicly announced entrance into such a contest, but future plans of Sid Grauman of Grauman's Million Dollar Cinema Temple, and S. L. Rathapfel, sent to Los Angeles to serve as managing director of the California Theatre after its purchase by the Goldwyn interests, at their respective houses indicate that both plan to maintain "the greatest show on earth."

Sid Grauman has made no definite statement regarding any changes at his house, but indirectly it is learned, that he has many new features to be added to his already nationally famous show. He intends, according to recent statement, to maintain a motion picture theatre in the strictest sense of the term, adding to his program of films just sufficient music and other light numbers to add variety. There is not an afternoon or evening when the big lobby of this theatre, which has a standing room capacity of 1,500, is not well filled with patrons waiting for seats. It is a nightly occurrence to see a long line extending from the lobby down the edge of the sidewalk. It is doubtful if there is another theatre in the country where people wait for hours to see a program as they do at Graumans.

Shortly after coming to Los Angeles and giving the California Theatre an inspection, Mr. Rothapfel, whose success as manager of the Strand, Rivoli and Rialto is well known, decided to close the California Theatre on the day it was turned over to the Goldwyn interests by the former owners and managers, Messrs. Fred Miller, Harry Leonhardt and associates, in order that slight changes in decorative scheme, lighting effects and stage equipment might be made. The theatre closed following the last performance, Sunday, November 2d, and remained dark five days, then re-opened under the Rothapfel direction.

The new California Theatre managing director has been very reticent with respect to his plans.

He has stated: "The policy of advertising our features will be most conservative, and the use of superlatives will be entirely eliminated. The prices will be somewhat higher than heretofore, but I am sure, upon seeing what we are trying to accomplish, the slight increase will be gladly paid."

Rapid Progress on "Empty Arms"

Work on "Empty Arms," the initial Lester Park-Edward Whiteside production, is progressing rapidly at the Thanhouser Studios in New Rochelle. Frank Reicher is directing and Gail Kane is in the leading role.

1920

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MUSIC

Musical
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Ultra Presentation

IT has again been proven that the only successful method of exhibiting pictures is to place the musical destinies of a theatre into the hands of a capable musician who has not only had sufficient experience, but is also a man of aggressiveness and constructive wits. By the above statement, I don't wish to create an impression that a capable musician is all that is necessary to assure financial and artistic success of a theatre. The real man behind the gun is the man who has full charge of a house, but an able musician represents one of the most important links in the chain of theatrical management.

Mr. Tom Grierson has been engaged to supply the artistic environment in the houses controlled by the Regorson Corporation of Rochester, N. Y., which will undoubtedly place these theatres in a class by themselves and will establish them as institutions of national importance. I dare repeat "national importance" because surroundings are one of the greatest factors in the life of a man, woman, and child. The above Corporation has for its president, Mr. George Simpson, a man in the business since its infancy and a man who has gone through the stages of seeing admissions paid from a nickel to a dollar, the price being paid today, to witness a motion picture show in Regorson houses, the Regent, the Piccadilly, and the Gordon, all under the management of Mr. Will Callahan. The above mentioned gentlemen have been successful exhibitors, but, nevertheless, are advanced and progressive enough to realize that modern exhibition needs not only good management, but also must have artistic environment.

"Show me the people you associate with and I will tell you who you are." The very same applies to music. According to reports which I have recently received from the Regorson Corp., they intend to develop the art of music in their theatres to the utmost perfection. They are increasing their orchestras; they are spending a tremendous amount for music and are engaging the best musicians; in fact, expenses are not taken into consideration. There is only one thing in mind, and that is "perfect exhibition of pictures."

After reviewing the intentions of the above Corporation as well as the fact that they have with them Mr. Tom Grierson, one among the most competent musicians in the country, I wish to put the following questions to some exhibitors.

"Why is Mr. Simpson spending all this money in spite of the fact that he has already attained enviable success?" "Why does Mr. Simpson surround himself with all these capable men in spite of the fact that he has proved himself to be able to take care of all the phases of the game?" "Why is he attempting to create a more artistic atmosphere in his theatres in spite of the fact that none of his patrons have ever objected to the existing entertainment?" "Why don't their patrons object to a raise in the price of admission?" Because he is giving a little better than the best.

In the main principles of showing pictures, as far as the picture itself is concerned, Mr. Simpson's shows are exactly the same as any show in any Nickelodian but he gets a high priced admission for the atmosphere and methods of presentation.

I firmly believe that Mr. Grierson will fully live up to the traditions of modern and dignified picture exhibition, and will unquestionably create an atmosphere in the above three theatres, which will be unequalled anywhere.

I predict that in a very short time the theatres, controlled by the Regorson Corp. under the musi-

cal guidance of Mr. Tom Grierson, will be the drawing power of vast audiences and it will be the theatre itself and the atmosphere, if once established cannot be obliterated. In brief, you can see a picture "anywhere," but you can't surround yourself with an environment of refinement and art—"anywhere." As music editor of these columns, and as a man who has been in this industry for years, I congratulate the Regorson Corporation on their excellent choice and wisdom in engaging Mr. Tom Grierson for the purpose outlined in the above paragraphs. THE EDITOR.

Music Is the Master

IT is an indisputable and established fact that "music" is of great importance and an absolute necessity for modern motion picture presentation. "Silence" is the predominating factor of the motion picture; and music is the only means possessing sufficient power to bring about the metamorphose from silence to realism.

To some of our exhibitors the above may read like a vainglorious tribute to our fellow musicians, but it really isn't, although some of them may be able to prove in plain figures that music cannot add to their box office receipts. Far be it from me to call such exhibitors narrow-minded, or anything of the kind. In theatres located in very small towns or secluded sections of large cities, any music or no music will do. It is evident that a theatre located as mentioned above is exclusive in itself and there is no necessity of adding extra attractions such as music, to give it exclusiveness. But where competition reigns additional features are essential. Builders, and architects in alliance with business ingenuity and capital have created an abundance of effects, for the purpose of establishing "exclusiveness." But, in no instance were they able to accomplish this without music. Some of the lighting effects and stage settings in our modern theatres are marvelous, but they are mute; all for the eye, and nothing for the ear. They are all additional fictions to pantomime, nothing but decorations to a dumb show.

The motion picture screen of today is in the strictest sense of the word, a world's mecca. We see Russians, Hindoos, Chinese, Arabians, Spaniards and every nationality of the world, portrayed in characteristic episodes. Who knows all these languages? No other interpreter but "Music" can accomplish the feat of telling us of their vivid lives. No other language but "Music" can be called international. So, why not give music the honor of being the sole and only element able to elevate Motion Picture presentation into the realms of "exclusiveness."

The acme of perfection in motion picture presentation can only be attained if allied with an appropriate musical accompaniment and any exhibitor deviating from the above, will soon become convinced through actual experience that his theory is false. Innumerable instances warrant the truthfulness of the above statements.

The Capitol Theatre of New York City is but one example. In building this tremendous house all parties concerned had but one thing in mind—"exclusiveness." Its seating capacity, lighting effects, in fact everything installed in this modern giant, represents the latest that inventive genius was able to create. The Capitol theatre is unquestionably the 20th century marvel, of interior decoration, and offers the greatest comforts to its patrons. In brief, it is the last word in modern theatrical construction. The Capitol theatre is in a class by itself, but its exclusiveness in con-

struction were by no means sufficient to give it that exclusiveness in motion picture exhibition. "Music" gave this up to date theatre colossus its final touch. The famous band of 70 men under the able leadership of Arthur Pryor, together with the great organ, these were the factors that gave the Capitol theatre "exclusiveness," in the strictest sense of the word, and placed it among the greatest institutions in the world for the purpose of Motion Picture presentation.

Mr. Exhibitor, bear in mind that "Music is the Master."

THE EDITOR.

Tempo

THIS word is used in both English and German to express the rate of speed at which a musical composition is executed. The relative length of the notes depends upon their species, as shown in the notation, and the arrangement of longer and shorter notes in bars must be in accordance with the laws of Time, but the actual length of any given species of note depends upon whether the Tempo of the whole movement be rapid or the reverse. The question of Tempo is a very important one, since no composition could suffer more than a very slight alteration of speed without injury while any considerable change would entirely destroy its character and render it unrecognizable. The power of rightly judging the tempo required by a piece of music, and of preserving an accurate recollection of it under the excitement caused by a public performance, is therefore not the least among the qualifications of a conductor or soloist.

Until about the middle of the 17th Century, composers left the tempi of their compositions entirely to the judgment of performers, a correct rendering being no doubt in most cases assured by the fact that the performers were the composer's own pupils; as soon, however, as the number of executants increased, and tradition became weakened, some definite indication of the speed desired by the composer was felt to be necessary, and accordingly we find all music from the time of Bach and Handel marked with explicit directions as to speed, either in words or by reference to the Metronome, the latter being, of course, by far the most accurate method.

Verbal directions as to tempo are generally written in Italian, the great advantage of this practice being that performers of other nationalities understanding that this is the custom and having learnt the meaning of the terms in general use, are able to understand the directions given, without any further knowledge of the language. Nevertheless, some composers other than Italians have preferred to use their own native language for the purpose, at least in part. Thus Schumann employed German terms in by far the greater number of his compositions, not alone as tempo-indications, but also for directions as to expression and Beethoven took a fancy at one time for using German, though he afterwards returned to Italian.

The expressions used to denote degrees of speed may be divided into two classes, those which refer directly to the rate of movement, as Lento—slow; Adagio—gently, slowly; Moderato—moderately; Presto—quick, etc; and those (the more numerous) which rather indicate a certain character or quality by which the rate of speed is influenced such as Allegro—gay, cheerful; Vivace—lively; Animato—animated; Maestoso—majestically; Grave—with gravity; Largo—broad, etc. To these last may be added expressions which allude to some well-known form of composition, the general character of which governs the speed, such as Tempo di Minu-

to—in the time of a Minuet; Alla Marcia, Alla Polacca—in the style of a march polonaise, and so on. Most of these words may be qualified by the addition of the terminations etto and ino which diminish or issimo, which increases, the effect of a word. Thus Allegretto, derived from Allegro, signifies moderately, lively, Prestissimo—extremely quick, and so on. The same varieties may also be produced by the use of the words Molto—much; Assai—very; Piu—more; Meno—less; Un Poco—a little; Non Troppo—not too much, etc.

The employment, as indications of speed, of words which in their strict sense refer merely to style and character (and therefore only indirectly to tempo) has caused a certain conventional meaning to attach to them, especially when used by other than Italian composers. Thus in most vocabularies of musical terms we find Allegro rendered as "quick," Largo as "slow," etc. Although these are not the literal translations of the words. In the case of at least one word this general acceptance of a conventional meaning has brought about a misunderstanding which is of considerable importance. The word is Andante, the literal meaning of which is "going," but as compositions to which it is applied are usually of a quiet and tranquil character, it has gradually come to be understood as synonymous with "rather slow." In consequence of this, the direction, Piu Andante, which really means "going more," i. e. faster, has frequently been erroneously understood to mean slower, while the diminution of Andante, Andantino, literally "going a little," together with Meno Andante—"going less"—both of which would indicate a slower tempo than Andante—have been held to denote the reverse. This view, though certainly incorrect, is found to be maintained by various authorities, including even Koch's Musikalisches Lexicon, where Piu Andante is distinctly stated to be slower and Andantino quicker, than Andante.

A gradual increase of speed is indicated by the word Accelerando or Stringendo, a gradual slackening by Rallentando or Ritardanto, all such effects

being proportional, for every bar and indeed every note should as a rule take its share of the general increase or diminution except in cases where an Accelerando extends over many bars, or even through a whole composition. In such cases the increase of speed is obtained by means of frequent slight but definite changes of tempo (the exact points at which they take place being left to the judgment of performer or conductor) much as though the words Piu Mosso were repeated at intervals throughout. On returning to the original tempo after either a gradual or a precise change the words Tempo Primo are usually employed or sometimes Tempo del Tema.

The actual speed of a movement in which the composer has given merely one of the usual tempo indications, without any reference to the Metronome, depends of course upon the judgment of the executant, assisted in many cases by tradition.

In brief, an orchestra conductor or musician must use, in every case, good judgment and discretion in deciding on the tempo of a musical composition, and in every instance, he must observe one important fact: To render a number in such a way that it doesn't become monotonous and tiresome.

THE EDITOR.

Review of Latest Musical Compositions

- 1—"Why?" (Because I Love You Dear), a beautiful ballad fox trot, of originality and charm, by the famous Sol. P. Levy, writer of "That Naughty Waltz," the international hit. (Belwin Inc.)
- 2—"Bo-La-Bo," an Egyptian fox trot, by George Fairman, with a special arrangement for orchestra by George Trinkause. (Witmark Sons.)
- 3—"When the Cherry Blossoms Fall," the big hit of the biggest hit in the history of musical comedy, "The Royal Vagabond," now play-

ing at the Cohan & Harris Theatre, New York City. (Carl Fischer-Witmark.)

4—"The Royal Vagabond," a fox trot, introducing "When the Cherry Blossoms Fall," "Love is Love," and "Here Come The Soldiers," by Geo. M. Cohan and A. Goetzl, all from the comedy "The Royal Vagabond." (Carl Fischer-Witmark.)

5—"Let the Rest of the World Go By," by Ernest R. Ball. A most delightful waltz melody. (Carl Fischer-Witmark.)

6—"Dreamy Alabama," by Mary Earl, writer of "Beautiful Ohio," "Dreamy Alabama" is a melodious waltz, proving to become the sensation of the two continents. (Shapiro and Bernstein.)

7—"Wonderful Pal," a one-step, by the writers of "Mammy O' Mine." (Shapiro & Bernstein.)

8—"That Naughty Waltz," by Sol. P. Levy. A waltz that's wonderful, different and beautiful. (Forster Music Pub. Co.)

9—"Karavan," a fox trot by Rudy Wiedoeft. This fox trot is thought to be the logical successor to "Hindustan." (Forster Pub. Co.)

10—"Sweet and Low," the wonder-waltz by Chas. L. Johnson. It is expected that this waltz will become as popular as the famous "Missouri Waltz," a "Forster clean-up." (Forster Pub. Co.)

11—"Madriola," by Sol. P. Levy and Jos. Samuels. A Spanish song one-step different from the others. (Belwin Inc.)

12—"Lovelette," a novelty by Sol. P. Levy. A beautiful conception of charm and rhythm, especially adaptable for scenes of light character. (Belwin Inc.)

13—"My Isle of Golden Dreams," by Blau-fuss, a dreamy haunting waltz theme, the style of melody characteristic of "Hawaii." (Jerome H. Remick.)

14—"I Am Climbing Mountains," a beautiful ballad one-step. This number is said to be even better than "I'm Forever Blowing Bubbles." (Jerome H. Remick.)

15—"You Ain't Heard Nothing Yet," a fox trot, sung by Al Jolson in "Sinbad," successor to his famous song "I'll Say She Does." (Jerome H. Remick.)

16—"Dardanella," by Felix Bernard and Johnny Black. "Dardanella," is an echo from the east, in the form of a Characteristic Intermezzo, or fox trot. (McCarthy and Fischer.)



17—"When Two Hearts Discover They're One," a song brimming over with beautiful strains, from the musical comedy "See-Saw." (T. B. Harms.)

18—"When You Were Sweet Sixteen," a fox trot featured with success, in Ziegfeld's Production "Follies of 1919." (T. B. Harms.)

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"A REGULAR GIRL"

(Elsie Janis-Selznick)

Specially selected and compiled by M. Winkler

Theme: "Flirty Flirts" (Intermezzo rubato), Levy

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"That Naughty Waltz," by Levy (Valse unique), (2 minutes and 45 seconds), until—S: At Screening.
- 2—"Runkatin," by Levy (A half tone one step), (1 minute and 30 seconds), until—T: Robert King the only man.
- 3—Theme ff (55 seconds), until—T: I am from Missouri.
- 4—"How Ya' Goin' Keep Them Down on the Farm," (popular song), (1 minute and 45 seconds), until—T: 1917-but something had.
- 5—Continue pp (30 seconds), until—T: Excuse me boys this is.
- 6—"Valse Lente," by Schuette (2 minutes and 25 seconds), until—T: 1919 back in her own.
- 7—"In the Army, In the Army, In the Democratic Army," (popular song), (50 seconds), until—T: Things seemed rather.
- 8—"There's a Long, Long Trail a Winding," (popular song), (1 minute and 10 seconds), until—S: Second close up of aeroplanes.
- 9—Theme (2 minutes and 40 seconds), until—T: The last lingering guest.
- 10—Tacet (20 seconds), until—T: Within the midst of her.
- Note: Just produce effect of Bugle Call "Charge"
- 11—"Melody," by Friml (Mod.), (3 minutes and 15 seconds), until—T: Gee that was the best war.
- 12—"Reve D'Amour," by Zamecnik (Allegretto), (2 minutes), until—T: That night at the Chateau.
- 13—"Where Do We Go From Here Boys," (popular song), (1 minute and 25 seconds), until—T: Come on boys.
- 14—"Hail, Hail, the Gang's All Here," (popular song), (2 minutes and 50 seconds), until—T: Gentlemen if you was.
- 15—"A Trip Through Coney Island," by Tobani (Char. Fantasia), (3 minutes and 25 seconds), until—T: And so even.
- 16—"Heloise," by Langey (Mod. Int.), (2 minutes), until—T: At 12 o'clock and all is.
- 17—"Lovelette," by Levy (Allegretto), (2 minutes and 45 seconds), until—T: At the Sanitarium.
- 18—"Western Rodeo," by Minot (1 minute and 5 seconds), until—T: Be assured of.
- 19—Theme (2 minutes and 45 seconds), until—T: And so Jasmine was.
- 20—"Sweet Jasmine," by Bendix (1 minute and 40 seconds), until—T: Jasmine!
- 21—"Chicken Reel," by Daily (50 seconds), until—S: Close up of chandelier.
- 22—"Capricious Annette," by Borch (Caprice Intermezzo), (3 minutes and 50 seconds), until—S: Close up of boxer.
- 23—"Sleeping Rose," by Borch (Valse Lente), (1 minute and 50 seconds), until—T: Two weeks later at.
- 24—"Where Do We Go From Here Boys?" (popular song), (40 seconds), until—T: You put it over because.
- 25—Theme (2 minutes and 40 seconds), until—T: It is true, I am.
- 26—"I've Got My Captain Working For Me Now," (popular song), (25 seconds), until—T: Don't worry boys.
- 27—"Dolorosa," by Tobani (Poems D'Amour), (1 minute and 25 seconds), until—T: While at home Elizabeth.
- 28—"A Hot Time in the Old Town," (old popular song), (3 minutes and 25 seconds), until—T: I'll say she did.
- 29—"Aces High," Roberts, (lively march), (1 minute and 50 seconds), until—T: Elizabeth we've taken in.
- 30—Theme (4 minutes and 5 seconds), until—T: That returned soldier.

THE END

"THE GUNFIGHTING GENTLEMAN"

(Harry Carey-Universal)

Specially selected and compiled by M. Winkler

Theme: "Love's Enchantment" (Moderato Intermezzo D'Amour)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Western Moderato," by Bach (2 minutes and 10 seconds), until—S: At Screening.
- 2—Theme (1 minute and 20 seconds), until—T: Cheyenne Harry-Buford.
- 3—"Allegro Agitato," by Kiefert (for general use), (1 minute and 50 seconds), until—T: A leaden invitation.
- Note: Watch shots.
- 4—"Adieu," by Farvarger (12/8 Moderato), (2 minutes and 30 seconds), until—T: Seymour, Star Attorney.
- 5—"Comedienne," by Hommer (Characteristic), (3 minutes and 30 seconds), until—S: Clean up of Ford car.
- 6—"A La Bollerina," by Braham (Valse Lente), (5 minutes and 15 seconds), until—T: Pardon me, but I have.
- Note: Watch effect of cuckoo clock.
- 7—Theme (2 minutes and 50 seconds), until—T: Haw, Haw, I'll lay.
- Note: Watch effect of cuckoo clock.
- 8—"After Sunset," by Pryor (Dram. Mod.), (1 minute and 5 seconds), until—T: Two specimens of humanity.
- 9—"Calop," by Minot (Characteristic), (2 minutes and 5 seconds), until—T: The Merritt payroll.
- 10—"Andante Appassionato," by Castill (Depicting dramatic emotion), (1 minute and 40 seconds), until—S: Cheyenne Harry looking at money bag.
- 11—"Comedy Allegro," by Berg (2 minutes and 30 seconds), until—T: The Merritt party.
- 12—"Hurry," by Levy (For general use), (1 minute and 40 seconds), until—T: According to specifications.
- 13—Theme (2 minutes and 5 seconds), until—T: Another meal together.
- 14—"Intermezzo Pittoresque," by Kozia (Mod.), (4 minutes and 30 seconds), until—T: Meanwhile a search party.
- 15—"In Lovers Lane," by Pryor (Char. Int.), (1 minute and 55 seconds), until—T: I am going out.
- 16—Theme (1 minute and 25 seconds), until—T: For the first time.
- 17—"Illusion," by Bustonoby (Mod. Int.), (2 minutes and 15 seconds), until—T: Paid in full.
- 18—"Withered Flowers," by Kiefert (Char. Int. Pathetic), (1 minute and 30 seconds), until—T: A detail that Cheyenne.
- 19—"Gavotte and Musette," by Raff (Allegro), (2 minutes and 10 seconds), until—T: Merritt lost no time.
- 20—"Half Reel Hurry," by Levy (2 minutes and 40 seconds), until—S: Merritt's gang begins to shoot.
- 21—Theme (3 minutes and 10 seconds), until—S: After the fight.

THE END

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How to Play "The Broken
Melody," a Selznick
Picture

THERE is no necessity to emphasize the fact that music for the Photoplay is as essential as good projection, especially for Photoplays where music is the basic foundation of the plot. In such a case it is absolutely necessary that consideration be given to the musical accompaniment.

"The Broken Melody," the film production for which the following music cue is intended, is in the strictest sense of the word a narrative based on the famous song bearing the same name. The song entitled "The Broken Melody" is employed several times throughout the picture, and in every instance it designates an important phase of the continuity, or is featured in close-ups as a vocal solo, or solo for cello. It is therefore important that the following instructions be carried out.

"The Broken Melody," song by Van Biene, should be played as Cue No. 1, in order to specifically indicate its relation to the picture. Cue No. 3 is a scene in which Stuart Grant is (to be exact) demonstrating his love to his girl, Hedda. At the same time, we see a close-up of Ivan playing "The Broken Melody" on his cello. The lovers listen to his wonderful playing until the end of the song, which is accompanied by the following verse:—

"A still sweet joy for just a little while

Then going—then forgetting. Then
In slow monotony of days that come and go."

This verse proves to be of great significance to the lovers. It is therefore very important that Cue No. 3 be played as a cello solo.

Cue No. 4 is a rehearsal of a musical comedy show—a comic opera extract played as a piano solo is the only proper accompaniment for this scene.

Cue No. 7, Hedda, the girl is singing a song of love—"Why?," a beautiful ballad song by Sol P. Levy is very appropriate.

Cue No. 10, Ivan is playing his composition, "The Broken Melody" on his cello and Hedda is singing the song. A back stage effect of a soprano solo with cello accompaniment is the perfect musical accompaniment for this scene.

Cue No. 13, Hedda is again singing the song, but without cello accompaniment.

Cue No. 15—it is essential that the Theme be played for this cue as a vocal solo with a piano accompaniment.

Cue No. 36—the Theme, "The Broken Melody," should be played ff with full orchestra, in "Tempo Pomposo," in form of a grand musical finale for the picture.

By carefully following the above instructions Exhibitors will insure a perfect showing of this excellent production, and will thereby place themselves in a position to give their patrons double value for their money. A wonderful picture, coupled with an excellent concert.

Review of Latest Musical
Compositions

- 1—"Nobody Knows and Nobody Seems to Care," a one step, said to be the greatest melody in years. (Irving Berlin.)
- 2—"Smile, Dear," by Henry Gebel, a newly acquired fox trot in the Catalog of Shapiro & Bernstein.
- 3—"Where Lanterns Glow," a fox trot with the proper tempo. (Forster Pub. Co.)
- 4—"Patches," a new fox trot by Lee S. Roberts. It has a beautiful melody, character sentiment and enough pep. (G. Schirmer.)
- 5—"Love's Enchantment," by Irene Varley, Intermezzo D'Amour adaptable for picture playing. (Belwin, Inc.)
- 6—"In Your Arms," a ballad fox trot. (Richmond Pub.)
- 7—"Dramatic Allegro," by Christopher O'Hara, for wild west, mining town and ranch scenes. (Oliver Ditson.)
- 8—"In China," by Otto Metznan, a much talked of fox trot. (A. J. Stasny.)
- 9—"I Know What It Means To Be Lonesome," a waltz by Kendis, Brockman and Vincent. Arranged as a fox trot for Orchestra only. (Leo Feist.)
- 10—"Budding Spring," Romance Moderato by Eugene Platzman, a composition suitable for scenes of light character. (Belwin, Inc.)
- 11—"Because You Say Good-bye," a Concert Ballad, which won its way into the hearts of the people, because of its heart rending appeal. (Belwin, Inc.)

Music Cue For "The Broken Melody"

MUSIC CUE

Theme: "The Broken Melody" (Auguste Van Biene)

- 1—Theme (1 minute and 35 seconds), until—S: At Screening.
- 2—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 45 seconds), until—T: The studio in the little.
- 3—Theme (1 minute and 40 seconds), until—T: When life plays.

NOTE: To be played as a cello solo.

- 4—"Budding Spring" (Moderato Romance), by Platzman (1 minute and 15 seconds), until—T: The pathway of Spring.
- 5—"Musical Comedy Extract" (1 minute and 5 seconds), until—T: The busy rehearsal hour.

NOTE: Only to be played as piano solo.

- 6—Theme pp (1 minute and 15 seconds), until—T: "Do you think you're giving."
- 7—"Why?" (Ballad Song), by Levy (25 seconds), until—T: Working to make up for the.

NOTE: To be produced as vocal solo with piano acc.

- 8—Continue with orchestra (40 seconds), until—S: Girl stops singing.
- 9—Tacet (25 seconds), until—T: At last opportunity has.
- 10—Theme (45 seconds), until—S: Girl sings "The Broken Melody."

NOTE: As cello and vocal solo with piano acc.

- 11—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: Cello player stops playing.
- 12—"Hunkatin" (Half Tone Jazz), by Levy (55 seconds), until—T: The moment before the trial.

NOTE: Begin pp. then to action.

- 13—Theme (1 minute and 10 seconds), until—T: "This is the young lady."

NOTE: As vocal and piano acc.

- 14—"Love Song" (Moderato), by Puerner (1 minute and 10 seconds), until—T: "She's sure got the voice."
- 15—"Madriona" (Spanish Song, One-step), by Levy and Samuels (1 minute and 30 seconds), until—T: "Molly's one of the queer."
- 16—Light comic opera extract (2 minutes and 10 seconds), until—T: "This pup must have."

NOTE: To be produced as vocal solo with piano acc.

- 17—"Valse Divine," by Rosey (55 seconds), until—T: "Howard Thornby, others may."
- 18—"Alla Ballerina" (Valse Lento), by Braham (2 minutes and 55 seconds), until—T: After a few weeks of earnest.
- 19—Theme (6 minutes and 10 seconds), until—T: The budding of seeds of.
- 20—"Bleeding Hearts" (A Floral Poem), by Levy (3 minutes and 30 seconds), until—T: "We were selfish in our."
- 21—Theme (3 minutes and 5 seconds), until—T: "But I cannot throw away."

NOTE: To be played as cello solo.

- 22—"Intermezzo Francaise," by Franke (2 minutes and 10 seconds), until—T: "Paris, the place of great."
- 23—"Dramatic Narrative" (For Scenes of Reminiscence), by Pement (1 minute and 30 seconds), until—T: "Yes, a face from memory."
- 24—"Aurora" (Ballad Intermezzo), by Von der Mehden (50 seconds), until—S: Close-up of night scene on street.
- 25—Theme (1 minute and 10 seconds), until—S: Girl begins to sing.

NOTE: To be produced as vocal solo.

- 26—Continue with orchestra (45 seconds), until—S: Girl stops singing.
- 27—"Golden Youth" (Valse Lente), by Rosey (1 minute and 45 seconds), until—T: And the Spring came.
- 28—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 30 seconds), until—T: At Mrs. Trask's home.
- 29—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 5 seconds), until—T: "They are saying things here."
- 30—"God Bless You, My Friend" (Song—Boosey edition) (40 seconds), until—S: Interior of girl's room.
- 31—"Poeme Symphonique" (And. quasi adagio), by Borch (2 minutes and 5 seconds), until—T: When a friend can be made.
- 32—Continue ff (3 minutes and 20 seconds), until—T: "So this is bow you repay."
- 33—"Serenade Romantique" (And. con moto), by Borch (1 minute and 15 seconds), until—T: Once more the little house.
- 34—Theme (25 seconds), until—S: Close-up of cello player.
- 35—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 20 seconds), until—S: Cello player stops.

NOTE: As Cello solo.

- 36—Theme ff (45 seconds), until—T: "She comes here every."

THE END

Additional Music Cues Will Be Found on Pages 695-696-697

"THE MYSTERY OF THE YELLOW ROOM"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Dramatic Theme: "Dramatic Conflict" (Hurry Heroique), Levy

Mystery Theme: "Sinister Theme" (for scenes of impending danger), Vely

1—"Pomp and Circumstance" (Grand March), by Elgar (5 minutes), until—S: At Screening.

2—"Mystery Theme" (50 seconds), until—S: Night scene in garden.

3—Continue pp (35 seconds), until—T: In the bosom of wild.

4—"Fourteen Fathoms Deep" (Mysterious Tone Picture), by Lake (1 minute and 55 seconds), until—T: In a pavilion scarcely.

NOTE: Watch effect of cuckoo clock.

5—"Dramatic Theme" (2 minutes and 10 seconds), until—T: "Help, papa, murder!"

6—"Mystery Theme" (2 minutes and 35 seconds), until—S: Close-up of newspaper clipping.

7—"Dramatic Fantasy," by Bach (4 minutes), until—T: "I am Judge De Marquet."

8—"Heavy Mysterioso" (For general use), by Levy (4 minutes and 5 seconds), until—T: "I was asleep."

NOTE: "Watch shot."

9—"Mystery Theme" (4 minutes and 10 seconds), until—T: "You are right, the room."

10—"At Twilight" (Andante Moderato), by Golden (2 minutes and 55 seconds), until—T: The Inn "Dungeon."

11—"Dramatic Suspense," by Winkler (4 minutes and 55 seconds), until—T: "If you are looking for the."

12—"Dramatic Theme" (50 seconds), until—T: All this proves that.

NOTE: To action pp or ff.

13—Continue pp (1 minute and 35 seconds), until—T: There was no other way.

14—"Mystery Theme" (4 minutes and 5 seconds), until—T: The trap.

NOTE: Effects of meowing cat.

15—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (6 minutes and 25 seconds), until—T: "I thought I left him."

16—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (5 minutes and 5 seconds), until—T: Two nights drag by.

17—"Romance D'Amour" (Moderato), by Schoenfeld (55 seconds), until—T: Not this—prohibition.

18—"Dramatic Reproach," by Berge (1 minute and 45 seconds), until—T: "Oh, God, have I been."

19—"Mystery Theme" (Produce effect), (2 minutes and 5 seconds), until—S: Close-up of meowing cat.

20—"Dramatic Theme" (1 minute and 45 seconds), until—S: Close-up of dagger.

NOTE: Watch shots.

21—"Cavatina" (Dramatic), by Bohm (3 minutes and 10 seconds), until—T: When morning came.

22—"Mystery Theme" (2 minutes and 25 seconds), until—T: At the September session.

NOTE: To action pp or ff.

23—"Erl King" (Dramatic Mysterioso), by Schubert (3 minutes and 25 seconds), until—T: Monsieur, le president.

24—"Dramatic Theme" (1 minute and 30 seconds), until—S: Fight in the yellow room.

25—Continue ff (1 minute and 30 seconds), until—T: Then at midnight.

NOTE: Watch shot.

26—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (2 minutes and 40 seconds), until—T: "Will you give the name?"

27—"Budding Spring" (Mel. Romance), by Platzman (1 minute and 25 seconds), until—T: The presbytery has lost.

28—"Allegro Agitato" (For general use), by Kiefert (55 seconds), until—S: The fight.

29—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 55 seconds), until—T: "Never breathe a word."

30—"Flirty Flirts" (Melodious Intermezzo), by Levy (1 minute and 15 seconds), until—T: "Mr. Drazac, the court."

THE END

"LASCA"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mexican Kisses" (Melody), Robert

1—"Mexicana" (Characteristic), by Herbert (1 minute and 50 seconds), until—S: At Screening.

2—"Ola Padrida" (Allegro), by Puerer (3 minutes and 35 seconds), until—T: Just within the boundaries.

3—Theme (2 minutes and 5 seconds), until—T: Aunt Lizetta, survivor.

4—Continue pp (1 minute and 5 seconds), until—T: When the morning sun.

5—"Maraima" (Allegro Caprice), by Espinova (2 minutes and 50 seconds), until—T: "Oh, for the canter."

6—"Bella Mexicana" (Serenade), by Langey (1 minute and 55 seconds), until—T: "It was a trick of Ricardo's."

7—"Felipa" (Mexican Allegro), by Lorando (3 minutes), until—T: It was the hour of.

8—Theme (2 minutes and 40 seconds), until—T: Then a rose-tinted morrow.

9—"Los Colondrinas" (Paraphase), by Klugeschaid (2 minutes and 5 seconds), until—T: Little she cared.

10—"After Sunset" (Moderato), by Pryor (1 minute and 40 seconds), until—T: When the sun is like a.

11—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: The arrival of his visitors.

12—"Madrila" (song), by Levy & Samuels (1 minute and 35 seconds), until—T: With vespers came.

NOTE: To be produced as vocal solo with piano acc.

13—Theme (1 minute and 5 seconds), until—T: "The man is making a fool."

14—"La Paloma" (Spanish Serenade), by Yradier (1 minute and 45 seconds), until—T: Love is a game.

15—"Sinister Theme" (35 seconds), until—T: Felipe has misinterpreted.

16—Theme ff (5 minutes and 20 seconds), until—T: She cleverly turned.

17—"Dramatic Reproach," by Berge (2 minutes and 50 seconds), until—T: "Why, silly, don't you see."

18—"Pathetic Andante" (For general use), by Vely (1 minute and 25 seconds), until—T: Her little heart bursting.

19—"Half Reel Furioso," by Levy (4 minutes and 30 seconds), until—S: Storm approaches.

20—"Tragic Theme" (For fatal or mournful events), by Vely (55 seconds), until—T: Moreland recovered in.

21—"Allegro Agitato" (For disputes and excitement), by Andino (35 seconds), until—T: He met his man.

22—Repeat "Tragic Theme," by Vely (1 minute and 55 seconds), until—T: Seeking a woman's sympathy.

23—"Bleeding Hearts" (Intermezzo), by Vely (1 minute and 5 seconds), until—T: She realizes that instead.

THE END

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"GREAT AIR ROBBERY"

Specially selected and compiled by M. Winkler The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Half Reel Hurry," Levy

MUSICIAN'S NOTE:

The character of this picture is a modern up-to-date dramatic love story. Practically the entire film is based on a love story between several aviation officers. Most of the action is portrayed on aviation fields and up in the air. Spectacular aeroplane flights and stunts are produced throughout the entire picture, and from a musical standpoint, 90 per cent of this film is 4/4 Allegro, with propeller effects. The compiler of this music cue, therefore, suggests that musicians be very careful in handling this subject, as it very often happens that scenes flash from an exciting aeroplane hunt, 5,000 feet in the air, to the quietness of the boudoir, of the girl they love.

The entire picture necessitates synchronization in the strictest sense of the word, and very often galops will have to be played pianissimo and slow numbers, tempo allegro for the reason that scenes are so rapidly changed, that a change in music is a technical impossibility.

1—"Aces High" (Lively March), by Roberts (2 minutes), until—S: At Screening.

2—Finale "Ariele," by Bach (1 minute and 50 seconds), until—T: Larry Cassidy.

3—Theme (4 minutes and 50 seconds), until—T: "That boy isn't in condition."

4—Continue pp (55 seconds), until—T: "Take this mail through to."

5—"Impish Elves" (Intermezzo), by Borch (1 minute and 20 seconds), until—T: Forty miles away a house.

6—"Adieu" (12/8 Dramatic), by Favarger (4 minutes and 25 seconds), until—T: Viola Matthews, known as.

7—"Sinister Theme" (1 minute and 15 seconds), until—T: The Aerial Club not far.

8—Continue pp (1 minute and 20 seconds), until—T: While at Mission Oaks.

9—"Dramatic Agitato" (For general use), by Hough (1 minute and 45 seconds), until—T: There are no limits to the.

NOTE: pp. then to action.

10—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: "Since you're so anxious."

11—"Dramatic Reproach," by Berge (3 minutes and 25 seconds), until—S: Scene in garden.

12—Theme (1 minute and 5 seconds), until—T: Turning up the midnight.

13—"Dramatic Tension" (For general use), by Levy (2 minutes and 40 seconds), until—T: Back at Mission Oaks.

NOTE: Watch shot.

14—Theme (3 minutes and 10 seconds), until—T: From this secret hangar.

15—"Lion Chase," by Koelling (4 minutes and 35 seconds), until—T: "Come to Mission Oaks."

16—"Club Galop," by Laurendeau (4 minutes), until—T: U. S. Deputy Marshal.

17—"Half Reel Furioso," by Levy (3 minutes and 50 seconds), until—T: "I didn't kill him; I didn't."

18—Theme (5 minutes and 55 seconds), until—T: Instead of following Larry's.

NOTE: Watch explosion.

19—"Dramatic Conflict" (Hurry Heroique), by Levy (5 minutes and 30 seconds), until—T: "Watch this place while I."

20—"At Nod" (Galop), (2 minutes and 15 seconds), until—T: Seconds seemed like hours.

21—"Furioso" (Depicting conflict and riot), by Shepherd (3 minutes and 5 seconds), until—S: Girl coming out of closet.

22—Theme (6 minutes and 50 seconds), until—T: "Something is wrong with the."

23—"Lovelette" (Allegretto Craizoso), by Levy (7 minutes and 20 seconds), until—T: Life is checkered with."

THE END

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MUSIC

Musical Equipment

Music Rolls for Motion Picture Music

The music editor of these columns received a very interesting catalog from the Film Music Company of Los Angeles, Cal., which contains some very interesting facts regarding music for the photoplay.

This concern started several years ago to manufacture music rolls of dramatic music, and their idea has proved to be one of the greatest aids to the motion picture musicians. They do not only manufacture perforated rolls of the best musical literature published, but also issue educational pamphlets from time to time, which in my estimation are unique in construction as well as helpful. Here are several slogans which I noticed while looking through the catalogs.

"Don't use any traps on *Features*—*Except* with *Comic* scenes; and then be modest.

"Forget the telephone bell stuff. It's punk!"

"Don't try to *imitate* any sounds in the pictures. That would be all right if *all* sounds were reproduced—*But*, "movin' pichers" are the *silent* drama and it's th' bunk to pick out a sound here and there and try to imitate it and forget all the rest—

"No—The *real art* of playing pictures is to play on the same thought or emotion that the actor or actors are expressing.

"In this way you *help tell the story*.

"If you *must* use traps, save 'em for slapstick comedies and exit marches, and then go as far as you like."

Some of the latest additions to this excellent catalog are:

"Mignonette" by Friml, a dainty intermezzo.
"Hunkatin" by Levy, a half-tone one-step.
"Mysterious Nights," by Berg.
"Dramatic Agitato No. 38," by Minot. Fine for short fights and dramatic climaxes.
"Mandarin Dance" by Kempinski.
"The Pearl of Iberia" by Helmesberger. A bright Spanish intermezzo.
"Serenade Romantique," by Borch, light dramatic.
"Galop No. 7" by Minot.
"Little Serenade" by Grunfeld, a girl theme.
"Ariana" (Waltz) by Don P. Jones.
Every organ and piano player should possess the catalog of the Film Music Co.

Natiello Orchestra a Great Factor at the Strand Theatre of Louisville, Ky.

NATIELLO'S Symphony Orchestra made its premiere at the Strand theatre, of Louisville, Ky., on December 15th, and the Strand management is to be congratulated for installing this Symphony orchestra under the able leadership of Prof. Natiello. The picture presented at the premiere was "Eyes of Youth," starring Clara Kimball Young, and there is no question but that the Strand management selected a wonderful subject for its grand opening. But the film production in itself, although wonderfully staged, was not the sole factor which established the above theatre as an institution of art, and by no means did it elevate this theatre into the realms of exclusiveness.

It was again the wonderful musical accompaniment and the unique Natiello interpretation that established artistic and unrivaled standard of motion picture presentation.

Review of Latest Musical Compositions

- 1—"Taxi," a great novelty one step, by D. Kaufman. (Fox Pub. Co.)
- 2—"Now I Know," a good fox trot with phenomenal orchestration. (J. W. Stern Co.)
- 3—"Pretty Little Rainbow," a beautiful a sensational waltz. (Joe Morris.)
- 4—"Sunset Sketches," by Kempinski, consisting of three interesting numbers, entitled "Slumbers," "Nightfall," and "Gloaming," suitable for neutral love scenes. (Belwin, Inc.)
- 5—"In Flowerland," by Earnest Golden. A beautiful valse intermezzo most appropriate for society drama, reception room scenes a love scenes of light character. (Belwin, Inc.)
- 6—"Karzan," a new oriental fox trot by W. Dulmage. (Sam Fox Pub. Co.)
- 7—"In the Ruins," by Kempinski. This composer has written a great many compositions which have been favorably accepted the music profession in general. "In the Ruins" is undoubtedly his masterpiece. It is a drama number of exceptional tonal beauty and can effectively employed in place of such famous numbers as "Cavatine," by Bohm; "Serenade" by Widor, and "Poem Symphonique," by Borch.

"ERSTWHILE SUSAN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Evening Sounds" (Holland Mod.), by Kriens (2 minutes and 30 seconds), until—S: At Screening.
- 2—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 50 seconds), until—T: Abel Buchter, the.
- 3—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 30 seconds), until—T: "I won't do it neither."
- 4—"Love Theme" (For general use), by Lee (1 minute and 35 seconds), until—T: Abel picked out a lady.
- 5—"Blissful Dream" (Char. Intermezzo), by Helmund (1 minute and 50 seconds), until—T: Part of Dreary's thrift.
- 6—"Theme (4 minutes and 15 seconds), until—T: "The men folks ain't to."
- 7—"Eccentric Comedy Theme," by Roberts (2 minutes and 10 seconds), until—T: Abel's sensitive and well."
- 8—"Pastel Menuet" (3/4 Allegro), by Paradiz (5 minutes and 20 seconds), until—T: When the coy bride came.
- 9—"Capricious Annette" (Caprice Intermezzo), by Borch (2 minutes and 40 seconds), until—T: "Why ain't men too."
- 10—"Dramatic Agitato" (For general use), by Hough (45 seconds), until—T: Stop that screeching."
- 11—"Lovelette" (Allegretto), by Levy (2 minutes and 35 seconds), until—T: With old Dreary.
- 12—"Continue pp (1 minute and 5 seconds), until—T: They were prevailed upon.
- 13—"Frat" (College March), by Zamecnik (1 minute and 5 seconds), until—T: So Barnabetta.
- 14—"Theme (55 seconds), until—T: "Oh, Dr. Barrett."
- 15—"Continue to action (2 minutes), until—T: It didn't take Barnabetta.
- 16—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 45 seconds), until—T: Barnabetta gradually.
- 17—"Three Graces" (Allegro Int.), by Herman (50 seconds), until—T: "Pop says that you got to.
- 18—"Continue pp (40 seconds), until—T: On the way to the dormitory.
- 19—"Continue ff (30 seconds), until—T: Back in Reinhartz.
- 20—"Tacet (30 seconds), until—T: All things come to an end.
- 21—"Why? (Because I Love You)," by Levy (1 minute and 5 seconds), until—T: The class reception.
- 22—"Theme (2 minutes and 50 seconds), until—T: In his plans for.
- 23—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 45 seconds), until—T: "It was really lots nicer."
- 24—"Dramatic Reproach," by Berge (1 minute and 20 seconds), until—T: "I really need you."
- 25—"Continue pp (1 minute and 10 seconds), until—T: "I don't know what I'd."
- 26—"Theme (2 minutes and 10 seconds), until—T: 2:30 A. M.
- 27—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "You know, David, it seems."
- 28—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 40 seconds), until—T: "Will you two honor?"
- 29—"Agitato" (For scenes of tumult), by Minot (1 minute and 30 seconds), until—T: "Oh, father, can't you?"
- 30—"Poeme Symphonique" (Dramatic), by Borch (3 minutes and 15 seconds), until—S: Barnabetta and Dr. Barrett walking away.
- 31—"Theme ff (1 minute and 35 seconds), until—T: On the night of the.

THE END

"THE FIGHTING COLLEEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kathleen" (Characteristic Valse Lento), Berge

- 1—Theme (1 minute and 30 seconds), until—S: At Screening.
- 2—"Joyous Allegro," by Borch (1 minute and 30 seconds), until—T: The Honorable Mortimer Wall.
- 3—"The Emerald Isle" (A selection of Irish melodies), by Langey (8 minutes), until—S: When scene fades to Mother Malone.
- 4—"Hurry," by Minot (1 minute and 30 seconds), until—T: Someone heading off her.
- 5—"Theme (2 minutes and 15 seconds), until—T: "Me name is Jimmy Meehan."
- 6—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 45 seconds), until—T: "I'll sell ye the rights."
- 7—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "The moths have been into."
- 8—"Andante Pathetique No. 10," by Berge (30 seconds), until—S: When Shrimpy returns home.
- 9—"Mountain Song" (Andantino), by Borch (2 minutes and 15 seconds), until—T: In the two years following.
- 10—"Popular Cake Walk" (2 minutes), until—T: "Give this to the Duchess" (watch for organ grinder).
- 11—"Comedy Allegro," by Berge (1 minute and 15 seconds), until—T: "To the devil with."
- 12—"Theme (2 minutes and 30 seconds), until—T: "Faith if it ain't."
- 13—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute), until—T: Dress rehearsal.
- 14—"A few bars of "Kathleen Mavourneen" (whistled) (1 minute and 30 seconds), until—S: When Jimmy comes down street.
- 15—"Continue "Impish Elves," by Borch (1 minute), until—T: "Oh, he's the grandest man."
- 16—"Budding Spring" (Romance Moderato), by Platzman (3 minutes and 15 seconds), until—S: When Colby calls on Shrimpy.
- 17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: Shrimpy becomes John.
- 18—"Theme (45 seconds), until—T: The shadows in Jimmy's heart.
- 19—"Allegro" (From Three Irish Dances), by Ansell (2 minutes and 45 seconds), until—T: A heanery divided.
- 20—"Allegretto" (From Three Irish Dances), by Ansell (2 minutes), until—T: "Begorra Mag come."
- 21—"Allegro Vivace" (From Three Irish Dances), by Ansell (3 minutes), until—T: "Jimmy, 'tis no use to."
- 22—"Theme (2 minutes), until—S: When Colby opens letter (doorbell).
- 23—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (3 minutes), until—S: When Jimmy enters house.
- 24—"Popular Shimmie Dance" (2 minutes and 45 seconds), until—T: Jimmy on election night.
- 25—"Agitato No. 37," by Andino (1 minute and 30 seconds), until—T: "Wot's da matter."
- 26—"Theme (1 minute and 45 seconds), until—T: "Election's over an' I kin."

THE END

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"MISS CRUSOE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "One Fleeting Hour" (Ballade Sentimentale), Lee
1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"Western Rodio" (Characteristic Allegro), by Minot (1 minute and 30 seconds), until—T: "We don't pretend to know."
3—"Flirty Flirts" (Int. rubato), by Levy (3 minutes), until—T: "Young ladies, I am afraid."
4—Theme (1 minute and 45 seconds), until—T: "Ah, if only I had."
5—"Sparklets" (Allegro Moderato), by Miles (2 minutes), until—T: "So at last you've put."
6—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 30 seconds), until—S: When prisoner is released (shots).
7—"Butterflies" (Allegretto Caprice), by Johnson (4 minutes), until—T: Job Milles, general.
8—"Water Lilies" (Allegretto Moderato), by St. Clair (2 minutes and 45 seconds), until—T: When the down boat arrives.
9—"To a Star" (Romance), by Leonard (2 minutes and 45 seconds), until—S: When Dorothy enters house.
10—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes), until—S: When crook finds Harold.
11—"Golden Dawn" (Tone Poem), by Cobb (2 minutes and 15 seconds), until—T: "You got nerve, kid."
12—Theme (2 minutes and 30 seconds), until—T: "There are worse places in."
13—"Break of Morn" (Morceau Characteristic), by Grey (4 minutes and 30 seconds), until—S: When Dorothy finds bottle (watch for explosion).
14—"Summer Nights" (Andante Romance), by Roberts (4 minutes), until—T: "There's something in this."
15—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—S: When Dorothy's boat sinks.
16—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 45 seconds), until—T: After moonrise.
17—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—S: When Harold makes noise.
18—Theme (2 minutes and 30 seconds), until—T: "Put your hands clear up."
19—"Capricious Annette" (Moderato Caprice), by Borch (30 seconds), until—T: "But who, where's your."
20—"Smiles" (Direct Cue) (1 minute and 15 seconds), until—S: When victrola is started.
21—Theme (3 minutes), until—T: When the records have run.
22—"Budding Spring" (Romance), by Platzman (2 minutes and 45 seconds), until—T: "You were on the boat."
23—"Gruesome Mysterioso," by Borch (2 minutes and 45 seconds), until—S: When gang reach house.
24—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "Then unlock that door."
25—Theme (2 minutes), until—T: "I forgot all about these."
26—"Rondo" (Excerpts from Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—S: When Aunt Ella enters room.
27—"Young April" (Moderato Nolette), by Cobb (1 minute and 30 seconds), until—T: "Why, lady, this youngster."
28—Theme (1 minute), until—S: When Harold and Dorothy leave Aunt.
THE END

"TOBY'S BOW"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And. con moto), Borch
1—"Southern Reverie" (Characteristic), by Bendix (1 minute and 5 seconds), until—S: At Screening.
2—"Hilo" (Hawaiian Dance), by Lake (1 minute and 15 seconds), until—T: The purple pup.
3—Continue pp (35 seconds), until—T: Valerie Vincenta.
4—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 10 seconds), until—T: In Blake's apartment.
5—Continue pp (55 seconds), until—T: Swords and roses.
6—"Adieu" (Moderato Romance), by Karganoff (4 minutes and 50 seconds), until—T: "It's my publisher."
7—"Budding Spring" (Romance), by Platzman (4 minutes and 5 seconds), until—T: The Vardeman home near.
8—Theme (2 minutes and 40 seconds), until—T: "It's a long time since."
9—"Valse Lente," by Schuette (2 minutes and 5 seconds), until—T: The results of a month.
10—Continue ff (1 minute and 30 seconds), until—S: Horse running away.
11—Repeat: "Southern Reverie," by Bendix (2 minutes and 15 seconds), until—T: The once famous Vardemann.
12—"In the Ruins" (Dramatic), by Kempinski (3 minutes and 50 seconds), until—T: Judge Bott's lifelong.
13—Theme (2 minutes and 20 seconds), until—T: There is a fine idea in.
14—"Adieu" (12/8 Moderato), by Favarger (2 minutes and 35 seconds), until—T: "Let's see the new version."
15—Continue pp (25 seconds), until—T: "How can you think and write?"
16—"Come Where My Love Is Dreaming" (Song), by Forster (2 minutes and 50 seconds), until—T; The note was almost due.
17—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "Genie do you know what?"
18—"Pastel Menuet" (3/4 Allegretto), by Paradis (1 minute and 10 seconds), until—T: Fairlawn's influence on.
19—"Blushing Rose" (Mod. Serenade), by Johnson (2 minutes and 20 seconds), until—T: Valerie Vincent introduces.
20—"Madriona" (Spanish one-step), by Levy & Samuels (2 minutes and 35 seconds), until—T: "Tell Yama to pack at once."
21—"Half Reel Hurry," by Levy (1 minute and 10 seconds), until—T: It's the way of the village.
NOTE: Begin pp then to action.
22—"Butterfly" (Moderato), by Johnson (2 minutes), until—T: Eager to return to.
23—"The Dreamer" (Southern Song), by Forster (1 minute and 35 seconds), until—T: Friday.
24—"Erotik" (Dramatic), by Grieg (1 minute and 50 seconds), until—S: Jimmie comes running downstairs.
25—Theme ff (3 minutes and 40 seconds), until—T: "That—that's only a."
THE END

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*Review of Latest Musical
Compositions*

- 1—"Some One Like You," waltz song from the Broadway success "Angel Face." (T. B. Harms.)
- 2—"The Kewpie's Rendezvous," a caprice by Kempinski, suitable for neutral and light love scenes. (Belwin Inc.)
- 3—"Behind Your Silken Veil," a fox trot by Vincent Rose, writer of "Tell Me Why." Mr. Rose claims that it is the best melody he ever wrote. (Sherman Clay & Co.)
- 4—"Yearning," a beautiful fox trot. (T. B. Harms.)
- 5—"Beautiful Nights," by Valala Lucia, a most dreamy and beautiful waltz with an original melody. (Chas. K. Harris.)
- 6—"Africana," by M. L. Lake, a new "Booster," characteristic dance. (Carl Fischer.)
- 7—"Hunkatin," by Sol P. Levy, writer of "That Naughty Waltz" and "Why?" "Hunkatin" is an extraordinary half-tone one-step, with lots of "pep" lately published for vocal. (Belwin Inc.)

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What are your patrons hearing? "Candy! Ice Cream! Chocolate!" or a musical program in keeping with the action and atmosphere of the entire show? Of course not everybody can afford to employ Symphony Orchestras, but the least you can do is to try and be better than your neighbor. All these common nickel reminiscences can easily be eliminated. Every exhibitor can build in miniature what a big fellow in the big town is building in reality.

Competition in business is the greater factor than necessity, in encouraging new inventions in the life of a nation. Competition is the only factor able to create such institutions as the Capitol, Rialto, Rivoli, and Strand of New York City, N. Y., Grauman's, of Los Angeles, Cal., and many other monuments of modern showmanship. But this is no reason why exhibitors should resign to phlegmatic sameness in localities where competition is not a factor. There are other things of sufficient importance to encourage men to create and build. For your own satisfaction, and as a human being, it is your duty to live up to the trend of modernism. The maintenance of the old nickel picture system only stumps the growth of the vine sensibilities that slowly but surely will predominate the present generation, and all those exhibitors not keeping in step with the progressive development of their patrons will soon find themselves among the "have beens" of their profession. The same formula applies to every branch of life. Keep it up or take a back seat. I admit that the picture is the center of attraction, but take the most beautiful diamond, its the setting that makes it desirable and attractive.

Mr. Exhibitor, the best piece of meat can be served in the form of hash. How are you serving your patrons?
—THE EDITOR

Sam Fox Novelties

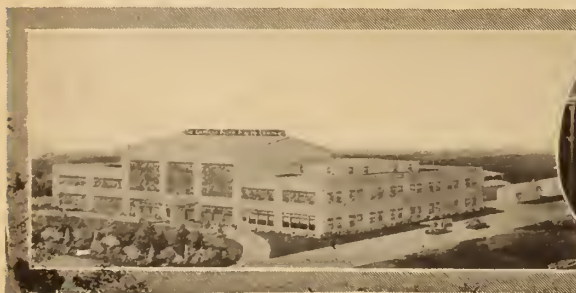
THERE is no necessity of dwelling upon the fact that the Sam Fox publications established themselves as indispensable to musicians who are striving to appropriately accompany pictures.

The editor of these columns has only one criticism regarding Sam Fox publications, and that is, there are not enough of these excellent numbers published. Five numbers recently added to their catalog follow:

"Dancing Nymphs," by Brane, a 2/4 Allegro Moderato Intermezzo which is in the strictest sense of the word musically representing what its title implies.

"Love Letters," by Jackson, a charming Moderato Concert waltz, one of those numbers which should be in the library of every progressive musician. There are many waltzes on the market but very few have animato movements and can be synchronized to action of the picture without destroying its musical value. "Love Letters" fully responds to the above.

"Devotion," by Deppen. The name of Deppen coupled with the standard of Sam Fox should really be sufficient to induce every musician to avail



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Jesse Crawford at the Console of the Robert Morton Orchestral Organ in the California Theatre, Los Angeles.



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himself of a copy of this exceptional melodious and well-constructed composition. It is a moderato con. moto of neutral character and one of those numbers of which scores can be used in one single picture.

"Blue Bells," by Zamecnik, a light 6/8 composition which represents another addition to the many wonderful compositions Mr. Zamecnik has written.

It is not the greatest he has written but certainly among the best.

"Think Love of Me," by Grey, a song which has already met with great popularity and is being featured by the most famous artists in the country. This number is a slow melodious movement wonderful and adaptable for love scenes, dramatic and pathetic situations.

This column was inaugurated for the purpose offering musicians helpful suggestions and among the many things we suggest, we believe that the best suggestion we have ever made is this: Give every number mentioned above, from the nearest music dealer, and if you want special advice at any time write "The Music Editor, Motion Picture News or the music house you are dealing with.

"THE HEART OF A GYPSY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (1 minute and 30 seconds), until—S: At Screening.
- 2—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—T: "Green Terrace, the home of."
- 3—"Lovelette" (Allegretto), by Levy (2 minutes and 15 seconds), until—S: Close up of child with ball.
- 4—"Gypsy Fantasia," by Jerwitz (2 minutes and 5 seconds), until—T: "The Gypsy Camp, where."
- 5—"Gypsy Rondo" (Allegro), by Haydn (4 minutes and 15 seconds), until—T: "Get off my property."
- 6—"Gypsy Serenade," by Nehl (2 minutes and 5 seconds), until—T: "Like Arabs they."
- 7—Theme (1 minute and 20 seconds), until—T: "I borrowed that from."
- 8—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 50 seconds), until—T: "With evening came."
- 9—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 30 seconds), until—T: "I see a caravan going."
- 10—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—T: "At news that Rosalind."
- 11—Continue pp. (40 seconds), until—T: "I knew people loved each."
- 12—"Gypsy Life" (Characteristic), by Koelling (2 minutes and 40 seconds), until—T: "With the night came."
- 13—Theme (1 minute and 35 seconds), until—T: "Surely you have aright."
- 14—"Dramatic Reproach," by Berge (2 minutes and 20 seconds), until—T: "You saw him climb."
- 15—"Dramatic Suspense" by Winkler (1 minute and 35 seconds), until—T: "Breakfast time next."
- 16—"Dramatic Agitato" (for general use), by Hough (1 minute and 50 seconds), until—T: "I must stop him before."
- 17—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—T: "Dane forgot that his wife."
- 18—"Misterioso Agitato" (descriptive), by Smith (2 minutes and 25 seconds), until—T: "My danger is yours."
- 19—"Erl King" (Dramatic Misterioso), by Schubert (2 minutes and 10 seconds), until—T: "When morning came once more."
- 20—"Lento Allegro," by Berge (2 minutes and 5 seconds), until—T: "The Coroner's inquest."
- 21—"Andante Appassionato" (depicting dramatic emotion), by Castillo (4 minutes and 5 seconds), until—T: "The trial."
- 22—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (2 minutes and 10 seconds), until—T: "Where were you between."
- 23—Theme ff (50 seconds), until—S: After the trial.

THE END

"SEALED HEARTS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," by Irene Berge

- 1—Theme (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 55 seconds), until—T: "Yes, Grace, come right."
- 3—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes and 5 seconds), until—T: "May the day come when you."
- 4—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "I am not your father."
- 5—"Serenade" (Moderato), by Widor (2 minutes), until—T: The straight road.
- 6—"Cupid's Frolic" (Moderato), by Miles (1 minute and 40 seconds), until—T: And for the first time.
- 7—"Finale Allegro" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: Faithful to his pact.
- 8—"In Lover's Lane" (Mel. Allegretto), by Pryor (4 minutes), until—T: Marchbands becomes another.
- 9—"Love Song" (Dramatic), by Flegier (3 minutes and 50 seconds), until—T: "I refuse to be a chattel."
- 10—Theme (2 minutes and 30 seconds), until—T: "Will your failure mean?"
- 11—"Lost Spring" (Dramatic), by Flegier (2 minutes), until—T: And mid days that were.
- 12—"Stampede," by Simon (1 minute and 30 seconds), until—T: "Then you're going mad."
- 13—Organ improvise to action wedding march (1 minute and 25 seconds), until—T: The bargain closed.
- 14—"Impish Elves" (Intermezzo), by Borch (3 minutes and 30 seconds), until—T: An empty honeymoon.
- 15—Theme (1 minute and 10 seconds), until—T: And though the air was.
- 16—"Why?" (Ballad Fox Trot), by Levy (1 minute and 45 seconds), until—T: From her and every.
- 17—Continue pp (1 minute and 55 seconds), until—T: "She married for his."
- 18—"Dramatic Agitato" (For general use), by Hough (1 minute and 5 seconds), until—T: "You are making a laughing."
- 19—"Dramatic Tension" (For general use), by Levy (3 minutes and 50 seconds), until—T: And the dawn that followed.
- 20—Theme (1 minute and 45 seconds), until—T: "It is the end, I am."
- 21—"Dramatic Tension" (For strong tense emotional scenes), by Sheppard (3 minutes and 45 seconds), until—T: "Let me go with you."
- 22—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 20 seconds), until—T: The House of Torture.
- 23—"Cavatine" (Dramatic), by Bohm (2 minutes and 30 seconds), until—T: To whom God's most.
- 24—Theme ff (1 minute and 5 seconds), until—T: "It is just as I feared."

THE END

"THE OAKDALE AFFAIR"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mood Pensive" (Andante Moderato), Applefield

- 1—"Slumbering River" (Allegretto Moderato), by Stewart (2 minutes), until—S: At Screening.
- 2—Theme (2 minutes), until—T: Gail Prim, Jonas' daughter.
- 3—"Dramatic Tension," by Andino (3 minutes and 30 seconds), until—S: When Gail reads letter (auto effects).
- 4—"In the Ruins" (Andante Grave), by Kempinski (2 minutes and 30 seconds), until—T: In the nearby town of.
- 5—"Dramatic Tension," Andino (2 minutes and 30 seconds), until—T: A Knight of the road.
- 6—"Canterbury Bells" (Capricious Annette), by Tonning (1 minute and 30 seconds), until—S: When scene fades to restaurant.
- 7—"Mysterioso No. 3," by Minot (1 minute), until—S: When Gail climbs balcony.
- 8—"Allegro Agitato No. 8," by Andino (3 minutes), until—S: When Gail makes noise.
- 9—"Dramatic Tension," by Borch (3 minutes), until—T: The general.
- 10—"Storm Furioso," by Minot (2 minutes and 30 seconds), until—S: When tramp looks at sky (storm effects).
- 11—Theme (3 minutes), until—S: When tramp sings.
- 12—"Agitato No. 49," by Shephard (1 minute and 30 seconds), until—S: When chauffeur stops car (shot).
- 13—"Gruesome Mysterioso," by Borch (3 minutes and 30 seconds), until—T: "It is a man's body" (clanking chain).
- 14—"Dramatic Suspense," by Winkler (2 minutes), until—T: "I thought you were."
- 15—"Agitato No. 6," by Kiefert (3 minutes), until—S: When Gail hears noise.
- 16—"Galop No. 7," by Minot (1 minute), until—S: When Gail leaves house.
- 17—"Eccentric Comedy Theme," by Roberts (5 minutes), until—T: "I am taking the kid's."
- 18—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes), until—T: Clem Burton, a city.
- 19—"In Flowerland" (Valse Intermezzo), by Golden (2 minutes and 30 seconds), until—T: "There was a big jewel."
- 20—"Camelia" (Andante Moderato), by Tonning (3 minutes and 15 seconds), until—T: "It's the bear and he's."
- 21—Theme (2 minutes and 15 seconds), until—T: "I can't believe you are."
- 22—"Frills and Furbelows" (Rondo Rococo), by Crespi (1 minute and 30 seconds), until—T: The magic road to anywhere.
- 23—"Gypsy Life Waltz" (5 minutes), until—T: Leading whither.
- 24—"Hurry No. 33," by Minot (3 minutes), until—S: When boy detective sees gypsies (auto effects—shot).
- 25—"Dramatic Tension," by Shephard (3 minutes), until—S: When detectives arrive.
- 26—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 30 seconds), until—T: "They're after that reward."
- 27—Theme (1 minute and 30 seconds), until—T: "This ain't no place for."
- 28—"Agitato No. 37," by Andino (2 minutes), until—T: When crowds gather.
- 29—Theme (1 minute and 45 seconds), until—T: "Daddy, daddy."
- 30—"Clematis" (Moderato poco agitato), by Tonning (3 minutes), until—S: "He can go, but if."
- 31—Theme (1 minute and 45 seconds), until—S: When Bridge joins Gail.

THE END

"LOMBARDI, LTD."

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricious Allegretto), Vely

- 1—"That Naughty Waltz" (a la jazz), by Levy (3 minutes), until—S: At screening.
- 2—"La Ballerina" (Schottisch Characteristic), by Johnstone (2 minutes and 15 seconds), until—T: "I'll speak to him now."
- 3—"Birds and Butterflies" (Allegretto Capricioso) (Theme), by Vely (3 minutes and 15 seconds), until—T: "Me no feel like."
- 4—"Bluette" (Allegretto Grazioso), by Sanford (4 minutes), until—T: "There are so many outstanding."
- 5—"Eccentric Comedy Theme, Roberts (1 minute and 30 seconds), until—T: "You are da new mannequin."
- 6—"Air de Ballet" (Allegretto Moderato), by Borch (4 minutes), until—S: When Daisie is put on (telephone bell).
- 7—"Oriental fox trot (1 minute and 30 seconds), until—T: "Tell-a to me."
- 8—"La Comedienne" (Moderato Caprice), by Hosmer (2 minutes and 30 seconds), until—S: When Ricky talks to Daisie (telephone bell).
- 9—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "Phyllis Manning, Strohm's."
- 10—Theme (2 minutes and 45 seconds), until—T: "You are wonderful, Tito."
- 11—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "Then came the night of the."
- 12—"Andante Pathetique," by Berge (1 minute and 15 seconds), until—T: "Dees-a little girl, Lida."
- 13—"Dramatic Tension," by Andino (1 minute), until—T: "Gee, you're lucky to have."
- 14—"Poeme Symphonique," by Borch (3 minutes), until—S: When Phyllis meets Tarrant.
- 15—"Vampire Theme" (Dramatic), by Levy (1 minute and 30 seconds), until—T: "Tarrant usually accomplishes."
- 16—"Gay Butterflies" (Allegro Giocoso Caprice), by Gregb (2 minutes and 30 seconds), until—T: "I picked-a dees."
- 17—Theme (2 minutes and 30 seconds), until—T: "Rickey, you've been here."
- 18—"Camelia" (Andante Moderato), by Tonning (3 minutes and 30 seconds), until—T: "That young woman."
- 19—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 45 seconds), until—T: "Nora, Nora, bambino."
- 20—Theme (2 minutes and 30 seconds), until—T: "I may be able to get."
- 21—"Intermezzo Irlandais" (Moderato), by Leigh (5 minutes and 15 seconds), until—S: When Tito leaves Huddy's office.
- 22—"Dramatic Reproach," by Berge (1 minute), until—T: "I am going away for a little."
- 23—"Dramatic Agitato," by Hough (2 minutes), until—S: When Tito sees keys.
- 24—"Silent Sorrows" (Andante Pathetique), by Borch (4 minutes and 30 seconds), until—T: "Closing hour."
- 25—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "My poor leetle Lida."
- 26—Theme (1 minute), until S: When Lida leaves.
- 27—"Serenade Romantique" (Moderato Serenade), by Borch (5 minutes and 15 seconds), until—T: "In spite of the thirty."
- 28—Theme (3 minutes and 15 seconds), until—S: When Nora joins Tito.
- 29—"A La Mode" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "I am not a chauffeur."
- 30—Theme (1 minute and 30 seconds), until—T: "I got-a great inspirash."

THE END.



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"THE CLIMBERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love Me" (Ballade Sentimentale), Zamecnik

- 1—Theme (1 minute and 45 seconds), until—S: At Screening.
- 2—"Fairy Phantoms (Allegretto Grazioso), by Friedman (1 minute and 15 seconds), until—S: When Ned watches Blanche.
- 3—Theme (1 minute), until—T: "And so friendships begin."
- 4—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "At the Silver Beach Inn."
- 5—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When fisherman reaches hotel.
- 6—"Rose Leaves" (Andante Moderato), by Ashleigh (2 minutes and 30 seconds), until—T: "You are my whole life."
- 7—"Serenade Romantique" (Romance Moderato), by Borch (3 minutes and 15 seconds), until—T: "The Climbers have discovered."
- 8—Theme (2 minutes and 15 seconds), until—T: "First come, first served."
- 9—"Slumbering River" (Allegretto Moderato), by Siewert (3 minutes and 15 seconds), until—S: When Dick gets check.
- 10—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "On the drive home Dick."
- 11—Popular one-step, Segue to Theme (Flash only), (2 minutes and 30 seconds), until—T: "His friend and rival" (wave effects.)
- 12—"Organ improvising (1 minute and 30 seconds), until—T: "And so they are married."
- 13—"Sinister Theme," by Vely (3 minutes), until—T: "Time brings to Blanche" (telephone bell.)
- 14—"The Blushing Rose" (Andante Serenade), by Johnson (1 minute and 30 seconds), until—T: "But Blanche, I can't go."
- 15—Theme (1 minute and 15 seconds), until—T: "Always just the one word."
- 16—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—S: When scene fades to Climbers.
- 17—"Reverie" (From Pathetic Suite), (4 minutes and 15 seconds), until—S: When Blanche enters father's room.
- 18—"Elegie" (From Pathetic Suite), (3 minutes and 15 seconds), until—T: "There is no income."
- 19—Theme (1 minute and 30 seconds), until—S: When scene fades to Blanche.
- 20—"Dramatic Narrative" by Pement (2 minutes and 15 seconds), until—S: When Dick takes drink.
- 21—Theme (3 minutes and 45 seconds), until—S: When Aunt kisses Blanche.
- 22—"Budding Spring" (Romance Moderato), by Platzman (2 minutes and 15 seconds), until—T: "And then one night."
- 23—"Nocturne" (From Chopiniana Suite), (1 minute and 45 seconds), until—T: "Blanche I have heard some."
- 24—"Serenata" (From Chopiniana Suite), (3 minutes and 30 seconds), until—T: "Please come down presently."
- 25—Theme (2 minutes and 30 seconds), until—T: "I want to make."
- 26—"Dramatic Tension," by Andino (3 minutes), until—T: "I am ashamed Blanche" (storm effects).
- 27—"Gruesome Misterioso," by Borch (1 minute), until—T: "Why don't you speak?"
- 28—"Wedding March (1 minute and 30 seconds), until—S: When scene fades to automobile.
- 29—"Adagio" (From Tragic Suite), (2 minutes), until—T: "Your son-in-law Mr. Trotter.
- 30—"Cradle Song (From Tragic Suite), (2 minutes and 30 seconds), until—T: "Keep this scandal quiet."
- 31—Theme (1 minute), until—T: "By George I haven't."
- 32—"Dramatic Tension," by Shepherd (1 minute and 30 seconds), until—T: "So I have caught you."
- 33—Theme (2 minutes and 30 seconds), until—T: "Ned, dear hearts do not."

THE END.

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An Organist of Note

Mr. W. R. Burroughs is not only an organist capable of accompanying pictures, but also a man who is proving to be of great assistance to organists and theatre musicians throughout the country. He has mastered the organ for such houses as The Strand theatre, Detroit, Mich., Regent theatre, Rochester, N. Y., Grand theatre, Marion, Ohio, etc. For the past four years Mr. Burroughs has written a series of very interesting articles for "The Diapason," a monthly periodical, devoted to music and its affiliated branches. In paging through the January issue of "The Diapason" the editor found a very interesting article by Mr. Burroughs. This article reveals certain facts about music for the photoplay which in the estimation of the editor, are of such importance that he has decided to reproduce same for the benefit of the readers of these columns:

"We now come to a classification which the picture player uses more than any other kind, and to which publishers and composers are giving their attention more and more. Most of us can easily remember only a few years ago the exceeding difficulty of obtaining enough dramatic pieces to set up the films without constantly repeating the numbers in our repertory. For the theatre organist of today this cannot truthfully be said because he has at his disposal a large number of legitimate organ solos such as the Andante from Borowski's Sonata, Chauvet's Andantino, many movements from Guilman's works, numerous transcriptions that actually sound better on the king of instruments than in the original form (Raff's Cavatina furnishes an instance), scores of piano and song transcriptions, piano solos which are easily adaptable, numerous dramatic songs like Del Riego's 'O Dry Those Tears,' and Mrs. Salter's 'Cry of Rachel,' and finally, thousands of piano parts of orchestrations. This last field has not yet been thoroughly explored; in fact every day research reveals new masterpieces originally written for orchestra, but many additional beautiful effects can be achieved by playing them on the organ. The organist has the advantage of having the color effects, 'cued in,' solos being indicated for strings, woodwind, reeds and flutes, all of which are included in the modern organ, and the added advantage of having such stops as the vox humana, vox celeste and quintadena, which give a pathetic appeal entirely lacking in the orchestra.

"Our own experience has been that in the field of accompaniments there are more useful dramatic numbers than among organ compositions themselves. Merely to mention Leoni's 'L'Orocolo' (fourth movement), Strobl's 'Bride's Prayer,' Goiterman's 'Le Reve,' Tschaikowsky's 'Visions,' Ganne's 'Ecstasy,' and Favarger's 'L'Adieu' is to name a very few of the splendid numbers available for this kind of scenes.

"Two firms are giving their special attention to dramatic music for pictures. These are Schirmer and Belwin. Among the former's galaxy will be found many fine works, such as Friml's 'Melodje,' which is a type of composition most useful

in playing dramatic scenes. Beginning with a quiet theme, the middle section works up to a dramatic climax and then gradually diminishes to the first theme again. As we have remarked in a previous article, this is the most useful style of dramatic composition. By starting a piece of this description at a point in the picture at which it will bring the climax in the music and picture together, and doing away with suddenly changing into an agitato, the effect is smoother than in many theatres we have attended where the music is literally chopped off short and another piece is begun. We believe agitados should be used only where the action (struggles, chases, battles, etc.) continues for any length of time, but where the action suddenly works up to a tremendous climax, but continues for a short time only, it is much better to use a work heretofore described. An example of this occurs in the film 'Gambling in Souls' (Fox Film with Madelaine Traverse), in the fourth reel, where Charter's partner discovers Marcia has a signet ring of magnetic quality and is using it to manipulate the roulette wheel. As she is about to win he suddenly seizes her hand and there follow a few moments of dramatic action. We used Rachmaninoff's 'Prelude,' playing the middle section, and so timed it as to come to the fortissimo chords that precede the return of the first theme, and also stopping the music short for an instant as he seizes her hands.

"A collection of invaluable music for either organist or leader is issued by Belwin, who have among their composers Gaston Borch, a musician who has written many excellent dramatic numbers. 'The Crafty Spy,' from his pen, is a most valuable number. On the organ we use solo tuba in left hand and the accompanying chords in the right. He has also written 'The Slimy Viper,' a 'Dramatic Mysterioso,' 'Dramatic Tension,' etc. Two numbers which compel admiration are 'Tragic Theme,' and 'Sinister Theme,' both by Paul Vely. The 'Tragic Theme' has an original idea worthy of Beethoven and the 'Sinister Theme' is a mysterious minor melody depicting impending danger. Another fine piece is 'The Vampire,' by Levy, being a dramatic theme in A minor. As examples of piano solos the best are of the style of 'Erotik,' by Grieg, and Romance in D by Rubinstein."

To list all the dramatic numbers now available would take several pages, but upon request we will gladly send to readers of this column, a list of all dramatic pieces which appeared in the January issue of "The Diapason."—THE EDITOR.

Review of Musical Compositions

1—"Budding Spring," by Eugene Platzman. A dramatic romance of tonal beauty, published for orchestra and piano solo. (Belwin, Inc.)

2—"A Japanese Sunset," by J. L. Deppen. A symphonic tone poem in miniature, is this really unusual interpretive masterpiece. An Oriental Theme, worked out in a most musicianly manner. (Sam Fox Pub. Co.)

3—"Western Rodio," by Minot. A Western descriptive. (Belwin, Inc.)

4—"Madriola," a Spanish one-step by Sol P. Levy and Jos. Samuels. The former, famous for his "Hunkatin," a half tone one-step, and "That Naughty Waltz," a melodious waltz. (Belwin, Inc.)

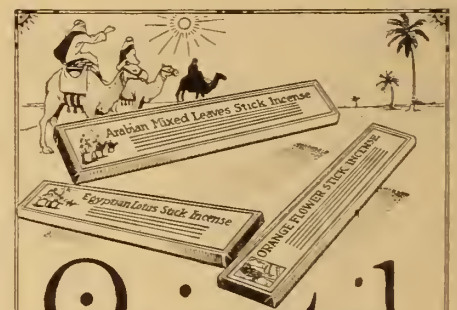
5—"Tulip Time," a fox trot from the "Follies of 1919," by Dan Stemper. (T. B. Harms, Francis Day & Hunter.)

6—"Apple Blossoms," selection, introducing "Little Girls' Good-Bye," "Nancy's Farewell," "Who Can Tell," "When the Wedding Bells are Ringing," "Star of Love," "The Second Violin," "You are Free," "I'm in Love," all from the operetta, "Apple Blossoms," the show elect on Broadway. (Carl Fischer.)

7—"Chu Chu San," a Japanese fox trot, by the well known orchestra leader, Jos. Samuels. (Sam Fox Pub. Co.)

8—"On Miami Shore," by Victor Jacobi. This composition is a beautiful and dreamy waltz. (Chappell & Co.)

In addition to the Music Cues on the two following pages, aids on current features will be found on Page 1332



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"THE PHANTOM HONEYMOON"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love theme" (for general use), Lee

- 1—Theme (1 minute and 25 seconds), until—S: At screening.
- 2—"Fairy Phantoms" (Characteristic), by Friedman (2 minutes and 50 seconds), until—T: "And so it happened that."
- 3—"Sinister Theme" (4 minutes and 50 seconds), until—S: Interior of castle.
- 4—"Half Reel Hurry," by Levy (2 minutes and 35 seconds), until—T: "You have broken bread."

NOTE: Begin pp then to action.

- 5—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 30 seconds), until—S: Close-up of girl in mirror.

NOTE: Lib. tympany rolls during thundering and lightning.

- 6—Theme (1 minute and 55 seconds), until—T: "My master and I found,"
- 7—"Dramatic Suspense," by Winkler (3 minutes and 40 seconds), until—T: "No pistol shot or sword."
- 8—"Half Reel Storm Furioso," by Levy (4 minutes and 20 seconds), until—T: "Yes, I understand Fate."
- 9—"Dramatic Conflict" (Hurry Heroique), by Levy (4 minutes and 20 seconds), until—T: "Open the door."
- 10—Theme (3 minutes and 40 seconds), until—T: "I want to be with you."
- 11—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 15 seconds), until—T: "Bur-rr-r, you sent the."
- 12—"Love's Enchantment" (Moderato Romance), by Varley (2 minutes and 45 seconds), until—T: "For my master's heart was."
- 13—"Adieu" (12 8 Dramatic), by Favarger (3 minutes and 50 seconds), until—T: "The mad March moon is."
- 14—Theme (2 minutes), until—T: "He almost proposed to me."
- 15—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (3 minutes and 10 seconds), until—T: Long into the night."
- 16—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 10 seconds), until—T: "You never knew your mother."
- 17—"Dramatic Agitato" (For general use), by Hough (2 minutes and 5 seconds), until—T: "You can see why this."
- 18—"Dramatic Tension" (For subdued action), by Andino (4 minutes), until—T: "But was his mother black?"

NOTE: ff crash during auto fall.

- 19—Theme (2 minutes and 50 seconds), until—S: Flashback to ballroom.
- 20—"Pizzicato Misterioso" (For burglary and stealth), by Minot (3 minutes and 5 seconds), until—T: "This is the room in which."
- 21—"Withered Flowers" (Characteristic intermezzo pathetic), by Kiefert (1 minute and 20 seconds), until—T: "Now do you believe in ghosts?"

NOTE: With effects of crowing rooster.

THE END

"THE COUNTERFEIT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (4/4 Moderato), Varley

- 1—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 5 seconds), until—S: At screening.
- 2—"Madrìola" (One-step), by Levy & Samuels (30 seconds), until—T: What was more of a.
- 3—Continue pp (35 seconds), until—T: And though every.

NOTE: ff during dancing scenes.

- 4—"By the River" (Mod. romance), by Morse (3 minutes and 30 seconds), until—T: As president of one."
- 5—"The Vamp" (Popular song), by Gay (55 seconds), until—T: Jazz, and mystery.
- 6—"Why?" (Ballad fox trot), by Levy (2 minutes and 55 seconds), until—T: "There is a reward."

- 7—Theme (5 minutes and 5 seconds), until—T: "Sorry, Mr. Palmer, but."
- 8—"First Concert Waltz," by Durand (4 minutes and 45 seconds), until—T: "Why do you always?"
- 9—"Agitato Appassionato," by Borch (1 minute and 20 seconds), until—S: Virginia opening safe.
- 10—Continue pp (25 seconds), until—T: In the house which.
- 11—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 15 seconds), until—T: "Meanwhile just beneath."
- 12—"Valse Divine" (Mel. Waltz), by Rosey (3 minutes), until—T: So on went the gay.
- 13—"Lovelette" (Allegretto), by Levy (1 minute and 30 seconds), until—S: Close-up of tennis court.
- 14—"Mysterioso Dramatico," by Borch (1 minute and 35 seconds), until—T: The counterfeit money.
- 15—Theme (4 minutes and 15 seconds), until—T: The next morning.
- 16—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "I would do anything."
- 17—"Romance" (Moderato), by Karganoff (2 minutes and 30 seconds), until—T: "I am sick of this."
- 18—Theme ff (3 minutes), until—T: In the moment of success.
- 19—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 40 seconds), until—T: "I am going to get."
- 20—"Half Reel Hurry," by Levy (3 minutes and 10 seconds), until—T: Three A. M.

- 21—Continue pp (50 seconds), until—T: The round-up.
- 22—"Southern Reverie" (Characteristic), by Bendix (2 minutes and 10 seconds), until—T: So Virginia came.
- 23—Theme (1 minute and 40 seconds), until—T: "How can I be happy?"
- 24—"Absent," by Metcalf (55 seconds), until—T: But even the peaceful.

NOTE: To be produced as vocal solo with piano acc.

- 25—Theme ff (2 minutes), until—S: Virginia leaving piano.

THE END

"THE POINTING FINGER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Reproach," Berge

- 1—"Melody" (Moderato), by Kretschmer (4 minutes and 5 seconds), until—S: At Screening.
- 2—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 25 seconds), until—T: "That night."
- 3—Theme (2 minutes and 20 seconds), until—T: "Testing the truth of the."
- 4—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 55 seconds), until—S: Close up of cat.
- 5—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 45 seconds), until—T: "Morning at last."
- 6—"Last Spring" (Dramatic), by Grieg (3 minutes and 5 seconds), until—T: "Placing the guilt."
- 7—Theme (2 minutes and 50 seconds), until—T: "No experience required."
- 8—"Bleeding Hearts" (A floral poem), by Levy (1 minute and 55 seconds), until—T: "In the city one learns."
- 9—"Clematis" (From Boutonniere Suite), by Toning (5 minutes and 30 seconds), until—T: "Staking her all."
- 10—Note effects of cuckoo clock followed by "Camelia" (From Boutonniere Suite), by Toning (3 minutes and 10 seconds), until—T: "And as if to voice."
- 11—"Valse Lente," by Schuette (1 minute and 45 seconds), until—T: "A few days later."
- 12—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 25 seconds), until—T: "Ready to snare the."
- 13—Theme (3 minutes and 45 seconds), until—T: "Meanwhile at the Orphanage."

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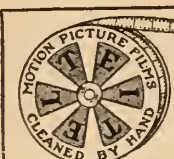
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- 14—"Dramatic Tension" (for general use), by Levy (1 minute and 55 seconds), until—T: "Mr. Daxton desires your."
 - 15—"Why?" ("Because I Love You"), (ballad fox-trot), by Levy (2 minutes and 5 seconds), until—T: "Dave has found in his."
 - 16—"Madriona" (Spanish one-step), by Levy and Samuels (2 minutes and 35 seconds), until—T: "The lawn party with this."
 - 17—"Heavy Mysterioso" (for general use), by Hough (3 minutes), until—T: "We've taken in."
 - 18—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "Who is this woman?"
 - 19—"Budding Spring" (Moderato Romance), by Platzman (1 minute and 25 seconds), until—T: "The brightness and glory."
- THE END.

"THE WRECK"

- Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Reve D'Amour" (Romantic Serenade), Zamecnik
- 1—Theme (2 minutes and 45 seconds), until—S: At Screening.
 - 2—"Heavy Dr. Pathetic" (No. 10 Lux Photoplay Edition), (1 minute and 15 seconds), until—T: "Herbert Carlyle."
 - 3—"Recollections" (From Twilight Sketches Suite), by Williams (3 minutes and 15 seconds), until—T: "Meanwhile in a distant."
 - 4—"Lullaby" (From Twilight Sketches Suite), by Williams (4 minutes and 15 seconds), until—T: "He's all I have old friend."
 - 5—"Meditation" (From Twilight Sketches Suite), by Williams (2 minutes and 15 seconds), until—T: "In the accumulated mail is"
 - 7—Theme (2 minutes and 45 seconds), until—T: "If youth could be renewed" (telephone bell.)
 - 8—"Dramatic Narrative," by Pement (30 seconds), until—T: "The last mail of the."
 - 9—"Bright College Air" (1 minute and 15 seconds), until—S: When college boys enter.
 - 10—"Serenade Romantique" (Moderato Serenade), by Borch (1 minute and 45 seconds), until—T: "And the tragedy of age."
 - 11—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "While the shadow of the."
 - 12—"Ecstasy" (Andante Moderato), by Zamecnik (3 minutes and 30 seconds), until—S: When Sanford arrives.
 - 13—"Atonement" (Allegretto Moderato), by Zamecnik (3 minutes), until—T: "I am desperate I tell you."
 - 14—"Misterioso Dramatico," by Borch (1 minute and 30 seconds), until—S: When Rita leaves house.
 - 15—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until S: When Sanford sees Richard.
 - 16—"Dramatic Andante," by Borch (2 minutes and 15 seconds), until—T: "The man who had trusted."
 - 17—"Cradle Song" (From Tragic Suite), (2 minutes and 45 seconds), until—T: "My son, my son."
 - 18—"Adagio" (From Tragic Suite), (3 minutes and 45 seconds), until—T: "The living threat of the."
 - 19—Theme (2 minutes and 15 seconds), until—T: "Then Carlyle tries."
 - 20—"Heavy Desc. Ag." (No. 18 Luz Photo Play Edition), (1 minute and 15 seconds), until—S: When Carlyle enters train (train effects), (steam whistle.)
 - 21—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "There's a runaway engine (glass crash.)"
 - 22—"Andante Pathetique," by Berge (2 minutes), until—T: "Father I must tell you."
 - 23—Theme (1 minute and 15 seconds), until—T: "The melting, oh how much."
- THE END

"THE COUNTRY COUSIN"

- Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Adagietto" (Symphonette Suite), Berge
- 1—"Blissful Dreams" (Char. Intermezzo), by Helmund (2 minutes and 35 seconds), until—S: At Screening.
 - 2—"Budding Spring" (Mel. Intermezzo), by Platzman (3 minutes and 5 seconds), until—T: Nancy Price, using her.
 - 3—"Garden of Love" (Caprice), by Ascher (4 minutes and 40 seconds), until—T: Laura Howitt, still suffering.
 - 4—"The Vampire" (A Dramatic Theme), by Levy (2 minutes and 50 seconds), until—T: Meanwhile in the city of.
 - 5—"Butterfly" (Mod.), by Johnson (3 minutes and 40 seconds), until—T: Ogden Gore, a man of.
 - 6—"Serenade" (Allegretto), by Pierne (1 minute and 50 seconds), until—T: "I say I will motor you."
 - 7—"Adieu" (12/8 Mod.), by Favarger (3 minutes and 50 seconds), until—T: When a week has passed.
 - 8—Theme (4 minutes and 25 seconds), until—T: "My cart is outside."
 - 9—"Valse Lente," by Schuette (6 minutes), until—T: "Oh, it is quite all right."
 - 10—Continue pp (30 seconds), until—T: "Oh, Nancy, suppose."
 - 11—"Why?" (Ballad Fox Trot), by Levy (1 minute and 10 seconds), until—T: The broader life a.
 - 12—"Golden Youth" (Mel. Waltz), by Rosey (1 minute and 30 seconds), until—T: And then the country place.
 - 13—Theme (1 minute and 50 seconds), until—T: The country cousin.
 - 14—"Birds and Butterflies" (Intermezzo), by Vely (4 minutes and 35 seconds), until—T: The first house party.
 - 15—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 30 seconds), until—T: "This is Miss Price, my."
 - 16—"Hunkatin" (A half-tone one-step), by Levy (3 minutes), until—T: Learning how we do.
- NOTE: To action pp or ff.
- 17—Theme (4 minutes), until—T: "You didn't tell me."
 - 18—Continue pp (1 minute and 15 seconds), until—T: "I didn't mean any harm."
 - 19—"Because You Say Good Bye," by Levy (1 minute and 25 seconds), until—T: The evening of the party.
- NOTE: To be produced as vocal solo with piano acc.
- 20—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 35 seconds), until—S: Nancy leaves piano.
 - 21—"Love Song" (Mod.), by Powell (2 minutes and 25 seconds), until—T: "I didn't think you'd."
 - 22—"First Concert Waltz" (Char.), by Durand (4 minutes and 30 seconds), until—T: Seven Oaks.
 - 23—Theme (1 minute and 50 seconds), until—T: "Let her sleep."
 - 24—"Dramatic Agitato" (For general use), by Hough (4 minutes and 5 seconds), until—T: "Can't you see?"
 - 25—Theme ff (4 minutes and 25 seconds), until—T: "I want you to know."
- THE END

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Music Cues in Current Features Continued from Page 1316

"THE BEACH COMBERS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Evening Breeze (Allegretto), by Langey (3 minutes and 10 seconds), until—S: At screening.
- 2—Dramatic Agitato (for general use), by Hough (2 minutes and 5 seconds), until—T: "Tell Timmers if he can't."
- 3—Theme (1 minute and 40 seconds), until—T: "Calm and contentment."
- 4—Half Reel Furioso, by Levy (6 minutes and 10 seconds), until—T: "A secret conference."
- 5—Intermezzo (Moderato), by Huerter (1 minute and 15 seconds), until—T: "Morning and gentle."
- 6—Lullaby (Andante), by Kjerulf (1 minute and 45 seconds), until—T: "An almost forgotten strain."
- 7—Theme (2 minutes), until—T: "If any water had."
- 8—Dramatic Suspense, by Winkler (1 minute and 55 seconds), until—S: Woman at piano.
- 9—Agitato (for scenes of tumult), by Minot (3 minutes and 15 seconds), until—T: "We've got to take the."
- Note—Watch shot.
- 10—Dramatic Fantasy, by Bach (6 minutes and 20 seconds), until—T: "With her cargo."
- 11—Crafty Spy, by Borch (1 minute and 45 seconds), until—T: "Having established himself."
- 12—Tragic Theme (for fatal or mournful news), by Vely (2 minutes and 15 seconds), until—T: "In the prison."
- 13—Continue to action (1 minute and 35 seconds), until—T: General Ramon's filled."
- 14—Hurry (for pursuit and races), by Minot (1 minute and 55 seconds), until—S: Fight with guard.
- Note—Watch shot.
- 15—Weird Oriental Theme, by Levy (3 minutes and 5 seconds), until—T: "The Beach Combers."
- 16—Ole Padrida (Mexican Characteristic), by Puerner (3 minutes and 10 seconds), until—T: "While across the bay."
- 17—Allegro Agitato (for disputes and excitement), by Andino (45 seconds), until—S: The fight.
- 18—Dramatic Tension (for general use), by Levy (2 minutes and 40 seconds), until—T: "You all hear what the."
- 19—Continue pp. (40 seconds), until—T: "Langorous days merge into."
- 20—Zacatec (Mexican March), by Val Verde (1 minute and 55 seconds), until—T: "At Ramos camp."
- 21—Half Reel Military Hurry, by Levy (40 seconds), until—T: "The descent on Puerto Cortez."
- Note—Watch shots.
- 22—Half Reel Hurry, by Levy (2 minutes and 20 seconds), until—T: "To the boats."
- 23—Theme (1 minute and 30 seconds), until—T: "I guess I'm done for."
- 24—Continue ff. (30 seconds), until T. "The Golden Gate."

THE END.

"JUBILO"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Mel. Rubato), Levy

- 1—Theme (2 minutes and 20 seconds), until—S: At screening.
- Note—"With railroad effects."
- 2—Allegro Agitato (for general use), by Kiefert (55 seconds), until—S: Scene of hold up.
- 3—Intermezzo (Allegretto), by Pierne (4 minutes and 25 seconds), until—T: "Twilight at the Hardy."
- 4—Eccentric Comedy Theme, by Roberts (1 minute and 25 seconds), until—S: Interior of cow stable.
- 5—Scherzetto (from Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "He must be a friend of the."
- 6—Impish Elves (Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "The first meal he had."
- 7—Theme (3 minutes and 5 seconds), until—T: "After sun-up."
- 8—Continuend pp (30 seconds), until T: "What do you know of this."
- 9—Garden of Love (Caprice Mod.), by Ascher (2 minutes and 10 seconds), until—T: "After a week's training."
- 10—Hurry (for pursuit or races), by Minot (50 seconds), until—T: "I won't let animals."
- 11—Pathetic Andante (for general use), by Vely (1 minute and 10 seconds), until—T: "I'll feed 'em."
- 12—Budding Spring (Moderato Romance), by Platzman (1 minute and 50 seconds), until—T: "The proof of genuine."
- Note—"Effects of speeding auto."
- 13—Sparklets (Moderato), by Miles (1 minute and 50 seconds), until—S: Automobile arrives.
- 14—Characteristic Barcarole, by Conterno (3 minutes and 35 seconds), until—T: "The hustling metropolis."
- 15—Club Galop, by Lauredeau (1 minute and 15 seconds), until—T: "The homeward trail."
- 16—Sinister Theme (for scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "Five hours later."
- 17—Capricious Annette (Caprice Intermezzo), by Borch (1 minute and 40 seconds), until T: "The appetite for work."
- 18—Dramatic Tension (for general use), by Levy (3 minutes and 30 seconds), until—T: "Give us a kiss for old."
- 19—Andante Appassionato (depicting dramatic emotion), by Castill (1 minute and 55 seconds), until—T: "Midnight."
- 20—Agitato (for scenes of tumult), by Minot (1 minute and 40 seconds), until—T: "Tell them you lied."
- 21—Misterioso Dramatico (depicting mystery and agitation), by Borch (3 minutes and 50 seconds), until—S: Train pulls into station.
- 22—Dramatic Conflict (Hurry Heroique), by Levy (2 minutes and 35 seconds), until—T: "Do I understand that you."
- Note—"Watch shots."
- 23—Theme (2 minutes and 5 seconds), until—T: "Son, you dry up."

THE END.

"THE WOMAN OF LIES"

- Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "One Sweet Day" (Ballad Sentimentale), Zamecnik
- 1—"Wedding March" by Sousa (2 minutes), until—S: At Screening.
 - 2—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—S: When ceremony ends.
 - 3—"A La Mode" (Popular one-step), by Rosey (1 minute), until—T: "Nothing's wrong with me."
 - 4—Theme (1 minute), until—T: "Lillian Marrish, whose."
 - 5—"Hurry No. 33," by Minot (1 minute and 15 seconds), until—S: When derelict enters house.
 - 6—"Simplicity" (Characteristic Moderato), by Lee (2 minutes), until—S: When Tracy phones.
 - 7—Theme (1 minute), "What's the use, I am done."
 - 8—"Western Rodio" (Allegro), by Minot (1 minute and 30 seconds), until—S: When derelict sees police.
 - 9—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—T: "There's somethin' funny."
 - 10—Theme (1 minute and forty-five seconds), until T: "In the days that follow."
 - 11—"Dramatic Narrative," by Pement (1 minute and fifteen seconds), until T: "Olive it's time we had."
 - 12—"Silent Sorrow" (Andante Pathetique), by Borch (1 minute), until T: "The someone who cares."
 - 13—"Valise Bluette" (Air de Ballet), by Drigo (2 minutes and 15 seconds), until T: "Forced to support herself."
 - 14—"Remembrance" (Andante Moderato), by Deppen (1 minute), until T: "The police have never been."
 - 15—"Moon Glow" (Andante Moderato), by Barth (2 minutes and forty-five seconds), until T: "The society column."
 - 16—"Reve D'Amour" (Andante Moderato), by Zamecnik (4 minutes), until T: "So Olive leaves town."
 - 17—"Norma" (Melodious Waltz), by Luz (3 minutes and 15 seconds), until T: "And a little later all."
 - 18—"Hunkatin" (Popular one-step), by Levy (3 minutes and 30 seconds), until S: "When Olive starts to dance."
 - 19—Theme (4 minutes), until T: "While waiting for the."
 - 20—"Souvenir" (Andante Grazioso), by Geehl (1 minute and 30 seconds), until T: "A few days later."
 - 21—"Serenade" (Andante Characteristic), by Geehl (3 minutes and 30 seconds), until T: "Who sent that note."
 - 22—"Andante Pathetique," by Borch (2 minutes and 15 seconds), until T: "Thursday evening."
 - 23—Theme (1 minute and 15 seconds), until S: "When Tracy sees Olive."
 - 24—"In Flowerland" (Valse Intermezzo), by Golden (1 minute and 15 seconds), until T: "You'd better call on me."
 - 25—Theme (2 minutes and 15 seconds), until T: "On the trail of Smooth."
 - 26—"Dramatic Andante," by Borch (3 minutes and 45 seconds), until S: "When Jim leaves Olive" (telephone bell).
 - 27—Theme (4 minutes), until T: "Precious hours with Olive" (train effects glass crash).
 - 28—"Andante, From Sonate, Op 7," by Grieg (1 minute and forty-five seconds), until T: "As the wedding days draw."
 - 29—"Melancolie" (Adagio), by Napravnik (5 minutes), until S: "When Tracy leaves."
 - 30—"Gruesome Misterioso," by Borch (2 minutes and 30 seconds), until T: "That is the answer."
 - 31—Theme (30 seconds), until T: "When I answered you I."

THE END

"THE LAST OF HIS PEOPLE"

- Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love Theme" (for general use), Lee
- 1—"Slumbering River" (Dramatic), by Kempinsky (3 minutes and 30 seconds), until S: "At Screening."
 - 2—Continue ff (1 minute and 10 seconds), until T: "Anthony Briggs whose"
 - Note: Watch steam whistle.
 - 3—"Indian Lament," by Herbert (3 minutes and 30 seconds), until T: "Alone in the Forest."
 - 4—"Indian Love Song," by Herbert (1 minute and 15 seconds), until T: "Then with the morning dawn."
 - 5—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (2 minutes and 30 seconds), until T: "Through the passing years."
 - 6—Theme (1 minute and 10 seconds), until T: "The Indian boy known as."
 - 7—"Madrila" (Spanish song one-step), by Levy and Samuels (1 minute and forty-five seconds), until T: "In that spot of the."
 - 8—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 35 seconds), until S: "Close up of Orchestra."
 - 9—"Popular rag (1 minute and 20 seconds), until T: "Midnight mad folly."
 - 10—Theme (2 minutes and 15 seconds), until T: "Through the patient."
 - 11—"Intermezzo Francaise," by Hammer (1 minute and 30 seconds), until T: "The Hunting Lodge."
 - 12—"Andante Appassionato" (depicting dramatic emotion), by Castillo (2 minutes and 30 seconds), until T: "Homeward bound through."
 - 13—"Lento Allegro" (from symphonette suite), by Berge (3 minutes and 30 seconds), until T: "Through the lagging hours."
 - 14—"Forest Whispers" (Characteristic), by Losey (4 minutes and 5 seconds), until T: "Hunters of game."
 - 15—Theme (3 minutes and 45 seconds), until T: "Through speeding boings."
 - 16—"Valse Divine (2 minutes and 15 seconds), until T: "In time all things must."
 - 17—"Dramatic Reproach," by Berge (1 minute and 35 seconds), until T: "I win the wager."
 - 18—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes and 25 seconds), until T: "Out of the heart of love."
 - Note: Watch shots.
 - 19—"Bleeding Hearts" (a floral poem), by Levy (3 minutes and 30 seconds), until T: "And Lacey shot her."
 - 20—"Organ solo (35 seconds), until T: "And so before Yvonne."
 - Note: Improvise to action wedding ceremony.
 - 21—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (2 minutes and 40 seconds), until T: "If any man can show just."
 - 22—"Half Reel Harry (2 minutes and 15 seconds), until S: "Lacey escaping through window."
 - Note: To action pp or ff.
 - 23—"Ava Maria," by Gounod (1 minute and 50 seconds), until T: "Back from the clutch."
 - 24—"Heart Wounds" (dramatic), by Grieg (5 minutes and 5 seconds), until T: "The early dawn."
 - 25—"Dramatic Tension" (for strong, tense emotional scenes), by Shephard (4 minutes and 25 seconds), until T: "The trails."
 - 26—"Dramatic Conflict" (Hurry Heroique), by Levy (35 seconds), until S: "The fight."

THE END

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- 6.—Dramatic Tension (sorrow, deep emotion, tragic situation).
- 7.—Dramatic Tension (grief, sorrow, etc.).
- 8.—Allegro Vigoroso (duels, sword-fights, struggles, etc.).
- 9.—Battle Music.
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This folio is published in loose-leaf form and is

for sale at all leading music houses in the United States.

MOTION PICTURE NEWS will gladly give any additional information pertaining to this excellent series of motion picture music upon request.

Music Review of Latest Publications

THE PHOTPLAY MUSIC CO. has recently added some excellent works to their extensive catalog. Among the numbers worthy of mention are:

"In Flowerland," a waltz intermezzo by Earnest Golden. Most appropriate for society scenes and its melodious constructed trio is most excellent for love scenes.

"Flirting Lovers," another slow and dreamy waltz amoureuse, by Leo A. Kempinski, a composer who has already established himself as a man of great ability. This number is exceptionally fine arranged and playable for any conceivable combination of instruments.

"March Triumphale," another composition by Kempinski. It is a well known fact that whenever a march pomposo is needed for a picture Meyerbeer's "Coronation March" is chosen, and it was high time to publish a substitute for this number, which has been practically played to death.

"In the Ruins," also composed by Kempinski, is a number worthy of mention, for the reason that it is in great demand. Not many dramatic classics have been published in recent years and Photo Play Music Co. is to be congratulated upon its decision to add another dramatic classic to the music libraries of the world.

"Kewpie's Rendezvous." It seems Mr. Kempinski is capable of continuously creating variety. "Kewpie's Rendezvous" is a caprice, absolutely distinct in character. It is a misterioso of a light type. It is a composition most appropriate for

eccentric comedy. In fact, whenever you have a scene and you don't know what to play for it, use "Kewpie's Rendezvous."

Among the great many publications of the Photoplay Music Co. the ten-minute dramatic suits are also worthy of praise.

The above numbers are for sale at all music houses or direct from Belwin, Inc., 701 Seventh Avenue, New York City, the sole selling agents of Photo Play Music Co.'s publications.

A Music Cue of Importance

ONCE wrote an article about "Monotony," and I said that the great Webster defines it as "dull uniformity in tone; or irksome sameness." Musically speaking, this word could not be given a better definition.

In art, in fact in every phase of life, "Monotony" is a disastrous element.

In the art of exhibiting pictures, and in the amusement field in general, monotony is the shortest road to failure and bankruptcy. It is the greatest enemy of a musical program; it is an element hard to control, and most producers, musical directors and exhibitors are unaware of its existence.

Exhibitors should, therefore, welcome the Allan Dwan production, "The Luck of the Irish" (a Realart release). It is a subject of great variety and deserves comment. The picture opens with scenes in New York. It moves from New York to Gibraltar, Venice, Naples, Cairo, Singapore and Hong Kong. It offers unbounded opportunities for the progressive musical director. It is a subject through which a musical director can either prove the indispensability of music or his inability. There is no such thing as fifty-fifty with a picture of this picture. The musical accompaniment is either right or wrong. I wrote the above article as a warning to all concerned and I earnestly suggest that every musical director carefully follow suggestions on the "Music Cue Sheet" herewith following:

"THE LUCK OF THE IRISH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Thoughts at Twilight" (Dramatic Andante), Kendall

- 1—Theme (1 minute and 10 seconds), until—S: At screening.
- 2—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes), until—T: "Do you believe in magic?"
- Note: To be produced with grind organ effect.
- 3—"Believe Me If All Those Endearing Young Charms" (Irish character song) (1 minute and 10 seconds), until—T: "Whence did they come?"
- 4—"Love Me" (Waltz), by Zamecnik (50 seconds), until—S: Close-up of boys fighting.
- Note: To be produced with grind organ effect.
- 5—Continue to action (1 minute and 30 seconds), until—T: Adopting the boy on.
- 6—"Love Letters" (Valse charming), by Jackson (2 minutes and 5 seconds), until—T: "Let us leave Grogan."
- 7—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 35 seconds), until—T: "Three years can."
- 8—"Why?" (Song ballad), by Levy (30 seconds), until—T: Norton Colburton had never.
- 9—"Songs from Erin" (Valse lente on Irish melodies), by Bennet (3 minutes), until—T: In the office of Burns.
- 10—Continue to action (1 minute and 25 seconds), until—T: "Oh! magic carpet. Grogan."
- 11—"Weird Oriental Theme," by Levy (35 seconds), until—S: Close-up of Oriental street scene.
- 12—"Mysterious Nights" (Valse dramatique), by Berg (1 minute and 5 seconds), until—T: The twilight hour when.
- 13—"Eccentric Comedy Theme," by Roberts (2 minutes), until—T: Grogan's inheritance didn't.
- 14—"Marriage Blues" (Fox trot), by Samuels & Berkin (1 minute and 10 seconds), until—T: A quiet restaurant.
- 15—Continue ff (45 seconds), until—T: "Nothing doing. Bo, when."
- 16—"May Dreams" (4/4 Moderato), by Borch (3 minutes), until—T: And later when Colburton.
- 17—"Devotion" (4/4 Moderato), by Deppen (1 minute and 55 seconds), until—T: The day of the Ajax sailing.
- 18—Theme (3 minutes and 25 seconds), until—T: An hour later.
- 19—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 35 seconds), until—T: "I recollect bumping into."
- 20—"Intermezzo" (Pittoresque), by Kozian (2 minutes and 10 seconds), until—T: Grogan sensed trouble.

- 21—"Hunkatin'" (Half-tone Jazz), by Levy (1 minute and 30 seconds), until—T: Then a message from the.
- 22—"Venetian Barcarolle" (Characteristic), by Golden (35 seconds), until—T: Venice, city of imperishable.
- 23—Continue ff (35 seconds), until—T: "It's the wop from Sullivan."
- 24—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 10 seconds), until—T: "And so I find you."
- 25—"Dramatic Agitato" (For general use), by Hough (40 seconds), until—T: "In America this big Irisher."
- 26—Theme (1 minute and 5 seconds), until—S: Flashback to former scene.
- 27—Continue ff (1 minute and 20 seconds), until—T: That night when the moon.
- 28—"Mystic Shrine" (Oriental intermezzo), by Cameron (1 minute and 35 seconds), until—T: Nearer and nearer the end.
- 29—"Sinister Theme" (For scenes of impending danger), by Vely (45 seconds), until—T: "Let me show you about."
- 30—Continue to action (1 minute and 5 seconds), until—T: The hour of sailing.
- 31—"Dramatic Conflict" (Hurry heroique), by Levy (1 minute and 15 seconds), until—T: When Grogan came to.
- Note: Begin pp, then to action.
- 32—"Japanese Cradle Song," by Puerna (2 minutes and 20 seconds), until—T: In picturesque Singapore.
- 33—Continue pp (25 seconds), until—T: "Always in need of money."
- 34—"Pizzicato Misterioso" (For burglary or stealth), by Minot (2 minutes and 15 seconds), until—T: Malay street where.
- Note: Watch steam whistle.
- 35—"Dramatic Suspense," by Winkler (3 minutes and 25 seconds), until—T: Grogan didn't miss Ruth.
- 36—"Mandarin Dance" (Characteristic Chinese), by Kempinski (35 seconds), until—T: At Hongkong, Grogan.
- 37—"Agitato Appassionato" (Depicting passionate agitation), by Borch (2 minutes and 5 seconds), until—T: On the tenth night of.
- 38—"Dramatic Agitato" (For general use), by Borch (2 minutes and 5 seconds), until—S: Grogan arrives at Malay street No. 10.
- 39—Theme ff (1 minute and 35 seconds), until—T: "That's all right, sister."
- 40—"Tragic Theme" (3 minutes and 25 seconds), until—T: "You keep still, you know."
- 41—"Bleeding Hearts" (Dramatic pathetic), by Levy (3 minutes and 5 seconds), until—T: Grogan began to doubt.
- 42—"Chanson Melancolique" (Dramatic pathetic), by Collinge (2 minutes and 45 seconds), until—T: Following a period of.
- 43—"Erotik" (Dramatic), by Grieg (4 minutes and 10 seconds), until—T: "I have sold myself for a."
- 44—Theme ff (45 seconds), until—T: "They are admirable."

THE END

"THE VEILED MARRIAGE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (Intermezzo D'Amour). Varley

- 1—"Humorous Drinking Theme," by Roberts (1 minute and 15 seconds), until—S: At screening.
- 2—"Dramatic Recitative No. 2," by Levy (1 minute and 10 seconds), until—T: Frederick Peyton, one of.
- 3—"Humorous Drinking Theme," by Roberts (1 minute and 55 seconds), until—S: Close-up of clock reading 3:15.
- 4—"Theme (2 minutes and 15 seconds), until—T: "Jack, do you remember what?"
- 5—"Sparklets" (Moderato), by Miles (1 minute and 25 seconds), until—T: In another party of the.
- 6—"Valse Danseuse" (Moderato), by Miles (2 minutes and 5 seconds), until—T: Puggy Dolan was a thorn.
- 7—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 25 seconds), until—T: "Jack! as usual, you."
- 8—"Continue to action (35 seconds), until—T: Payton takes advantage.
- 9—"Why?" (Ballad fox trot), by Levy (2 minutes and 20 seconds), until—T: At the Temple home.
- 10—"Sinister Theme" (For scenes of impending danger), by Vely (3 minutes and 5 seconds), until—T: "We must be going, it's."

NOTE: Watch explosion.

- 11—"Dramatic Suspense," by Winkler (3 minutes and 20 seconds), until—T: The passing days are all.
- 12—"Dancing Leaves" (3/4 light), by Miles (2 minutes and 10 seconds), until—T: There is one place in.
- 13—"That Naughty Waltz" (Valse unique), by Levy (1 minute and 15 seconds), until—T: Where good fellows get.
- 14—"Mysterioso" (For general use), by Andino (2 minutes and 45 seconds), until—T: Peyton's apartments.
- 15—"Theme (5 minutes), until—T: "I love you—I want to."
- 16—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Step this way, I will give."
- 17—"Bleeding Hearts" (A floral poem), by Levy (3 minutes and 30 seconds), until—T: Browning hires an investigator.
- 18—"Lovelette" (Allegretto Grazioso), (3 minutes), until—T: In the days that follow.
- 19—"Theme (4 minutes and 5 seconds), until—T: The passing days see.
- 20—"Basket of Roses" (Moderato), by Albers (3 minutes), until—T: Meanwhile, at Temple Rest.
- 21—"Dramatic Agitato" (For general use), by Hough (1 minute and 10 seconds), until—T: "Don't worry, dearie."
- 22—"Theme (1 minute and 25 seconds), until—T: "Does Margaret Fallon live."
- 23—"Continue ff (1 minute and 50 seconds), until—T: "This fool insisted on."

NOTE: Watch shot.

THE END

"UNDER SUSPICION"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Melodious Rubato), Levy

- 1—"Theme (2 minutes and 30 seconds), until—S: At screening.
- 2—"Mysterioso" (For general use), by Andino (4 minutes and 5 seconds), until—T: Midnight bringing with.
- 3—"Love Song" (Moderato), by Puerner (2 minutes and 55 seconds), until—T: "Just a minute please."
- 4—"Intermezzo" (Moderato), by Heurter (1 minute and 50 seconds), until—T: A rude awakening.
- 5—"Visions" (Int. characteristic for neutral scenes), by Buse (1 minute and 25 seconds), until—T: Next morning and still.
- 6—"Pizzicato Mysterioso" (For burglary or stealth), by Minot (1 minute and 40 seconds), until—T: Meanwhile in.
- 7—"Valse Divine" (Mel. Waltz), by Rosey (2 minutes and 4 seconds), until—T: Hunger and misery.
- 8—"Andante Appassionato" (Depicting dram. motion), by Castill (1 minute and 30 seconds), until—T: Jimmy's mansion.
- 9—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "Now are you satisfied?"
- 10—"Theme (2 minutes and 25 seconds), until—T: The morning before.
- 11—"Doloroso" (Mod.), by Tobani (1 minute and 20 seconds), until—T: "May Dreams" (And. con moto), by Borch (1 minute and 35 seconds), Betty's burglar tried.
- 12—"May Dreams" (And. con moto), by Borch (1 minute and 35 seconds), until—T: Jimmy determines to claim.
- 13—"Gavotte and Musette" (Allegro), by Raff (1 minute and 30 seconds), until—S: The accident.
- 14—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "Send 'em away fer."
- 15—"Golden Youth" (Waltz), by Rosey (3 minutes and 25 seconds), until—T: Mr. King has contrived.
- 16—"Theme (4 minutes and 30 seconds), until—S: Girl looking in mirror.
- 17—"First Concert Waltz," by Durand (2 minutes and 35 seconds), until—T: Shocks and surprises.
- 18—"Fairy Phantoms" (Allegretto), by Friedman (1 minute and 30 seconds), until—T: Betty puts her plan.
- 19—"Humoresque" (Allegretto), by Tschaikowsky (2 minutes and 20 seconds), until—T: Revenge is sweet.
- 20—"Theme (1 minute and 5 seconds), until—T: As the dinner draws to.
- 21—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (1 minute and 55 seconds), until—S: Burglar enters.
- 22—"Allegro Agitato" (For disputes and excitement), by Andino (2 minutes and 35 seconds), until—T: The fight.
- 23—"Dramatic Tension" (For general use), by Levy (1 minute and 35 seconds), until—T: "Yes, that's mine too."
- 24—"Theme (1 minute and 15 seconds), until—S: Police leave.

THE END

"THE POISON PEN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Because You Say Good-Bye" (Ballad Sentimentale), Levy

- 1—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—S: At screening.
- 2—"Turbulence" (Allegro agitato), by Borch (1 minute and 30 seconds), until—S: When figure is seen.
- 3—"Dramatic Tension," by Levy (1 minute), until—T: David Alden, the newly.
- 4—"Theme (2 minutes and 15 seconds), until—T: Allayne Filbert, the.
- 5—"Clematis" (Moderato poco agitato), by Toning (1 minute and 45 seconds), until—T: Haven't they caught that.
- 6—"Babilage" (Intermezzo allegretto), by Castillo (2 minutes and 15 seconds), until—T: The week-end party at the.
- 7—"Piano improvising (1 minute and 15 seconds), until—T: After dinner (piano only according to action).
- 8—"Dramatic Reproach," by Berge (4 minutes and 15 seconds), until—T: "This letter came just."
- 9—"Serenade Romantique" (Moderato serenade), by Borch (1 minute and 45 seconds), until—T: "Allayne and I must be."
- 10—"Andante Pathetique," by Berge (1 minute), until—S: When scene fades to church.

- 11—"May Dreams" (Moderato romance), by Borch (2 minutes and 30 seconds), until—T: Granville Walters, an oil.
- 12—"Organ only (2 minutes and 30 seconds), until—S: When scene fades to bridegroom. (Church scene; wedding ceremony).
- 13—"Mysterious Nights" (Valse dramatique), by Berg (3 minutes and 30 seconds), until—T: The following evening.
- 14—"Dramatic Tension," by Andino (2 minutes), until—T: Morning brings a new.
- 15—"Perpetual Motion" (Allegro agitato), by Borch (3 minutes and 30 seconds), until—S: When detective comes on balcony (door-knocker).
- 16—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: The witching hour (china crash).
- 17—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—T: "We'd better stay right."
- 18—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—S: When Allayne returns to bed.
- 19—"Mountain Song" (Andantino), by Borch (4 minutes), until—T: "I'm afraid we'll have."
- 20—"Mysterioso Dramatico," by Borch (2 minutes and 45 seconds), until—T: Hannah Allen, the second.
- 21—"Budding Spring" (Romance moderato), by Platzman (1 minute and 45 seconds), until—T: "Hello, Dorgan, I know."
- 22—"Agitato," by Andino (1 minute and 30 seconds), until—T: "It's all off, M. Velvet."
- 23—"Poem Symphonique" (Andantino symphonique), by Borch (4 minutes and 30 seconds), until—S: When scene fades to Bishop's home.
- 24—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—S: When doctor calls parents.
- 25—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "If you're going to get."
- 26—"Capricious Annette" (Moderato caprice), by Borch (1 minute and 30 seconds), until—S: When doctor puts on lights (door knocker).
- 27—"Theme (1 minute and 30 seconds), until—T: "I guess you're right."

THE END

"THE ARIZONA CAT CLAW"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Babilage" (Intermezzo Allegretto), Castillo

- 1—"Flirty Flirts" (Intermezzo rubato), by Levy (2 minutes), until—S: At screening.
- 2—"Theme (3 minutes), until—T: Just a regular girl.
- 3—"Mexicana" (Characteristic), by Herbert (1 minute), until—T: Zappati, bandit, cattle.
- 4—"Mysterioso Agitato," by Smith (1 minute and 30 seconds), until—T: In this conference Zappati.
- 5—"Stampede" (Western allegro), by Simon (2 minutes), until—S: When Zappati wakes up.
- 6—"Hunkatin" (Half tone one-step), by Levy (2 minutes and 30 seconds), until—S: When Zappati takes man's gun.
- 7—"Theme (2 minutes and 45 seconds), until—T: A constantly recurring.
- 8—"Andante Pathetique," by Berge (3 minutes and 15 seconds), until—T: Amelia Young, a pitifully.
- 9—"Humorous Drinking Theme," by Roberts (1 minute), until—T: With the gold boom dead.
- 10—"Allegro Agitato No. 8," by Andino (2 minutes and 30 seconds), until—S: Watch for shots (shot).
- 11—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: Frank Simpson, mining.
- 12—"Galop," by Minot (1 minute and 30 seconds), until—T: When Zappati stops.
- 13—"Canterbury Bells" (Capricious allegretto), by Toning (1 minute and 45 seconds), until—T: "Now, you flea-bitten."
- 14—"Dramatic Tension," by Andino (1 minute and 15 seconds), until—T: "That poisonous reptile."
- 15—"Dramatic Tension," by Shepherd (1 minute), until—T: "That Sheriff wants him."
- 16—"Theme (45 seconds), until—T: "Asa, why did you do it?"
- 17—"Eccentric Comedy Theme," by Roberts (3 minutes), until—T: "The law gets what's left."
- 18—"Appassionato," by Borch (2 minutes), until—S: When Frank sees Amelia.
- 19—"Theme (2 minutes), until—T: The formation of an old.
- 20—"Birds and Butterflies" (Intermezzo allegretto), by Vely (3 minutes), until—T: "We'll, is there any?"
- 21—"Dramatic Reproach" (Heavy dramatic), by Berge (2 minutes), until—T: "The Month of Roses and"
- 22—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "Blossom, let me take" (horse's hoofs).
- 23—"Hurry," by Minot (2 minutes and 15 seconds), until—T: "I have got to get across."
- 24—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—S: "When Frank falls in mud."
- 25—"Theme (30 seconds), until—T: "Asa Harris overlooked."

THE END

"FAIR AND WARMER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

- 1—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—S: At screening.
- 2—"Theme (3 minutes and 15 seconds), until—S: When Jack answers telephone.
- 3—"Babilage" (Intermezzo Allegretto), by Castillo (1 minute), until—T: "But Jack, it's your."
- 4—"A la Mode" (Popular one-step), by Rosey (3 minutes and 15 seconds), until—T: "There is another dove-cote" (telephone bell).
- 5—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 45 seconds), until—T: "Have you forgotten, dear?"
- 6—"Theme (2 minutes and 45 seconds), until—S: When scene fades to Blanny.
- 7—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "It's all my fault."
- 8—"Norma" (Melodious waltz), by Luz (2 minutes and 45 seconds), until—T: "Keep her guessing."
- 9—"Theme (2 minutes and 15 seconds), until—T: "If you folks were going."
- 10—"Comedy Allegro" (Characteristic), by Berg (1 minute and 45 seconds), until—T: "Yes, if I could only be."
- 11—"Impish Elves" (Intermezzo Allegretto), by Borch (2 minutes and 45 seconds), until—T: "But what will we do?"
- 12—"Visions" (Intermezzo characteristic), by Buse (3 minutes), until—T: The month of roses and.
- 13—"Where Is My Wandering Boy Tonight" (See notes—direct cue) (15 seconds), until—S: When record is put on (victrola effects).
- 14—"Oriental Fox Trot" (45 seconds), until—S: When scene fades to Turkish bazaar.
- 15—"I Wonder Who's Kissing Her Now" (See notes—direct cue) (45 seconds), until—T: "Take it off" (victrola effects).
- 16—"Birds and Butterflies" (Intermezzo Allegretto), by Vely (1 minute and 15 seconds), until—S: When record is stopped.
- 17—"Popular One-step" (1 minute and 45 seconds), until—S: When scene fades to cabaret.
- 18—"Repeat: "Comedy Allegro" (1 minute and 15 seconds), until—T: "There they are, compromise."

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- 19—"Sparklets" (Allegretto Moderato), by Miles (3 minutes), until—T: "Suppose we eat something?"
 - 20—"Marionette" (Allegretto Intermezzo), by Arndt (3 minutes and 30 seconds), until—T: Apple brandy.
 - 21—"Humorous Drinking Theme" (2 minutes and 15 seconds), until—T: When Blanny and Billy drink cocktails.
 - 22—"Popular One-step" (15 seconds), until—T: "The paper says, 'fair and warmer'"
 - 23—"Butterfly Dance" (Capricious char.), by Vargas (1 minute and 45 seconds), until—S: When lights are dimmed.
 - 24—Repeat: "Humorous Drinking Theme" (2 minutes and 30 seconds), until—S: When scene fades to Billy and Blanny.
 - 25—"Hunkatin" (Half-tone one-step), by Levy (2 minutes and 30 seconds), until—T: "There seems to be somethin'."
 - 26—"Western Rodio," by Minot (2 minutes), until—T: "I hope I am not."
 - 27—"Popular Waltz" (1 minute and 30 seconds), until—S: When Blanny jumps in bed.
 - 28—"Dainty Daffodils" (Allegretto Intermezzo), by Miles (2 minutes and 45 seconds), until—T: "Billy, I am speaking to."
 - 29—"Canterbury Bells" (Capricious Allegretto), by Toning (2 minutes and 30 seconds), until—T: "Billy, when Blanny."
 - 30—Theme (1 minute and 45 seconds), until—T: "The morning after."
 - 31—"That Naughty Waltz" (A la jazz), by Levy (3 minutes), until—T: "Oh, that dark brown!"
 - 32—"Dramatic Conflict" (Allegro), by Levy (2 minutes and 45 seconds), until—T: "Laura, you've got."
 - 33—Theme (1 minute and 45 seconds), until—T: "My darling little honey."
- THE END

"THE WOMAN AND THE PUPPET"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: For Conchita: "Madriona," by Levy & Samuels

- 1—Theme for Conchita (2 minutes and 50 seconds), until—S: At Screening.
- 2—Continue pp (30 seconds), until—T: "A pleasure lovingly."
- 3—"Spanish Moderato," by Redla (2 minutes and 30 seconds), until—T: Captain Don Mateo.
- 4—"Moraima" (Spanish Caprice), by Espinosa (3 minutes and 35 seconds), until—T: "If it will amuse you."
- 5—Theme for Conchita (1 minute and 55 seconds), until—T: "How can I dance?"
- 6—"Dramatic Agitato" (for general use), by Hough (1 minute and 40 seconds), until—T: "Don't stop, Gitana."
- 7—Love Theme (2 minutes and 15 seconds), until—T: "What is your name?"
- 8—"Sevilla" (Spanish Concert Waltz), by Steele (4 minutes and 15 seconds), until—T: The abode of the.
- 9—"Perle De Madrid" (Spanish Valse Lento), by Lamotte (4 minutes and 20 seconds), until—T: "I am looking for Concha."
- 10—Love Theme ff (5 minutes and 5 seconds), until—T: "Bianca, what are you doing?"
- 11—"Poeme Symphonique" (And. Quasi Adagio), by Borch (3 minutes and 15 seconds), until—T: "I am her mother."
- 12—"Tacet" (15 seconds), until—T: A misty night.
- 13—"Chacone" (Characteristic), by Durand (2 minutes and 30 seconds), until—T: The Estrella Del Norte.

NOTE—To action pp or ff.

- 14—Continue pp (40 seconds), until—T: "Look, it is she."
 - 15—Theme for Conchita (2 minutes and 15 seconds), until—T: Conchita will now appear.
 - 16—Love Theme ff (2 minutes and 55 seconds), until—T: "I shall stay."
 - 17—"Manzano" (Spanish Dramatic Int.), by Brooks (2 minutes and 30 seconds), until—T: "He has found me."
 - 18—Theme for Conchita (1 minute and 35 seconds), until—T: "Everybody knows."
 - 19—Continue pp (25 seconds), until—T: "This must be explained."
 - 20—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (3 minutes and 5 seconds), until—T: The new home.
 - 21—Love Theme (3 minutes), until—T: "First kiss my hand."
 - 22—"Lolita" (Spanish Serenade), by Lange (4 minutes and 4 seconds), until—T: The end of a night.
 - 23—"Andante Appassionata" (depicting dramatic emotion), by Castillo (2 minutes and 30 seconds), until—T: "Good morning."
 - 24—Love Theme ff (1 minute and 40 seconds), until—T: "God forgive me."
- THE END.

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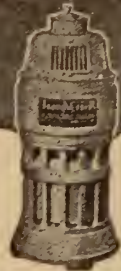
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Issues

A GREAT deal of the success of perfect musical interpretation may be attributed to the Filmusic Co. of Los Angeles, California. The editor just received their January Bulletin and the new list consists of not only very interesting material, but in the estimation of the writer, also of compositions which are indispensable to theatres employing mechanical instruments.

The first number on the list is "The Dancer of Navarre," by Zamecnik, a bright intermezzo of neutral character, which can easily be developed into a light agitato.

Number two, "in a Chinese Tea Room," by Langey, is a melodious Chinese selection equally suitable for Japanese as well as oriental settings.

Number three, "A Little Song," by Erdody, is a beautiful full chord melody of sentimental and light dramatic character.

Number four, "Misterioso Dramatique," No. 54, by Borch. This number represents No. 54 of the famous Berg Incidental Series, which is most appropriate for tense and mysterious settings.

Number five, "Romance," by Elliott, is a melodious composition of sentimental and pathetic character.

Number six, "One Sweet Day," by Zamecnik, is a beautiful and melodious song love theme of exceptional merits.

Number seven, "Love's Enchantment," by Varley, is a light melodious intermezzo of neutral character, a number which can be appropriately employed for a great many purposes.

Number eight, "Humoresque," by Dvorak, is an exceptionally fine arrangement of this standard classic, played as a duet by Eddie Horton, who always plays the melody with his right hand, and "Annie Laurie," with the "Swanee River" as a counter-melody, with his left hand.

Number nine, "Dramatic Agitate," by Borch, is another number extracted from the Berg Incidental Series. This fine dramatic composition is

equally suitable for intensive dramatic situations—a sequel to Sol P. Levy's "Dramatic Recitative" No. 2.

Number ten, "Four Toons." This record consists of the choruses of four songs most appropriate for comedies.

Light Music

FOR ten consecutive years I have had charge of the greatest music house in the world. Approximately 25 per cent. of the orders received called for an assortment of "light music."

It was then my duty to select ten, fifteen or fifty numbers of such music. Very often the entire shipment was returned because in the estimation of the musician who ordered this music it was not what he desired.

What does "light music" mean? I am sure that the musician ordering such stuff has something in his mind. What is it? Is he thinking of certain scenes in pictures of certain stars?

For the benefit of all concerned I would like to see this question settled. In my estimation "light music" means nothing, and it may mean one hundred varieties.

The best way to definitely classify "light music" is to try and dedicate it to certain film stars.

For instance, Mary Miles Minter typifies, musically speaking, "light music," but not a 6/7 or 2/4 typical happy allegretto caprice or intermezzo.

This wonderful girl is always happy, but nevertheless no matter in what picture she appeared, she always had the power of adding a certain amount of pathos to her happiness, no matter how dramatic her part may be, strict dramatic music would be inappropriate.

Mary Miles Minter spreads happiness wherever she appears and still audiences always follow her with pathetic sentiment.

"Happy music" is hers, but an undertone of melody must come with it. "Pastel Menuet," by Paradias; "Budding Spring," by Platzman; "Intermezzo," by Huertter; "Flirty Flirts," by Levy;

"Love's Enchantment," by Varley; "Prude" by Luz, and many other numbers of a similar are Mary Miles Minter's numbers. They are numbers. They portray quiet, God-fearing happiness. They represent a combination of me and laughter.

Constance Talmadge, for instance, is another happy character, but Mary Miles Minter does not fit her. The sprinkling water four with its beautiful rainbow colors are "Constable music," "light"—dignified frivolity, happy children playing in the sunshine of a summer's morning—light, capricious musical numbers such as "Birds and Butterflies," by Veley; "Love's Mance," by Nevin; "Capricious Annette," Borch; "Intermezzo-Picturesque," by Koz "In Flowerland," intermezzo, by Golden, many other numbers of this type are of the Constance Talmadge character.

Society scenes require "light music." W. Tentes are usually played for this purpose. Light scenes, outdoor scenes and even barroom scenes require "light music." But get the difference! June Caprice, the nature girl, flirting with boys or several barroom girls love-eyeing with seminarians. Both the above scenes also require "light music," but nevertheless they are distinctly different. Juvenile pictures are also of a light character so are two young bears playing with a cat. E. Theda Bara and the emotional Nazimova sometimes appear in scenes of happiness.

This, again, requires another kind of light music. There are a thousand and one kinds of scenes portraying happiness. It would take a book to analyze them all. The above are but several samples of what "light music" really means. A very practical way to order "light music" would be to always mention a certain number, demand an assortment of a similar type. This would facilitate matters, and would enable musicians to what they really require.

"Light music" means nothing and it may mean a hundred varieties.

"If I am wrong, please tell me."

"FOOTLIGHTS AND SHADOWS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—Popular Comic Opera Extract to Action (2 minutes and 20 seconds), until—S: At screening.
- 2—"Love Me" (Valse moderato), by Zamecnik (2 minutes and 40 seconds), until—T: "This time, you've got to."
- 3—Theme (1 minute and 30 seconds), until—T: "But Peter, I don't love."
- 4—"Narrative" (For scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—S: Close-up of sleeping servant.
- 5—"Lovelette" (Allegretto Grazioso), by Levy (55 seconds), until—S: Gloria at dressing table.
- 7—"Mysterioso" (For general use), by Andino (1 minute and 5 seconds), until—T: "Be careful, Captain, there is."
- 8—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (3 minutes and 25 seconds), until—T: "I beg pardon, but what are?"
- 9—"Pathetic Andante" (For general use), by Vely (2 minutes and 15 seconds), until—T: In the early morning hours.
- 10—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds), until—T: "Mr. Shaw is waiting for."
- 11—Continue pp (20 seconds), until—T: "The tiger! The tiger! Where is it?"
- 12—Theme (5 minutes and 40 seconds), until—T: Through dreary hours.
- 13—Popular comic opera extract to action (1 minute and 30 seconds), until—T: Even love must give way.
- 14—"Blue Bells" (Moderato Grazioso), by Zamecnik (1 minute and 55 seconds), until—T: "She's a dream."
- 15—"Why?" (Ballad fox trot), by Levy (50 seconds), until—T: "You are noticing the white."
- 16—Continue ff (1 minute and 20 seconds), until—T: "A tiger got him."
- 17—"Andante Dramatico" (For dramatic emotion), by Borch (1 minute and 10 seconds), until—S: Gloria leaves restaurant.
- 18—Continue to action (1 minute and 30 seconds), until—T: "Jerry—Jerry."
- 19—"Love Letters" (Valse charming), by Braine (1 minute and 45 seconds), until—T: "I have been sick in bed."
- 20—Continue to action (1 minute and 35 seconds), until—T: Fate mocks at Cupid.
- 21—Popular comic opera extract to action (2 minutes and 5 seconds), until—S: Interior of cabaret.

22—Continue ff (1 minute and 50 seconds), until—T: "It's Gloria, my dream girl."

23—"Chu Chu San" (Japanese characteristic), by Samuels (1 minute and 10 seconds), until—S: Beginning of second act.

24—Produce effect of explosion followed by "Half Reel Furioso," by Levy (2 minutes and 20 seconds), until—S: Scene of explosion.

25—"Serenade Romantique" (And. con moto), by Borch (1 minute and 15 seconds), until—T: The dawn of another day.

26—"Dramatic Agitato" (For general use), by Hough (2 minutes and 10 seconds), until—T: "Forget what the doctor said."

NOTE: Begin pp then to action.

27—Theme ff (2 minutes and 10 seconds), until—T: "Now apologize."

THE END

"GREATER THAN FAME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Devotion" (Romance Moderato con moto), Deppen

- 1—Theme (1 minute), until—S: At screening.
- 2—"Dancing Nymphs" (Allegro moderato), by Brane (1 minute and 10 seconds), until—T: Brookville Centre, Mass.
- 3—"Sacred Hymn" to action (25 seconds), until—S: Close-up of girl singing in chapel.

NOTE: To be produced as vocal solo with organ accompaniment.

4—Continue as organ solo pp (1 minute and 5 seconds), until—T: "Your voice is."

5—"Sleeping Rose" (Valse lente), by Borch (3 minutes), until—S: Close-up of Margaret's aunts.

6—Theme (1 minute and 35 seconds), until—T: "It may mean fame."

7—Continue to action (1 minute and 25 seconds), until—T: When an allowance of \$20.00.

8—"Sidewalks of New York" (Old popular song hit) (50 seconds), until—S: View of New York.

9—"Babillage" (Entr'Acte), by Castillo (2 minutes and 40 seconds), until—T: Washington Square, where.

10—Grand operatic song to action (40 seconds), until—S: Girl singing.

NOTE: To be produced as vocal solo with pa. acc.

11—"Visions" (Intermezzo characteristic for neutral scenes), by Buse (2 minutes and 25 seconds), until—T: "The good God has given."

(Continued on page 1742)

- 12—Theme (1 minute and 30 seconds), until—T: Humility like darkness.
 13—"Bee and the Flouret" (Moderato grazioso), by Zamecnik (2 minutes and 15 seconds), until—T: After two weeks' study.
 14—"Impish Elves" (Intermezzo), by Borch (4 minutes and 25 seconds), until—T: At 3 o'clock of an.
 15—Theme (2 minutes and 40 seconds), until—T: Midnight, the hour for.
 16—"Oriental Dance," by Levy (1 minute and 30 seconds), until—T: The night of nights for.
 17—Continue to action (1 minute and 25 seconds), until—T: Guido Saxsetti.
 18—Theme (1 minute and 30 seconds), until—T: "Everyone of these people."
 19—Grand Opera extract to action (45 seconds), until—S: Girl singing.

NOTE: To be produced as vocal solo with piano acc.

- 20—"Norma" (Valse lente), by Luz (1 minute and 30 seconds), until—T: "You have the voice of a."
 21—"Because You Say Good-Bye" (Concert ballad), by Levy (2 minutes), until—T: Morning with the great."
 22—"At Twilight" (Moderato), by Golden (4 minutes and 30 seconds), until—T: As a man's studied assumption.
 23—"Flirting Lovers" (Valse amoreuse), by Kempinski (3 minutes and 45 seconds), until—T: The day when everything.
 24—Theme (3 minutes and 10 seconds), until—T: "How did you get in, Mr. Waring?"
 25—"Dramatic Recitative No. 2," by Levy (1 minute and 45 seconds), until—T: "Jack, I am so glad you're."
 26—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 25 seconds), until—T: In the house of the master.
 27—"In the Ruins" (Dramatic), by Kempinski (2 minutes and 5 seconds), until—T: Hearing clearly the higher.
 28—Continue to action (55 seconds), until—T: "Can't you understand that?"
 29—Grand Operatic overture to action (1 minute and 35 seconds), until—T: The hours always passing.
 30—Theme ff (1 minute and 40 seconds), until—T: "You have met with a great."

THE END

"THE BLOOMING ANGEL"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—"College Melodies," by Tobani (2 minutes and 55 seconds), until—S: At screening.
 2—"Birds and Butterflies" (Allegretto intermezzo), by Vely (4 minutes and 20 seconds), until—T: America needs orators.
 3—"Dancing Nymphs" (Intermezzo), by Braine (2 minutes and 50 seconds), until—T: Balm for the wounds.
 4—Theme (1 minute and 25 seconds), until—T: The laundry business must.
 5—Continue to action (1 minute), until—T: To the surprise of every one.
 6—"Hunkatin" (Half-tone jazz), by Levy (1 minute and 30 seconds), until—T: And disturbing influences.

NOTE: To be produced as vocal solo with pa. acc.

- 7—Theme (3 minutes and 5 seconds), until—S: Girl stops singing.
 8—"Intermezzo" (Allegretto), by Pierne (1 minute and 20 seconds), until—T: Tears and flattery made.
 9—"Why?" (Fox trot ballad), by Levy (2 minutes and 45 seconds), until—T: The College Inn.
 10—"Marriage Blues" (Fox trot ballad), by Samuels & Berkin (1 minute and 55 seconds), until—T: "When did you discover that?"
 11—Theme (1 minute and 50 seconds), until—T: "But promise you will never."
 12—"Babillage" (Entr'Acte), by Castillo (4 minutes and 35 seconds), until—T: His new job.
 13—Theme (2 minutes and 20 seconds), until—T: For a hole peaceful.
 14—"Capricious Annette" (Caprice intermezzo), by Borch (3 minutes and 20

seconds), until—T: Though living in the attic.

- 15—"Eccentric Comedy Theme," by Roberts (1 minute and 45 seconds), until—T: "Now you see what this."
 16—"Comedy Allegro," by Berg (5 minutes), until—T: Saturday afternoon.
 17—"Flirty Flirts" (Melodious rubato), by Levy (5 minutes and 15 seconds), until—T: Where Police Magistrate.
 18—Theme ff (3 minutes and 30 seconds), until—T: "You can sell anything if."
 THE END

"OVERLAND RED"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—Theme (2 minutes and 40 seconds), until—S: At screening.
 2—"Capricious Annette" (Intermezzo), by Borch (2 minutes and 40 seconds), until—T: The ever-hungry combination.
 3—"Dancing Nymphs" (Allegro moderato), by Braine (2 minutes and 25 seconds), until—T: The desert town of Daggert.
 4—"Sinister Theme" (For scenes of impending danger), by Vely (2 minute and 30 seconds), until—T: The desert rat Saunders.
 5—Theme (1 minute and 50 seconds), until—T: Later that day in Daggert.
 6—"Three Graces" (Allegro intermezzo), by Herman (4 minutes and 20 seconds), until—T: But the round-up led to.
 7—"Impish Elves" (Intermezzo) (3 minutes and 30 seconds), until—T: At the Moonstone Ranch.
 8—"Galop" (Characteristic), by Minot (2 minutes and 10 seconds), until—T: "He killed an old."

NOTE: pp or ff.

- 9—"Camelia" (From Boutonniere Suite), by Tanning (4 minutes and 20 seconds), until—T: "The man was dead when he."
 10—Theme (1 minute and 25 seconds), until—T: "You've sure improved."
 11—"Birds and Butterflies" (2/4 Allegretto intermezzo), by Vely (3 minute and 20 seconds), until—T: Quicksand.
 12—"Love Me" (Valse moderato), by Zamecnik (1 minute and 45 seconds), until—T: Red's memory had not.
 13—Theme (4 minutes and 5 seconds), until—T: After his trip to Los Angeles.
 14—"May Dreams" (4/4 Moderato), by Borch (1 minute and 55 seconds), until—T: With a smile on his lips.
 15—"Hurry" (For pursuit and races), by Minot (1 minute and 5 seconds), until—T: "No shooting, he's no use."
 16—Continue to action (1 minute and 50 seconds), until—T: Traveling only a night.

NOTE: Watch shot.

- 17—"Devotion" (4/4 Moderato), by Deppen (1 minute and 10 seconds), until—T: A few nights later.
 18—"Dramatic Tension" (For general use), by Levy (2 minutes and 10 seconds), until—T: The fork in the road where.
 19—"Agitato Appassionato" (Depicting passionate agitation), by Borch (3 minutes and 10 seconds), until—T: Red's plumb selfish.

NOTE: Begin pp then to action.

NOTE: Watch shot.

- 20—"Love Theme" (For general use), by Lee (1 minute and 30 seconds), until—T: "I'll show up in a few days."
 21—Theme ff (3 minutes and 40 seconds), until—T: The evening that followed.

THE END

(Continued on page 1744)

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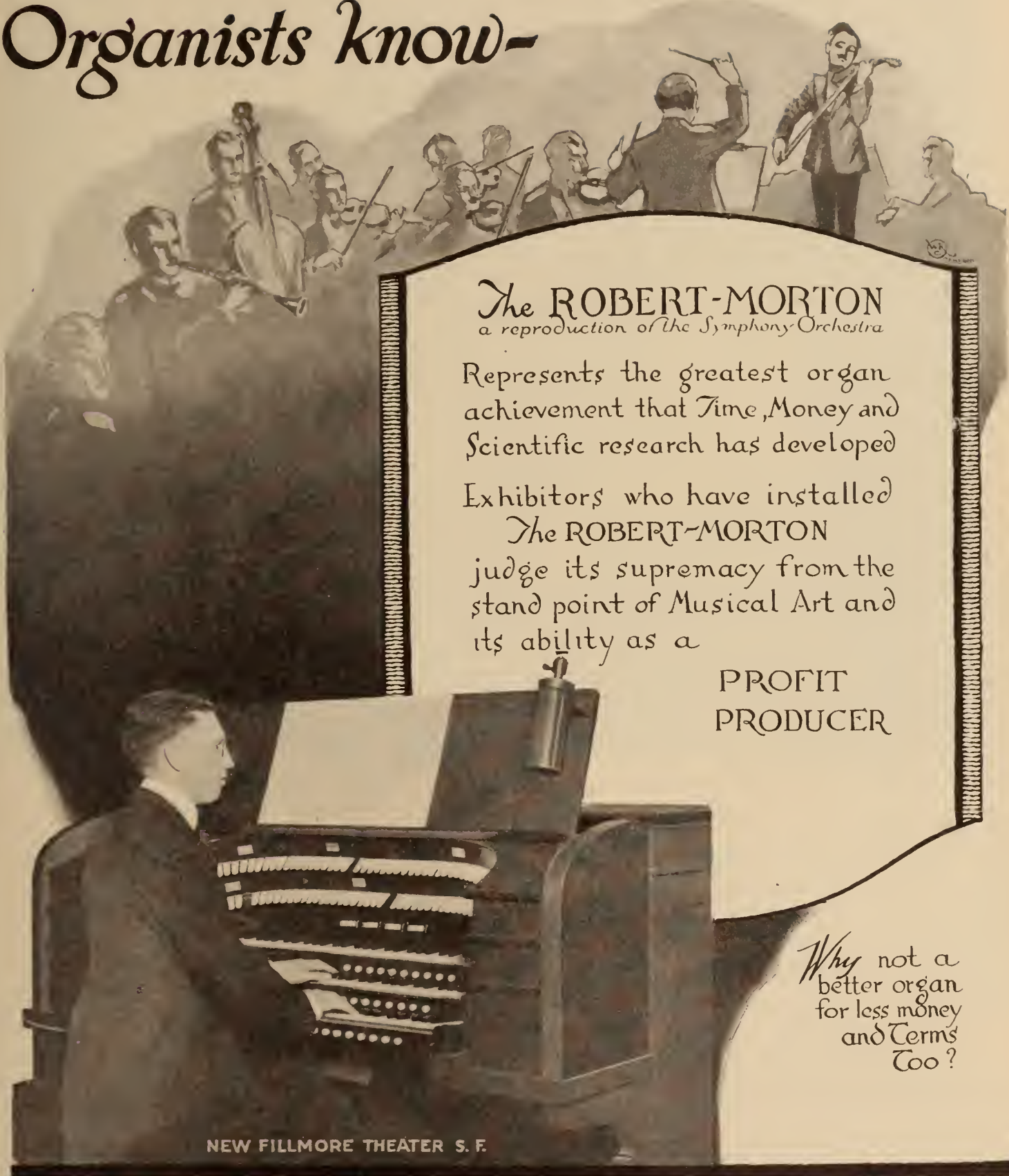
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New Theatres Building

INDIANA

Valparaiso—G. G. Shauer and Sons have bought the Hotel Spindler and are to erect a new picture house on the site with a seating capacity of 1,200.

Montpelier—The Neal Theatre Company, composed of a number of local men among whom is T. C. Neal, president, is to construct a new theatre in the building known as the old New York store building, corner of Jefferson and High streets.

Peru—The Loomis Amusement Company, S. Dale Loomis, president, is to build a new \$75,000 picture house here.

IOWA

Davenport—Plans are being made for the erection of a new picture house, with a seating capacity of 1,000, on the site of the Har-Sen-Art air-dome on North Harrison street.

KENTUCKY

Corbin—A new theatre, which will play traveling companies and pictures, is to be constructed here at a cost of \$25,000.

MICHIGAN

Grand Rapids—A new theatre is to be erected in the downtown district.

MINNESOTA

New Ulm—Construction work on the new Grand theatre located north of the Grand Hotel has been completed.

Glenwood—The new theatre which is being built by J. H. McCauley is now nearing completion.

Pipestone—V. Feldman is to construct a new theatre here.

NEBRASKA

Seward—F. P. Mayland is constructing a new 500 seat theatre which will be ready for opening in the early spring.

NEW JERSEY

Westwood—La Forest Hopper and Adolph R. Kuehn have erected a new \$30,000 picture house with a seating capacity of 550.

Newark—Rumor has it that a new picture theatre may be constructed at Broad and New streets.

Princeton—A new picture theatre is to be constructed at the corner of Nassau and Vandevanter streets. It will seat about 1,000.

NEW YORK

Flatbush—William Fox is to construct a new theatre on the east side of Flatbush avenue between Tilden avenue and Beverly road at the corner of Duryea place. It is estimated that the theatre will cost \$1,000,000 and seat 3,500.

New York City—George Backer is to erect a theatre and office building on the corner of Fifth avenue and Fifty-seventh street. The theatre property is estimated to cost about \$1,000,000.

Ellenville—Plans are being prepared for the erection of a new picture house by Brodsky and Kramer on Canal street.

New York City—Marcus Loew is to construct a new theatre on the northeast corner of Broadway and 83d street. It will seat 3,600.

Batavia—Nilias D. Dipson, proprietor of the Family and Grand theatres is to construct a new picture house on Main street at a cost of \$125,000.

Syracuse—Arthur B. Merriman is to construct a new \$65,000 picture house at South Salina street and Wood avenue. Its seating capacity will be 1,000.

(Continued from page 1742)

"THE FORGED BRIDE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chanson Melancolique" (Dramatic), Collinge

- 1—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (3 minutes), until—S: At screening.
- 2—Theme (1 minute and 35 seconds), until—T: For years Ben Reynolds.
- 3—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: But Reynolds had reckoned.
- 4—"Mysterioso Agitato" (Descriptive), by Smith (1 minute and 25 seconds), until—T: "Good luck, daddy."
- 5—"Poem Symphonique" (And. quasi adagio), by Borch (1 minute and 50 seconds), until—T: The way of the transgressor.
- 6—"College Capers March" (College march), by Zamecnik (2 minutes and 25 seconds), until—T: The Seaside Playground of.
- 7—"Lovelette" (Allegretto Grazioso), by Levy (2 minutes and 10 seconds), until—T: Through the month that.
- 8—Theme (55 seconds), until—T: Suddenly she remembers.
- 9—"Love's Enchantment" (Romance D'Amour), by Vailey (3 minutes and 10 seconds), until—T: Love conquers doubts.
- 10—Continue to action (1 minute and 45 seconds), until—T: "I am not saying that Dick."
- 11—Continue pp (20 seconds), until—T: "This is Miss Reynolds."
- 12—"Thoughts at Twilight" (Reverie), by Kendall (4 minutes and 20 seconds), until—T: At night when the house.
- 13—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 20 seconds), until—T: Promise or no promise.
- 14—"Why?" (Song ballad), by Levy (2 minutes), until—T: Peggy readily adapts.
- 15—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 45 seconds), until—T: "You are just the age my."
- 16—Theme (2 minutes and 20 seconds), until—T: The weekly letter to old.
- 17—"Adieu" (12/8 dramatic), by Favarger (2 minutes and 25 seconds), until—T: The road gang.
- 18—Continue ff (35 seconds), until—T: No. 1501 missing.
- 19—"Dramatic Recitative No. 2," by Levy (1 minute and 40 seconds), until—T: The evening preceding.
- 20—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (1 minute and 35 seconds), until—T: Love after the last light.
- 21—Theme (2 minutes and 20 seconds), until—T: And the sins of the fathers.
- 22—"Dramatic Suspense," by Winkler (5 minutes and 15 seconds), until—T: As plans progress.
- 23—Theme (1 minute and 5 seconds), until—T: "I love you so much, Peggy."
- 24—Continue to action (1 minute and 25 seconds), until—T: At midnight.

THE END

"THE IMP"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—"Galop" (Characteristic), by Minot (1 minute and 10 seconds), until—S: At screening.
- 2—"Dancing Nymphs" (Allegretto intermezzo), by Braine (50 seconds), until—T: Most of the excitement.
- 3—Continue to action (1 minute and 10 seconds), until—T: Sing-Sing on the Hudson.
- 4—"Mysterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (3 minutes and 45 seconds), until—T: "Shall I open the door, sir?"
- 5—Theme (3 minutes and 5 seconds), until—T: John Morton, president of.
- 6—"Dramatic Agitato" (For general use), by Borch (1 minute and 50 seconds), until—T: One may find interest.
- 7—"Turbulence," by Borch (35 seconds), until—S: Ball hits Jane.
- 8—"Thoughts at Twilight" (Dramatic reverie), by Kendal (5 minutes and 5 seconds), until—T: Through leaden hours.
- 9—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 30 seconds), until—S: Close-up of big clock.
- 10—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (3 minutes and 40 seconds), until—T: Then while the police of.
- 11—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds) until—S: Jane is caught by policeman.
- 12—Theme (2 minutes and 55 seconds), until—T: "Barney, search this fresh."
- 13—"Love Song" (Moderato), by Puerner (2 minutes and 25 seconds), until—T: When hope is at its.
- 14—Theme (2 minutes and 10 seconds), until—T: In the still hours when.
- 15—"Essence Grotesque" (Comic mysterioso), by Lake (1 minute and 30 seconds) until—T: Lurking in the shadows.

- 16—"Chinese Characteristic," by Winkler (1 minute), until—T: Chinatown—where night is.
- 17—"Andante Mysterioso," by Lake (1 minute and 40 seconds), until—T: "This is the Imp, anybody."
- 18—"Dramatic Agitato" (For general use), by Hough (1 minute), until—S: The fight.
- 19—"Dramatic Tension" (Depicting dramatic but not pathetic situations), by Andino (3 minutes), until—T: "You are sorry I'm a girl."
- 20—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (3 minutes and 45 seconds), until—T: Meanwhile, at the Leopard's.
- 21—"Heavy Mysterioso" (For general use), by Levy (4 minutes), until—S: Exterior of Dr. Gregory's home.

NOTE: Watch shot.

- 22—"Gruesome Mysterioso" (For infernal or witch scenes), by Borch (2 minutes and 30 seconds), until—T: "Confess, you dirty pup."
- 23—"Characteristic Barcarolle," by Conterno (1 minute and 45 seconds), until—T: "Thank God, she's all right."
- 24—Theme ff (50 seconds), until—S: Jane wakes.
- 25—"Budding Spring" (Romance moderato), by Platzman (55 seconds), until—S: Scene in country.
- 26—"Madriola" (One-step), by Levy & Samuels (50 seconds), until—S: At the masquerade ball.
- 27—Theme ff (25 seconds), until—T: "Your heart or your life."

THE END

"THE PALISER CASE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

- 1—Theme (3 minutes and 30 seconds), until—S: At screening.
- 2—"Melody," Tschaiakowsky (2 minutes and 40 seconds), until—T: In another part of the.
- 3—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (35 seconds), until—T: "I was going home from the."
- 4—Continue pp (20 seconds), until—T: The shock and fear.
- 5—"Devotion" (Moderato), by Deppen (1 minute and 30 seconds), until—T: Unaware that he has.
- 6—"Love Me" (Valse moderne), by Zamecnik (2 minutes and 40 seconds), until—T: The charity benefit.
- 7—"Vocal solo (classic song—to action with pa. sol) (40 seconds), until—T: Mme Tamburini one time.
- 8—"Golden Youth" (Valse lente), by Rosey (2 minutes), until—S: Cassy stops singing.
- 9—Theme (2 minutes and 5 seconds), until—T: Where the hopeless hours.
- 10—"Blushing Rose" (Moderato serenade), by Johnson (2 minutes and 55 seconds), until—T: Monty Paliser for a son.
- 11—Continue to action (30 seconds), until—T: Paliser knew the.
- 12—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: Saturday.
- 13—"Vocal solo (classic song—with piano acc.) (25 seconds), until—T: "I am going to the dentist."
- 14—Continue with orchestra (30 seconds), until—T: "You've a voice."
- 15—Theme (2 minutes and 35 seconds), until—T: Lennox has tried in vain.
- 16—"Cavatina" (Dramatic), by Bohm (20 seconds), until—T: "I am sick of askin' for."

NOTE: To action pp or ff.

- 17—"Thoughts at Twilight" (Dramatic), by Kendal (2 minutes and 10 seconds), until—T: Late afternoon at the.
- 18—Continue to action (35 seconds), until—T: For her father's sake.
- 19—"Dramatic Reapproach," by Berge (45 seconds), until—T: Three days later Monty.
- 20—Theme (5 minutes and 10 seconds), until—T: The following day at.
- 21—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "He'll hardly miss."
- 22—"Marche ala Turca" (From "Ruines des Athenes"), by Beethoven (2 minutes and 35 seconds), until—T: The last opera of the.
- 23—"Dramatic Recitative No. 2," by Levy (30 seconds), until—T: "Murdered!"
- 24—"Dramatic Fantasia," by Bach (4 minutes and 15 seconds), until—S: Old man in chair.
- 25—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 45 seconds), until—T: Cassy is permitted to.
- 26—Theme ff (40 seconds), until—T: After the law's delay.

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"THE BLACK CIRCLE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Intermezzo Rubato), Levy

- 1—Theme (3 minutes and 30 seconds), until—S: At screening.
 - 2—"In the Bungalow" (Allegretto Intermezzo), by Langey (3 minutes and 30 seconds), until—T: Next day the City Editor.
 - 3—Theme (2 minutes), until—T: "Well, what are you going?"
 - 4—"The Music Master" (Allegretto Grazioso), by Hegner (2 minutes and 45 seconds), until—T: Janet Ferguson, Andy's.
 - 5—"Vanity Caprice" (Allegro ma non Troppo), by Jackson (3 minutes and 45 seconds), until—T: "How do you spell quit?"
 - 6—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—T: "I have been told you two."
 - 7—Theme (1 minute and 30 seconds), until—T: "Mr. Ferguson, I want you."
 - 8—"The Swallows" (Intermezzo Allegro), by Klein (1 minute and 15 seconds), until—S: When Lucy enters bedroom.
 - 9—"Gallop No. 7," by Minot (2 minutes and 15 seconds), until—T: "Give me the cartridges."
 - 10—"Chiffonette" (Moderato con Grazia), by Atherton (3 minutes and 15 seconds), until—T: The gentle art of vamping.
 - 11—Theme (1 minute and 45 seconds), until—T: A popular indoor sport.
 - 12—"Clematis" (Moderato Poco Agitato), by Tanning (1 minute and 45 seconds), until—S: When Andy leaves Lucy.
 - 13—"Agitato No. 6," by Kiefert (1 minute), until—S: When Andy leaves Eva.
 - 14—"Grave Allegro Molot" (Excerpts from Beethoven Sonata Pathetique), by Berge (3 minutes), until—T: The next morning.
 - 15—"Poeme Symphonique" (Andante Symphonique), by Borch (3 minutes and 30 seconds), until—T: Andy's sympathetic.
 - 16—Theme (1 minute and 45 seconds), until—T: That evening.
 - 17—"Cupid's Frolic" (Moderato Intermezzo), by Miles (1 minute and 30 seconds), until—S: When Andy leaves.
 - 18—"With the Wind" (Allegro Gallop), by Hildreth (3 minutes and 30 seconds), until—S: When Aunt takes seat.
 - 19—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—S: "Beat it; here comes the."
 - 20—"Agitato," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to Baird and men (auto effects—shots).
 - 21—"At Nod" (Galop intermezzo), by Peck (3 minutes and 45 seconds), until—S: When Andy escapes (dog barking).
 - 22—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—S: When Andy is dragged in boat (shots—auto effects).
 - 23—"Furioso No. 11," by Kiefert (2 minutes), until—T: The hour before daybreak.
 - 24—"Intermezzo No. 11" (Allegro Vivace Assai), by Wolf-Ferrari (3 minutes), until—T: "With careful packing I."
 - 25—"Sawdust and Spangles" (Allegro Intermezzo), by Hildreth (2 minutes), until—T: In the morning (telephone bell).
 - 26—"Gruesome Misterioso," by Borch (2 minutes), until—T: "Parker, eh, last time."
 - 27—Theme (1 minute and 30 seconds), until—T: "Have you ever asked Lucy?"
- THE END

"PLEASE GET MARRIED"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Kisses" (Valse D'Amour), Zamecnik

- 1—"Birds and Butterflies" (Capricious Allegretto), by Vely (1 minute and 45 seconds), until—S: At screening (water effects).
 - 2—Theme, "Kisses" (Valse D'Amour), by Zamecnik (1 minute and 15 seconds), until—T: Muriel, their daughter.
 - 3—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until T: In a judge's chambers.
 - 4—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—S: When scene fades to bathing pool.
 - 5—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 45 seconds), until—T: "That evening two uninvited."
 - 6—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 45 seconds), until—S: When scene fades to Muriel.
 - 7—Theme (1 minute and 15 seconds), until—S: When Ferdy arrives.
 - 8—"Misterioso No. 3," by Minot (45 seconds), until—S: When scene fades to crooks.
 - 9—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until—T: "They're comin', let's make."
 - 10—"Hunkatin" (Half-tone One-step), by Levy (3 minutes and 15 seconds), until—T: "Brace up, my boy."
 - 11—"That Naughty Waltz" (a la Jazz), by Levy (2 minutes and 30 seconds), until—T: "I suppose you want to."
 - 12—"Sparklets" (Allegretto Intermezzo), by Miles (2 minutes), until—T: "Doc for Jenkins, will you?"
 - 13—"Marionette" (Intermezzo Capricioso), by Arndt (2 minutes and 15 seconds), until—T: "Gimme a lift."
 - 14—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Madam, what do you suppose?"
 - 15—"A La Mode" (Popular One-step), by Rosey (2 minutes and 30 seconds), until—T: "Don't you understand?"
 - 16—Theme (4 minutes), until—T: The Tumble-Inn (telephone bell).
 - 17—"Scherzetto" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "There's something in your."
 - 18—"Dramatic Tension," by Andino (1 minute), until—S: When Ferdy puts gown on.
 - 19—"Cupid's Frolic" (Allegretto Characteristic), by Miles (4 minutes), until—T: "I've got the mellens."
 - 20—Theme (1 minute and 15 seconds), until—T: "But we are married."
 - 21—"Dance Fantastique" (Capricious Moderato), by Reynard (2 minutes), until—T: "This is important."
 - 22—Theme (1 minute and 30 seconds), until—T: "My hero!"
 - 23—"Gruesome Misterioso," by Borch (1 minute and 45 seconds), until—S: When men enters window.
 - 24—"Dramatic Tension," by Levy (3 minutes and 30 seconds), until—T: "I'll give you five."
 - 25—"Hurry No. 33," by Minot (2 minutes), until—S: Watch for bell.
 - 26—Theme (3 minutes and 15 seconds), until—T: A sad September morning.
 - 27—"Canterbury Bells" (Capricious Allegretto), by Tanning (1 minute and 30 seconds), until—T: "So you found those."
 - 28—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "Good Lord, prayer-book" (glass crash).
 - 29—Theme (2 minutes), until—T: "My dear Brother Barton."
- THE END

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MUSIC

Musical Equipment

"THE VENGEANCE OF DURAND"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Love's Enchantment" (Moderato Romance), Varley

Jealousy Theme: "Sinister Theme" (Dramatic Andante Molto e Misterioso), Vely

- 1—"Prelude" (Heavy Dramatic), by Rachmaninoff (1 minute and 15 seconds), until—S: At Screening.
- 2—"Love Theme" (1 minute and 45 seconds), until—T: Marion, his devoted wife.
- 3—"Tojours J'Amis" (French Waltz), by Waldteufel (2 minutes and 30 seconds), until—T: But the custom of many.
- 4—"Jealousy Theme" (1 minute), until—S: When Captain kisses Marion's hand.
- 5—"Canzonetta" (French Intermezzo), by Ambrosio (1 minute and 45 seconds), until—T: "I am a beast."
- 6—Love Theme (1 minute), until—T: Madame's fondness.
- 7—Jealousy Theme (1 minute and 45 seconds), until—T: "Your sleeve, Madame."
- 8—Heavy Dramatic Pathetic (No. 10 Luz Photoplay Edition) (1 minute and 45 seconds), until—T: Then out of Henri Durand's.
- 9—Love Theme (3 minutes and 30 seconds), until—T: Then on a day when Marion (Piano only according to action).
- 10—Jealousy Theme (1 minute and 15 seconds), until—T: Then Henri Durand's.
- 11—"Idilio" (Moderato Intermezzo), by Lack (1 minute and 30 seconds), until—S: When scene fades to Marion and Tom.
- 12—"Arabian Nights" (Heavy Dramatic), by Mildenberg (2 minutes), until—T: For almost a month Durand.
- 13—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: On Marion's birthday.
- 14—"March Triumphale" (Characteristic), by Kempinski (3 minutes), until—S: Close-up of invitation (fete scenes).
- 14—Jealousy Theme (3 minutes and 15 seconds), until—T: "Sorry, I have to leave."
- 15—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition) (2 minutes and 30 seconds), until—S: When Marion finds knife.
- 16—"Standard French Waltz" (3 minutes and 15 seconds), until—T: Twelve years pass and the.
- 17—Tacet, according to action; segue to "Standard French Waltz" (3 minutes and 30 seconds), until—S: When guests stop dancing.
- 18—Jealousy Theme (2 minutes), until—S: When dancing stops.
- 19—Love Theme (3 minutes and 15 seconds), until—S: When Tom calls (piano only according to action).
- 20—"Dramatic Reproach," by Berge (2 minutes), until—T: "The lake has been sadly."
- 21—"Religioso" (Organ improvising) (1 minute), until—T: In the chapel built.
- 22—Love Theme (2 minutes), until—S: When Beatrice greets Tom.
- 23—Heavy Misterioso, by Levy (2 minutes and 30 seconds), until—T: "Monsieur Durand, will you?"
- 24—Love Theme (1 minute and 30 seconds), until—T: Then when Beatrice has.
- 25—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—T: It is time to begin.
- 26—"Dramatic Finale," by Smith (3 minutes and 45 seconds), until—T: "And already Durand has."
- 27—Jealousy Theme (1 minute and 45 seconds), until—T: "I am Death."
- 28—Love Theme (45 seconds), until—T: "Beatrice, how often?"
- 29—"Cradle Song" (From Tragic Suite—Andante Pathetic) (4 minutes), until—T: "And the demon which drives."
- 30—"Adagio" (From Tragic Suite—Dramatic Tension) (3 minutes and 30 seconds), until—T: "I can't do this, father" (Piano only according to action).
- 31—Jealousy Theme (1 minute and 30 seconds), until—S: When Tom watches Beatrice and Captain.
- 32—Heavy Desc. Ag. (No. 4 Luz Photoplay Edition) (3 minutes), until—T: Among all the demons of Hell.
- 33—Love Theme (2 minutes and 45 seconds), until—T: The part which Monsieur le Farge.
- 34—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—S: When father joins Beatrice.
- 35—Jealousy Theme (2 minutes), until—T: Then madness.
- 36—Heavy Desc. Ag. (No. 12 Luz Photoplay Edition) (2 minutes), until—T: The death knife.
- 37—"Gruesome Misterioso," by Borch (1 minute), until—S: When Tom embraces Beatrice.
- 38—Love Theme (2 minutes), until—T: Durand, the ghost of Marion.

THE END

"ME AND CAPT. KIDD"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Woodland Dreams" (Moderato Sentimental), Vargas

- 1—Theme (2 minutes), until—S: At Screening.
- 2—"Andante Dramatic," by Borch (1 minute), until—T: "Make haste, my proud."
- 3—"Fairy Phantoms" (Allegretto Characteristic), by Friedman (3 minutes and 30 seconds), until—S: When Peggy's vision fades.
- 4—Theme (1 minute and 45 seconds), until—S: When Tom helps Peggy.
- 5—"Standard Menuet" (2 minutes), until—T: And as she languished (insert).
- 6—Theme (2 minutes and 45 seconds), until—T: "Oh, I wish my treasure."
- 7—"Mysterioso Agitato," by Smith (3 minutes), until—T: "Cap'n Kidd done."
- 8—"Comedy Allegro," by Berg (3 minutes), until—T: When ole Zeke Walker.
- 9—Theme (1 minute), until—T: "Well, if we must spend the."
- 10—"Barcarole" (Summer Idyll), by Buse (2 minutes), until—T: Washed ashore by.
- 11—"Dramatic Tension," by Borch (4 minutes and 30 seconds), until—T: After a search of the island.
- 12—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—S: When Tom's father enters Peggy's home.
- 13—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 45 seconds), until—T: After the funeral.
- 14—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When Mammy looks at letter.
- 15—"Peacefulness" (Andante Simplice), by Borch (2 minutes and 15 seconds), until—S: When Peggy leaves home.
- 16—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—S: When Tom enters home.
- 17—Theme (1 minute), until—T: "We are taking legal."

- 18—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 15 seconds), until—T: Stockton Richards.
- 19—"In Flowerland" (Valse Moderato), by Golden (2 minutes), until—T: The week-end party at (watch for gong).
- 20—Theme (2 minutes and 30 seconds), until—S: When Peggy descends stairs.
- 21—"Hunkatin" (Half-tone one-step), by Levy (1 minute), until—S: When girl sits at piano (Piano only according to action).
- 22—Theme (1 minute and 15 seconds), until—T: After the unsuspecting Tom.
- 23—"Gruesome Misterioso," by Borch (1 minute), until—S: When scene fades to uncle.
- 24—"Canterbury Bells" (Capricious Allegretto), by Toning (2 minutes and 45 seconds), until—S: When scene of uncle fades.
- 25—Theme (2 minutes), until—T: Seeking the expert advice.
- 26—Repeat: "Gruesome Misterioso" (45 seconds), until—T: The torturing conscience.
- 27—"Clematis" (Moderato Poco Agitato), by Toning (4 minutes), until—S: When scene fades to Peggy.
- 28—"Storm Furioso," by Minot (1 minute), until—S: When scene fades to uncle (storm and explosion effects).
- 29—Theme (2 minutes and 15 seconds), until—T: The calm of the morning.
- 30—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 20 seconds), until—T: "Lawsey, Missey."
- 31—Theme (2 minutes), until—S: When Tom sees Peggy.
- 32—"Birds and Butterflies" (Intermezzo Caprioso), by Vely (3 minutes), until—S: When Peggy signs paper.
- 33—Theme (2 minutes), until—T: "Yes, but too late."

THE END

"THE COMBAT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Heart of Mine" (Ballad Sentimentale), Smith

- 1—Theme (2 minutes and 30 seconds), until—S: At Screening.
- 2—"That Naughty Waltz" (A la jazz), by Levy (2 minutes), until—T: And through such a bargain.
- 3—"Poeme Symphonique" (Andante symphonique), by Borch (1 minute and 15 seconds), until—T: Then when Muriel's.
- 4—Theme (1 minute and 30 seconds), until—T: As the days pass the.
- 5—"Dramatic Recitative," by Levy (1 minute and 15 seconds), until—S: When Burton kisses Muriel.
- 6—Theme (2 minutes and 15 seconds), until—T: Then comes love's old.
- 7—"Bleeding Hearts" (Andantino sentimento), by Levy (2 minutes and 15 seconds), until—S: When Muriel sits at piano (piano only according to action).
- 8—"Serenade Romantique" (Moderate romance), by Borch (2 minutes and 30 seconds), until—T: "I have done as you asked."
- 9—"Furioso No. 11," by Kiefert (30 seconds), until—T: "You always win, Burton."
- 10—"Dramatic Tension," by Levy (1 minute), until—T: When the hour arrives for.
- 11—"Agitato No. 6," by Kiefert (2 minutes), until—T: First, last and all the.
- 12—"Heavy Misterioso" (No. 10 A. B. C. Dramatic Series) (30 seconds), until—T: Dear little sweetheart.
- 13—"Agitato Misterioso" (No. 10 A. B. C. Dramatic Series) (30 seconds), until—T: The Limited (train effects—collision).
- 14—"Plaintive" (No. 10 A. B. C. Dramatic Series) (2 minutes), until—T: Muriel's first news.
- 15—"Allegro Agitato No. 8," by Andino (1 minute and 30 seconds), until—S: When Burton jumps through window.
- 16—"Reverie" (From Pathetic Suite) (1 minute and 30 seconds), until—T: "No need now to tell."
- 17—"Elegie" (From Pathetic Suite) (2 minutes), until—T: And so Graydon Burton's.
- 18—Theme (2 minutes), until—T: Slowly the dreary months.
- 19—"Silent Sorrows" (Andante Pathetique), by Borch (2 minutes and 45 seconds), until—T: "Please do not be sentimental."
- 20—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: When scene fades to Burton (sleigh bells).
- 21—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: Herman Blake these days.
- 22—Theme (2 minutes), until—S: When Muriel enters bedroom.
- 23—"Dramatic Reproach," by Berge (2 minutes), until—T: "There is always something."
- 24—"Dramatic Narrative," by Pement (2 minutes), until—T: As if Muriel had not.
- 25—"Gruesome Misterioso," by Borch (2 minutes and 15 seconds), until—S: When Graydon is seen at window (shots).
- 26—"Heavy Dr. Desc" (No. 18 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—T: Graydon.
- 27—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series) (3 minutes), until—T: And so the husband who.
- 28—"Heavy Andante" (No. 18 A. B. C. Dramatic Series) (1 minute), until—T: On the rack.
- 29—Theme (2 minutes and 30 seconds), until—T: "He is my husband."
- 30—"Adagio" (From Tragic Suite) (2 minutes and 30 seconds), until—T: Prevented by Phillip.
- 31—"Cradle Song" (From Tragic Suite) (3 minutes and 15 seconds), until—T: "You dreamed those things."
- 32—Theme (1 minute and 15 seconds), until—T: "You belong to him, Muriel" (train effects).

THE END

"THE THREE GODFATHERS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Gavotte and Musette" (Allegretto), by Raff (4 minutes and 5 seconds), until—S: At Screening.
- 2—"Intermezzo" (Allegretto), by Pierne (3 minutes and 30 seconds), until—T: The daily grist of new.
- 3—"Half Reel Hurry" (3 minutes and 25 seconds), until—T: The nineteenth.
- 4—Theme (2 minutes and 20 seconds), until—T: Nine days later.
- 5—Continue pp (40 seconds), until—T: "This is Sheriff Cushing."

NOTE: Begin pp then to action.

(Continued on page 1970)

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- (Continued from page 1968)
- 6—"Hunkatin" (Half-tone one-step), by Levy (45 seconds), until—S: Interior of dance hall.
 - 7—"Why? Because I Love You, Dear" (Ballad fox trot), by Levy (2 minutes and 40 seconds), until—T: "Why, it's wilted."
 - 8—"Continue pp (25 seconds), until—S: Close-up of telegram.
 - 9—"Theme (2 minutes), until—T: Amid the silence.
 - 10—"Mysterioso" (For general use), by Andino (1 minute and 35 seconds), until—T: 2 A. M.
 - 11—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (1 minute), until—T: "It's my last play."
- NOTE: Watch explosion.*
- 12—"Furioso" (Depicting conflict and riot), by Shepherd (50 seconds), until—T: Three days on the.
 - 13—"Continue pp (20 minutes), until—T: After the storm.
 - 14—"Poeme Symphonique" (And. quasi adagio), by Borch (4 minutes and 10 seconds), until—T: Burning thirst.
 - 15—"Sacred Night, Holy Night" (Song) (25 seconds), until—T: Into the mind of the dying.
 - 16—"Bleeding Hearts" (A floral poem), by Levy (2 minutes), until—T: "Tell me your names."
 - 17—"Ave Maria," by Gounod (1 minute and 20 seconds), until—T: "It's proper to say a few."
 - 18—"Lovelette" (Allegretto Grazioso), by Levy (3 minutes and 20 seconds), until—T: "His mammy sure wanted."
 - 19—"Theme (3 minutes and 50 seconds), until—T: The morning start.
 - 20—"Tragic Theme" (For fatal or mournful news), by Vely (2 minutes and 35 seconds), until—T: Burning daylight that.
 - 21—"Continue to action (45 seconds), until—T: Trade Rat loses its fairest.
 - 22—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: Onward, ever onward.
 - 23—"Madrila" (Spanish song, one-step), by Levy & Samuels (25 seconds), until—T: New Jerusalem another.
 - 24—"Serenade" (Dramatic), by Widor (4 minutes and 15 seconds), until—T: "Lemme hold the baby."
 - 25—"Theme ff (1 minute and 40 seconds), until—T: The long long trail.
- THE END

"THE GOLDEN SHOWER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "In Flowerland" (Valse Lento Rubato), Golden

- 1—"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—S: At Screening.
 - 2—"Sylvia Ballet," by Delibes (45 seconds), until—S: When men climb wall (Classic pastoral dance).
 - 3—"Flirty Flirts" (Intermezzo Rubato), by Levy (1 minute and 30 seconds), until—T: "I know the old pussy-foot."
 - 4—"In Flowerland" (Valse Lento Rubato—Theme), by Golden (1 minute and 45 seconds), until—T: Mary Kane, who is working.
 - 5—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: Allan Campbell, whose.
 - 6—"Repeat "Sylvia Ballet" (1 minute), until—T: Commencement Day.
 - 7—"Babillage" (Intermezzo Allegretto), by Castillo (1 minute and 15 seconds), until—T: Broadway Alf loses no.
 - 8—"Popular Shimmie Dance" (2 minutes and 30 seconds), until—T: At the Cabaret where Lila.
 - 9—"Theme (1 minute and 45 seconds), until—T: While Mary Kane, the (train effects).
 - 10—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes), until—T: The net is spread (Train effects—telephone bell).
 - 11—"That Naughty Waltz" (A la Jazz), by Levy (1 minute and 30 seconds), until—T: "Don't worry, this is an."
 - 12—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 45 seconds), until—T: To Mona Machree.
 - 13—"Canterbury Bells" (Capricious Allegretto), by Tonning (3 minutes and 15 seconds), until—T: The first snag in Broadway.
 - 14—"Popular one-step" (1 minute and 30 seconds), until—T: The revel which Broadway.
 - 15—"Popular Shimmie Dance" (1 minute and 15 seconds), until—S: When Broadway Alf drinks.
 - 16—"Sylvia Ballet" (30 seconds), until—S: When lights are dimmed.
 - 17—"Dramatic Tension," by Shepherd (1 minute and 30 seconds), until—T: "Princess, my slaves."
 - 18—"Heavy Mysterioso," by Levy (3 minutes), until—T: "Campbell, if there is."
 - 19—"Theme (2 minutes and 45 seconds), until—T: The golden shower.
 - 20—"Grave Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes and 45 seconds), until—T: "Please say that you believe."
 - 21—"Theme (3 minutes and 45 seconds), until—T: Then to escape the.
 - 22—"Humorous Drinking Theme," by Roberts (1 minute), until—S: When drunks see Mary.
 - 23—"Theme (2 minutes and 15 seconds), until—T: "I am glad I happened."
 - 24—"Barcarolle" (Summer Idyll), by Buse (2 minutes and 45 seconds), until—T: "Forgive me, you see I've."
 - 25—"Serenade Romantique," by Borch (3 minutes and 45 seconds), until—T: "I couldn't be your wife."
 - 26—"Camelia" (Andante Moderato), by Tonning (2 minutes), until—T: In the morning seeking.
 - 27—"Theme (3 minutes), until—T: "It was a vile scheme."
- THE END

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"ONE hears much music in the movies that is as foreign to the action on the screen as anything could be and frequently actually kills the effect of the photographer's art."

The above is an extract from an article published in "Musical Accompaniment of Moving Pictures," issued by the Boston Music Company of Boston, Mass.

I have very often heard one fellow say to another, "You're seeing things." What does this mean? In my estimation it's a refined translation of "Brother, you're crazy."

Inappropriate music actually kills the photographer's art, or in plain English, "rotten music can kill the best picture." Music in conjunction with the photoplay is of such importance that if not properly employed it can easily create an atmosphere to overpower the predominating part of the show—the picture. Music can make a drama of a comedy and vice versa. Yes, sir it can make anybody "see things," in other words, it can get you "crazy." No matter what you say, do or play there must be a time, place and opportunity for everything. The same applies to all things in life. Every audience quickly adjusts itself to the character of the picture. They laugh, cry, sigh, travel and feel with the action on the screen. Your music must appeal to the majority, and it must fit the action.

There is no doubt but that the facts in the above

paragraphs are 100 per cent. true, but still you can hear musicians jazz dramas and dramatize comedies every day. Why? What is the cause of this situation? The logical answer to this question would be, "Lack of experience and musical alertness." To analyze the word "alertness" in conjunction with music for the photoplay, would fill one hundred volumes.

In the interest of "Better Music for the Film," I respectfully refer every musician employed in this particular field of the gigantic motion picture industry, to an article on practical manual, entitled "Musical Accompaniment of Moving Pictures," on sale at all the leading music houses in the country.

THE EDITOR.

Cannibal Music

CAN any musician intelligently explain what Cannibal music really is? I have had the opportunity to select musical programs for a great many pictures, portraying scenes in the South Sea Islands, and in every instance I found that it is very hard to select music from present music libraries, for the above purpose.

In every case I had to resort to Oriental characteristic music, which to my mind is a fifty-fifty proposition. Oriental music does not live-up to the characteristic emotions of South Sea cannibals. Musically speaking, Oriental music doesn't possess the rough, vigorous strains of cannibalistic emotions. The weird and minor characteristics of

Oriental music are by no means appropriate material for cannibal pictures. The same applies to music written in major keys. I believe it would be a good idea to write a number constructed in scales of whole tones.

Mr. Sol P. Levy, who is known to every musician in the picture game, has recently composed a number which he calls "A Cannibal Carnival," after hearing this number in manuscript form came to the conclusion that it is possible to write such a thing as "Cannibal music." This number constructed on whole tone scales, and is absolutely distinct in type and doesn't remind you of Oriental music.

I believe Mr. Levy struck a new idea, and I'm really anxious to see how musicians will accept this original masterpiece.

THE EDITOR.

Review of Recent Musical Compositions

- 1—"Starlight Love," by Lucien Denni. A waltz beautiful with the melody that sticks (Carl Fischer-Witmark.)
- 2—"My Baby's Arms," by Harry Tierney. A beautiful melody hit from "Ziegfeld Follies" (Leo Feist.)
- 3—"When My Baby Smiles," by Irving Berlin. The world's greatest "tune" writer. A trot or one-step. (Irving Berlin.)

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"SINNERS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique (And. con moto), Borch

- 1—Theme (2 minutes and 10 seconds), until—S: At Screening.
- 2—"Melody" (Moderato), by Huetter (3 minutes and 30 seconds), until—T: To keep Mary from the.
- 3—"Love Theme" (For general use), by Lee (3 minutes and 20 seconds), until—T: Dr. Ned Simpson.
- 4—"Because You Say Good-Bye," by Levy (1 minute and 10 seconds), until—T: "But the money she."
- 5—"That Naughty Waltz" (A la jazz), by Levy (2 minutes and 10 seconds), until—T: Living in a smart.
- NOTE: To action pp or ff and as piano solo according to picture.
- 6—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 55 seconds), until—T: But even with Horace's.
- 7—Theme (1 minute and 5 seconds), until—T: Finding not her, but.
- 8—"Why?" (Ballad), by Levy (2 minutes and 45 seconds), until—T: Bo Merrick from Denver.
- 9—Continue pp (45 seconds), until—T: "Don't worry, Mary, I will."
- 10—"Narrative" (For scenes of reminiscence), by Pement (1 minute and 3 seconds), until—T: Washington Mews, a street.
- 11—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes), until—T: In the midst of color.
- 12—Theme (1 minute and 55 seconds), until—T: "She's gone, the little fool."
- 13—"May Dreams" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: The passing weeks brought.
- 14—"Sparklets" (Moderato), by Miles (3 minutes and 10 seconds), until—T: Miss Horton had another.
- 15—"Dramatic Suspense," by Winkler (4 minutes and 5 seconds), until—T: "Look here, if Marie."
- 16—Theme (1 minute and 15 seconds), until—T: "I must speak to Mary."
- 17—"Dramatic Reproach," by Berge (1 minute and 45 seconds), until—T: "Hilda Newton, what's?"
- 18—"Tragic Theme" (For fatal or mournful scene), by Vely (1 minute), until—T: The home-coming.
- 19—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 1 seconds), until—T: For a time after Mary's.
- 20—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes and 25 seconds), until—T: Sunday on Nantucket Island.
- 21—"Valse Lente," by Schytee (3 minutes and 40 seconds), until—T: "Funny thing, I think."
- 22—Piano solo improve to action (55 seconds), until—S: Close-up of girl near
- 23—Theme (1 minute and 30 seconds), until—T: "I see now that we."
- 24—Improve to action (35 seconds), until—S: The second close-up of girl near piano.
- NOTE: Ragging a sacred hymn.
- 25—Tacet (1 minute and 5 seconds), until—T: "Can't you play a hymn?"
- 26—Note: Organ solo to sacred hymn by mix chorus accompany (45 seconds), until—S: Girl begins playing hymn.
- 27—"Dramatic Tension," by Andino (1 minute and 50 seconds), until—S: They all stop singing.
- 28—"Love Song" (Moderato), by Puerner (4 minutes and 30 seconds), until—T: The heart to heart talk.
- 29—"Melody" (Moderato), by Kretschmer (2 minutes and 15 seconds), until—T: "If there is any telling."
- 30—Effect of church bells followed by sacred hymn as organ solo to action (1 minute and 35 seconds), until—T: Even the church bells.
- 31—Theme ff (1 minute and 10 seconds), until—S: Close-up of four big trees.

THE END

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"THE SILVER HORDE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (And. con moto), Borch

- 1—Theme (2 minutes and 55 seconds), until—S: At Screening.
- 2—"Northern Serenade" (Moderato), by Olsen (2 minutes and 10 seconds), until—T: Far away to the Northern.
- 3—"Angelica" (4/4 Moderato), by Martel (3 minutes), until—T: Except for the crew of.
- 4—"Simister Theme" (For scenes of impending danger), by Vely (1 minute and 45 seconds), until—T: "Bad mans come."
- 5—"Dramatic Agitato" (For general use), by Hough (50 seconds), until—S: The fight.
- 6—"Canzonetta" (2/4 Allegretto Moderato), by Godard (2 minutes), until—T: Out from the.
- 7—"Patrie" (Dramatic Overture), by Bizet (2 minutes and 35 seconds), until—T: "They burned your cabin."
- 8—"Golden Youth" (Valse Lente), by Rosey (4 minutes and 30 seconds), until—T: In honor of her unexpected.
- 9—Theme (4 minutes and 10 seconds), until—T: "George, would any decent?"
- 10—"Allegro Agitato" (For general use), by Kiefert (45 seconds), until—S: The fight.
- 11—"Birds and Butterflies" (Intermezzo), by Vely (40 seconds), until—S: Everybody laughing.
- 12—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 5 seconds), until—T: Seattle, two months later.
- 13—Continue to action (1 minute and 15 seconds), until—T: While up in Alaska waiting.
- 14—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 20 seconds), until—T: In New York Emmerson.
- 15—Continue ff (50 seconds), until—T: "And I will stand in the."
- 16—Theme ff (2 minutes and 55 seconds), until—T: Boyd Emmerson's last evening.
- 17—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (55 seconds), until—T: A danger of Marsh's.
- 18—Continue to action (3 minutes and 30 seconds), until—T: The long arm of.
- 19—Theme (3 minutes and 20 seconds), until—T: By evening Emmerson knew.
- 20—"Poeme Symphonique" (And. quasi Adagio), by Borch (2 minutes and 20 seconds), until—T: Alarmed at the failure.
- 21—"Half Reel Hurry," by Levy (2 minutes and 30 seconds), until—T: "Get her aboard."

NOTE: Watch steam whistle.

- 22—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 10 seconds), until—T: After two weeks of feverish.
- 23—"Mysterioso" (For general use), by Andino (1 minute and 45 seconds), until—T: "Marsh wasn't satisfied."
- 24—Theme (1 minute and 40 seconds), until—T: Evening came and still.
- 25—"Mysterioso Agitato" (Descriptive), by Smith (3 minutes and 30 seconds), until—T: And in the early dawn.

NOTE: Watch explosion.

- 26—"Dramatic Finale" (For concluding dramatic moments), by Smith (4 minutes and 45 seconds), until—T: Mr. Wayland's yacht.
- 27—"Flirty Flirts" (Melodious Rubato), by Levy (3 minutes and 30 seconds), until—T: "We're going to blow up."
- 28—Theme (3 minutes and 55 seconds), until—T: Early next morning.
- 29—"Andante Appassionato" (Depicting dramatic emotion), by Castill (2 minutes and 45 seconds), until—T: "You win; what's your price?"
- 30—Theme ff (1 minute and 40 seconds), until—T: "Come back to civilization."

THE END

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FOR the past ten years I have been watching musical directors throughout the country, and have tried to study their work from every conceivable angle. One of the surest signs that a musical director is appropriately accompanying pictures is the fact that he is always in the market for plenty of music. I am in a position to know who is buying music and who is not.

Among the many musical directors who are striving to acquire a large and up-to-date library is Mr. R. E. Moulton, of the Sexton Theatre, Great Falls, Montana. Mr. Moulton has had a great amount of experience in this particular line. As early as 1911 he played in Pantages Theatre, Omaha, Nebraska, the Imperial Theatre, Great Falls, Montana, Ansonia and Rialto Theatres, Butte, Montana, etc. He can be considered a pioneer when a snare drum indicated a fainting spell of a vamp.

Readers may wonder why I say all this and of what interest it may be to them. I am sure that there are many orchestra leaders who are

still adhering to the old clap trap style of accompanying pictures. They are still trying to get away with libraries consisting of music received through orchestra clubs, and professional favors.

Mr. Moulton recently sent me several programs which he played in connection with certain pictures and after reviewing same, I came to the conclusion that although his orchestra consists of a combination of only eight men, he is nevertheless, playing such numbers as "Erotik" by Grieg, "Romance" from the Wieniawsky Concerto No. 2, and many other of such standard compositions.

From a newspaper clipping which I received from the Great Falls Daily Tribune, I learned that Mr. Moulton is setting his own musical suggestions, and he spends a great deal of time preparing his musical programs.

"Told In The Hills," a picture recently shown at the Sexton Theatre, was one picture I happened to see myself, and am therefore in

a position to judge the musical setting selected by Mr. Moulton, which herewith follows:

The above musical suggestions absolutely reveal the fact that the work of Mr. Moulton and his associates, deserves to be commented upon. Of course, as in every instance, a lot of credit for the splendid work the above gentleman is doing, is due to Mr. Wm. Steege, manager of the Sexton Theatre. Money spent on music is considered a surplus expenditure. By this I mean that the majority of exhibitors and theatre managers consider music a surplus item, because, figuratively speaking, it cannot show any net return. I believe, that is therefore very important that the manager of a theatre be progressive and modern enough to realize that money spent for music cannot be figured in the same way as money paid for a film. Music is nothing but an asset which indirectly brings returns and it takes a master mind in exhibition of pictures to be able to realize this. Motion Picture exhibitors and producers should consider such men as Mr. Moulton and Mr. Steege as promoters of trade, which will result to the advantage of all parties. THE EDITOR.

"JUDY OF ROGUES HARBOR"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagietto" (from Symphonette Suite), Berge

- 1—"Spring Blossoms" (Moderato Int.), by Castillo (4 minutes and 30 seconds), until—S: At Screening.
- 2—"Dramatic Recitative, No. 2," by Levy (1 minute and 45 seconds), until—T: "Jim Shuckies, the cause."
- 3—Continue pp (35 seconds), until—T: "You sure you wouldn't"
- 4—"Slimy Viper" (A mysterious tone picture), by Borch (1 minute and 25 seconds), until—T: "Under the pretense of."
- 5—"Love Song" (Dramatic Mod.), by Flegler (3 minutes and 50 seconds), until—T: "The Governor Roderick."
- 6—"Birds and Butterflies" (light Int.), by Vely (1 minute and 30 seconds), until—T: "Will you be a good kitty."
- 7—Continue pp (40 seconds), until—T: "How in the world do you do."
- 8—Theme (3 minutes and 50 seconds), until—: "If you're ready to."
- 9—"Dramatic Agitato," by Hough (4 minutes and 30 seconds), until—T: "Denny darlin', I'm goin'."
- 10—"Chanson Melancolique" (Dramatic Pathetic), by Colling (3 minutes and 25 seconds), until—S: Judy puts child on bed.
- 11—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—S: Judy drops child through window.
- 12—"Sinister Theme" (Misterioso), by Levy (3 minutes and 15 seconds), until—T: "Back home to face the."
- 13—"Poeme Symphonique" (Dramatic), by Borch (2 minutes), until—T: "Judy, for God's sake."
- 14—Theme (1 minute and 15 seconds), until—T: "Morning finds the reel."
- 15—"Crafty Spy" (descriptive misterioso), by Borch (1 minute and 45 seconds), until—T: "Where control never."
- 16—"Lovelette" (Melodious Int.), by Levy (1 minute and 5 seconds), until—T: "It will be alright."
- 17—Repeat: "Crafty Spy," by Borch (50 seconds), until—T: "At the citizen's next."
- 18—Theme (1 minute and 30 seconds), until—T: "While out under the stars."
- 19—Continue ff (20 seconds), until—T: "Jim's to get old man."
- 20—"Dramatic and Stripes Forever (March), by Sousa (1 minute and 20 seconds), until—T: "When the boys come."
- 21—Produce effect followed by "Half Reel Hurry," by Levy (1 minute and 5 seconds), until—S: Bomb explodes.
- 22—"Misterioso Dramatic," by Borch (1 minute and 5 seconds), until—T: "What do you mean buttin'."
- 23—"Agitato Appassionato," by Borch (45 seconds), until—S: The fight.
- 24—Continue pp (25 seconds), until—T: "You saved my grandfather's."
- 25—Theme (3 minutes and 40 seconds), until—T: "Governor Kingsland finds."
- 26—"In the Ruins" (Dramatic), by Kempinski (1 minute and 40 seconds), until—T: "I'll never have any peace."
- 27—Continue to action (3 minutes and 5 seconds), until—T: "In the Ketchel homestead."
- 28—"Aragnoise" from "Le Cid" (Dramatic Allegro), by Massenet (3 minutes and 50 seconds), until—T: "I gotta go now."
- 29—"Adieu" (12/8 Dramatic), by Parager (2 minutes), until—T: "So once more Judy."
- 30—"Dramatic Recitative No. 2," by Levy (3 minutes and 20 seconds), until—T: "I warn you, I'm going to."
- 31—"Half Reel Hurry," by Levy (2 minutes and 25 seconds), until—T: "Your lather is all here."
- 32—Theme (2 minutes), until—T: "You've done a good night's."
- 33—Continue pp (55 seconds), until—T: "My mother, Oh, I've always."
- 34—Continue ff (25 seconds), until—T: "Everything I possess."

END

"A CARMEN OF THE NORTH"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Dramatic Pathetic), Varley

- 1—Intermezzo from "Carmen," by Bizet (1 minute and 20 seconds), until—S: At Screening.
- 2—"Evening Sounds" (Dutch Characteristic), by Kriens (3 minutes), until—T: "Joseph Stanley, a young farmer."
- 3—"Dramatic Conflict" (Hurry Erotico), by Levy (1 minute and 50 seconds), until—T: "In the town where Joseph."
- 4—"Adieu" (12/8 Dramatic), by Vavarak (1 minute and 40 seconds), until—T: "Joseph's first duty."
- 5—"Aragonaise" from Carmen, by Bizet (2 minutes), until—T: "For Carmen's Heart."
- 6—Theme (1 minute and 20 seconds), until—T: "I shall never forget you."
- 7—"Dramatic Suspense," by Winkler (1 minute and 25 seconds), until—T: "Carmen joins her confederates."
- 8—"Pathetic Andante," by Vely (45 seconds), until—T: "Later, his loved one."
- 9—"Madrila" (Spanish one-step), by Levy & Samuels (35 seconds), until—S: Smugglers dancing.
- 10—Continue pp. (30 seconds), until—T: "Free but disgraced."
- 11—"Habners from "Carmen," by Bizet (1 minute and 10 seconds), until—T: "Carmen."
- 12—"Dramatic Agitato," by Hough (40 seconds), until—T: "This place is over the border."
- 13—Theme (1 minute and 10 seconds), until—T: "I belong to you, Joseph."
- 14—"Andante Appassionato" (Passionate Agitation), by Borch (2 minutes and 25 seconds), until—T: "It's the Sergeant."
- 15—Theme (1 minute and 55 seconds), until—T: "As time spread onward."
- 16—"Sinister Theme," by Vely (4 minutes), until—T: "An eventful night."
- 17—"Pizzicato Misterioso," by Andino (3 minutes and 5 seconds), until—T: "It's time to make the rounds."
- 18—"Danse Boheme from "Carmen," by Bizet (2 minutes and 10 seconds), until—T: "The sunlight turns."
- 19—"Dramatic Recitative (No. 2)," by Levy (2 minutes and 15 seconds), until—T: "Thank goodness."
- 20—"Hunkatin" (Half tone one-step), by Levy (1 minute and 30 seconds), until—T: "A road house, etc."
- NOTE: To be played with hand organ effects.
- 21—Cont. to action (45 seconds), until—T: "Dalboni, a celebrated baritone."
- 22—"Marriage Blues" (Fox-trot), by Berkins & Samuels (2 minutes and 30 seconds), until—T: "Where the undercurrents flow."
- 23—"Aria from "Carmen," by Bizet (40 seconds), until—T: "Several nights later."
- NOTE: As brillante solo with piano acc.
- 24—Theme (3 minutes and 5 seconds), until—T: "When other lips."
- 25—"Paradole from "Carmen," by Bizet (1 minute and 55 seconds), until—T: "After their marriage."
- 26—"Waltz Caprice," by Rubenatein (3 minutes), until—T: "The other hungry."
- 27—"Toreador song from "Carmen," by Bizet (2 minutes), until—T: "A gala night."
- 28—"Carmen March," by Bizet (1 minute and 40 seconds), until—T: "But the shadows."
- 29—(Berg 66) "Misterioso Agitato" (Descriptive), by Smith (2 minutes and 40 seconds), until—T: "Can't you even pity me."
- 30—Cont. to action (55 seconds), until—T: "And while Dalboni."
- 31—Theme (1 minute and 5 seconds), until—T: "Back to the depths."
- 32—Cont. to action (35 seconds), until—T: "After two years."
- 33—Cont. pp. (33 seconds), until—T: "Then the gold returned."

UNTIL THE END.

"CHAIN OF EVIDENCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Reproach," Berge
1—Theme (5 minutes and 30 seconds), until—S: At Screening.
2—"Why?" (Ballad Fox Trot), by Levy (35 seconds), until—T: "Dot Curly-Kstie Worth."

NOTE: To be produced as piano solo.
3—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—S: "Girl leaves piano."
4—"Dramatic Conflict," by Levy (1 minute), until—S: "The fight."
5—"Blue Bell" (Moderato), by Zsmecnik (4 minutes and 40 seconds), until—T: "August 10th."
6—"Sparklets" (Moderato), by Miles (2 minutes), until—T: "I like the way."
7—"Serenade Romantique" (Anl. con moto), by Borch (2 minutes and 40 seconds), until—T: "September 16th."
8—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 5 seconds), until—S: "Girl looking at her mother's picture."
9—"Serenade" (Moderato), by Drigo (2 minutes and 10 seconds), until—T: "Famous English surceon here."
10—"Cavalleria Rusticana" (Intermezzo), by Mascni (50 seconds), until—S: "Interior of moomer's shop."
NOTE: To be produced as violin solo, followed by violin solo with piano acc.

11—"Habillage" (Caprice), by Costello (1 minute and 45 seconds), until—S: "Close-up of playing carols."
12—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Don't blame Perkins."
13—"Theme (3 minutes and 30 seconds), until—T: "September 21st."
14—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 55 seconds), until—T: "We have done the best."
15—"Simpler Theme," by Vely (1 minute and 20 seconds), until—S: "Close-up of wall safe."
16—"Theme (3 minutes), until—T: "Allen keeps his radium."
17—"Love's Enchantment" (Dramatic Pathetic), by Varley (2 minutes and 50 seconds), until—S: "Mrs. Sturgis near her mirror."
18—"Mysterious Dramatic," by Borch (1 minute and 10 seconds), until—S: "Close-up of clock showing 1 o'clock."
NOTE: Watch shots.
19—"Continue to action (1 minute and 45 seconds), until—T: "Dick Morley was very bitter."
20—"Misterioso Arriato" (Descriptive), by Smith (4 minutes and 40 seconds), until—S: "Close-up of blacksmith."
21—"Theme (3 minutes and 20 seconds), until—T: "It was not Dick who fired."
22—"Prelude" (Heavy Dramatic), by Rachminoff (5 minutes and 50 seconds), until—T: "I came here to."
23—"Intermezzo" (Moderato), by Ilnerer (1 minute and 50 seconds), until—T: "As soon as they were out."
24—"Theme ff (1 minute and 30 seconds), until—T: "I was convicted on."
THE END

"HIS WIFE'S MONEY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (Mod. Mel.), Varley
1—"Woodland Whispers" (Characteristic), by Czibulka (2 minutes and 45 seconds), until—S: At Screening.
2—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "This is not a time."
3—"Theme (1 minute and 5 seconds), until—T: "Rob't Harlow."
4—"After Sunset" (Dramatic), by Pryor (3 minutes and 35 seconds), until—T: "I may be an all night search."
5—"Bluette" (2/4 Allegretto Grazioso), by Aitken (3 minutes and 30 seconds), until—T: "Marion, do you realize."
6—"Theme (4 minutes and 10 seconds), until—T: "As I shall be off."
7—"Vision" (3/4 Andante), by Drelia (1 minute and 40 seconds), until—T: "You may retire."
8—"Theme (2 minutes and 30 seconds), until—T: "Tell me who she is."
9—"Spring Blossoms" (Melodious Int.), by Castillo (1 minute and 55 seconds), until—T: "Marion is in her room."
10—"Lovelette" (Int.), by Levy (3 minutes), until—T: "And then came the golden hours."
11—"Marriage Blues" (Fox-trot), by Berkin and Samuels (3 minutes and 30 seconds), until—T: "And the season of social."
12—"Pathetic Andante," by Vely (3 minutes and 50 seconds), until—T: "And day by day."
13—"Devotion" (Mod), by Deppen (1 minute), until—T: "The forlorn hope."
14—"Theme (1 minute and 45 seconds), until—T: "His wife in the east."
15—"Sparklets" (Mod.), by Miles (4 minutes), until—T: "A long journey."
16—"Cont. to action (1 minute and 30 seconds), until—T: "To go back now."
17—"Serenade-Dramatic," by Widor (4 minutes and 5 seconds), until—T: "And so the sierra."
18—"Canzone Triste" (Andantino Con Moto), by Conte (4 minutes and 10 seconds), until—T: "And the Gods smirk."
NOTE: Watch explosion.
19—"Gruesome Misterioso," by Borch (1 minute and 55 seconds), until—T: "No man can stay there."
20—"Chanson Melancolique" (Dramatic), by Collinge (1 minute and 30 seconds), until—S: "Announcing the find of gold."
21—"Cont. pp. (1 minute and 55 seconds), until—T: "The east again."
22—"Adieu" (12/8 Dramatic), by Favarger (4 minutes and 30 seconds), until—T: "The lightning strikes."
23—"Dramatic Tension," by Andino (3 minutes and 20 seconds), until—T: "Get Marion here."
24—"Theme ff (2 minutes), until—T: "That is not true."
UNTIL THE END

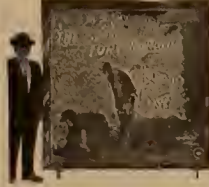
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Review of Latest Musical Compositions

- 1—"Wigwam," by Joe Samuels & Harold Sanford, a novelty Indian fox trot most appropriate for society ballroom scenes. (Belwin, Inc.)
- 2—"Lo-La-Bo," a fox trot, played, danced and sung everywhere. (Carl Fischer-Witmark.)
- 3—"Alexandria," a fox trot, sung in the stage success of "Aphrodite," at the Century theatre, New York City, N. Y. (Carl Fischer-Witmark.)
- 4—"Venetian Moon," a fox trot by Goldberg and Magine said to be the fox trot hit of the year. (Jerome H. Remick.)
- 5—"Lovelette," by Sol P. Levy, a beautiful conception of a light melodious and original melody, suitable for love scenes. (Belwin, Inc.)
- 6—"Mystery," a fox trot by Joseph A. Cirina. They say it's a second "Vamp." (Leo Feist.)
- 7—"My Baby's Arms," a beautiful melody hit from the "Ziegfeld Follies." (Leo Feist.)
- 8—"Oriental Stars," a one-step hit by Jas. V. Monaco. (Shapiro, Bernstein & Co.)
- 9—"O," a fox trot by Byron Gay, and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)
- 10—"Wildflower Waltz," the latest waltz by Mary Earl, writer of "Beautiful Ohio." (Shapiro & Bernstein.)

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PRACTICALLY every film company issues carefully timed musical suggestions or music scores, for each film. The preparation of these musical suggestions or scores, is, to a certain extent monopolized by several gentlemen who specialize in this particular field. They are all able musicians with years of experience, and to my knowledge are always trying to deliver "the goods" in the most efficient manner. But, in spite of this, constant complaints reach the various film companies, because of wrongly timed music scores and cues. This, of course, is an unpleasant state of affairs for all parties concerned. Where is the remedy? The Filmusic Company of Los Angeles, California, has recently issued a time table to serve as a guide to house managers, operators, and musicians in setting up their programs. The Filmusic Co.

FOOTAGE AND TIME TABLE

Feet	Sec.	Feet	Min. Sec.
10	Equals 8 1/4	80	Equals 1 8
20	" 17	90	" 1 16 1/2
30	" 25 1/4	100	" 1 25
40	" 34	200	" 2 50
50	" 42 1/4	300	" 4 15
60	" 51	400	" 5 40
70	" 59 1/4	500	" 7 5

use the schedule, which herewith follows, for the preparation of their music scores.

The above was prepared to serve as a time table, with the point in view, to establish a standard speed for the projection of motion picture films. We fully appreciate the well-meant efforts of the Filmusic Co., but the question is, will they receive the necessary cooperation from the exhibitor. I daresay, No.

I have seen films projected at a speed limit of eleven and twelve minutes per thousand feet. Why? Because most exhibitors want a certain amount of shows each day, and have their programs planned, for so-and-so-many reels, and so-and-so-many subjects. Should one of the subjects happen to be 500 feet longer, Johnny or Mike, the operator, has to "speed it up." The consequence is that the carefully selected musical program, compiled by the musical director, is useless.

It is really high time that such concerns as the Filmusic Company together with the hard-working men, preparing the various cue sheets, receive the cooperation of the exhibitor.

The acme of perfection of Motion Picture Exhibition, can be attained through united efforts only.

THE EDITOR.

Review of Latest Musical
Compositions

- 1—"Rose of Washington Square," Fanny Brice's sensational hit, from the "Ziegfeld Midnight Frolic." (Shapiro, Bernstein & Co.)
- 2—"All the Quakers Are Shoulder Shakers," a fox trot by Pete Wendling. (Waterson, Berlin & Snyder.)
- 3—"In Our Bungalow," a fox trot from the show, "Rose of China," a Broadway success. (T. B. Harms.)
- 4—"I Like to Do It," by Bryan Gay, writer of "The Vamp." "I Like to Do It" is predicted to be another "Vamp." (Henry Burr Music Corp.)
- 5—"LOVELETTE," by Sol P. Levy, a beautiful, light and original melody, suitable for garden scenes and such. (Belwin, Inc.)
- 6—"Afghanistan," a sensational, singable, Asiatic fox trot. (Gilbert & Friedland, Inc.)
- 7—"Hunkatin," the half tone one-step by Sol P. Levy, writer of "That Naughty Waltz" and "Why?" (Belwin, Inc.)
- 8—"Typhoon," a fox trot, said to be a sensation like "I'm Forever Blowing Bubbles." (Kendis-Brockman Music Co.)
- 9—"When the Harvest Moon is Shining," an original waltz. (Harry Von Tilzer.)

"BREATH OF THE GODS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Japanese Sunset" (Andante), Deppen

- 1—Theme (1 minute and 15 seconds), until—S: At Screening.
- 2—"Kingdom of Flowers" (Japanese Valse), by Ringleben (4 minutes and 5 seconds), until—T: "But these teachings were."
- 3—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 25 seconds), until—T: "Prince Hagane, Japanese."
- 4—Theme (1 minute and 35 seconds), until—T: "Japan has need of every."
- 5—"Japanese Cradle Song," by Puerner (1 minute and 45 seconds), until—T: "Look, Yuki, there is your."
- 6—"In a Chinese Tea Room" (Characteristic), by Langey (1 minute and 5 seconds), until—T: "The gate opened, she was."
- 7—"May Dreams" (And. con moto), by Borch (20 seconds), until—T: "Count Ronard, Austrian."
- 8—"Chinese Serenade" (Moderato), by Puerner (2 minutes and 35 seconds), until—S: "Interior of Japanese home."
- 9—Theme ff (1 minute), until—T: "The days slip by."
- 10—"Dramatic Recitative No. 1," by Levy (1 minute), until—T: "I am a Samurai's daughter."
- 11—"Japanese Reverie," by Bartlet (3 minutes and 40 seconds), until—T: "Within the hazy On'da."
- 12—"Fou So Ka" (Japanese patrol), by Tobani (3 minutes), until—T: "Through night till morn."
- 13—Continue to action (20 seconds), until—T: "Father, I am a patriot."
- 14—"Serenade Romantique" (Moderato), by Borch (1 minute), until—S: "Interior of Ambassador's office."
- 15—"Dramatic Tension," by Borch (2 minutes and 35 seconds), until—T: "Meanwhile colossal."
- 16—Theme (1 minute and 15 seconds), until—T: "Evening and vague."
- 17—"Oyama" (Japanese march), by Brashn (2 minutes and 20 seconds), until—S: "View of street parade."
- 18—"Dramatic Tension," by Levy (3 minutes and 55 seconds), until—S: "Yuki opening door to street."
- 19—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: "Praying for strength."
- 20—Continue ff (1 minute and 40 seconds), until—T: "Pierre, this is sacrifice."
- 21—"Thoughts at Twilight" (Dramatic), by Kendall (4 minutes and 30 seconds), until—T: "After the end of aimless."
- 22—Theme (1 minute and 5 seconds), until—T: "The dull desire came."

NOTE: Effects of Chinese gong.

- 23—"Dramatic Suspense," by Winkler (5 minutes), until—T: "An hour of suspense and."
- 24—"Dramatic Recitative No. 2," by Levy (3 minutes and 15 seconds), until—T: "Pierre now Hagane."
- 25—Theme (2 minutes and 10 seconds), until—T: "Give bim the paper."
- 26—Continue to action (2 minutes and 10 seconds), until—T: "And so all this."
- 27—"Dramatic Tension," by Andino (1 minute and 45 seconds), until—T: "What nonsense is this?"
- 28—"Heavy Dramatic," by Oehmler (3 minutes and 45 seconds), until—T: "The hour."

NOTE: Effects of Chinese gong.

29—Theme ff (50 seconds), until—T: "I forgive the blow."

THE END

"THE STRANGE BOARDER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Jubilo," by J. Kern

- 1—Sinister Theme (For scenes of impending danger), by Vely (1 minute and 5 seconds), until—S: At Screening.
- NOTE: Watch shot.
- 2—Theme (2 minutes and 30 seconds), until—T: "Business Chances."
 - 3—"Adoration" (Moderato), by Barnard (4 minutes and 20 seconds), until—T: "And I promised your mother."
 - 4—"Adieu," by Favarger (12/8 Moderato) (2 minutes and 35 seconds), until—T: "Wait here while I phone."
 - 5—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "After an hour's wait for."
- NOTE: To action pp. or ff.
- 6—Theme (1 minute and 45 seconds), until—T: "Accepting things as they."
 - 7—"May Dreams" (And. con moto), by Borch (2 minutes and 35 seconds), until—T: "The hardest thing to find."
 - 8—"Galop No. 7" (Characteristic), by Minot (25 seconds), until—S: "Scene on ranch."
 - 9—"Spring Blossoms" (Novelette), by Castillo (2 minutes and 55 seconds), until—T: "I wish I had you out there."
 - 10—Continue pp (50 seconds), until—T: "What have you done about?"
 - 11—"Reve D'Amour" (Allegretto), by Zamecnik (1 minute and 45 seconds), until—T: "He was not a gambler."
 - 12—"This Is the Life" (Popular song) (3 minutes and 20 seconds), until—T: "While sweetheart's away."
- NOTE: To be produced on phonograph.
- 13—"Allegro Agitato" (For general use), by Kiefert (2 minutes and 30 seconds), until—T: "If I ever see you with him."
- NOTE: To action pp. or ff.
- 14—Theme (1 minute and 30 seconds), until—T: "There's sure a lot of people."
 - 15—"Love Song" (Moderato), by Puerner (2 minutes), until—T: "Thirty days and out."
 - 16—Repeat Sinister Theme, by Vely (3 minutes and 45 seconds), until—S: "Kittie with gun."
 - 17—"Half Reel Storm Furioso," by Levy (1 minute and 20 seconds), until—T: "Sam wonders has he."
 - 18—Continue to action (3 minutes and 55 seconds), until—T: "Jake Bloom always went to."
 - 19—Repeat Sinister Theme, by Vely (2 minutes and 15 seconds), until—T: "On wash day the boarding."
 - 20—"Dramatic Tension," by Andino (3 minutes and 30 seconds), until—T: "Gardner was not hard to."
 - 21—Theme (2 minutes and 25 seconds), until—T: "You may go for the present."
 - 22—"Pizzicato Misterioso" (For burglary or stealth), by Minot (3 minutes and 45 seconds), until—T: "Inspector Ryan stages a."
 - 23—"Dramatic Repeach" (Dramatic), by Berge (1 minute and 30 seconds), until—T: "That afternoon Jake Bloom's."
 - 24—"Dramatic Conflict" (Hurry heroic), by Levy (1 minute and 20 seconds), until—T: "A week later Harry follows."
 - 25—Theme (2 minutes and 10 seconds), until—T: "That afternoon."

THE END

"LITTLE SHEPHERD OF KINGDOM COME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Devotion" (Moderato con moto, Deppen)

- 1—Theme (1 minute and 5 seconds), until—S: At Screening.
- 2—Chanson Melancolique (Dramatic Pathetic), by Collinge (2 minutes and 30 seconds), until—T: "The plague had passed."
- 3—"Because You Say Good-Bye" (ballad), by Levy (1 minute and 35 seconds), until—T: "Letting the world alone."
- 4—Continue ff (1 minute and 15 seconds), until—T: "On the third day they."
- 5—"Hurry" (For pursuit and races), by Minot (2 minutes and 40 seconds), until—T: "Between the Dillons and."
- NOTE: Begin pp. then to action.
- 6—"Serenade" (4/4 Andantino), by Groocordahl (2 minutes and 35 seconds), until—T: "I ain't got no."
- 7—Repeat: "Hurry," by Minot (45 seconds), until—T: "Tad Dillon here is."
- 8—Continue pp (15 seconds), until—T: "I reckon we can find a."
- 9—"Tempo Di Gavotta" (Allegretto), by Soro (2 minutes and 5 seconds), until—T: "Next morning Chad."
- 10—Continue pp (5 seconds), until—T: "He told Chad thie."
- 11—Theme (1 minute and 30 seconds), until—T: "With the spring Chad's."
- 12—"Southern Reverie" (Characteristic), by Bendix (4 minutes), until—T: "Three days of the great."
- 13—"Blue Bells" (Moderato Grazioso), by Zamecnik (3 minutes), until—T: "fold my loss."
- 14—Theme (1 minute and 45 seconds), until—T: "Sister, here's a young."
- 15—Intermezzo Pittoresque (Moderato), by Kozian (1 minute and 40 seconds), until—T: "Then one night."
- 17—"Comedy Allegro," by Berg (1 minute), until—T: "S'pose you mind you."
- 18—Theme (1 minute and 10 seconds), until—T: "I am Gen. Dean."
- 19—Continue to action (2 minutes and 5 seconds), until—T: "A new life for the."
- 20—"Chant Erotique" (Moderato Pathetic), by Berge (1 minute and 30 seconds), until—T: "The boy's heart well nigh."
- 21—"Hard Times Come Again No More" (Southern song), by Foster (45 seconds), until—T: "A him that he was not."
- 22—"May Dreams" (And. con moto), by Borch (50 seconds), until—T: "When morning came Chad."
- 23—Theme (1 minute 45 seconds), until—T: "After ten days of hard."
- 24—"Love Song" (Moderato), by Puerner (1 minute and 20 seconds), until—T: "Then one day Chad had a."
- 25—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 10 seconds), until—T: "And then came a time."
- 26—Continue to action (1 minute and 55 seconds), until—T: "Margaret and Melissa."
- 27—"Songs of the Old" (Medly Waltz) (1 minute and 5 seconds), until—T: "Thus Chad came to his own."
- 28—"Virginia Reel" to action (35 seconds), until—T: "Git your partners for the."
- 29—Continue to action (40 seconds), until—T: "What have you heard of."
- 30—Theme (55 seconds), until—T: "I have the right to tell."
- 31—"Evolution of Yankee," by Lake (3 minutes and 50 seconds), until—T: "Then came the news that."
- 32—Continue pp (1 minute and 30 seconds), until—T: "Thank God, I am not too."
- 33—"Just Before the Battle, Mother" (song), by Foster (3 minutes and 40 seconds), until—T: "The parting of the ways."
- 34—"Military Hurry," by Levy (55 seconds), until—T: "Three years of Hell."

NOTE: To action pp. or ff.

- 35—"Battle Cry of Freedom" (song) (1 minute and 5 seconds), until—T: "And toward the east."
- 36—Continue pp (1 minute and 30 seconds), until—T: "Lt. Buford, take down."
- 37—"Dramatic Suspense," Winkler (1 minute and 40 seconds), until—T: "The scene of the."
- 38—"Dramatic Allegro," by Luscomb (3 minutes and 40 seconds), until—T: "Of all nights in the year."
- 39—Produce effects followed by "Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 20 seconds), until—S: Shots are fired.
- 40—Continue pp (30 seconds), until—T: "Bless me, my old friend."
- 41—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "It was an imperative."
- 42—Continue ff (50 seconds), until—T: "Through hordes of spies."
- 43—"Adieu" (12/8 Dramatic), Farvarger (2 minutes), until—S: Chad talking to Gen. Hazel.
- 44—"Come Where My Love Lies Dreaming" (song), by Foster (1 minute and 30 seconds), until—T: "Thus came the end—peace."
- 45—Theme ff (1 minute and 10 seconds), until—S: Margaret and Chad in garden.

THE END

"THE ROAD TO DIVORCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chanson Melancolique" (Dramatic Pathetic), Collinge

- 1—"Spring Blossoms" (Melodious Intermezzo), by Castillo (3 minutes and 5 seconds), until—S: At Screening.
- 2—"Serenade Grotesque" (Characteristic), by Borch (3 minutes and 45 seconds), until—T: "The bird had low of."
- 3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 5 seconds), until—S: "Close-up of bird on tree."
- 4—Theme (2 minutes and 10 seconds), until—T: "Sometimes I'm afraid of."
- 5—"Wedding March," by Mendelssohn (1 minute and 5 seconds), until—T: "And then."
- NOTE: Very slow.
- 6—Continue pp (35 seconds), until—S: "Alter ceremony."
- 7—"Roi L'air" (Moderato Serenade), by Seeligh (1 minute and 35 seconds), until—T: "They didn't go to Niagara."
- 8—"Love Me" (Valse Charming), by Zamecnik (3 minutes and 20 seconds), until—T: "Mary loved that word."
- 9—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 40 seconds), until—T: "And then Mr. Stork."
- 10—Theme (2 minutes and 5 seconds), until—T: "I'll have to go right."
- 11—"Marriage Blues" (A blue ballad), by Berkin & Samuel (1 minute), until—T: "Dr. Sheel had remembered."
- 12—"Love Song" (Moderato), by Puerner (3 minutes and 50 seconds), until—T: "By the time Mr. Stork."
- 13—"May Dreams" (And. Con Moto), by Borch (5 minutes and 35 seconds), until—T: "I'm from Boston."
- 14—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 25 seconds), until—T: "I love the smell of cigars."

- 15—Theme (2 minutes and 15 seconds), until—T: "What is that terrible odor?"
- 16—"Why?" (Song ballad), by Levy (1 minute and 20 seconds), until—S: "Pauline at piano."

NOTE: To be produced as piano solo.

- 17—Continue to action (1 minute and 50 seconds), until—T: "Mary was only."
- 18—"Reverie" (Andante), by Drum (4 minutes and 5 seconds), until—S: "Pauline leaves piano."
- 19—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "What have we done, honey?"
- 20—"Serenade" (Dramatic), by Widor (2 minutes and 15 seconds), until—T: "Somehow Aunt Margaret."
- 21—"Half Reel Storm Furioso," by Levy (5 minutes and 20 seconds), until—T: "Shall I come along or?"

NOTE: To action pp. or ff.

- 22—"Tragic Theme," by Vely (1 minute and 20 seconds), until—S: "Mary enters house."
- 23—Theme (1 minute and 5 seconds), until—T: "And God was good."

"DUDS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Sinister Theme (For scenes of impending danger), by Vely (1 minute and 15 seconds), until—S: At Screening.

NOTE: Watch shots.

- 2—Continue to action (1 minute and 10 seconds), until—T: "One of the rare peaceful."
- 3—"Dramatic Agitato" (For general use), by Hough (1 minute and 25 seconds), until—S: "Police breaking into house."
- NOTE: To action pp. of ff.
- 4—"Blue Bells" (Moderato), by Zamecnik (4 minutes and 20 seconds), until—T: "You've been awful kind."
- 5—Continue pp (1 minute and 15 seconds), until—T: "The morning's mail."
- 6—"A La Ballerina" (Valse Lente), by Bendix (2 minutes), until—T: "At Evelyn Crosby's."
- 7—"Crazy Spy," by Borch (1 minute and 30 seconds), until—T: "Forgive me for asking."

NOTE: To action pp. of ff.

- 8—Theme (3 minutes and 30 seconds), until—T: "This ring was given to me."
- 9—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 35 seconds), until—T: "The next day brought."
- 10—"Hurry" (For pursuit and races), by Minot (3 minutes and 15 seconds), until—T: "Several days later."

NOTE: Watch shot, begin pp. then to action.

- 11—Theme (2 minutes and 50 seconds), until—T: "Phoebe reports progress."
- 12—"Pizzicato Misterioso" (For burglary and stealth), by Minot (3 minutes and 10 seconds), until—T: "The curio shop."
- 13—"Misterioso" (For general use), by Andino (2 minutes), until—T: "The seventh day of lonely."
- 14—Repeat: "Dramatic Agitato," by Hough (3 minutes and 10 seconds), until—T: "Two hours of waiting and."

NOTE: To action pp. of ff.

- 15—"Dramatic Tension" (For general use), by Levy (2 minutes and 55 seconds), until—T: "Nothing of real value you."
- 16—"Misterioso Agitato" (Descriptive), by Smith (2 minutes and 20 seconds), until—T: "Left three days without a."

NOTE: Watch shots.

- 17—"Dramatic Fantasy," by Bach (4 minutes), until—T: "Next morning at Patrician's."
- 18—Theme (2 minutes and 25 seconds), until—T: "At Rosenthal's apartment."
- 19—"Serenade Grotesque" (Characteristic Moderato), by Borch (1 minute and 40 seconds), until—T: "They were dangerous."
- 20—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes and 25 seconds), until—T: "But why should they kidnap?"
- 21—Theme ff (50 seconds), until—T: "Happiness sometimes follows."

THE END

"BULLIN' THE BULLSHEVIKI"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Let's Knock the Bull Out of the Bolsheviki" (Popular Feist Song)

- 1—Theme (2 minutes and 5 seconds), until—S: At Screening.
- 2—"Comedy Allegro," by Berg (1 minute and 40 seconds), until—T: "As the hush."
- 3—"Cossack Revels" (Russian Grotesque), by Tschakoff (50 seconds), until—T: "Cos Sack—a sort of."
- 4—Repeat "Comedy Allegro," by Berg (45 seconds), until—T: "Quick with the bombs."
- 5—"Tell Me Why" (Popular Song) (2 minutes and 25 seconds), until—T: "At the same minute."
- 6—"Wash Face," by Losey (2 minutes and 45 seconds), until—T: "Before you wear out."
- 7—"That Naughty Waltz," by Levy (1 minute and 30 seconds), until—T: "Never mind, dearie."
- 8—"I Hear You Calling Me" (Song) (2 minutes and 45 seconds), until—T: "It's the Bullsheviki."
- 9—"The Vamp" (Popular Song) (3 minutes and 20 seconds), until—T: "I'll Vamp him."
- 10—Theme (1 minute and 55 seconds), until—T: "Secretly I am in earnest."
- 11—Continue to action (2 minutes and 25 seconds), until—T: "After the hour wait."
- 12—"Russian Rag," by Will Rossiter (1 minute and 10 seconds), until—T: "For the first time."
- 13—"Chicken Reel," by Daly (1 minute and 55 seconds), until—T: "Lay off the murder."
- 14—Theme (3 minutes and 25 seconds), until—T: "Then they presented the."
- 15—"Till We Meet Again" (Popular Song) (1 minute), until—T: "Ambitious nostrils."
- 16—"Me-ow" (Comedy one-step), by Kaufman (2 minutes and 15 seconds), until—T: "Russian cooties."
- 17—"Hurry," by Minot (40 seconds), until—T: "At 11:30."

(Continued on page 3159)

(Continued from page 3158)

- 18—"I Know What It Means to Be Lonesome" (Popular song) (2 minutes and 35 seconds), until—T: "The bombly month."
- 19—"Why?" (Ballad), by Levy (1 minute and 45 seconds), until—T: "I'm a western red."
- 20—Theme (1 minute and 55 seconds), until—T: "You are elected."
- 21—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 15 seconds), until—T: "Bullshrevki high court."
- 22—"Silver Threads Among the Gold" (Ballad) (2 minutes and 15 seconds), until—T: "The serious business."
- 23—"Madríola" (Spanish one-step), by Levy & Samuels (1 minute and 45 seconds), until—T: "Then the Hipsy Sisters."
- 24—"Asleep in the Deep" (Old Popular Song) (1 minute and 10 seconds), until—T: "The one-pieces."
- 25—"The Boosters" (A Trombone Rag), by Lake (1 minute and 10 seconds), until—T: "After the bawl."
- 26—"Funeral March," by Chopin (2 minutes), until—T: "A few days later."
- 27—Theme (2 minutes and 10 seconds), until—T: "That night after."
- 28—"Jazzola" (fox trot) (3 minutes and 30 seconds), until—T: "That New York blond."
- 29—"Joker Mich," by Lake (3 minutes and 25 seconds), until—T: "Troitski dispatches his."
- 30—"Funeral March," by Chopin (30 seconds), until—T: "Have your band rehearse."
- 31—"Home Sweet Home" (song) (4 minutes and 30 seconds), until—T: "That Western Red is a spy."
- 32—"Minnie, Shimmie For Me" (Popular song) (2 minutes and 10 seconds), until—T: "Gen Search."
- 33—"Old Comrades March," by Teike (50 seconds), until—T: "Even the clown prince."
- 34—"Comedy Hurry," by O'Hare (1 minute and 40 seconds), until—T: "Nobody home in Asia."
- 35—Continue to action (3 minutes and 40 seconds), until—T: "In New York."
- 36—Repeat "Funeral March," by Chopin (3 minutes and 25 seconds), until—T: "They decide to go."
- 37—"Marriage Blues" (A blue ballad) by Samuels & Berkin (2 minutes and 5 seconds), until—T: "Homeward Bound."
- 38—"Wedding March," by Mendelssohn (30 seconds), until—T: "Then to the tune."

THE END

"AMBITION"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Chauson Melancolique" (Dramatic), Collinge

- 1—"Spring Blossoms" (Mod. Int.), by Castillo (2 minutes and 20 seconds), until—S: At Screeching.
 - 2—Continue to action (2 minutes), until—T: "Matthew Meredith went without many."
 - 3—"Blue Bells" (Moderato Grazioso), by Zamecnik (2 minutes and 45 seconds), until—T: "Mrs. Meredith, an old."
 - 4—"Ben Bolt" (an old time song) (35 seconds), until—T: "Saturday night."
- NOTE: To be played as vocal solo with piano acc.
- 5—Continue with orchestra (1 minute and 25 seconds), until—S: "Girl stops singing."
 - 6—"Flirty Flirts" (Mel. Int.), by Levy (4 minutes and 10 seconds), until—T: "You get yours, Ma."
 - 7—Produce effect of coo-coo clock followed by "Eccentric Comedy Theme," by Roberts (1 minute and 25 seconds), until—T: "Close-up of coo-coo clock."
 - 8—Tacet (35 seconds), until—T: "Graduation Day."
 - 9—"Flower Song" (from "Faust"), by Gounod (1 minute and 15 seconds), until—S: "Miss Meredith singing."
- NOTE: To be produced as vocal solo.

- 10—"Dancing Nymphs" (Allegro Mod. Int.), by Braine (1 minute and 30 seconds), until—S: "Miss Meredith stops singing."
- 11—Theme (2 minutes), until—T: "It was sung, noted in."
- 12—Open with act. railroad effects followed by "Because You Say Good Bye" (Ballad song), by Levy (1 minute and 45 seconds), until—T: "Loving eyes were dimmed."

NOTE: Watch camera bell and railroad effects.

- 13—"Goodbye" (song), by Tosti (45 seconds), until—T: "After three years of ardor."
- 14—"Il Baccio" (Kiss waltz), by Ardita (2 minutes and 25 seconds), until—S: "Aurora stops singing."
- 15—Theme (5 minutes and 15 seconds), until—T: "Letters from Aurora were."
- 16—"Grazielle" (Valse Italiana), by Kretschmer (1 minute and 45 seconds), until—T: "Alter the necessary year."
- 17—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 45 seconds), until—T: "I cannot marry you."
- 18—Continue pp (30 seconds), until—T: "I shall accept Lazarro's."
- 19—Prelude to "Carmen," by Bizet (1 minute and 15 seconds), until—S: "Interior of theatre."
- 20—"Hunting Song," by Bucalossi (1 minute and 55 seconds), until—T: "As the silken moths."
- 21—Continue to action (50 seconds), until—T: "While the lonely ones."
- 22—Theme ff (2 minutes and 45 seconds), until—T: "The undying dream of."
- 23—"Adieu" (Dramatic), by Karganoff (3 minutes and 40 seconds), until—T: "The exotic atmosphere of."
- 24—Sister Theme (Misterioso), by Levy (2 minutes and 35 seconds), until—T: "It was the evening of the."
- 25—"New Era" (Overture), by Heed (1 minute and 15 seconds), until—S: "Interior of theatre."
- 26—"Chinese Wedding Procession" (Characteristic), by Hoamer (1 minute and 15 seconds), until—S: "Close-up of title 'Act I.'"
- 27—"Lady Picking Mulberries" (Chinese song), by Kelly (1 minute and 45 seconds), until—S: "Aurora appears on stage."

NOTE: To be produced as vocal solo

- 28—Continue pp (1 minute and 40 seconds), until—S: "Interior of Aurora's dressing-room."
- 29—"Dramatic Finale," by Smith (1 minute and 10 seconds), until—S: "Aurora finishes song."
- 30—"Dramatic Conflict" (Hurry heroique), by Levy (1 minute and 45 seconds), until—S: "Aurora enters dressing-room."
- 31—"Chinese Lullaby" (Song), by Bauers (3 minutes and 20 seconds), until—T: "The last act."

NOTE: To be produced as vocal solo with orchestra acc.

- 32—Produce effect of shot followed by "Furioso," by Shepherd (1 minute), until—T: "Shots are fired from box."
- 33—Theme (2 minutes and 20 seconds), until—T: "Visconti's aim."
- 34—Continue ff (4 minutes), until—T: "With access gone."
- 35—"Poem Symphonique" (Dramatic), by Borck (1 minute and 5 seconds), until—T: "I am leaving, Madam."
- 36—"Home Sweet Home" (song) (1 minute and 35 seconds), until—T: "Mid pleasure and palaces."
- 37—"Birds and Butterflies" (Intermezzo Melodioso), by Vely (2 minutes and 10 seconds), until—S: "They finish praying."
- 38—"Bleeding Hearts" (Dramatic Pathetic), by Levy (1 minute and 35 seconds), until—T: "The new found happiness."
- 39—"Tropic Theme" (Dramatic), by Vely (25 seconds), until—T: "Don't leave us."
- 40—"Alice Ben Bolt" (An old time song) (1 minute and 15 seconds), until—T: "Sing for me again."
- 41—Continue as soprano solo (1 minute and 10 seconds), until—T: "Through tear-dimmed eyes."
- 42—"Lovelet" (Mel. Int.), by Levy (1 minute and 30 seconds), until—T: "Aurora had."
- 43—Theme ff (1 minute and 30 seconds), until—T: "Signoria, I have brought."

THE END

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The question now arises, have we enough music in America. In 1872 when the American music publishing business was in its infancy, foreign music played an important part in music centers. But, today, America can boast of such famous standard orchestra catalogs as that of Carl Fischer, G. Schirmer, Belwin, Inc., Walter Jacobs, Sam Fox, Oliver Ditson, Boston Music Co., Cundy Bettony, M. Witmark and many others. The editions of these American publishers combined, represent the greatest variety of practical musical literature obtainable in any part of the world. Practical musical literature, that's what America possesses. We may not be first in quantity, but we can boast of practical quality.

Most foreign publications are bulky, symphony orchestrations, without any piano accompaniment parts, or they are of the typical salon orchestra type for strings, with flute and clarinet, and in very few instances, for piano. In spite

of all this, we can still find a great many musicians hunting for foreign publications. I have seen, as many as ten or twelve foreign publications mentioned on a musical cue sheet. Why all this waste of energy. I don't intend to criticize these music cues from the standpoint of their musical value but I do say that they are impractical. There are very few music houses in America handling foreign music, in sufficient quantities to supply the demands of musicians receiving such music cues which in every instance cause unnecessary delays and inconveniences, because, firstly, foreign publications are too excessive in price and secondly, are in most instances, not obtainable.

Why not resort solely to American music? To my knowledge there can be no scene portrayed on the screen which can not be appropriately accompanied by music published in America. By American compositions I don't mean compositions written solely by American composers. I mean works written by such men as Liszt, Schubert, Massenet, Grieg, Korsakoff, Tschakowsky, Paderewsky, Wagner, Strauss and thousands of others. The works by the above mentioned gentlemen are world known and represent the acme of musical perfection from every angle. Nevertheless, I earnestly suggest that musicians in America don't use the foreign publications by the above masters. But, I do suggest that they only use such compositions which have been republished in America and have been rearranged and condensed with the point in view to serve American orchestra combinations.

I'm not making the above suggestions because I'm an American fanatic, considering that everything "made in U. S. A." is the best, but because I have been governed by common sense, and am trying to advocate the policy which is most useful and practical for American musicians. THE EDITOR.

Review of Latest Compositions

- 1—"O," a fox trot by Byron Gay and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)
- 2—"Wildflower Waltz," the latest waltz by Mary Earl, writer of the "Beautiful Ohio." (Shapiro & Bernstein.)
- 3—"Desert Dreams," a fox trot by Leonard Lewin. The fox trot that "toed the mark." (Waterson, Berlin & Snyder.)
- 4—"Chant Erotique," a beautiful moderate movement composed by Irene Berg, writer of the famous "Symphonette Suite." (Belwin Inc.)
- 5—"Swanee," by George Gershwin. A one step sung with great success by Al Jolson. (T. B. Harms, Francis Day & Hunter.)
- 6—"My Golden Girl," a concert edition from the musical comedy "My Golden Girl" now playing on New York's Broadway. (T. B. Harms.)
- 7—"Ten Steps of Arabs," by Lee David. A one tent Intermezzo. (B. D. Nice & Co.)

"PARTNERS OF THE NIGHT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproch," Berge

- 1—Theme (2 minutes and 20 seconds), until—S: At Screening.
- 2—"May Dreams" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Police headquarters."
- 3—"Tempo Di Gavotte," by Sora (4 minutes and 20 seconds), until—T: "The Laureate Arrives."
- 4—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "That's Thorn, the new."
- 5—Theme (2 minutes and 10 seconds), until—T: "Did you meet a Miss Mary?"
- 6—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "And upstairs Bradley calls."
- 7—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 15 seconds), until—T: "Mary Regan enters dining-room."
- 8—Continue pp (55 seconds), until—T: "Bob Clifford is one of our."
- 9—Theme (2 minutes and 10 seconds), until—T: "One evening in Joe Ruhl's."
- 10—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "By the following Saturday."

NOTE: To action pp. or ff.

- 11—"Dramatic Recitative No. 2," by Levy (3 minutes and 40 seconds), until—S: "Close-up of bell."
- 12—"Agitato Appassionato" (Depicting passionate agitation), by Borch (4 minutes), until—T: "Bradley's car."
- 13—Theme (6 minutes and 40 seconds), until—T: "After a twenty minute search."
- 14—Continue pp (45 seconds), until—T: "You will find out Monday."
- 15—"Vision" (3/4 Andante), by Drl (4 minutes and 10 seconds), until—T: "Monday morning."
- 16—"Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until—T: "They turn the trick."
- 17—"Misterioso Agitato" (Descriptive), by Smith (4 minutes and 15 seconds), until—T: "And in obedience with his."
- 18—"Misterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (2 minutes and 45 seconds), until—T: "Chief, I wouldn't stand."
- 19—Theme (3 minutes and 50 seconds), until—S: "Close-up of paper."
- 20—"Dreams of Delion" (Dramatic), by Langey (3 minutes and 45 seconds), until—T: "Now that Clifford's."
- 21—"Remembrance" (Andante Doloroso), by Barford (2 minutes and 10 seconds), until—T: "I'm through with Clifford."
- 22—"That Naughty Wreck" (Valse unique), by Levy (2 minutes), until—T: "A garden of pleasure for."
- 23—"Why?" (Ballad fox trot), by Levy (1 minute and 40 seconds), until—T: "A woman wavers between."
- 24—"Dramatic Tension" (Depicting dramatic, but not pssthetic situation), by Andino (3 minutes), until—S: "Close-up of cigar case."
- 25—"Dramatic Agitato" (For general use), by Hough (1 minute and 35 seconds), until—T: "Do you want this as a."

- 26—"Hunkatin" (Half-tone one-step), by Levy (40 seconds), until—S: "Orchestra begins to play."
- 27—Theme ff (2 minutes and 25 seconds), until—T: "But Bradley did give you."

"BUBBLES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Birds and Butterflies" (Intermezzo), Vely

- 1—Theme (2 minutes), until—S: At Screening.
- 2—"Galop No. 7," by Minot (50 seconds), until—T: "Active as a boy."
- 3—"Comedy Allegro," by Berg (1 minute and 30 seconds), until—S: "Motorcycle girl fighting."
- 4—Continue to action (1 minute and 15 seconds), until—T: "This old man."
- 5—"Flirty Flirts" (Mel. rubato), by Levy (3 minutes and 40 seconds), until—T: "This is Prof. Van Saynt."
- 6—Continue to action (50 seconds), until—T: "So an unsuspecting aunt."
- 7—"Club Galop," by Lauredeau (1 minute and 55 seconds), until—T: "Bubbles hits quiet."
- 8—Theme (3 minutes and 30 seconds), until—T: "Aunt Amelia Van Saynt."
- 9—"Valse Divine" (Valse Int.), by Rosey (3 minutes and 5 seconds), until—T: "Dinner time."
- 10—"Because You Say Good-Bye," by Levy (1 minute and 25 seconds), until—T: "Granddaddy's departure."
- 11—"Impish Elves" (Intermezzo), by Borch (4 minutes and 40 seconds), until—T: "We want money."
- 12—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes and 25 seconds), until—T: "Disgraceful, you're worse."
- 13—Theme (2 minutes and 55 seconds), until—T: "What's up, carburetor."
- 14—"Dancing Nymph," by Braine (3 minutes and 40 seconds), until—T: "The High Flyers."
- 15—"Marriage Blues" (light fox-trot), by Berkin Bros. & Jos. Samuels (3 minutes and 50 seconds), until—T: "Hey, Jack."
- 16—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 25 seconds), until—T: "No, ma'm, she hasn't."
- 17—"Spring Blossoms," by Castillo (2 minutes and 50 seconds), until—T: "Well, what do you want?"
- 18—Theme (1 minute and 55 seconds), until—T: "You're a fine fellow."
- 19—"Gavette & Musette" (Allegro), by Raff (4 minutes and 35 seconds), until—T: "There's always a morning."
- 20—"Nursery Rhymes" to action (1 minute and 35 seconds), until—T: "I can't stand this."
- 21—Theme (3 minutes and 40 seconds), until—S: "Girl with child in garden."
- 22—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 40 seconds), until—T: "But before the clopnet."
- 23—"The Chase" (Grand Galop), by Koeling (4 minutes and 15 seconds), until—T: "I know all and will foil."
- 24—Theme (3 minutes and 25 seconds), until—T: "Jack! Oh, Jack!"
- 25—Continue ff (1 minute and 45 seconds), until—S: "Bubbles in aeroplane."



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"THE STOLEN KISS"

(Released by Rechart)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

- Theme:** "Spring Blossoms" (Allegretto con moto), del Castillo
- 1—Theme (1 minute and 40 seconds), until—S: At screaming.
 - 2—"Serrande Grotesque" (characteristic), by Borch (1 minute and 30 seconds), until—T: "Too well guarded and."
 - 3—"Reverie" (Andante), by Drumm (4 minutes and 5 seconds), until—T: "One reason for Felicia's."
 - 4—"Devotion" (moderato), by Deppen (1 minute and 45 seconds), until—T: "The pleasure was something."
 - 5—"Menuet," by Boccherini (1 minute and 45 seconds), until—S: Felicia dressing in old-fashioned clothes.
 - 6—"Gavotte and Muetie" (allegro), by Raff (1 minute and 5 seconds), until—T: "Hear it tinkle."
 - 7—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 10 seconds), until—T: "And keeping her promise."
 - 8—"Theme (2 minutes and 15 seconds), until—T: "Oh, mother, you look so."
 - 9—"Cantilene pp (35 seconds), until—T: "Alter mother was gone."
 - 10—"Because You Say Good-Bye" (concert ballad), by Levy (20 seconds), until—T: "But Dudley Hemit never."
- NOTE:** To be produced as *harillon solo*.
- 11—Continue to action (2 minutes and 20 seconds), until—T: "To Felicia these years."
 - 12—"Theme (1 minute and 25 seconds), until—T: "Everything's just the."
 - 13—Continue to action (1 minute and 30 seconds), until—T: "After the first excitement."
 - 14—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes), until—T: "On the following afternoon."
- NOTE:** To action pp, or ff.
- 15—"Chanson Melancholique" (dramatic pathetic), by Collige (2 minutes and 40 seconds), until—T: "And so for two long years."
 - 16—"Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until—T: "It was early that winter."
 - 17—"He's a Jolly Good Fellow" (old-time popular hit) (1 minute), until—T: "New Year's Eve."
 - 18—"Blazing Rose" (moderato), by Johnson (2 minutes and 35 seconds), until—T: "Back in old Brooklyn once."
 - 19—"Theme (1 minute and 45 seconds), until—T: "I am Felicia Day, do you."
 - 20—"Remembrance" (moderato), Deppen (5 minutes and 20 seconds), until—T: "The old home was quiet."
 - 21—"Rose Leaves" (moderato), by Ashleigh (55 seconds), until—T: "There was no one to tell."
 - 22—"Repeat: "Because You Say Good-Bye," by Levy (3 minutes and 5 seconds), until—S: Dudley near piano.
- NOTE:** To be produced as *piano solo*.
- 23—"Dramatic Repitoch," by Herge (2 minutes and 30 seconds), until—S: Dudley leaves piano.
 - 24—"Sparklets" (moderato), by Miles (1 minute and 15 seconds), until—T: "Will you be the judge."
 - 25—"Impish Elves" (Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Now watch, I'll show you."
 - 26—"Menuet," by Boccherini (1 minute and 35 seconds), until—T: "Oh, it's the key to the die."

- 27—"Air de Ballet," by Chamnade (1 minute and 5 seconds), until—T: "So all the make believe."
- 28—"Comin' Through the Rye" (25 seconds), until—T: "Ordinarily nothing bored."

NOTE: To be produced as *vocal solo with pa. acc. (old time song)*

- 29—"Baby Sweetheart" (6/8 allegretto), by Corri (3 minutes and 15 seconds), until—S: Felicia stops singing.
- 30—"Visions" (int. char. for neutral scenes), by Buse (4 minutes and 45 seconds), until—T: "With the newly discovered."
- 31—"Comedy Allegro," by Berg (40 seconds), until—S: The fight.
- 32—"Theme II (30 seconds), until—T: "I am so glad you came."

THE END.

"DANGEROUS DAYS"

(Released by Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

- Theme:** "Chanson Melancholique" (Andante Pathetic), Collige
- 1—Theme (50 seconds), until—S: At screaming.
 - 2—"Love Song" (moderato), by Purner (55 seconds), until—T: "Natalie Spencer's great."
 - 3—"Under the Leaves" (characteristic), by Thome (1 minute and 5 seconds), until—T: "But the big men."
 - 4—"Continue to action (2 minutes and 35 seconds), until—T: "Natalie Spencer, Clay."
 - 5—"Wigwag" (ballad fox-trot), by Samuels and Sanford (2 minutes and 15 seconds), until—T: "Guests' saloon just outside."
 - 6—"Hunkatin" (half-tone one-step), by Levy (4 minutes and 30 seconds), until—T: "To Graham life is still."
 - 7—"Produce effects followed by "Perpetual Motion," by Borch (55 seconds), until—S: Scene of explosion.
 - 8—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (1 minute), until—T: "Rudolph seeks a week."
 - 9—"Dancing Nymphs," by Braine (1 minute and 55 seconds), until—S: Flashback to ballroom.
 - 10—"Reverie" (dramatic), by Drumm (4 minutes), until—T: "Is it Chris again?"
 - 11—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 30 seconds), until—T: "The first experimentaire."
 - 12—"Theme (1 minute and 15 seconds), until—S: Interior of office.
 - 13—"Continue ff (2 minutes and 10 seconds), until—S: Interior of saloon.
 - 14—"Love Song" (dramatic), by Piegier (3 minutes and 15 seconds), until—T: "The Country Club is calling."
 - 15—"Repeat: "Dramatic Recitative," by Levy (1 minute and 20 seconds), until—T: "I won't make shells."
 - 16—"Theme (2 minutes and 45 seconds), until—T: "With the war clouds."
 - 17—"Erotic" (moderato), by Grieg (1 minute and 15 seconds), until—T: "I planned this house."
 - 18—"Last Spring" (dramatic pathetic), by Grieg (3 minutes and 45 seconds), until—T: "News of Chris's death."
 - 19—"National Emblem" (march), by Bagley (2 minutes and 45 seconds), until—T: "Then the great news breaks."
 - 20—"Andante Appassionato" (depicting dramatic emotion), by Castill (1 minute and 15 seconds), until—T: "Graham, you're all I have."
 - 21—"Stars and Stripes Forever" (march), by Sousa (30 seconds), until—S: Close-up of marching troops.
 - 22—"Agitato Appassionato" (depicting passionate agitation), by Borch (2 minutes and 55 seconds), until—T: "Into his father's soul."

THE END

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- 23—"Silly Viper," by Borch (40 seconds), until—T: "What's the idea passing me."
- 24—"Continue II (3 minutes and 30 seconds), until—T: "With night we triumph."
- 25—"Crazy Spy," by Borch (3 minutes and 30 seconds), until—T: "He's beatin' hell out of."
- 26—"Hurry" (for general use), by Minot (1 minute and 35 seconds), until—T: "I'll come at once."
- 27—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 30 seconds), until—T: "An old hand returns."
- 28—"Repeat: "Under the Leaves" by Thome (1 minute and 40 seconds), until—T: "Unknown to her friends."
- 29—"Theme to action pp or II (4 minutes and 40 seconds), until—T: "I haven't seen you since."
- 30—"Dramatic Agitato" (for general use), by Hough (3 minutes and 16 seconds), until—T: "Rudolph brings his proof."
- 31—"Hill-Keep Urgent," by Levy (6 minutes and 50 seconds), until—T: "Danger—Explosives."

NOTE: Watch explosive.

- 32—"Cavatine," by Bohm (3 minutes and 5 seconds), until—T: "The bitterest hour."

NOTE: To action pp. or ff.

- 33—"Repeat: "Stars and Stripes Forever," by Sousa (2 minutes and 25 seconds), until—T: "The product of intensive."

NOTE: To action pp. or ff.

NOTE: Watch battle call.

THE END.

"VIRGIN OF STAMBOUL"

(Released by Universal)

Specially selected and compiled by M. Winkler.

- The timing is based on a speed limit of 14 minutes per reel (1000 feet).
- Theme: "Lovelite" (Melodious Allegretto Grazioso), Sol P. Levy
- 1—"Weird Oriental theme, by Levy (3 minutes and 20 seconds), until—S: At screening.
- 2—"Egyptian Ballet No. 2," by Luigini (2 minutes and 30 seconds), until—T: "Here we find Sari."
- 3—"Patrol Orientale" (characteristic), by Kiefert (2 minutes and 30 seconds), until—T: "Out in the burning sands."
- 4—"Mysterious Nights" (vaise dramatic), by Berg (5 minutes), until—T: "In Stamboul."
- 5—"Theme (30 seconds), until—S: Close-up of silver dollar.
- 6—"Love Song Orientale (characteristic), by Kiefert (1 minute and 30 seconds), until—T: "With a crumbling."
- 7—"Alashan" (Oriental fox-trot), by Samies (1 minute and 20 seconds), until—T: "The harem of Achmet Hamid."
- 8—"Love's Enchantment" (intermezzo Danzante), by Varley (1 minute and 20 seconds), until—T: "The American is here."
- 9—"Theme (1 minute and 50 seconds), until—S: Sari in streets with doves.
- 10—"Dramatic Suspense," by Winkler (3 minutes and 30 seconds), until—T: "Tia the Sheik my husband."
- 11—"Theme (35 seconds), until—S: Sari meets American.
- 12—"Dramatic Recitative No. 1" (for intensive and heavy dramatic situation), by Levy (5 minutes), until—S: Flashback to interior of Sheik's palace.
- 13—"Theme (1 minute and 50 seconds), until—S: Sari with camel.
- 14—"Heavy Myaterioso" (for general use), by Levy (5 minutes and 30 seconds), until—S: Sari leaves window.
- 15—"Egyptian Ballet No. 4," by Luigini (1 minute and 5 seconds), until—T: "When the apomy of doubt."
- 16—"Theme (50 seconds), until—T: "Sari hear effendi say."
- 17—"Tragic theme (for fatal or mournful scene), by Vely (5 minutes and 40 seconds), until—T: "The moving finger writes."
- 18—"Theme (1 minute and 50 seconds), until—S: Hero reaches fighting club.
- 19—"Cossack Revels" (danse grotesque), by Tschakoff (55 seconds), until—T: "The Sultana cafe."
- 20—"Repeat: "Asian," by Samuela (1 minute and 35 seconds), until—T: "Ladies and gentlemen."
- 21—"Theme (2 minutes and 35 seconds), until—S: American leaves cafe.
- 22—"Repeat: "Weird Oriental Theme," by Levy (4 minutes and 5 seconds), until—T: "The Turkish girls' betrothal."
- 23—"Repeat: "Patrol Orientale," by Kiefert (55 seconds), until—T: "It is argwell."
- 24—"Chanson Melancholique," by Collinge (1 minute and 45 seconds), until—T: "To Sari it was the end."
- 25—"Comedy allegro, by Berg (55 seconds), until—S: Two Turks arguing.
- 26—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—No. 4 return to music.
- 27—"The Caravan No. 102," (Oriental pictures), by Borch (2 minutes 35 seconds), until—T: "It was the feast of Bairam."
- 28—"Repeat: "Weird Oriental Theme," by Levy (1 minute and 25 seconds), until—T: "All but Sari."
- 29—"Silly Viper," by Borch (2 minutes and 25 seconds), until—T: "Bro thy master."
- 30—"Dramatic Conflict" (hurry herolque), by Levy (3 minutes and 25 seconds), until—T: "I have come for my wife."
- 31—"Grave Allegro Melto," by Berge (2 minutes and 40 seconds), until—T: "Beneath the pale desert."
- 32—"Sinister theme (for scenes of impending danger), by Vely (5 minutes and 10 seconds), until—T: "The effendi must live."
- 33—"Fucioso," by Shepherd (3 minutes and 10 seconds), until—T: "shing through arch."
- 34—"Agiato No. 69," by Minot (2 minutes and 10 seconds), until—T: "And into the camp."
- 35—"Military Hurry No. 1" (for battle scenes), by Levy (7 minutes), until—T: "Only from the inside."
- 36—"Racet (25 seconds), until—S: Girl sees plaster fall.
- 37—"Tympany rolls (10 seconds), until—S: Shells coming down stairs.
- 38—"Theme (35 seconds), until—S: Hero smiles to girl.

UNTIL THE END.

"THE SILVER HORDE"

(Released by Goldwyn)

Specially selected and compiled by M. Winkler.

- The timing is based on a speed limit of 14 minutes per reel (1000 feet).
- Theme: "Reverie" (Dramatic), Drumut
- 1—"Theme (1 minute and 10 seconds), until—S: At screening.
- 2—"Continue to action (1 minute), until—T: "And here remote from law."
- 3—"Sinister theme (for scenes of impending danger) by Vely (1 minute and 10 seconds), until—T: "Except for a crew."
- 4—"Poeme Symphonique" (And quasi adagio), by Borch (1 minute and 45 seconds), until—T: "Cherry Malotte a woman."
- 5—"Dramatic agitato (for general use) by Hough (1 minute and 45 seconds), until—T: "Some dirty barnd."

NOTE: To action pp. or ff.

- 6—"Northern Serenade" (moderato), by Olsen (4 minutes), until—"Out from the musing country."
- 7—"Theme (3 minutes and 40 seconds), until—T: "While the quick below."
- 8—"Half-Reel Furioso," by Levy (1 minute and 30 seconds), until—"Three days of raging."

NOTE: To action pp. during interior scenes.

- 9—"Dramatic Recitative" (for intense and heavy dramatic situation by Levy (3 minutes and 10 seconds), until—T: "In July the fish."

NOTE: To action pp. or ff.

- 10—"Intermezzo" (moderato), by Heurer (55 seconds), until—"Laughter is the key."
- 11—"Devotion" (moderato), by Deppen (3 minutes and 40 second until—T: "Wall Street seething."
- 12—"Spring Blossoms," by Castillo (3 minutes and 5 seconds), until—"I'm Alton Clyde."
- 13—"Theme (2 minutes and 50 seconds), until—T: "Meanwh Seattle."
- 14—"Dramatic Recitative No. 2," by Levy (3 minutes and 10 se until—T: "Boyd Emerson's last evening."
- 15—"Adieu" (12 8 dramatic), by Favarger (4 minutes and 10 se until—T: "The long arm of Wall Street."
- 16—"Theme (3 minutes and 15 seconds), until—T: "By evening son knew."
- 17—"Half-Reel Hurry," by Levy (4 minutes and 40 seconds), until—"Alarmed at the failure of."

NOTE: To action pp. or ff.

- 18—"Condolera" (moderato), by Saar (55 seconds), until—T: "Alaska's ironing."
- 19—"Continue to action (1 minute and 15 seconds), until—T: "weeks of feverish."

- 20—"Dramatic Tension" (depicting dramatic but not pathetic emoti by Levy (2 minutes and 25 seconds), until—T: "Marsh's men weren't."
- 21—"Theme (1 minute and 45 seconds), until—T: "Sleeplessness uncertainty."

- 22—"Misterioso Dramatico" (depicting mystery and agitation), Borch (1 minute and 5 seconds), until—T: "Another restless vigil."

NOTE: To action pp. or ff.

- 23—"Hurry" (for pursuit and races), by Minot (1 minute and 50 on), until—S: The fight in the boat.
- 24—"Ariele" (finale allegro), by Bach (5 minutes and 25 second until—T: "And with the coming of the."

- 25—"Appassionato" (for scenes of ardor or passionate love), by B (5 minutes and 10 seconds), until—T: "We are going to blow."
- 26—"Theme (3 minutes and 30 seconds), until—T: "Cherry sold here"
- 27—"Allegro Molto" (from "Sonata Pathetique"), by Beethoven (minutes and 5 seconds), until—T: "You think you won."
- 28—"Theme ff (1 minute and 35 seconds), until—T: "I warn yo give this."

THE END.

The Music Editor will be glad to answer any question in regard to the composition of musical programs for your house.

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The Organ in Motion Picture Theatres

THERE is no necessity to dwell upon the fact that the organ has attained a position of such importance in the motion picture theatre that it can justly be considered the nearest competitor in replacing orchestra organizations.

The above statement can be applied only to the instrument itself. Through legitimate competition organ manufacturers have been able to complete an instrument which can fully cover all the requirements necessary for appropriate musical accompaniment to pictures. It is useless to say that an organ player is necessary to utilize this wonderful instrument, the organ. We have in the past few years repeatedly said that playing the organ and playing for the movies are two entirely different things. By this, we mean that the best church organ players can prove failures in handling the best instrument when playing for pictures. The editors of this column recently received some literature on this subject, prepared and edited by Mr. Lacey Baker, Mus. B., which we consider the most perfect definition explaining the difference between church organ work and theatre work. For the benefit of all organ players, and in the interest of "Better Music For The Film," we herewith take the liberty of reproducing a few paragraphs from Mr. Baker's booklet which was issued in connection with a collection of music, published by the H. W. Gray Co., New York. Following is an extract from the above pamphlet:

"The accompaniment of a Film should be a musically sustaining undercurrent, always subsidiary. It should provide atmosphere and emotional color, but, under no circumstances, dominate. Cinema playing is not an organ recital, neither is it an occasion for the display of digital dexterity and pedal pyrotechnics. Opportunities for this occur in the unemotional Scenic Pictures, but, even then, the modest player will not egotistically shut off the view.

Just how much organ may be artistically used, must be left to the good taste of the executant, who, if he has a rational outlook, will realize that the Play's the thing, not the organ. A midway course must be steered between the Scylla of too much organ, which is an impertinence on the part of the player, and (which is worse) an annoyance to the audience, and the Charybdis of too little, which is apt to be dull and depressing. As music is the handmaid of the Picture, and not the mistress, the thoughtful player will be very conservative in his use of the power of the instrument, relying on a liberal list of its tonal varieties to avoid drabness. By frequent changes of touch, he will hold the interest of his audience, and not be guilty of the *betise* of commandeering their attention by force of arms.

If it be thought that I am too insistent in suggesting a conservative accompaniment, I ask such of my colleagues who disagree with me, to visit a neighboring Playhouse and get the audience's viewpoint. After registering on themselves the effect of an aggressively booming organ and mentally noting its irritation, I think they will agree with me that my note of warning is neither superfluous nor ill-timed.

It must not be forgotten that broad effects are called for in the theatre, and much latitude is allowed the performer. Melodies should stand out, frequently doubled (orchestra fashion) and the Pedal treated generally as is the Double Bass, and not glued to the heel of the player. Also it must be remembered that the ecclesiastical, ultra legato school of playing is ineffective for Motion Pictures.

Practically the "theatre touch" is as far removed from the churchly style as is the rectangle from the arabesque. The reasons for this are obvious, but the attainment of the requisite lightness and vivacity (a composite touch, between the legato of the organ and the staccato of the piano) has proved a stumbling block to many excellent organists, who have been unable to free themselves from the conventional shackles of their ingrained ecclesiastical upbringing.

The inherited traditions, and the "touch of linked sweetness, long drawn out," are not valuable assets, but, on the contrary, handicaps which must be ruthlessly eliminated if the church organist expects to make good in the elastic conditions necessarily prevailing in the theatre.

The above reveals facts which if taken into consideration by organ players will undoubtedly further and advance the art of organ playing in the motion picture theatre, and will convert many organists into indispensable factors. The editors respectfully suggest that readers write to the H. W. Gray Co. of New York City, requesting a copy of the complete Bulletin, edited by Mr. Lacey Baker, Mus. B. We are of the opinion that this booklet should lie in the hands of every organ player who is striving to not only appropriately accompany pictures, but also establish a reputation for himself which is bound to result in a better financial remuneration.

THE EDITOR

Review of Musical Compositions

- 1—"Wigwam," an Indian novelty fox trot, by Jos. Samuels and Harold Sanford. (Belwin, Inc.)
- 2—"Marriage Blues," by Jos. Samuels and the Berkin Bros., a "blue" fox trot. (Belwin, Inc.)
- 3—"Dancing Honeymoon," a song fox trot, by Werner Janssen. (Boston Music Co.)
- 4—"Abadele, an Egyptian jazz fox trot (J. W. Stern).
- 5—"Karavan," by Wiedoeft and Olam, fast becoming the sensational fox trot. (Forster Music Pub., Inc.)
- 6—"Beautiful Nights," supposedly a waltz full of beautiful charm and rhythm. (Chas. K. Harris.)
- 7—"La cVeda," a Castilian fox trot, fast reaching the goal. (Richmond Pub. Co.)

Review of Musical Compositions...

"MIDNIGHT GAMBOLS"

(Released by Pioneer Film Co.)

Specialty selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
- Theme—"Sinister Theme" (For Scenes of Impending Danger), Vely (1 minute and 5 seconds), until—S: At Screening.
 - 1—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—S: At Screening.
 - 2—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Like a stricken creature."
 - 3—"Theme (1 minute and 55 seconds), until—T: "A few days and then."
 - 4—"Lovelleto" (Allegretto Grazioso), by Levy (3 minutes and 50 seconds), until—T: "Through years of tender."
 - 5—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "When the spirit of mischief."
 - 6—"Theme (2 minutes and 20 seconds), until—T: "Fulfilling the doctor's."
 - 7—"Galop," (Characteristic), by Minot (3 minutes and 50 seconds), until—S: Girl rings bell.
 - 8—"Theme (2 minutes), until—T: "Awakening with no memory."
 - 9—"Continue to action (1 minute and 30 seconds), until—T: "After graduation."
 - 10—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 55 seconds), until—T: "The dearest girl in all."
 - 11—"Serenade Grotesque" (characteristic), by Borch (1 minute and 10 seconds), until—T: "Summer of Romance."
 - 12—"Continue to action (1 minute and 30 seconds), until—T: "In London, Peggy Alston."
 - 13—"Continue pp (25 seconds), until—T: "With Tom's arrival."
 - 14—"Hunkstun" (half tone jazz), by Levy (3 minutes and 50 seconds), until—T: "Where pleasure rules at."
 - 15—"Marriage Blues" (a "blue" fox trot), by Samuels & Berkin (2 minutes and 10 seconds), until—T: "Please take me home at."

- NOTE: ff during cabaret scene only.
- 16—"Theme (1 minute and 40 seconds), until—T: "Where Tom Harvey's,"
 - 17—"Continue to action (55 seconds), until—T: "Summoned by the spirit."
 - 18—"Wigwam" (Indian fox trot), by Samuels & Sanford (3 minutes and 5 seconds), until—S: Close up to Jazz band.
 - NOTE: To be played ff.
 - 19—"Misterioso Dramatico" (depleting mystery and agitation), by Borch (1 minute and 5 seconds), until—T: "Vexue memories."
 - 20—"Aces High," by Roberts (2 minutes and 5 seconds), until—T: "The following afternoon."
 - NOTE: To action pp or ff.
 - 21—"Continue pp (1 minute and 30 seconds), until—T: "Among the society is the."
 - 22—"Rose Leaves" (Moderato Serenade), by Ashleigh (3 minutes and 10 seconds), until—T: "Still angered by."
 - 23—"The Vampire" (Dramatic Theme), by Levy (3 minutes and 5 seconds), until—T: "Dreaming—scheming."
 - 24—"Theme (1 minute and 15 seconds), until—T: "And to this self."
 - 25—"Why?" (ballad fox trot), by Levy (3 minutes and 5 seconds), until—S: Close up of dancing couples.
 - 26—"Mandarin Dance" (Chinese Characteristic), by Kempinski (1 minute and 50 seconds), until—T: "I'm sorry I forgot our."
 - 27—"Dramatic Recitative" (for intensive and heavy dramatic scenes), by Levy (3 minutes and 15 seconds), until—T: "It's the same girl."
 - 28—"Dramatic Agitato" (for general use), by Hough (3 minutes and 50 seconds), until—S: "Carl finds door locked."
 - NOTE: To action pp or ff.
 - 29—"Theme (1 minute and 20 seconds), until—T: "This place, how did I get."
 - 30—"Spring Blossoms" (Melodious Intermezzo), by Castille (1 minute and 20 seconds), until—T: "After days of anxiety."

THE END

"THE MAN WHO LOST HIMSELF"

(Released by Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Reverie" (Dramatic), Drumm

- 1—"Reflets De Lune" (3/4 Allegretto), by Baron (2 minutes and 25 seconds), until—S: "At Serenade."
 - 2—"Mamselle Caprice" (Allegretto Grazioso), by Baron (3 minutes and 40 seconds), until—T: "The fashionable hour in."
 - 3—Theme (2 minutes and 30 seconds), until—S: "Duke of Rochester sees his double."
 - 4—"Serenade Grottesque" (Characteristic), by Borch (2 minutes), until—T: "His Rochester ever shown?"
 - 5—"Humorous Drinking Theme," by Roberta (2 minutes and 35 seconds), until—T: "My people, none, my."
 - 6—"Comedy Allegro" (35 seconds), until—T: "A drop too much, my lady."
 - 7—"Humoresque" (Allegretto), by Tschalkowsky (2 minutes and 50 seconds), until—S: "Interior of bedroom."
 - 8—"Continue to action (2 minutes), until—T: "For the first time in his."
 - 9—"Theme (1 minute and 10 seconds), until—S: "Close-up of newspaper clipping."
 - 10—"La Colombe" (Allegretto Intermezzo), by Gounod (4 minutes and 15 seconds), until—T: "Put yourself in his place."
 - 11—"Continue to action (1 minute and 25 seconds), until—T: "Well, Rocky, old top."
 - 12—"Reve D'Amour" (Dramatic Allegretto), by Zamecnik (2 minutes and 35 seconds), until—T: "He had a conscience."
 - 13—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 35 seconds), until—T: "This person tried to."
 - 14—"Dramatic Conflict," by Levy (2 minutes and 50 seconds), until—T: "A family conference."
 - 15—"Theme (2 minutes and 40 seconds), until—T: "When will you stop belag?"
 - 16—"Dramatic Allegro," by Liscomb (2 minutes and 30 seconds), until—T: "Which year?"
 - 17—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Papa Mulhansen."
 - 18—"Hurry," by Levy (1 minute and 10 seconds), until—T: "Help, murder, police!"
 - 19—"Rose Leaves" (Moderato), by Ashleigh (2 minutes and 30 seconds), until—S: "Scene in garden."
 - 20—"Theme (2 minutes and 45 seconds), until—T: "But don't tell him I've."
 - 21—"Continue to action (1 minute), until—T: "Well, I had, but I want."
 - 22—"Devotion," by Deppen (4 minutes and 15 seconds), until—T: "After dinner confidences."
 - 23—"Ladionjera" (Char. Caprice), by Charrinardo (2 minutes and 50 seconds), until—T: "Well, Rocky, you don't act."
 - 24—"Andante Dramatico" (For dramatic emotion), by Borch (3 minutes and 45 seconds), until—T: "Her humiliation could be."
 - 25—"Vicious" (Int. characteristic for neutral scenes), by Buse (3 minutes and 35 seconds), until—T: "Now, Mr. Jones, tell us all."
 - 26—"Hurry" (For general use), by Minot (40 seconds), until—S: "The light."
 - 27—"Probes in a Mad House" (A farcical characteristic), by Recker (3 minutes and 50 seconds), until—T: "A quiet retreat in the."
 - 28—"Galop" (Characteristic), by Minot (2 minutes and 20 seconds), until—T: "The prince told me to say."
- NOTE: To be produced as vocal solo.
- 29—"Dramatic Agitato" (For subdued dramatic emotion), by Minot (2 minutes and 50 seconds), until—T: "The showdown."

30—"Lost Spring" (Dramatic pathetic), by Grieg (3 minutes and 15 seconds), until—T: "I suppose you fear me as."

31—"Theme (50 seconds), until—T: "You don't hate me!"

THE END.

"TOWER OF IVORY"

(Released by Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Poeme Symphonique" (Dramatic), Borch

- 1—"Romance from Aida," by Verdi (50 seconds), until—S: "At Screening."
- NOTE: To be produced as vocal solo with full accompaniment.
- 2—"Theme (2 minutes), until—T: "You've learned all I can."
 - 3—"Reverie" (Dramatic), by Drumm (1 minute and 15 seconds), until—T: "Out of work and down to."
 - 4—"Marriage Blues" (A tax riot), by Berkin Bros. & Samuels (1 minute and 5 seconds), until—T: "I understand, dearie."
 - 5—"Mother Machree" (Song) (50 seconds), until—T: "Come on, kid, give us a."
- NOTE: To be produced as vocal solo.
- 6—"Dancing in the Barn" (Barn dance) (1 minute and 40 seconds), until—S: "Girl stops singing."
- NOTE: To action pp or ff.
- 7—"Dramatic Agitato" (For general use), by Hough (1 minute and 15 seconds), until—T: "But a beautiful voice is."
- NOTE: To begin pp then to action.
- 8—"Because You Say Good-Bye," by Levy (1 minute and 20 seconds), until—S: "Flashback to girl telling story."
 - 9—"Serenade" (Moderato), by Drida (1 minute and 25 seconds), until—T: "After Levering a conviction."
 - 10—"Furioso" (Depicting mystery and agitation), by Shepherd (1 minute and 40 seconds), until—T: "With night there broke."
 - 11—"Abide With Me" (Song) (30 seconds), until—T: "And then above the roar."
- NOTE: To be produced as vocal solo.

12—Repeat: "Furioso," by Shepherd (50 seconds), until—S: "Smoke coming up the stairs."

13—"Bereuse" (4/4 Andante), by Friml (2 minutes and 45 seconds), until—T: "Five years later Lord!"

14—"Theme (2 minutes and 30 seconds), until—T: "With the Bridgeminster."

15—"Continue pp (40 seconds), until—T: "In a Western prison over."

16—"Valse Moderne," by Rosey (1 minute), until—T: "Lady Bridgeminster entertains."

17—"Aida March," by Verdi (1 minute and 5 seconds), until—S: "Scene in street."

18—"Celeste Aida," by Verdi (50 seconds), until—S: "Singer appears on stage."

19—"Theme (2 minutes), until—T: "The next day!"

20—"Sister Theme" (For scenes of impending danger), by Vely (3 minutes and 10 seconds), until—T: "After five years of misery."

21—"Half Reel Furioso," by Levy (2 minutes and 30 seconds), until—S: "Prisoners escaping."

22—"Theme (4 minutes), until—T: "Before long society."

23—"Canzoneta" (4/4 Andante), by Friml (3 minutes and 30 seconds), until—T: "John must realize his."

24—"Serenade Grottesque" (Characteristic), by Borch (1 minute and 25 seconds), until—T: "I am going to take you."

25—"Lovelette" (Allegretto Grazioso), by Levy (50 seconds), until—T: "Not realizing how he."

26—"Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T: "The spectre from the past."

27—"Theme ff (1 minute and 15 seconds), until—T: "I always feared some day."

28—"Cavatine" (Dramatic), by Bohm (2 minutes and 20 seconds), until—T: "The hour of her decision."

29—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (2 minutes), until—T: "I've sent for him."

30—"Misterioso" (Descriptive), by Smith (3 minutes and 30 seconds), until—T: "The police! I led."

31—"Theme ff (1 minute and 15 seconds), until—T: "The next morning."

THE END.

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"SHORE ACRES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "Evening Hour" (Aurora Ballade), Hulciu

- 1—Theme (2 minutes and 30 seconds), until—S: At Screening.
- 2—"Spring Blossoms" (Intermezzo Noveltie), by Castillo (3 minutes and 15 seconds), until—T: "The Berry farm, Shore Acres."
- 3—"Love Letters" (Valse Lente), by Jackson (2 minutes and 15 seconds), until—T: "New England boasts many."
- 4—"Flirty Flirts" (Intermezzo rubato), by Levy (3 minutes), until—T: "Sam Warren is figuring."
- 5—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "I'd no idea Helen had."
- 6—Theme (1 minute and 45 seconds), until—T: "Why not, you wouldn't be."
- 7—"Camelia" (Andante Moderato), by Toning (3 minutes and 30 seconds), until—T: "What a long tail our cats."
- 8—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 15 seconds), until—T: "Maven, hev yeh ferget."
- 9—"Home Sweet Home" (according to action seguto), (2 minutes and 15 seconds), until—S: When boy descends stairs, (accordian effects)
- 10—"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—T: "Man works from sun to."
- 11—Theme (3 minutes), until—S: When Martin calls on Blake.
- 12—"Love Me" (Valse Moderato), by Zamecni (1 minute and 30 seconds), until—T: "The rich man's house."
- 13—Theme (1 minute and 30 seconds), until—T: "How do you like the new."
- 14—"Mountain Song" (Andantino Characteristic), by Borch (2 minutes), until—T: "The old folk have all gone."
- 15—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "The most difficult thing in" (glass crash)
- 16—"Serenade Romsntique" (Moderato Serenade), by Borch (1 minute and 30 seconds), until—T: "Check up his books right."
- 17—"Chanson Melancolie" (Andante Sympathic), by Collinge (3 minutes and 30 seconds), until—T: "I got news, Martin."
- 18—Theme (2 minutes and 30 seconds), until—S: When Martin leaves office.
- 19—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: "Blake told me he fired."
- 20—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute), until—T: "The Captain plays his last."
- 21—Old fashioned waltz (1 minute), until—T: "The silver wedding."
- 22—Theme (1 minute and 30 seconds), until—S: When Helen joins Sam.
- 23—"Falls and Waterfalls" (Rondo Roco), by Crespi (30 seconds), until—S: When Helen returns home.
- 24—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—S: When boy enters.
- 25—"Thoughts At Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—T: "Martin, don't do somethin'."
- 26—"Dramatic Revelative No. 2," by Levy (2 minutes and 15 seconds), until—T: "We're wasting time."
- 27—"Storm Furioso" (Hisf Re storm descriptive), by Levy (4 minutes and 45 seconds), until—T: "And as the storm broke." (storm effects)
- 28—"Storm Furioso," by Minot (3 minutes and 15 seconds), until—T: "I loved the Mother and I let."
- 29—"Andante Pathetique," by Borch (2 minutes and 30 seconds), until—T: "Dawn."
- 30—"Light Agitato" (No. 4 A. B. C. Dramatic Series), (30 seconds), until—S: When Nat sees body.
- 31—"Semi-Pathetic" (No. 4 A. B. C. Dramatic Series), (1 minute and 30 seconds), until—T: "Eve's bedtime."
- 32—"In The Ruins" (Andante Grave), by Kempinski (1 minute and 30 seconds), until—T: "Martin, I have got eighteen."
- 33—Theme (1 minute), until—T: "Goodnight, Mr. Blake."

THE END

"THE DARING DUCHESS"

(Released by Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—"Western Moderato," by Bach (2 minutes and 50 seconds), until—S: At Screening.
- 2—Theme (1 minute and 15 seconds), until—T: "Mr. Williams is anxious."
- 3—"Canzonetta" (4/4 Andante), by Friml (2 minutes and 40 seconds), until—T: "Meanwhile in the English."
- 4—"In Lovers' Lane" (Char. light intermezzo), by Pryor (2 minutes and 5 seconds), until—T: "The daily mail."
- 5—Continue to action (1 minute and 25 seconds), until—T: "I have to see Saunders."
- 6—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—T: "The ranch is not for sale."
- 7—"Mamselle Caprice" (Allegretto Grazioso), by Baron (1 minute and 30 seconds), until—T: "So Ellen packs her."
- 8—Theme (2 minutes and 30 seconds), until—T: "Arriving in due time at."
- 9—"Dramatic Narrative" (For scenes of reminiscence), by Pement (40 seconds), until—T: "Daddy."
- 10—"Reflets De Lune" (3/4 Allegretto), by Baron (3 minutes and 15

- seconds), until—T: "How'd've, ma'ani, I'm Ellen"
- 11—"Capricious Annette" (Int. caprice), by Borch (4 minutes and 15 seconds), until—T: "Another clash between."
- 12—"Produce effect followed by "Turbulence," by Borch (45 seconds), until—S: "Shot is fired."
- 13—Theme (2 minutes and 20 seconds), until—T: "Lady Clara required rest."
- 14—"Why?" (Fox trot ballad), by Levy (1 minute and 55 seconds), until—T: "Ellen accepted by the."
- 15—"Dramatic Suspense," by Wialker (2 minutes and 20 seconds), until—T: "Her husband has already."
- 16—"Reverie," by Drumm (3 minutes and 50 seconds), until—T: "Fortune seems to play."
- 17—"Serenade" (Dramatic), by Widor (3 minutes), until—T: "Local business connected."
- 18—"Continue ff (35 seconds), until—T: "At breakfast a few days."
- 19—Theme (50 seconds), until—T: "Back in her own domain."
- 20—"L'Adieu" (12/8 Dramatic), by Fayarger (3 minutes and 30 seconds), until—T: "Having heard nothing from."
- 21—"Spring Blossoms" (Mel. intermezzo), by Castillo (1 minute and 10 seconds), until—T: "You mustn't go, we're."
- 22—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 15 seconds), until—T: "Saunders is coming."
- 23—Theme ff (1 minute and 50 seconds), until—T: "The option you gave Saunders."

THE END.

"NURSE MAJORIE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—Theme (3 minutes and 10 seconds), until—S: At Screening.
- 2—"Flirty Flirts" (Melodious Ribato), by Levy (4 minutes), until—T: "The Lady Majorie Kinonan."
- 3—"Dramatic Maestoso," by Ascher (2 minutes and 20 seconds), until—T: "Lord Douglas Fitzcarrall."
- 4—"Ye Old England" (Valse on English airs), by Tohani (1 minute and 55 seconds), until—T: "Perhaps you can induce."
- 5—"Continue pp (35 seconds), until—T: "I'll have to have an."
- 6—"Reverie" (Dramatic), by Drumm (6 minutes and 45 seconds), until—T: "The morning of the operation."
- 7—"Capricious Annette" (Caprice Intermezzo), by Borch (4 minutes and 30 seconds), until—T: "The people's John seems."
- 8—Theme (2 minutes and 35 seconds), until—T: "Convicted that she's."
- 9—"Dancing Nymphs" (Moderato), by Bruine (2 minutes and 20 seconds), until—T: "From this time on John."
- 10—"I Don't Want to Get Well" (Popular song) (2 minutes and 10 seconds), until—T: "A few days later."
- 11—"Adieu" (Moderato), by Karzanoff, (3 minutes and 30 seconds), until—T: "And that's the man who."
- 12—"Love Letters" (Moderato), by Jackson (4 minutes), until—T: "This was not intended for."
- 13—Theme (1 minute and 15 seconds), until—T: "I am afraid you've been."
- 14—"Continue pp (1 minute and 10 seconds), until—T: "Alone in her room."
- 15—"Shamrock" (Irish waltz), by Tohani (3 minutes and 55 seconds), until—T: "The following mornin'."
- 16—"Continue pp (20 seconds), until—T: "My eyes are perfectly well."
- 17—"Repeat: "Dramatic Maestoso," by Ascher (40 seconds), until—T: "John's return to the house."
- 18—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 10 seconds), until—T: "But away from the house."
- 19—"Repeat: "Shamrock," by Tohani (3 minutes and 45 seconds), until—T: "A hub spurium humi."
- 20—"Reve D'Amour" (Dramatic allegro), by Zamecni (1 minute and 15 seconds), until—T: "You have come for my answer."
- 21—Theme (2 minutes and 45 seconds), until—T: "That wasn't Mr Danbury."
- 22—"Souls from Erin" (Irish waltz), by Bennet (4 minutes), until—T: "But I didn't mean it."
- 23—"Dramatic Allegro," by Berg (2 minutes and 20 seconds), until—T: "I got rid of him loine."
- 24—Theme ff (3 minutes and 20 seconds), until—T: "How dare you lool with this."
- 25—"Blushing Rose," by Johnson (1 minute and 10 seconds), until—T: "Things had somehow gone."
- 26—"Produce effect of shot followed by "Turbulence," by Borch (40 seconds), until—S: "Shot is fired."
- 27—"Love Song" (Dramatic), by Flegler (4 minutes and 40 seconds), until—S: "Majorie reading paper."
- 28—Theme ff (2 minutes and 25 seconds), until—T: "I thought you were dying."

THE END.

♫ Musical Scores for the Very Latest Pictures may be found in these pages each week.

"DR. JEKYLL AND MR. HYDE"

(Released by Pioneer)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Sinister Theme" (for scenes of impending danger), Vely

- 1—Theme (1 minute and 5 seconds), until—S: At Screening.
- 2—"Chanson Melancolique," by Collinge (2 minutes and 30 seconds), until—T: "Dr. Henry Jekyll, a prominent."
- 3—"Reflets De Lune" (3/4 Moderato), by Baron (2 minutes and 15 seconds), until—T: "The free clinic maintained."
- 4—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (3 minutes and 25 seconds), until—T: "Music brings Dr. Jekyll's."
- 5—"Mamelle Caprice" (Intermezzo Parisienne), by Baron (50 seconds), until—S: On golf links.
- 6—Continue pp (15 seconds), until—T: "His untiring efforts."
- 7—Theme (2 minutes and 30 seconds), until—T: "The night of the opera."
- 8—"Dramatic Agitato" (for general use), by Hough (1 minute and 10 seconds), until—T: "His man says he hasn't."
- 9—"Agitato" (for angry discussion or riot), by Kiefert (1 minute), until—T: "An Apostle of Hell."
- 10—"Agitato" (for general use), by Shepherd (2 minutes and 35 seconds), until—S: The fight.
- 11—Continue pp (15 seconds), until—T: "Oh, God, help me, save me."
- 12—Theme (1 minute and 35 seconds), until—T: "Plunged into despair."
- 13—"Agitato" (for excitement, fights, etc.), by Andino (1 minute and 10 seconds), until—S: Near fire.
- 14—"Chant Erotique" (Moderato), by Berge (1 minute and 25 seconds), until—T: "Convulsed with remorse."
- 15—Theme (1 minute and 25 seconds), until—T: "The monster in the man."
- 16—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 30 seconds), until—S: The fight.
- 17—"Misterioso Dramatique" (depicting mystery to dramatic climax), by Borch (2 minutes and 25 seconds), until—T: "The gloating monster."
- 18—"Hurry" (for pursuit and races), by Minot (1 minute and 30 seconds), until—S: Police chasing Mr. Hyde.
- 19—Theme (1 minute and 45 seconds), until—T: "We've got to get this."
- 20—"Prelude" (Dramatic), by Rachmsinsloff (2 minutes and 10 seconds), until—T: "Dr. Jekyll finding his."
- 21—"Allegro Agitato" (for general use), by Kiefert (1 minute and 30 seconds), until—S: Dr. Jekyll fighting with girl.
- 22—Continue to action (1 minute and 20 seconds), until—S: Police arrive.
- 23—Theme (1 minute and 25 seconds), until—T: "Hours of fruitless anguish."
- 24—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 55 seconds), until—T: "The Third Degree."
- 25—Theme ff (1 minute and 20 seconds), until—T: "Yes, yes, I killed him."

THE END

"LOCKED LIPS"

(Released by Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lotus Flowers" (Japanese Reverie), Parker

- 1—"Aloha Oe" (Waltz), by Lake (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Reverie" (Dramatic), by Drumm (2 minutes and 40 seconds), until—T: "You are not afraid."
- 3—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "He was lying."
- 4—Continue pp (30 seconds), until—T: "Fair face may hide black."
- 5—Theme (2 minutes and 30 seconds), until—T: "So through Lotus Blossom."
- 6—"Chanson Melancolique," by Collinge (3 minutes), until—T: "But Stanwood was too."
- 7—"Dramatic Tension" (for general use), by Levy (1 minute and 20 seconds), until—T: "You have had too much."
- 8—Continue to action (2 minutes and 35 seconds), until—S: Interior of cabaret.
- 9—"Cazzonetta" (Andante), by Friml (1 minute and 20 seconds), until—T: "For weeks Parker haunted."
- 10—"Reflets De Lune" (6/8 Allegretto), by Baron (1 minute and 10 seconds), until—T: "Audry Stevens from San."
- 11—"Hawaiian Moonlight" (popular waltz), (55 seconds), until—T: "One fair day only."
- 12—"Dramatic Reprach," by Berge (1 minute and 30 seconds), until—T: "So the barriers."
- 13—Theme (2 minutes and 45 seconds), until—T: "Another also regretted."
- 14—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 5 seconds), until—T: "In case of accident or."
- 15—"Mam'selle Caprice," by Baron (1 minute and 10 seconds), until—T: "Ardent had been the wooing."
- 16—"Golden Youth" (Waltz), by Waltz (2 minutes and 15 seconds), until—T: "One day Lotus Blossom."
- 17—Continue to action (1 minute and 15 seconds), until T: "And so in due time."
- 18—Theme (1 minute and 50 seconds), until—T: "Later she sought."
- 19—"Kilams Waiana" (Hawaiian Waltz), by Lake, (1 minute and 10 seconds), until—T: "Meanwhile Harvey Stanwood."
- 20—"Baby Sweetheart" (6/8 Allegretto), by Corri (2 minutes and 30 seconds), until—T: "At length that mystic day."
- 21—"Cavatina" (Dramatic), by Bohn (5 minutes and 40 seconds), until—T: "Go to her now."
- 22—Theme (2 minutes), until—T: "Komo had also waited."
- 23—"Chant Erotique," by Berge (3 minutes and 25 seconds), until—T: "She would call tomorrow."
- 24—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 10 seconds), until—T: "Just as he knew she would."
- 25—"Agitato Appassionato" (depicting passionate agitation), by Borch (1 minute and 45 seconds), until—T: The fight.
- 26—Theme (1 minute and 20 seconds), until—T: "And so the barriers were."

THE END

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"THE GIRL IN NO. 29"

(Released by Universal)

Specially selected and compiled by M. Winkler

The timing has been based on a speed limit of 14 minutes per reel (1000 ft.)

Love Theme: "Reflets de Lune" (Characteristic Allegretto), Baron

Mystery Theme: "Sinister Theme" (for scenes of impending danger), Vely

- 1—"New Era" (Overture), by Heed (1 minute and 25 seconds), until—S: At Screening.
- 2—Continue to action (1 minute and 35 seconds), until—T: "The producer, Jacob Epstein."
- 3—"Eccentric Comedy Theme," by Roberts (1 minute and 50 seconds), until—T: "The one success spurred."
- 4—Continue pp (1 minute and 15 seconds), until—T: "Come on, you darn."
- 5—Love Theme (2 minutes and 55 seconds), until—T: "A new tenant moves."
- 6—"Mysterious Theme" (3 minutes and 5 seconds), until—S: Girl raising gun.
- 7—"Chanson Melancolique" (3/4 Andante), by Collinge (2 minutes and 45 seconds), until—T: "I must die, I have no."
- 8—"Dramatic Recliative" (for intensive and heavy dramatic situations), by Levy (55 seconds), until—T: "You will have to stop."
- 9—Continue pp (35 seconds), until—T: "When night's shadows."
- 10—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (2 minutes and 30 seconds), until—T: "The night of the 19th."
- 11—"Misterioso Dramatique" (depicting mystery to dramatic climax), by Borch (3 minutes), until—T: "Blind to all caution."
- 12—"Misterioso" (for general use), by Andino (1 minute and 30 seconds), until—T: "Have you the courage."
- 13—"Mysterious Theme" (1 minute and 15 seconds), until—T: "Next day found him."
- 14—"Misterioso Agitato" (descriptive), by Smith (1 minute and 50 seconds), until—T: "Home again, his first."
- 15—"Galop" (Characteristic), by Minot (2 minutes and 35 seconds), until—T: "My reader, bring it to."
- 16—"Heavy Misterioso" (for general use), by Levy (2 minutes), until—S: Near garage.
- 17—Love Theme (50 seconds), until—T: "I knew you'd come."
- 18—"Half Reel Furioso," by Levy (4 minutes and 20 seconds), until—S: Close up of streaks of lightning.
- 19—"Furioso" (depicting conflict and riot), by Shepherd (3 minutes and 50 seconds), until—S: After the fight.
- 20—"Mysterious Theme" (2 minutes and 5 seconds), until—T: "Once more the fatal."
- 21—"Love Theme" (3 minutes and 5 seconds), until—T: "I have just killed Ransom."
- 22—"Scherzetto" (Allegretto), by Berge (2 minutes), until—S: Gang enters.

THE END

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Review of Latest Musical Compositions

- 1—"Alice Blue Gown," from the musical show "Irene" being shown with success on Broadway. (Leo Feist.)
- 2—"Daddy You've Been a Mother to Me," arranged as a medley waltz. (McCarty & Fisher, Inc.)
- 3—"Wond'ring," a fox trot by Lee David, a dance winner. (B. D. Nice.)
- 4—"Oh How I Laugh When I Think How I Cried About You," a fox trot. (Waterson, Berlin & Snyder.)
- 5—"Alabama Moon," a big, dreamy waltz melody by George Hamilton Green. (Sam Fox Pub. Co.)
- 6—"Crocodile," by Akst and Motzan, a new sensational fox trot. (Irving Berlin, Inc.)
- 7—"Oh By Gee, By Gosh, By Gum, By Juv, By Jingo," a snappy one-step which is fast proving to be a riot. (Broadway Music Corporation.)
- 8—"Hunkatin," a half tone one-step by Sol P. Levy, composer of "That Naughty Waltz," "Why?" etc. "Hunkatin," is a one-step, an original idea and different from the beaten path. (Belwin, Inc.)
- 9—"Chant Erotique," by Irene Berge, a moderate character suitable for light scenes. (Belwin, Inc.)

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"BULLET PROOF"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Spring Blossoms," by Castillo (2 minutes and 25 seconds), until—S; At Screening.

2—Theme (2 minutes and 55 seconds), until—T: "Twilight comes and with it."

3—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 20 seconds), until—T: "Near Morgantown dwells."

4—"Savannah" (A Western one-step), by Rosey (1 minute and 35 seconds), until—T: "With the death of Martin."

NOTE to action pp or ff.

5—Continue pp (1 minute and 45 seconds), until—T: "Was it fate or the luck?"

6—"Dramatic Conflict" (Hurry Heroique), Levy (1 minute and 20 seconds), until—T:

NOTE: *Beppu pp then to action.*

7—"Furioso" (for riot or storm scenes), by Kiefert (2 minutes and 50 seconds), until—T: "Broken."

8—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 55 seconds), until—T: "A band of outlaws."

9—Theme (45 seconds), until—T: "Come lad, look us over."

10—Continue to action (40 seconds), until—T: "So in return for the."

11—"Sister Theme" (for scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: "As time passed."

12—"Furioso" (depicting conflict and riot), by Shepherd (1 minute and 45 seconds), until—T: "Can it be that Pierre."

13—"Serenade Grocigno" (characteristic), by Borch (1 minute and 10 seconds), until—T: "Nothing had been heard of."

14—Continue to action (1 minute and 3 seconds), until—T: "As soon as McGurk recovered."

15—"Wigwag" (A novelty fox trot), by Sanuels & Santord (1 minute and 20 seconds), until—T: "Even outlaws may enjoy."

16—"Dramatic Agitato" (for general use), by Hough (25 seconds), until—T: "Not all of the Long Riders."

17—"Why" (ballad fox trot), by Levy (1 minute and 25 seconds), until—S:

Flashback to dance.

18—Repeat: "Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T:

"Wonder what's keeping Joe."

NOTE: *Flash shot play to action pp or ff*

19—Theme (1 minute and 50 seconds), until—T: "The rock that hung."

20—Continue pp (45 seconds), until—T: "After the dance."

21—"Hurry" (for pursuit and race), by Minot (1 minute and 20 seconds), until—T: "After returning the duke."

22—"Half Reel Hurry" by Levy (1 minute and 45 seconds), until—S:

Close up near camp fire.

23—Repeat: "Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T:

"And let that afternoon."

24—Theme (2 minutes and 10 seconds), until—T: "At dusk Pierre returned."

25—"Agitato Appassionato" (depicting passionate agitation), by Borch (1 minute and 55 seconds), until—T: "I was jealous of her."

NOTE—To action pp or ff. Watch shot.

26—Theme ff (1 minute and 30 seconds), until—T: "He's killed McGurk."

THE END.

"A MODERN SALOME"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Passing of Salome" (Dramatic, Oriental Valse), Joyce

1—"Visions of Salome" (Characteristic Dramatic), by Lampe (1 minute and 45 seconds), until—S; At Screening.

2—Piano only (45 seconds), until—T: "It was in New York's exclusive."

3—"Birds and Arteries" (Bright Intermezzo), by Vely (1 minute and 30 seconds), until—S: When audience applause.

4—Theme (2 minutes and 30 seconds), until—T: "In a modest studio."

5—"Bleeding Hearts" (Andante Romance), by Levy (4 minutes and 15 seconds), until—T: "Do you think I want to?"

6—"Bablage" (Capricious Intermezzo), by Castillo (2 minutes and 15 seconds), until—T: "And with the coming of."

7—Theme (2 minutes), until—T: "Mr. and Mrs. James Vandam."

8—"Camelia" (Allegro Moderato), by Ponning (3 minutes and 15 seconds), until—T: "This is all the cash I have," (telephone bell).

9—"Capricious Annette" (Capricious Intermezzo), by Borch (45 seconds), until—T: "The reception."

10—Popular one-step (3 minute), until—T: "The ball."

11—Popular waltz (2 minutes and 15 seconds), until—S: When Salome sits with Terrence.

12—"Popular two-step" (2 minutes and 15 seconds), until—T: "Sorry, dear, but a secretary."

13—Theme (2 minutes and 30 seconds), until—T: "Morning at the Vandam."

14—"Dramatic Tension 44," by Borch (2 minutes), until—T: "How dare you come in."

15—"Dramatic Agitato 67," by Shepherd (2 minutes and 15 seconds), until—T: "Do as I say or your husband."

16—Piano only segue to "Serenade Romantique" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: "In the evening."

17—"Slumbering River" (Allegretto Idyle), by Stewart (3 minutes and 30 seconds), until—T: "Dawn."

18—"Agitato 38," by Andino (2 minutes), until—T: "The following evening."

19—Popular waltz (1 minute), until—S: When scene fades to Salome (cabaret scene).

20—"Devotion" (Moderato Romance), by Deppen (2 minutes and 30 seconds), until—T: "Winter snow is melted."

21—Theme (2 minutes), until—T: "Vandam is having a new."

22—"Dramatic No. 62," by Borch (1 minute and 45 seconds), until—T: "It is now too dark to pose."

23—"Dramatic Conflict," by Levy (2 minutes and 15 seconds), until—S: When Terrence wakes up.

24—Repeat: "Visions of Salome" (1 minute and 30 seconds), until—T: "The voice of conscience."

25—Watch for gong strokes (2 minutes), until—T: "I will give thee whatsoever."

26—Theme (2 minutes), until—S: When vision fades.

27—"Thoughts at Twilight" (a Reverie), by Kendall (3 minutes), until—T: "I lied! He was true."

28—"Dramatic Tension," by Andino (3 minutes), until—T: "Days pass, but Salome still."

29—Theme (1 minute), until—T: "And with the dawn of true."

THE END.

"THE MORE EXCELLENT WAY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love Letters" (Waltz Charming), Jackson

1—"Dramatic Tension," by Levy (2 minutes), until S; At Screening.

2—Theme (2 minutes and 30 seconds), until—T: "Two years later John Warburton."

3—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 15 seconds), until S: "When Chrissy leaves table."

4—"Dramatic Tension," by Andino (1 minute), until—S: "When Chrissy enters conservatory."

5—"Agitato No. 37," by Andino (45 seconds), until—T: "You will marry me I say."

6—Theme (2 minutes and 30 seconds), until S: "When Robert is picked up."

7—"Devotion" (Characteristic Romance), by Deppen (1 minute and 45 seconds), until T: "I have a surprise for you."

8—"Organ improvising" (3 minutes and 15 seconds), until T: "Her Answer" (wedding ceremony).

9—"Allegro Agitato" (Very piano), by Kiefert (45 seconds), until—T: "Neyland starts to get even."

10—Theme (2 minutes and 15 seconds), until—T: "Warburton's country place."

11—"Evening Hour" (Amoroso Ballade), by Hilten (2 minutes and 45 seconds), until—T: "And while Mr. and Mrs. John."

12—"Dramatic Andante," by Berge (1 minute and 45 seconds), until—T: "Forgive me, John."

13—"Andante Pathetique," by Berge (1 minute and 30 seconds), until—T: "But the grey dawn must be."

14—"Spring Blossoms" (Capricious Noctete), by Castillo (4 minutes), until—T: "Look away, Cassie's private."

15—"Dramatic Andante," by Borch (1 minute), until—T: "Love can make us weak."

16—"Furioso" by Shepherd (1 minute), until—T: "I haven't harmed your wife."

17—Theme (2 minutes), until—T: "She is my wife."

18—"Mignonette" (Intermezzo Moderato), by Jackson (1 minute and 30 seconds), until—T: "In a hotel in the city."

19—Theme (1 minute and 15 seconds), until—S: "When John reads newspaper."

20—"Why" (fox trot), by Levy (1 minute and 45 seconds), until—S: "When scene fades to Bob at dinner."

21—"Mysterious Nights" (Valse Oriental), by Berg (1 minute and 30 seconds), until—S: "You're a good picker."

22—"Thoughts at Twilight" (Andante Reverie), by Kendal (3 minutes), until—T: "As the day draws near."

23—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—S: When Chrissy receives telegram.

24—"Rondo" (Excerpts from Beethoven, Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "Neyland has persuaded."

25—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition) 3 minutes and 15 seconds), until—T: "Cut the compliments, Colonel."

26—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "Put 'em back."

26—"Love Me" (Valse Lento), by Zamecnik (2 minutes and 45 seconds), until—T: "Warburton's got us" (train effects).

27—"Gruesome Misterioso," by Borch (2 minutes), until—S: When valet halts cab.

28—"Chanson Melancolique" (Andante Pathetic), by Borch (2 minutes and 15 seconds), until—T: "Late that afternoon" (telephone bell).

29—Theme (2 minutes), until—T: "I have had time to learn."

THE END

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"WHAT is believed to be the largest salary contract ever offered a theatre organist has just been signed in Boston. The contracting parties were Nathan H. Gordon, proprietor of the great chain of Gordon houses, and Arthur Martell, an organist well known in music circles. The figures to which Mr. Gordon and Mr. Martell have affixed their signatures are \$100,000, and under the terms the organist is engaged to play for the theatres of the Gordon Circuit for the coming 10 years at an annual salary of \$10,000."

The above notice recently appeared in several newspapers and constitutes only one of the many substantial proofs that music is essential in conjunction with the exhibition of motion pictures. There is no necessity to analyse the importance of an appropriate musical accompaniment to pictures, but one thing deserves comment in the above article, and that is "the organ."

Whoever thought that this instrument would be able to command such importance in the motion picture industry? To my mind, it is largely due to the aggressiveness of organ builders; but, the man at the organ is of equal importance, as this instrument presents more difficulties than any other, in the way of sound elementary mastery. It takes years of study before correctness can be attained in playing passages of even moderate difficulty. The main difficulty, however, appears to be chiefly mental and arises from the number of things that have to be thought of simultaneously. Quick thinking is the key to success in practically every phase of life, especially when mastering the organ, par-

ticularly when employed as an accompaniment to motion pictures. In such case the man at the organ must not only think of the various pedals and key-boards, but must also be able at a moment's glance, to translate all emotions of life into musical language.

George West, in the "Manual of Musical Accompaniment for Moving Pictures," quotes as follows:

"A good memory is a very valued help to the player. Not only should he try to memorize certain compositions as a whole, but he should especially furnish his storehouse of remembered music with stock phrases and motives adapted to different moods, so that he can always draw from the library in his head."

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American organists and organs plus American ingenuity in the motion picture industry are the only responsible factors for our latest creation, "The \$100,000 Organist." THE EDITORS.

New Organ Catalog

A new catalog of the Marr & Colton Company, manufacturers of the New Era Organ has just been received. It is an exceptionally well gotten up and arranged booklet and its pages tell the story of New Era organs in a clear-cut concise manner that impresses the reader.

In the front of the little book several pages are given over to the description of the various styles of organs and the effects of which each is capable. The last half shows a large number of illustrations of theatres in which New Era organs have been installed.

Review of Latest Musical Compositions

- 1—"Chant Erotique," by Irene Berge, a charming composition of originality and charm. This composer has gained worldwide reputation through his "Symphonette Suite." (Belwin, Inc.)
- 2—"Blue Bells," 3/4 charming waltz movement, by Zamecnik. (Sam Fox Pub. Co.)
- 3—"Serenade Grottesque," a characteristic Intermezzo composed by Gaston Borch, whose works are known all over the world and who has attained an admirable reputation through his Incidental Series. (Victor Music Co.)
- 4—"Prelude Religieux," a 4/4 Moderato composition by Edith Lang. The number is of exceptional tonal beauty, and it can justly be said that it is a sequel to such famous compositions as Gounod's "Ave Maria." (Boston Music Co.)
- 5—"Indian War Song," a new type of an Indian battle melody composed by Borch. (Carl Fischer.)
- 6—"Desert Dreams," by Leonard Lewin, a fox trot fast becoming a rage in New York. (Waterson, Berlin & Snyder.)
- 7—"Manyana," a marvelous melody from Mexico by Newman Pier. (Jack Mills, Inc.)
- 8—"Kamel-Land," a novelty fox trot. (Chas. K. Harris.)

27 pages of Equipment Service in this issue

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"THE PATH SHE CHOSE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Entreaty" (A Melodious Tone Poem), Colby

1—"May Dreams" (And. con moto), by Borch (3 minutes), until—S: At Screening.

2—Theme (2 minutes and 50 seconds), until—T: "Virginia Clerson in name."

3—"Creepy Creeps" (Characteristic Allegretto), by Taylor (3 minutes and 15 seconds), until—T: "A tiny voice from within."

4—"Marriage Blues," by Samuels & Berkin (1 minute), until—T: "The primrose path."

NOTE: To be played as piano solo.

5—"Dramatic Recitative" (For intensive and heavy dramatic), by Levy (2 minutes and 25 seconds), until—S: Girl reading book.

6—"Dramatic Suspense," by Winkler (1 minute and 35 seconds), until—T: "Ten dollars, no more."

NOTE: To action pp or ff.

7—"Spring Blossoms" (Characteristic Intermezzo), by Castillo (4 minutes and 25 seconds), until—T: "And so by the simple."

8—Theme (55 seconds), until—T: "Your sister Laura just."

9—"Serenade Grottesque" (Characteristic), by Borch (4 minutes and 45 seconds), until—T: "After weary days of."

10—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (2 minutes and 30 seconds), until—T: "The thrill of the first."

11—Theme (1 minute and 25 seconds), until—T: "With other steps upward."

12—"Three Graces" (Allegretto), by Herman (3 minutes and 40 seconds), until—T: "Two years of study and."

13—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "You don't live home with."

14—Continue to action (55 seconds), until—T: "Hard work leaves little."

15—"Reverie" (Dramatic), by Drumm (2 minutes and 50 seconds), until—T: "An hour later."

16—Theme (1 minute and 10 seconds), until—T: "The snug refuge of."

17—"Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: "And then one day."

18—"The Roses That Die Bloom Again" (Dramatic Ballad), by Levy (3 minutes and 10 seconds), until—T: "You said your people were."

19—"Dramatic Agitato" (For general use), by Hough (30 seconds), until—S: The fight.

NOTE: To action pp or ff.

20—Theme (1 minute), until—S: After the fight.

21—"Kiss A Miss" (Valse Chante), by Baron (40 seconds), until—T: "Marie was right about the."

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(Continued from page 3894)

- 13—"Madriles" (Spanish one-step), by Levy & Samuels (1 minute), until-T: "Where a feature of the."
- 14—"Tunisia Intermezzo," by Laurandau (2 minutes and 30 seconds), until-T: "It looks violent." (wave effects)
- 15—"Jealous Moon" (Bright Moderato), by Zamecnik (3 minutes), until-T: "And Edith in the early."
- 16—"Theme (1 minute), until-T: "Convinced that Eugenia had."
- 17—"Popular loc trot (1 minute), until-T: "My dear, I know men." (cabaret scene)
- 18—"Bidding Spring" (Moderato Romance), by Platizian (3 minutes), until-T: "But darling, let me explain."
- 19—"Hurry No. 33," by Minot (1 minute and 45 seconds), until-S: When Gilbert reads letter. (train and auto effects)
- 20—"Theme (1 minute and 30 seconds), until-T: "While Gilbert was establishing"
- 21—"Fiddling Hlanh" (Characteristic Allegro), by Mutchler (3 minutes and 45 seconds), until-T: "The two hundred is yours." (motor-boat effects)
- 22—"The Hum-Bim" (Allegro Moderato), by Adam (4 minutes), until-T: "Eight hundred dollars is my."
- 23—"Theme (2 minutes and 15 seconds), until-T: "Let's go home."
- 24—"Fifty Fifty" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until-T: "The baby will be here in."
- 25—"Twiligh" (Lento, Moderato), by Cerek (4 minutes), until-T: "Ahh, we went away by"
- 26—"Serenade" (Giganteso Intermezzo), by Cerek (3 minutes), until-T: "Oh, damn Eugenia."
- 27—"Theme (1 minute), until-S: When Edith takes box.

THE END

"STRONGER THAN DEATH"

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1000 ft.).
Dancer Theme: "Dance Oriental" (2/4 Allegretto), Lohmirsky
Love Themes: "Love's Enchantment" (Romantic Serenade), Varley
1—"Theme A (2 minutes and 45 seconds), until-S: At Screening.
2—"Dramatic Agitato," by Minot (1 minute and 45 seconds), until-T: "Major Tristram Bouicouh."
3—"Fifty Fifty" (Intermezzo Rubato), by Levy (45 seconds), until-S: When scene fades to Colonel.
4—"Theme B (2 minutes and 30 seconds), until-T: "Sigrid Person, a lioness."
5—"Dramatic Finale" (Heavy dramatic), by Smith (1 minute), until-S: When scene fades to Major.
6—"Theme B (1 minute), until-S: When Major sees Sigrid.
7—"Dramatic Tension," by Shephard (3 minutes), until-S: When Colonel leaves letter.
8—"Andante Pathetique," by Berge (2 minutes and 15 seconds), until-S: When Barclay leaves.
9—"Egyptian Lento, Moderato Oriental), Zamecnik (3 minutes and 45 seconds), until-T: "I have a trap ready for me."
10—"Theme B (1 minute and 45 seconds), until-S: When Tristram dreams of Sigrid.
11—"Ballade" (Intermezzo Allegretto), by Castillo (2 minutes), until-T: "Are you dreaming of Brama."
12—"Theme B (1 minute and 45 seconds), until-T: "I always carry this."
13—"Mysterious Nights" (Oriental Waltz), by Berge (1 minute and 15 seconds), until-T: "It was my last night in."
14—"Theme (2 minutes), until-S: When audience applauds.
15—"Sunset and Incantation," by Borch (2 minutes and 30 seconds), until-S: When dog enters Tristram's hut.
16—"Heavy Mysterioso" (Heavy Dramatic), by Levy (2 minutes and 45 seconds), until-S: When Sigrid looks at temple.
17—"Nim" (An Algerian Intermezzo), by Allen (2 minutes and 15 seconds), until-T: "A bargain in the club house."
18—"Dramatic Tension," by Levy (2 minutes), until-T: "Will you dance if we get."
19—"Drums only (15 seconds), until-S: When scene fades to military. (shots)
20—"Dramatic Recitative," by Levy (1 minute and 15 seconds), until-S: When scene fades to Sigrid and Barclay.
21—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until-T: "Wasn't the execution a." (dog barks) (glass crash)
22—"Dramatic Tension," by Andino (3 minutes and 15 seconds), until-T: "I return to the Dakkar."
23—"Theme B (1 minute and 45 seconds), until-S: When Sigrid enters home.
24—"Dramatic Andante," by Berge (1 minute and 45 seconds), until-S: When scene fades to Colonel.
25—"Agitato No. 69," by Minot (1 minute and 45 seconds), until-S: "When Colonel ties dog. (shot)
26—"Theme B (2 minutes), until-T: "This means another firing."
27—"Piano improvising (1 minute and 15 seconds), until-S: When Sigrid starts to play. (piano only, according to action)
28—"Theme B (2 minutes), until-T: "I don't know, you must."
29—"Thoughts" (Andante Triste), by Crespi (1 minute and 45 seconds), until-S: When Tristram leaves.
30—"Sinister Theme" (Dramatic Characteristic), by Vely (3 minutes), until-T: "It's a bargain, Mr. Barclay."
31—"Dramatic Tension," by Levy (3 minutes and 30 seconds), until-S: When Sigrid draws gun.
32—"Hindoo Priests" (Allegretto Incantation), by Bendix (2 minutes and 30 seconds), until-T: "In honor of Mr. and Mrs."
33—"Heavy Dramatic," by Oehmler (3 minutes), until-T: "Look here, I know you don't."
34—"Repeat Theme B (1 minute and 15 seconds), until-T: "What was the bargain you."
35—"Weird Oriental Theme," by Levy (1 minute and 15 seconds), until-T: "The uprising."

- 36—"The Dervishes" (Fanatical Dance), by Bendix (1 minute and 30 seconds), until-S: When scene fades to soldiers.
37—"Theme A (3 minutes and 30 seconds), until-S: When Tristram leaves temple.
38—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until-S: When scene fades to Colonel. (shot)
39—"Theme A (3 minutes and 45 seconds), until-S: When scene fades to Sigrid dancing.
40—"Agitato," Andino (1 minute), until-S: Watch for shot. (shot)
41—"Theme B (1 minute), until-T: "Towards morning."
THE END

"ALIAS JIMMY VALENTINE"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- Theme: "Devotion" (Characteristic Romance), Deppen
1—"Grave-Allegro Molto" (Excerpts from Beethoven Sonata Pathetic), by Berge (1 minute and 45 seconds), until-S: At Screening.
2—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until-T: "Lee Kandall, alias."
3—"Agitato No. 37," by Andino (2 minutes and 15 seconds), until-S: When Cotton enters girl's room (glass crash) (train effects)
4—"Misterioso Agitato," by Smith (2 minutes), until S: When engine driver picks.
5—"Spring Blossoms" (Intermezzo Novellote), by Castillo (1 minute and 45 seconds), until-T: "In those days stripes," (prison scene).
6—"Dramatic Tension" (Agitato Descriptive), by Borch (3 minutes and 15 seconds), until-T: "Yep, he still insists he's."
7—"May Dreams" (Moderato Romance), by Borch (3 minutes and 30 seconds), until-S: When Warden gets card.
8—"Mignonette" (Intermezzo Moderato), by Jackson (2 minutes and 15 seconds), until-T: "It this guy was locked."
9—"Devotion" (Theme), by Deppen (2 minutes), until-S: When Jimmy enters.
10—"Dramatic Andante No. 24," by Borch (1 minute and 45 seconds), until-T: "Weren't you convicted for."
11—"Theme (2 minutes), until-T: "I am ashamed, ashamed."
12—"Misterioso Dramatique," by Borch (1 minute), until-T: "Talks well, doesn't he."
13—"Love Letters" (Valse Lento), by Jackson (3 minutes), until-T: "A month later at the."
14—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 45 seconds), until-T: "Hillo Red, boarding here?"
15—"Theme (45 seconds), until-T: "So you opened up the jail."
16—"Vivo Finale" (From Symphonetic Suite), by Berge (1 minute and 45 seconds), until-T: "I was never in Springfield."
17—"Dramatic Tension," by Levy (2 minutes), until-T: "I am afraid of Doyle."
18—"Evening Hour" (Amoroso Ballade), by Hulten (2 minutes), until-S: When Jimmy sees Rose.
19—"Theme (2 minutes and 15 seconds), until-T: "Mr. Kandall, I am president."
20—"Dancing Nymphs" (Intermezzo Caprice), by Braine (3 minutes and 45 seconds), until-T: "Three years later in." (telephone bell)
21—"Theme (1 minute and 15 seconds), until-S: When Jimmy reaches party.
22—"Poeme Symphonique" (Andante Symphonique), by Borch (5 minutes), until-T: "Doyle has brought a pair of."
23—"Theme (2 minutes and 45 seconds), until-S: When Rose and children enter.
24—"Thoughts At Twilight" (Andante Reverie), by Kendal (3 minutes and 15 seconds), until-T: "That's Avery's new name."
25—"Heavy Andante" (No. 18 A. B. C. Dramatic Series), (2 minutes), until-T: "In pretty soft ain't you, Jimmy?"
26—"Heavy Dr. Desc." (No. 18 A. B. C. Dramatic Series), 2 minutes and 45 seconds, until-T: "Pretty little thing, isn't it."
27—"Hy, Agitato" (No. 18 A. B. C. Dramatic Series), (2 minutes), until-T: "Well I'll be damned."
28—"Hall Reel Hurry," by Levy (3 minutes and 30 seconds), until-T: "Jimmy, Kitty's locked."
29—"Theme (1 minute and 30 seconds), until-T: "I have got it."
THE END

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J. S. Zamecnik, the Musical Wizard

WITH the exception of Sol P. Levy we don't know of any other composer but J. S. Zamecnik who has been able to write successfully and produce every conceivable class of music, excluding grand opera. The above gentlemen have written popular song hits, concert music, film music and have proved that they are just as efficient in writing music suitable for hotel and dance purposes, as well as for the motion picture theatre.

It is hard to say which of Mr. Zamecnik's compositions is the best emanating from his pen. He has written such an abundant amount of music suitable for all purposes that we can not review his works individually, but in sections. His concert orchestra editions published by San Fox Pub. Co., of Cleveland, Ohio, as well as a great many numbers written for the San Fox famous Library Edition, are but a few of the numbers we may justly say are indispensable to the motion picture theatre, also for any other enterprise where music is needed. Among the popular hits written by Mr. Zamecnik are such numbers as, "My Carlo Love," "Amorita," and many others.

For the motion picture field, he has recently written a folio, called "The San Fox Loose-Leaf Photoplay Edition," an excellent book consisting of dramatic and incidental music revealing musical quality practically unprecedented.

Mr. Zamecnik was born in Cleveland, Ohio, and studied with various theaters in this country and abroad. He was a member of the Pittsburgh Symphony Orchestra with Victor Herbert, and was musical director of the Cleveland Hippodrome where he collaborated in the production of spectacular shows and comic operas. Mr. Zamecnik can boast of the distinction of having won a \$2,000 prize in a California song contest.

At the request of many of the leading Photoplay directors who have used his Concert Numbers (San Fox Concert Edition) so exclusively, he is writing another set. Likewise, the Photo Play Edition will be augmented by new dramatics, however, of a different nature. The motion picture profession, therefore, can look forward to much meritorious music from the pen of this versatile composer.

Mr. Zamecnik is a hard worker and besides his own name he writes under several nom de plumes. His enthusiasm is best expressed in his own words: "I have my very heart and soul in all that I write. My melodies are the voice of my emotions and I am extremely happy over the fact that my musical expressions find such a welcome response in the hearts of my fellow musicians and thousands of music lovers."

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Dan W. Barton, general manager of the Bartola Musical Instrument Co., Chicago

PROBABLY the only musical instrument designer today, who has had actual experience in playing pictures in theatre pits and who knows both the good and the bad conditions that have to be encountered in theatres as to climatic changes, dampness, etc., is Dan W. Barton, general manager of the Bartola Musical Instrument Company, who designed the Bartola and new Barton Pipe Organ. Likewise there are few men in the moving picture industry whose entire life has been spent in the show business, as has that of Dan Barton and few enjoy such a wide acquaintance in the trade.

The lure of the show called him so strongly that before he quit school he played in theatre orchestras and, at the age of sixteen, was "trooping" the cities of Wisconsin, Minnesota, North and South Dakota with an over-land Uncle Tom's Cabin Show and spent seventeen years playing "Uncle Tom's Cabin," "Ten Nights in a Bar-Room," carnivals, medicine shows, circuses and theatres.

He became interested in the picture end of the business when the industry started and was one of the first drummers that ever designed special sound effects to fit the picture. We all remember the good old days when the stunt was to make every sound possible to accompany the reel and Dan Barton's trick was to create or invent the apparatus to produce the necessary sound. This probably was the start of the Bartola as this led him into the real musical end of the business, as the sound effect part of it soon passed away.

After trooping a long time on the road and diligently saving all he could, he spent it all in a short time experimenting with the Bartola. A company was organized to exploit the instru-

ment but lasted only about a year and at the end Mr. Barton found himself broke.

During this year, however, several Bartolas had been made, installed and were real successes and with this foundation, W. G. Maxey was interested in the proposition and the present Bartola Musical Instrument Company, of which he is president, started and the necessary capital put into the organization, with the result that today it is one of America's leading makers of musical instruments for motion picture theatre use.

Most of our successful men have hobbies and Dan Barton finally acquired one, although in his early life he was so busy doing "two a day" with a parade every morning and resting up on Sundays, that he did not have time to acquire one then. During the last ten years, however, he had had two. One of them is Bartola, as, during that time he got up with it, worked all day with it, went to bed with it and then dreamed of it, and all theatre men are agreed that he has reason to be proud of his hobby and of his success with it. He started in by inventing the instrument, then organized the factory, trained the men how to build the special apparatus, then moved into the business management of the factory end of the enterprise and finally also took over the selling division. Mr. Barton's second hobby and one which has made him one of the most popular men in the moving picture industry, is the point he makes of becoming personally acquainted with each purchaser of a Bartola or Barton Pipe Organ in order to see that his instrument is properly installed and kept in perfect condition, and that the association of the buyer with the Bartola Musical Instrument Company is as it should be.

In the past two years Mr. Barton's company has shown remarkable growth and the plant, although trebled in capacity, is kept working overtime to meet the demand for Bartolas and the new Barton Pipe Organ, which was recently put on the market, and already has become known as a splendid instrument.

Mr. William O. Dolan
a Pioneer

EXHIBITORS throughout the country are today spending millions of dollars yearly for musical accompaniment to pictures. It is an indisputable fact that all expenditures must be justified from a practical and remunerative standpoint. Only five years ago money spent for music in the motion picture industry amounted to about 5 per cent of what is being spent today. Being aware of the above fact we believe we are entitled to ask one question? Who is responsible for the creation such continuous flow of money into the pockets of thousands of musicians and hundreds of music publishing houses. This prosperity if due to several aggressive men, "pioneer advocates of Better Music For The Film," Mr. William O. Dolan can justly be considered one of these "pioneers" who through constant and persistent aggressiveness has proved to certain exhibitors and to the public in general that music is not only an essential with the motion pictures, but a necessity.

Only a few years ago Mr. Dolan started as musical director in the Avenue Grand theatre,



William A. Dolan

of Washington, D. C. His orchestra at that time was the typical nickle-knock kind, piano, violin and drums. Today the Avenue Grand theatre has an orchestra of eleven men and as per information received from authentic sources we can say that this theatre is experiencing less difficulty in paying high wages to eleven men today that they did when they paid low wages to fewer men several years back. The above facts reveal a book, and to analyze the reasons why an eleven men orchestra is today replacing a three men orchestra would take too much space.

Mr. Dolan in most instances reviews the pictures for the purpose of setting musical accompaniments, or, he uses the various music cues issued by the film companies. Mr. Dolan has a music library of thousands of numbers and he is still constantly adding new material. In a recent conversation with Mr. Dolan, he admitted that every day brings forth conclusive proof that he has not as yet accumulated a library that could cover perfectly every conceivable angle of appropriately selecting music for pictures.

Persistency on the part of Mr. Dolan has developed the Avenue Grand theatre from a small house into a large house. This compelled the rival exhibitor to increase his orchestra. Whether he did this through his own realization or through competition makes absolutely no difference. Something was the cause for it. The reason we emphasize this point is to show that men of Mr. Dolan's calibre are of great value to the industry in general and are indirectly responsible for the fact that thousands and thousands of musicians are today employed in this particular phase of the industry and are deriving comfortable incomes.

"NOTHING BUT THE TRUTH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kiss a Miss" (Valse Chantee), Baron

- 1—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 30 seconds), until—S: At Screening.
- 2—"Impish Elves" (Intermezzo), by Borch (1 minute and 45 seconds), until—T: "To his secretary."
- 3—Theme (3 minutes and 30 seconds), until—T: "Billy Hervey's bride to be."
- 4—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 45 seconds), until—T: "Blytheville, a suburb."

NOTE: Watch telephone bell.

- 5—"Love in Lillenas" (Allegretto), by Macbeth (50 seconds), until—T: "I was the boss I must."
- 6—Continue to action (2 minutes and 20 seconds), until—T: "Don't be lonesome."
- 7—Theme (2 minutes and 10 seconds), until—T: "You're our new neighbor."

NOTE: With ad. lib. railroad effects.

- 8—"Eccentric Comedy Theme," by Roberts (3 minutes and 5 seconds), until—T: "We'd better do us go from."
- 9—"Comedy Allegro," by Berg (2 minutes and 40 seconds), until—T: "You forgot your eggs."
- 10—"Bahillage" (Entr'Acte), by Castillo (2 minutes and 45 seconds), until—T: "Aunt Panny, I have to be."
- 11—Theme (3 minutes and 25 seconds), until—T: "Eight o'clock, no eggs, no hope."
- 12—"Flirty Flirts" (Melodious rubato), by Levy (1 minute and 40 seconds), until—T: "I don't want to go to bed."
- 13—"Continue to action" (1 minute and 20 seconds), until—T: "I'll get a ladder."
- 14—"Three Graces" (Light Allegro), by Herman (1 minute and 50 seconds), until—T: "Maybe we are crazy."
- 15—"Pizzicato" (Pelt Ballet), by Berge (4 minutes and 20 seconds), until—T: "With morning came the promised."
- 16—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 50 seconds), until—T: "My Jackie's home."
- 17—Theme (3 minutes and 20 seconds), until—T: "This is Mr. Harvey, our new."
- 18—"Evening Breeze" (Allegretto), by Langey (1 minute and 50 seconds), until—T: "You, Jackie, it was."
- 19—Repeat: "Comedy Allegro," by Berg (3 minutes and 45 seconds), until—T: "I would not trust you."
- 20—"Galop" (Characteristic), by Minot (45 seconds), until—T: "Wait, you homewrecker, I'm."
- 21—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 40 seconds), until—T: "I'll tell the truth."
- 22—Theme (3 minutes and 35 seconds), until—T: "I'm looking for a couple."

THE END

"JENNY BE GOOD"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Lurement" (Intermezzo D'Amour), Varley

- 1—Theme (40 seconds), until—S: At Screening.
- 2—"Purioso" (Characteristic), by Minot (35 seconds), until—T: "One night in early autumn."
- 3—"Reverie" (Dramatic), by Drimm (3 minutes), until—T: "The storm rages all night."
- 4—Theme (1 minute and 30 seconds), until—T: "The wierd conditions of her."
- 5—"A La Ballerina" (Valse Lente), by Braham (1 minute and 35 seconds), until—T: "The town has recently been."
- 6—"Tacet" (15 seconds), until—T: "Prof. Gene, leader of the."
- 7—"Serenade," by Moskofsky (45 seconds), until—S: Jenny begins playing violin.

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- 8—Continue to action pp or ff (30 seconds), until—T: "Flashback to interior of dressing room."
- 9—"Intermezzo" (Allegretto), by Pierne (40 seconds), until—T: "I have never had the chance."
- 10—"Serenade Grotesque" (characteristic), by Borch (50 seconds), until—T: "Mr. Shuttle's son by a former."
- 11—"Marriage Blues" (fox trot), by Samuels & Berkin (1 minute and 15 seconds), until—T: "All the world knows that."

NOTE: ff during dancing scenes only.

- 12—Continue to action (35 seconds), until—S: Indian near crystal.
- 13—Theme (1 minute), until—T: "Going to bed at Nancy's."
- 14—"Karavan" (Oriental Fox trot), by Wiedhof & Olman (2 minutes and 40 seconds), until—S: Flashback to East Indian.

NOTE: pp during tableaux.

- 15—Ad lib. tympany rolls followed by "March of the Toys," by Jessel (35 seconds), until—T: "No, no, I cannot tell your."
- 16—"Moonlight Shadows" (Valse Lente), by Baron (3 minutes and 50 seconds), until—T: "The following afternoon."
- 17—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 20 seconds), until—S: Jenny entering room with violin.

NOTE: To action pp or ff.

- 18—Continue to action (1 minute and 10 seconds), until—S: Girl playing violin.
- 19—"Love Song" (Moderato), by Puerner (1 minute and 20 seconds), until—T: "If he only had golden boots."
- 20—Theme (3 minutes and 30 seconds), until—T: "After haunting the woods."
- 21—"Because You Say Good-Bye" (sentimental ballad), by Levy (3 minutes and 30 seconds), until—T: "One bright sunshiny."
- 22—"Half Reel Furioso," by Levy (2 minutes), until—T: "On the way home a storm."

NOTE: pp during interior scenes.

- 23—Theme (1 minute and 50 seconds), until—T: "When the storm is over."
- 24—"Cavatina" (Dramatic), by Bohm (2 minutes and 5 seconds), until—T: "Of course the marriage."
- 25—Continue pp (1 minute and 15 seconds), until—T: "Money oils the wheels of."
- 26—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Days follow sad days."
- 27—"Bahillage" (Entr' Acte), by Castillo (1 minute and 40 seconds), until—T: "Jenny arrives in the city."
- 28—"Spring Blossoms" (characteristic Intermezzo), by Castillo (1 minute and 20 seconds), until—T: "With all Jenny's."
- 29—"Hurry" (for pursuit and races), by Minot (40 seconds), until—S: Girls leaving factory.
- 30—"Tacet" (20 seconds), until—T: "Refusing to be discouraged."
- 31—"O Belle Nuit" (From "Tales of Hoffman") (55 seconds), until—S: Girl begins playing.
- 32—"Impish Elves" (Intermezzo), by Borch (1 minute and 10 seconds), until—S: Girl hooked off stage.
- 33—"Chicken Reel" (Characteristic), by Daily (40 seconds), until—T: "Hello, folks."
- 34—"Intermezzo" (Moderato), by Hueter (1 minute and 45 seconds), until—S: Girl leaves stage.
- 35—Theme (1 minute and 55 seconds), until—T: "Oh, Royal, etc."
- 36—"Concert Waltz," by Durand (3 minutes), until—T: "Aaron Shuttles buys."
- 37—Continue pp (1 minute and 45 seconds), until—T: "In the passing days."
- 38—Theme (2 minutes and 20 seconds), until—T: "Surely after this Jenny."
- 39—"Dramatic Reproach," by Berge (2 minutes), until—T: "Through her intense."
- 40—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 20 seconds), until—T: "The hour for memories."

NOTE: ff during fight.

- 41—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (1 minute and 45 seconds), until—S: After the fight.
- 42—Continue to action (1 minute and 30 seconds), until—T: "Mrs. Rossiter Jones has."
- 43—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (1 minute and 35 seconds), until—T: "But latest and most."
- 44—Repeat "Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Every day has something."
- 45—"Hurry" (for general use), by Minot (45 seconds), until—S: Gambling place being raided.
- 46—"Dramatic Allegro," by Bach (1 minute and 15 seconds), until—T: "After this Royal decides."

NOTE: ff tympani rolls during accident.

- 47—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 15 seconds), until—T: "Joanna is dead and it seems."
- 48—"New Era" (Characteristic Overture), by Heed (1 minute and 5 seconds), until—S: Interior of theatre.
- 49—Theme ff (2 minutes and 40 seconds), until—T: "Her whole future at stake."

THE END

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Theme: "Entreaty" (Moderato touc poem), Colby

- 1—"Moonlight Shadows" (Valse Tendre), by Baron (2 minutes and 15 seconds), until—S: At Screening.
- 2—"Theme (2 minutes), until—S: When dancers stop.
- 3—"Marriage Blues" (Jazz fox trot), by Berkin Bros. & Samuels (30 seconds), until—S: When scene fades to dancers.
- 4—"Spring Blossoms" (Caprice novelette), by Castillo (2 minutes and 30 seconds), until—T: "Madge and Dan fetch."
- 5—"Thoughts at Twilight" (Andante reverie), by Kendall (2 minutes), until—T: "Heavens, Madge!"
- 6—"Theme (1 minute and 15 seconds), until—T: "With what I owe it nearly."
- 7—"Breath of Morn" (Valse lente), by Kempinski (3 minutes and 15 seconds), until—T: "Society believes the."
- 8—"Theme (2 minutes), until—S: "When Madge returns home."
- 9—"Mignonne" (Intermezzo moderato), by Jackson (3 minutes and 15 seconds), until—T: "Loneliness and longing brings."
- 10—"Mam'selle Caprice" (Allegretto grazioso), by Baron (3 minutes and 45 seconds), until—T: "And so Dan is the host." (Restaurant scene).
- 11—"Theme (3 minutes and 15 seconds), until—T: "With hope in the balance."
- 12—"Heavy Dramatic Suspense" (A. B. C. Dramatic Series No. 20) (1 minute), until—T: "The resources of the house."
- 13—"Light Allegro Agitato" (A. B. C. Dramatic Series No. —) (45 seconds), until—S: When Madge draws money.
- 14—"Evening Hour" (Amoroso ballade), by Hulten (3 minutes), until—T: "Then in the midst of Crewe's." (Piano only according to action).
- 15—"Dramatic Recitative No. 2," by Levy (2 minutes and 15 seconds), until—T: "Yourself."
- 16—"Gloaming" (Allegretto moderato), by Kempinski (2 minutes and 45 seconds), until—T: "Is there any hope?"
- 17—"Tragic Theme," by Vely (1 minute and 45 seconds), until—T: "Bitterly penitent." (Door-bell)
- 18—"Devotion" (Romantic serenade), by Deppen (3 minutes and 15 seconds), until—T: "Never mind an ambulance." (Train effects).
- 19—"Slumbers" (Andantino grazioso—from Sunset sketches), by Kempinski (3 minutes and 45 seconds), until—T: "Crewe, if I'd only."
- 20—"Scented Violets" (Moderato espressivo), by Reynard (1 minute and 30 seconds), until—S: When Dan reads telegram.
- 21—"Theme (2 minutes and 30 seconds), until—T: "There's a copy of his."
- 22—"Bleeding Hearts" (Andantino sentimento), by Levy (2 minutes and 30 seconds), until—T: "But now I must work."
- 23—"Dancing Nymphs" (Intermezzo caprice), by Braine (3 minutes and 15 seconds), until—T: "Following soon upon his."
- 24—"Poem Symphonique" (Andantino symphonique), by Borch (3 minutes), until—T: "Maybe you think I've."
- 25—"Flirty Lovers" (Waltz amoureux), by Kempinski (1 minute and 15 seconds), until—T: "This evening he tempts her." (Restaurant scene).
- 26—"Sorrow Theme," by Roberts (1 minute and 45 seconds), until—T: "You didn't mind how much."
- 27—"Why?" (Ballad fox trot), by Levy (15 seconds), until—S: When guests begin to dance.
- 28—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Dan half despising himself."
- 29—"Andante Pathetique," by Borch (1 minute), until—T: "Someone paid at the hospital."
- 30—"Chant Erotique" (Andante espressivo), by Berge (4 minutes), until—T: "An agony of outrage." (Electric door-bell)
- 31—"Chanson Melancolique" (Andante pathetic), by Collinge (3 minutes and 15 seconds), until—S: When Dan enters.
- 32—"Serenade Romantique" (Moderato serenade), by Borch (2 minutes and 15 seconds), until—T: "I'd give my life to."
- 33—"Theme (2 minutes), until—T: "And there, you've been noble."

THE END

"THE WALK-OFFS"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Thoughts at Twilight" (Pensive Moderato), Kendall

- 1—"Dancing Nymphs" (Allegro intermezzo), by Braine (2 minutes), until—S: At Screening.
- 2—"Blue Bells" (Moderato grazioso), by Zamcenik (3 minutes), until—T: "Isn't Tootsies cute?"
- 3—"Thoughts at Twilight" (Pensive reverie), by Kendall (2 minutes and 45 seconds), until—T: "Schuyler's sister, Kathlyn."
- 4—"Flirty Flirts" (Intermezzo rubato), by Levy (3 minutes and 30 seconds), until—T: "His family is not much to."
- 5—"Sleeping Rose" (Valse intermezzo), by Borch (3 minutes), until—T: "Please, Van, I must have."
- 6—"Binding Spring" (Romance moderato), by Platzman (3 minutes), until—T: "A divorce court de luxe."
- 7—"Love Letters" (Valse moderato), by Jackson (3 minutes), until—T: "Now if you please just tell."
- 8—"Devotion" (Romance moderato), by Deppen (2 minutes and 15 seconds), until—T: "Schuyler Rutherford named."
- 9—"Theme (2 minutes), until—T: "The studio home of Mary."
- 10—"Norma Waltzes" (Standard waltzes), by Luz (3 minutes and 45 seconds), until—T: "Robert Shirley Winstone, a."
- 11—"Impish Elvea" (Light intermezzo), by Borch (2 minutes and 45 seconds), until—T: "By the way, Cousin Molly, do."
- 12—"Lovelets" (Capricious intermezzo), by Levy (2 minutes), until—S: Robert ascends stairs.
- 13—"Theme (3 minutes and 45 seconds), until—T: "I'm sorry you won't be able."

14—"In Flowerland" (Valse intermezzo), by Golden (4 minutes and 45 seconds), until—T: "To hit Judge Brent's decree."

15—"Theme (1 minute and 30 seconds), until—T: "Did anyone ever tell you?"

16—"Peacefulness" (Andante characteristic), by Borch (1 minute and 45 seconds), until—S: "When Kate sees Schuyler."

17—"Theme (1 minute), until—T: "Gold Dust Twin just fits."

18—"Kathlyn" (Valse moderato), by Berg (4 minutes), until—T: "One of Mary Carter's informal."

19—"Birds and Butterflies" (Intermezzo moderato), by Vely (4 minutes), until—T: "Lonesome." (Piano only).

20—"Dramatic Suspense," by Winkler (2 minutes), until—T: "You did not know anything."

21—"Theme (1 minute), until—T: "There is just one man in the."

22—"Popular Medley March" (2 minutes and 30 seconds), until—T: "Then followed the annual." (Circus scene).

23—"Stampede" (Characteristic allegretto), by Simons (2 minutes), until—T: "Since his divorce."

24—"Galop, No. 33," by Minot (2 minutes), until—S: "When Kate mounts horse."

25—"Popular one-step (1 minute), until—S: When Kate leaves ring."

26—"Theme (2 minutes and 45 seconds), until—T: "I'm sorry to intrude, but."

27—"Dramatic Tension," by Andino (3 minutes and 15 seconds), until—T: "You know I'd do anything."

28—"Theme (1 minute and 30 seconds), until—T: "I'm going back to Kentucky."

THE END

"THE DEEP PURPLE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch

1—"Theme (2 minutes and 5 seconds), until—S: At Screening.

2—"Mysterious Nights" (Dramatique Valse), by Berg (4 minutes and 35 seconds), until—T: "Pop Clark, who needs a."

3—"Dramatic Agitato" (For general use), by Hough (1 minute and 40 seconds), until—T: "The Catbird's next."

NOTE: To action pp or ff.

4—"Conspirators" (Sinister mysterioso), by Santos (2 minutes and 10 seconds), until—T: "Fatty proves he is a real."

5—"Theme (2 minutes and 55 seconds), until—T: "Where Ebenezer Moore lives."

6—"Reflets De Lune" (3/4 Moderato), by Baron (3 minutes and 5 seconds), until—T: "The land of the deep."

7—"Kiss a Miss" (Valse chantee), by Baron (2 minutes), until—T: "Dancing!"

8—"Sinister Theme" (For scenes of impending danger), by Vely (4 minutes and 50 seconds), until—T: "The boy leaves for the."

9—"Theme (3 minutes and 50 seconds), until—T: "Another hour of silence."

10—"Dramatic Tension" (For general use), by Levy (3 minutes and 55 seconds), until—T: "With the mother instinct."

11—"Dramatic Reprach," by Berge (3 minutes), until—T: "Say the word and I'll bounce."

12—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (4 minutes and 20 seconds), until—T: "Set a thief to catch a."

13—"Theme (1 minute and 50 seconds), until—T: "This will be a bad night."

14—"Continue ff (1 minute and 50 seconds), until—T: "Harry, dear, your uncle has."

15—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 45 seconds), until—S: Dancing scene in hotel.

16—"Dramatic Fantasy," by Bach (3 minutes and 50 seconds), until—T: "When Youth and Love."

17—"Agitato Appassionato" (Depicting passionate agitation), by Borch (1 minute and 30 seconds), until—S: Girl and Lake enter Leland's apartment.

18—"Sparklets" (Moderato), by Miles (4 minutes and 10 seconds), until—T: "The mother agrees to."

19—"Theme (4 minutes and 30 seconds), until—T: "Risky, Hell, I'm going to."

20—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (4 minutes and 40 seconds), until—T: "Quit stalling and tell me."

21—"Mysterioso Agitato" (Descriptive), by Smith (2 minutes and 10 seconds), until—T: "Kate makes Laylock promise."

22—"Half Reel Hurry," by Levy (4 minutes and 20 seconds), until—S: Girl trying to escape.

NOTE: To action pp or ff.

23—"Dramatic Suspense," by Winkler (5 minutes and 10 seconds), until—T: "I kinda hated to break."

24—"Theme (1 minute and 55 seconds), until—T: "Good-bye."

25—"Kiss a Miss" (Valse chantee), by Baron (40 seconds), until—T: "And then came into the."

THE END

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OUR dictionaries define "knowledge" as "skill from practice," and "experience" as "knowledge gained by practice." The definition of "practice" is given as "frequent or customary action; dexterity acquired by habit; habitual exercise."

For a moment let us forget the above definitions and resort to realism. We must admit that the heading of this article can justly be applied to our own profession—"Music and the Film." We don't wish to specifically pick men whom this glove fits but isn't it an established fact that every profession can bring forth sufficient evidence that "Years of Experience is no Proof of Knowledge"?

How many musical directors are today boasting of infallibility, attempting to prove the correctness of their assertions with a long review

of their past experiences. As defined above, experience is gained through practice. Dictionaries define "practice" as "habitual exercise," and we must admit that all habits are not admirable.

In our estimation knowledge in our profession can only be acquired through careful study of human nature. Give the public what they want! Habitual practice is not sufficient to create such valuable asset as knowledge backed by common horse-sense, the only knowledge the world needs. Alertness and the ability to instantly parallel with the ideas of the public is the only fundamental doctrine of real knowledge.

I know of musical directors who although very young in the profession have performed admirable work. Mr. Don Roberts of the Alcazar theatre of Tampa, Florida, is one of them. Mr. Roberts not only masters his instrument, but is also able to perfectly fit his

pictures in a most satisfactory manner. His music scores are rich in elaboration and vivid in tonal color. All this he is able to do in spite of the fact that he is serving in the profession but a very short time.

The above example shows that the proof of real knowledge is the unanimous acceptance of a man's idea by the majority. Innumerable instances can be cited to ascertain the correctness of the above theories, but we hardly believe that is necessary.

We are sure you know of someone practicing a certain trade for a great many years and although professing to know a great deal about that trade, knows but very little.

Let's forget ostentation: Let us value our performances and knowledge by the acceptance and approval accorded them by the masses they are intended for!—THE EDITORS.

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"JES' CALL ME JIM"

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Jubilo" (Song), by Kern

- 1—"Woodland Whispers" (Characteristic), by Blon (1 minute and 55 seconds), until—S: At Screening.
- 2—"Poeme Symphonique" (4 minutes), until—T: "The Seven Oaks asylum and."
- 3—"Fairy Flirts" (Mel. rubato), by Levy (5 minutes and 20 seconds), until—T: "Seven Oaks."
- 4—"Adieu" (Moderato), by Karganoff (1 minute and 20 seconds), until—T: "When I think of the man."
- 5—"Continue to action" (3 minutes and 45 seconds), until—T: "The comfortable Mr. Belcher."
- 6—"Dramatic Recitative" (For heavy and intensive dramatic situations), by Levy (3 minutes and 30 seconds), until—T: "True to her threat."
- 7—"Theme" (1 minute), until—T: "Now don't worry too."
- 8—"Mysterioso" (For general use), by Andino (1 minute and 50 seconds), until—T: "Something does happen to."
- 9—"Dramatic Suspense," by Winkler (2 minutes and 35 seconds), until—T: "Missing Paul Benedict."
- 10—"Turbulence," by Borch (2 minutes and 10 seconds), until—T: "Sleepy Seven Oaks."
- 11—"Perpetual Motion," by Borch (2 minutes and 40 seconds), until—T: "He's a dying man, Jim."
- 12—"Reve D'Amour" (Allegretto), by Zamecnik (3 minutes and 20 seconds), until—T: "Little feller, we're in."
- 13—"Chanson Melancolique" (3/4 Andante), by Collinge (3 minutes and 50 seconds), until—T: "The Valley of the Shadow."
- 14—"Ava Maria" (Dramatic melody), by J. Ascher (4 minutes), until—T: "Don't you suppose you."
- 15—"Theme" (1 minute and 5 seconds), until—S: "Jim feeding Paul."
- 16—"Continue to action" (2 minutes and 15 seconds), until—T: "The next morning."
- 17—"Spring Blossoms" (characteristic intermezzo), by Castillo (2 minutes and 30 seconds), until—T: "As the passing days."
- 18—"Cavotte & Musette" (Allegro), by Raff (1 minute and 10 seconds), until—T: "Jim gets his idea."
- 19—"Grottesque Misterioso," by Lake (1 minute and 30 seconds), until—T: "A spooky errand."
- 20—"Furioso" (depicting conflict and riot), by Shepherd (1 minute and 40 seconds), until—T: "Wait, I want you to."
- NOTE: pp during interior scenes.
- 21—"Heavy Mysterioso" (for general use), by Levy (2 minutes and 30 seconds), until—T: "Midnight."
- 22—"Reverie," by Drumm (3 minutes and 45 seconds), until—S: Close up of newspaper clipping.
- 23—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (1 minute), until—T: "Tell the court what."
- 24—"Dramatic Reproach," by Berge (4 minutes and 50 seconds), until—T: "Your honor, I move to strike."
- 25—"Theme" (3 minutes and 15 seconds), until—T: "I'll issue a bench."

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- 6—"Dance-O-Mania." This unique popular masterpiece can be obtained at Gilbert & Friedland, New York.
- 7—"Wondering," a ballad fox trot by Lee David. (B. D. Nice & Co.)
- 8—"Let's Go to Cuba," a fox trot song. (Jack Darrell.)
- 9—"Manyana," by Neuman Fier, a marvelous melody from Mexico. (Jack Mills, Inc.)
- 10—"I Like to Do It," by Byron Gay, writer of "The Vamp." (Henry Burr Music Corporation.)

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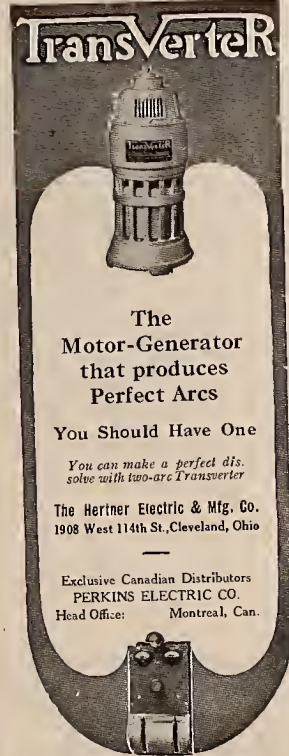
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"WHY CHANGE YOUR WIFE?"

- All Themes from "Maytime," by Romberg
 Love Theme (long) Letter (N) Theme Proper (O).
 Vamp Theme (for Bebe Daniels) (M) last four bars 6/8 time
 Comedy Theme (F)
 1—Start with selection, play moderately throughout so as to play Comedy Theme (F) when Wanda bothers husband during his shaving, until—S:
At Screening.
 2—Start at (N), until—T: "Moulton Lead."
 3—"Vampire Waltz Lento," by Al Coney until—T: "Enter now dressing room."
 4—Segue "Vamp Theme (M)" until—T: "Look who's here buying."
 5—"Bacchanale" from "Samso's Delilah" (start at Allegro, diminish at next title), by Saint Saens until—S: After takes off petticoat, (close up)
 6—"Pirouettes," by Lee Orcan Smith until—T: "Husband hates to have."
 7—Play "Hindustan" until wife puts on "Dying Poet" record until—S:
 8—Segue to Under the Leaves," by Thome until—S: Wife looks at herself in mirror.
 9—Theme (F) until—S: Robert at phone.
 10—Repeat Theme (M) until—S: Robert hangs up phone.
 11—Segue "Melodie" from Tchaikowsky to action. Play Theme (O) until fade back to Robert. Segue (M) until Phonograph cue "Give Me a Kiss, a Smile," until—S: Phonograph playing "Hindustan" as Robert leans back.
 12—Theme (O) until—S: Fade to Wanda in bed.
 13—Repeat Phonograph and diminish at title until—S: Fade to Robert.
 14—Repeat (O) until—T: "As the shadow."
 15—Theme (F) until next title then repeat Theme (O) until—T: "Where have you been."
 16—Segue "Dramatic Reproach" (to action), by Berge until—S: She smells coat.
 17—"Babilage," by Castillo until—T: "One day divorce is granted."
 18—Segue to "Symphonette No. 1" (start at allegro and continue to action), by Berge until—T: "No wonder."
 19—Theme (M) until—S: Fade to divorce papers.
 20—"Wedding March" pp until—S: Second time Robert leans.
 21—Repeat (F) to action until—S: Second time Robert leans.
 22—Theme (M) until—S: She throws iron down.
 23—"Agitato No. 6," by Lake until—T: "Two who already."
 24—"Hunkatin" (snappy one step), by Levy until—T: "There's a mysterious."
 25—Theme start at (N) until—S: Robert comes to settle.
 26—Segue "Meet Me Tonight in Bubble Land" (very slow), by Jones until—T: "When a woman meets her."
 27—Segue (F) until—T: "What's she doing with our."
 28—One step short start at 2nd strain "Limbo Land" from "Tumble In" then segue to "Wigwam" (Indian fox trot) until—T: "Summer night."
 29—Segue "Naughty Waltz 1 and 2 1/2 choruses then segue to "Vamp Theme" (M) until—S: Robert goes after fan.
 30—Theme (O) until—S: Fade to Wanda.
 31—Segue "Valse Marguerite" (to action), by Brahm until—S: Robert comes out in hall.
 32—Theme (N) until—T: "When two people have."
 33—Segue "Nightfall" (from "Sunset Sketches"), by Kempinski until—S: They recognize each other.
 34—Tacet until—S: Robert on curb.
 35—"Melody," by Primm until—T: "Danger the great."
 36—Theme (O) until—T: "But there are many reasons."
 37—Start No. 2 of Orestes until—S: Bebe comes to bedside.
 38—Segue No. 3 same suite until—T: "Get back."
 39—Kunibild (Prelude) Kistler start at (1) or Molto Expressivo (cello solo) segue Theme (M) if necessary until—T: "Through nights of long."
 40—Theme (O) until Wanda Leaves. Fade to Bebe and violinist. To a Wild Rose" (violin solo) start 5th bar, play 8 bars segue to (O) Theme a Wild Rose" "Hindustan" on phonograph diminish to fade to Bedroom repeat (N) Theme until—T: "On night second marriage."
 41—Start at (P) and continue through until—T: "Summer half of Theme Vivo and Presto can be played and timed to finish until—T: "And now you know."
THE END

NOTE: The Phonograph cues are direct and phonograph is used although numbers mentioned can be played by orchestra but not with good effect.

"SCRATCH MY BACK"

- Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
 Theme: "Hunkatin" (Half Tone One-Step). Levy
 1—Theme (2 minutes and 55 seconds), until—S: Fight in trolley car.
 2—Continue to action (30 seconds), until—S: Fight in trolley car.
 3—"Eccentric Comedy Theme," by Roberts (1 minute and 5 seconds), until—T: "This was one of the occasions."
 4—"Chant Erotique" (Moderato), by Berge (1 minute and 30 seconds), until—T: "We audience were started."
 5—"Fairy Phantoms" (Dance Characteristic), by Friedman (1 minute and 25 seconds), until—S: On bench in park.
 6—"Mamsele" (Comedy Caprice" (Intermezzo Parisienne), by Baron (1 minute and 55 seconds), until—T: "Madeline's father an."
 7—"Intermezzo Pitteresque" (Characteristic), by Kozia (4 minutes), until—T: "Having exhausted every."
 8—"Spider and the Fly" (Allegretto), by Armand (2 minutes), until—T: "Let us skip 1,000 feet."
 9—"Dramatic Agitato" (For general use), by Hough (2 minutes and 5 seconds), until—S: Chorus girls appear.
 10—"Pathetic Andante" (For general use), by Vely (1 minute and 10 seconds), until—S: Girl crying.
 11—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 55 seconds), until—S: Interior of waiting room.

- 12—"Adolescence" (Entr'Acte), by Collinge (2 minutes and 30 seconds), until—T: "In the next few weeks."
 13—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 30 seconds), until—S: Close-up of letter.
 14—Theme (4 minutes and 40 seconds), until—T: "Here we are."
 15—"Heloise" (Allegretto), by Laney (4 minutes and 50 seconds), until—T: "Behold, how, etc."
 16—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 25 seconds), until—T: "10 A. M. at 3 E. 7th St."
 17—"Serenade Grotesque" (Characteristic), by Borch (2 minutes and 30 seconds), until—T: "To begin with once."
 18—"Conspirators" (Sinister Mysterioso), by Santos (3 minutes and 10 seconds), until—T: "Well, my little runaway."
 19—Theme (1 minute and 30 seconds), until—T: "I didn't dare tell him."
 20—"Camelia" (From Boutonniere Suite), by Tanning (2 minutes and 30 seconds), until—T: "When do we sail for?"
 21—"Galop No. 7," by Minot (2 minutes and 15 seconds), until—T: "In a crisis."
 22—Theme (3 minutes and 30 seconds), until—S: Girl looking at picture.
 23—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 20 seconds), until—T: "What a noble lion you are."
 24—"Comedy Allegro," by Berg (4 minutes and 45 seconds), until—T: "Where have you been with."
 25—Theme (4 minutes), until—T: "Already you are in another."
 26—Continue pp (1 minute and 5 seconds), until—T: "The wise old monkey robs."
THE END

"THE MAN WHO LOST HIMSELF"

- Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch
 1—Theme (3 minutes), until—S: At Screening.
 2—"Mamsele Caprice" (Fant. Parisienne), by Baron (3 minutes and 10 seconds), until—T: "The hooded eases."
 3—"Moonlight Shadows" (3/4 Moderato), by Baron (5 minutes), until—S: Flashback to hotel lobby.
 4—"Drinking Theme," by Roberts (1 minute and 55 seconds), until—T: "Half mad—or more."
 5—"Serenade Grotesque" (Characteristic), by Borch (2 minutes and 35 seconds), until—T: "The dark brown dawn but."
 6—"Intermezzo" (Allegretto), by Pierre (1 minute and 55 seconds), until—T: "Perfectly suited for the."
 7—Theme (4 minutes), until—S: Close-up of newspaper item.
 8—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 20 seconds), until—T: "Fortified by the information."
 9—Continue to action (1 minute), until—T: "Well, Kochy, old top."
 10—"Allegro," by Borch (50 seconds), until—T: "A park hench."
 11—"Conspirators" (Sinister characteristic), by Santos (1 minute and 10 seconds), until—T: "One reason why."
 12—"Dramatic Agitato" (For general use), by Hough (2 minutes and 30 seconds), until—T: "This person has tried to."
NOTE: To action pp or ff.
 13—Theme (2 minutes and 50 seconds), until—T: "Another reason why the Earl."
 14—"The Vampire" (a Dramatic Theme), by Levy (3 minutes and 55 seconds), until—T: "Still another reason why."
NOTE: To action pp or ff.
 15—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (2 minutes), until—T: Papa Mulhanen, the master."
 16—"Comedy Allegro," by Berg (1 minute), until—T: "You titled crook."
 17—Theme (2 minutes and 55 seconds), until—S: "After the fight."
 18—"Budding Spring" (Moderato), by Platzman (5 minutes and 10 seconds), until—T: "I have come back."
 19—"Love's Enchantment" (Intermezzo D'Amour), by Varley (3 minutes), until—T: "Why, Kochy, you don't act."
 20—"Maximilian Marescos Overture," by Ascher (3 minutes and 25 seconds), until—T: "He had solved the Earl's."
 21—Theme (1 minute and 10 seconds), until—T: "Now, Mr. Jones, tell us all."
 22—"Eccentric Comedy Theme," by Roberts (1 minute and 5 seconds), until—T: "Shove me your tongue."
 23—"Hall-Keel Hurry," by Levy (1 minute and 30 seconds), until—T: "Say, Peter Piper."
 24—Theme (4 minutes), until—T: "British complacency."
 25—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 45 seconds), until—T: "The show down."
 26—Theme (4 minutes), until—T: "I didn't get you into this."
THE END

"ROADS OF DESTINY"

- (A Goldwyn Picture)
 Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Reverie" (Dramatic), Drum
 1—Theme (1 minute and 25 seconds), until—S: At Screening.
 2—"Dancing in the Barn" (Barn Dance), by Turner (1 minute and 10 seconds), until—T: "The Barn Dance at Horton's."
 3—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 35 seconds), until—T: "Read us that poem."
NOTE: To action pp or ff.
 4—Theme (3 minutes and 20 seconds), until—T: "She only knows you are."
 5—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 25 seconds), until—T: "The March home."
 6—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—T: "What's your game, don't you think."
 7—Theme (2 minutes and 30 seconds), until—T: "You can change things."
THE END

- 8—"Savannah" (Western one-step), by Rosey (3 minutes), until—T: "And so under a spell."
 9—"Northern Serenade" (Moderato), by Olsen (3 minutes and 20 seconds), until—T: "Can you lend me."
 10—"Romance" (Moderato), by Karganoff (4 minutes and 40 seconds), until—T: "Won't you take me with you?"
 11—"Dramatic Reprach," by Berge (3 minutes and 20 seconds), until—T: "There's a limit on this."

NOTE: To action pp or ff.

- 12—Theme (20 seconds), until—T: "A drunk took a shot at me."
 13—"Why?" (Ballad Fox Trot), by Levy (2 minutes and 45 seconds), until—S: Dancing scene.
 14—"Serenade" (Dramatic), by Widor (5 minutes and 30 seconds), until—T: "You are David's attorney."
 15—Theme (1 minute and 40 seconds), until—T: "I'm thinking of Annette."
 16—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 25 seconds), until—T: "Rosette has consented."
 17—Theme ff (2 minutes and 35 seconds), until—T: "The Emeralds, my dear."
 18—"Tragic Theme" (For fatal or mournful news), by Vely (4 minutes and 15 seconds), until—T: "What really happened months."
 19—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (3 minutes), until—T: "How should I know who?"
 20—"Western Rocio," by Minot (3 minutes and 45 seconds), until—T: "I don't care 'bout the money."

NOTE: Watch shots.

- 21—Theme (35 seconds), until—T: "I don't want love over."
 THE END

"DOLLARS AND SENSE"

- Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Serenade Romantique" (And. con moto), Borch
 1—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 35 seconds), until—S: At Screening.
 2—Continue to action (3 minutes), until—T: "The brokerage office of."
 3—"Mamelle Caprice" (Intermezzo Parisienne), by Baron (2 minutes and 5 seconds), until—T: "All right, I'll go, but you."
 4—"That Naughty Waltz" (Valse Unique), by Levy (3 minutes and 5 seconds), until—T: "No, this is Ciro's."
 5—"Visions" (Intermezzo), by Buse (1 minute and 45 seconds), until—T: "A week after the closing."
 6—"Clematis" (From Boutonniere Suite), by Tonnig (4 minutes and 35 seconds), until—T: "Far from Broadway is."
 7—Theme (3 minutes), until—S: "Hazel hands back silver dollars."
 8—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 30 seconds), until—T: "Under Hazel's management."
 9—"Entreaty" (a tone poem), by Colby (3 minutes and 35 seconds), until—T: "Why don't you practice?"
 10—"Reverie," by Drumm (2 minutes and 50 seconds), until—T: "You are killing yourself."
 11—"Turbulence," by Borch (1 minute), until—S: Ambulance arrives.
 12—"Melody" (Moderato), by Huertier (5 minutes), until—T: "David's convalescence must."

- 13—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T: "Stanhope keeps his promise."
 14—"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 30 seconds), until—T: "Hazel goes to see David."
 15—"Chanson Melancolique" (3/4 Andante), by Collinge (2 minutes and 25 seconds), until—T: "Nearly six-thirty."
 16—"Chant Erotique" (Dramatic), by Berge (1 minute and 45 seconds), until—T: "Seven-thirty."
 17—"Dramatic Reprach," by Berge (2 minutes and 30 seconds), until—T: "There is a wild man."
 18—"Comedy Mysterioso," by Lake (2 minutes and 25 seconds), until—T: "No, you are."
 19—Theme (1 minute), until—T: "David, My David."

THE END

"A TOKIO SIREN"

- Specially selected and compiled by M. Winkler
 The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Japanese Sunset" (Characteristic Japanese), Deppen
 1—"Kingdom of Flowers" (Japanese Waltz), by Braham (3 minutes and 55 seconds), until—S: At Screening.
 2—"Lotus Flowers" (A Japanese reverie), by Parker (3 minutes and 15 seconds), until—T: "The heartache which discounts."
 3—Theme (1 minute and 5 seconds), until—T: "Rejoice, Oh Asitu, for."
 4—Continue to action (2 minutes), until—T: "The American Conit and his."
 5—"Hurry," by Levy (40 seconds), until—T: "East or West."
 NOTE: Begin pp then to action.
 6—Theme (1 minute and 15 seconds), until—T: "That was a close call."
 7—"A Night in Japan" (Characteristic Suite), by Braham (3 minutes and 10 seconds), until—T: "The hour of ceremony."
 8—"Fou So Ka" (Japanese Song) (2 minutes and 25 seconds), until—S: Close-up of girl crying.
 9—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "Once the sacred."

NOTE: To action pp or ff.

- 10—Continue pp (1 minute and 5 seconds), until—T: "Her illness is serious."
 11—"The Conspirators" (Sinister Mysterioso), by Santos (1 minute and 50 seconds), until—T: "Out of the dreamy."
 12—"Entreaty" (A tone poem), by Colby (1 minute and 45 seconds), until—T: "An hour later at the Grand."
 13—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 45 seconds), until—T: "But I go with you as your."
 14—Theme (1 minute and 25 seconds), until—T: "Please understand this is."
 NOTE: To action pp or ff.

- 15—"Dramatic Recitative" (For heavy dramatic situations), by Levy (1 minute and 35 seconds), until—T: "Then she is accursed."
 16—Continue ff (40 seconds), until—S: The fight.
 17—"Spring Blossoms" (Characteristic Intermezzo), by Castillo (1 minute and 15 seconds), until—T: "Sayonara" (good-bye).
 18—Continue to action (2 minutes and 20 seconds), until—T: "Meanwhile in San Francisco."
 19—Theme (1 minute and 35 seconds), until—T: "Ethel, the girl who thought."
 20—Continue to action (1 minute and 30 seconds), until—T: "By her own indecision."
 21—"Furioso" (For riot or storm scenes), by Kiefert (25 seconds), until—T: "Fate and a summer."
 22—"Japanese Cradle," by Puerner (2 minutes and 5 seconds), until—S: Interior of doctor's house.
 23—Theme ff (3 minutes and 50 seconds), until—T: "He mistook gratitude for."
 THE END

COULD YOU CRY AT A FUNERAL IF THE CHOIR WAS SINGING A JAZZ

?

Neither can your audience "register" sympathy on sad scenes unless you supply proper music for such scenes.

PICTUROLLS

Supply the right kind
of music for
EVERY SCREEN SITUATION



Watch for CHARLES D. ISAACSON'S

Music Article in Next
Week's Issue.

Announcement of this
is made on another page.

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Music for Your Theatre

By Charles D. Isaacson

IT seems as if we must all become musical impresarios! Men who innocently bought a motion picture theatre, find that there is so much more to the showing of the film than merely putting it on the screen, that they begin to wonder. There's the lighting of the house, the development of novelties and the music.

The last of these is a big enough subject to ponder on for many serious hours. Music and the motion picture have become such firm friends, that you can scarcely think of the one without the other.

You yourself recognize the fact. You are possibly using music yourself in some sort of way.

But you want to know more about music, you want to understand the subtleties of the art which has so powerful an influence on the soul of the audiences. You want to be in touch with the spread of musical interest that is entering the homes of your people. You want, in other words, to know something of the technique of music, something of the human aspects of music, that you may use it with a keener appreciation of its possibilities.

It will be with the intention of making you more intimate with music, that this department will be conducted. Except for the purpose of example, I will not attempt to give programmatic suggestions on random films. The cue sheets are prepared for that purpose. They are generally efficient, although for one, I feel that they are not always as well made as they might be.

I am not writing to the musicians of the theatres, but to the owners and the managers. The musicians will find here set down the arguments they have sought, to win the more cordial support of their executives. But the owners and the managers will read the things they have been wondering about. Why this musical idea? Why all this fuss about musical settings? Why the effect on audiences when music is provided with the film? Why all the strange excitement to offer orchestras, orchestrations, musical novelties, operatic selections? Why concerts with motion pictures? What's it all about?

You want your theatre to make as much money as it can. I am a musician who loves motion pictures and a motion picture man who understands music. But I am not sufficiently removed from the good old terra firma; I am not so much in the clouds that I am not always able to keep my eye on the box office.

Charles D. Isaacson

will contribute to the

Music Department

of

Motion Picture News

each week hereafter

Please, therefore, remember, as you read the things we discuss, that no matter how beautiful, idealistic, uplifting, developing, improving the articles may be, there is behind every remark the question, "Will it make money for the exhibitor?" Of course there are some things which seem at a distance from the pocket-book; and for that very reason are ever so much better money-makers.

You must have vision to use music most profitably. You must have imagination enough to be able to think further than each individual performance. You must have a mind that can think of developments and evolutions and possibilities.

It takes genius to recognize the difference between a film with and without music. I have seen pictures, which in the projection room were uninteresting, transformed under the influence of a fine musical setting. The worst picture can be made possible with a fair musical atmosphere. The best picture becomes doubly a classic, given with appropriate music.

The silent screen calls for a voice, and that voice is music.

You feel that if the screen could talk like the stage, there would be nothing further to ask. But it can't, and it is better that it can't. People don't like to have the words put in their minds. They like to use their imaginations and use the words that are natural to them.

Now, music gives voice to a wordless speech. It gives utterance to a universal expression of emotions. If the film is happy, bright, cheerful, music puts the audience in the mood. If the film is sad, then appropriate music immediately gets the sympathy of the audience, and keeps them in the proper spirit. If the audience feels the emotion the actors are supposed to feel, the way is smooth. If the audience feels gay and the episode becomes sad, it is not always easy to change the state of mind. Of course great acting does have its effect on the audience. But great acting—any kind of acting—needs "local" applications to assist it.

In the course of further articles, I will develop this point. I am going to analyze the emotional effects of music, by showing incidents and experiments which I have conducted, thus pointing out to you in a reasonable, logical manner, the way in which you can adapt and adopt the idea. You will be able to understand the scientific reasons behind the musical setting, to judge for yourself if your cue sheet is right, if your musical director is using good material; and you will be able to suggest good ideas that will inevitably come to you.

It isn't necessary for you to be a musician in order that you be a good showman who uses music properly. It is only necessary for you to understand the psychology of music, its effects on the mind, the body, the spirit of men. It is only necessary that you have a general appreciation of the vast literature of music which is at your disposal to use as you will. It is only necessary that you have a little intimacy with the musical instruments so that you can intelligently decide for yourself whether a large or small orchestra will do, whether you ought to augment the daily needs on certain special occasions, or whether you can get along with a piano and violin and a singer, or whether an organ or an orchestration would be just the thing, or whether a phonograph or a player-piano would be a good substitute. It is only necessary that you have a trifling acquaintance with the musical activities of the country, so that you can go ahead and fit your offerings into the groove of necessities and demands.

It is my earnest belief that you can use music as an advertisement for your theatre—making it your definite and fixed aim to capitalize for yourself that amazing in-

(Continued on page 4860)

terest in music, that unprecedented desire among the people to get acquainted with music, that insatiable appetite for a feast of melody and harmony! If the people want to hear music and are willing to go out and pay for it, why should it not be to your hall that they turn? Why should your theatre not be made a greater-theatre, a more genuine entertainment place? If the offering of good music will make for bigger audiences, you will give it greater attention. Most of the theatre people are opportunists. When they see a chance, they take it. They are not held to hard and fast (and often foolish) traditions and rules. The industry is not old enough to be tradition-musty yet!

Let us therefore take a little trip through music-land. Let us examine the exhibits in the case. Let us observe what some of the leaders are doing with music. Let us find the connection between the screen and the muse, so that we can talk

of it ourselves. Let us make sure that people want music, and then figure how to offer the best supply for the demand, to the profit of our box-office.

Let us set about making your theatre a veritable community center, where people will want to congregate.

Next week we will get acquainted with music in respect to its being able to create emotions. We will call the next article "Music and a Wild Chase."

(Mr. Isaacson will be glad to hear from exhibitors who have any questions or suggestions to present to him. Tell him what you think of this department. Tell him what you have been doing in music—why you did it, or didn't do it; any problems of a musical character that confront you. You may address Mr. Isaacson in care of Motion Picture News, and he will personally answer your letters, using the interesting problems in this column for other exhibitors who might find themselves in similar situations.)

ASK ISAACSON WHAT TO DO

These articles tell a continuous story of music which can be turned into money in motion picture theatres.

If you are ahead of the story—if you have some specific music problem, if you have a special music query—ask Mr. Isaacson. He will answer you personally.

Information about instruments, kinds of music, musicians, scores, operas, symphonies, orchestras, travelling companies, etc., will be gladly supplied as part of the NEWS Music Service.

Address CHARLES D. ISAACSON, care of the MOTION PICTURE NEWS.

"THE TEETH"

Specially selected and compiled by M. Winkler

Theme: "Mamselle Caprice" (Intermezzo), Baron

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

- 1—Theme (1 minute and 55 seconds), until—S: At Screening.
- 2—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 30 seconds), until—T: "Fred Linden, philanderer."
- 3—"Babillage" (Entr' Acte), by Castillo (4 minutes and 25 seconds), until—T: "Why are you so distant?"
- 4—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 30 seconds), until—T: "She carried on terribly."
- 5—"Serenade Grottesque" (characteristic), by Borch (2 minutes and 50 seconds), until—T: "Stephen Roland, Becky's."
- 6—Theme (5 minutes and 35 seconds), until—T: "Unless some day you up and..."
- 7—"Impish Elves" (Intermezzo), by Borch (2 minutes), until—T: "I am very sorry, but..."

8—"GoodBye," by Tosti (20 seconds), until—S: Linden at piano.
NOTE: To be ragged as fox trot.

- 9—"Fairy Phantoms" (dance characteristic), by Friedman (4 minutes and 5 seconds), until—S: Change of scene.
- 10—"Theme (2 minutes and 5 seconds), until—T: "Becky dear, I'm not..."
- 11—"Reve D'Amour" (Allegretto), by Zamecnik (4 minutes and 50 seconds), until—T: "Trouble from Baltimore."
- 12—"Comedy Allegro," by Berge (3 minutes and 10 seconds), until—T: "Stephen ain't, etc."
- 13—"Gavotte & Musette" (Allegro), by Raaf (3 minutes and 15 seconds), until—T: "Thanks for the money you..."
- 14—"Everything Comes To Those Who Wait" (song) (15 seconds), until—S: Linden at phone.

NOTE: To be produced as piano solo.
15—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (45 seconds), until—S: Becky enters room.
16—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—T: "While in Baltimore..."

- 17—"Dramatic Conflict," by Levy (3 minutes and 15 seconds), until—S: Becky in bedroom.
- 18—"Continue pp (3 minutes and 15 seconds), until—T: "Yes, we will separate."
- 19—"Theme (3 minutes and 10 seconds), until—T: "The first morning in..."
- 20—"Scherzetto" (From Symphonie Suite), by Berge (4 minutes and 20 seconds), until—T: "Mrs. Warder may be away."
- 21—"Theme (1 minute and 50 seconds), until—T: "In that case our marriage..."

THE END

"THE LAW OF THE YUKON"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Repeach," by Berge

- 1—Theme (2 minutes), until—S: At Screening.
- 2—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 5 seconds), until—T: "Gold City."
- 3—"Continue pp (35 seconds), until—T: "The new editor from..."
- 4—"Northern Serenade" (Moderato), by Olson (1 minute and 50 seconds), until—T: "Tiny Tess has given all..."
- 5—"Wigwam" (Novelty fox trot), by Sarnoff & Samuels (1 minute and 55 seconds), until—S: Close up of scene on stage.

NOTE: To action pp or ff.
6—"Kiss A Miss" (Valse Chante), by Baron (2 minutes and 40 seconds), until—T: "If that's Morgan Kleath..."

- 7—"Agitato Appassionato" (depicting passionate agitation), by Borch (2 minutes and 15 seconds), until—T: "I want a word with you..."
- 8—"Continue pp (50 seconds), until—T: "Who did it?"
- 9—"Theme (4 minutes and 25 seconds), until—T: "Men who are grit..."
- 10—"Adolescence" (Entr' Acte), by Collinge (1 minute and 30 seconds), until—T: "How about Goldie, she..."
- 11—"Continue to action (1 minute and 45 seconds), until—T: "You know you hate the..."
- 12—"Entreaty" (a Tone Poem), by Colby (4 minutes and 50 seconds), until—T: "The home that Delaney..."
- 13—"The Vampire" (a Dramatic Theme), by Levy (1 minute and 45 seconds), until—T: "Barney, will you find the..."
- 14—"Around The Christmas Tree" (A Yuletide Potpourri), by Tobani (1 minute and 10 seconds), until—T: "Christmas Eve, the first..."
- 15—"Why?" (Ballad fox trot), by Levy (2 minutes and 15 seconds), until—S: Close up of orchestra.

NOTE: If during dancing scenes only.

- 16—"Perpetual Motion" by Borch (2 minutes and 25 seconds), until—S: Kleath arrives with newspapers.
- 17—"Dramatic Repeach," by Berge (2 minutes and 10 seconds), until—T: "My combination. It's gone."
- 18—"Turbulence," by Borch (1 minute and 20 seconds), until—T: "Looks like a yegg trick."

NOTE: To action pp or ff.
19—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—T: "I am protecting you..."

- 20—"Theme (3 minutes), until—T: "Comes news of gold..."
- 21—"Reve D'Amour" (Allegretto), by Zamecnik (2 minutes and 40 seconds), until—T: "Wait for me in your cabin..."
- 22—"Continue to action pp or ff (2 minutes and 25 seconds), until—T: "I have got to see a man..."
- 23—"Gavotte & Musette" (Allegro), by Raff (1 minute), until—T: "You are a better woman than..."
- 24—"Continue ff (1 minute and 20 seconds), until—S: Close up of silhouette.
- 25—"Theme (4 minutes and 40 seconds), until—T: "In the hush of my..."
- 26—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 20 seconds), until—T: "Send me the best of your..."
- 27—"Dramatic Finale" (for concluding dramatic moments), by Smith (1 minute and 20 seconds), until—T: "The fight."
- 28—"Dramatic Recitative" (for heavy intensive and dramatic situations), by Levy (2 minutes and 20 seconds), until—T: "A deserted shack..."
- 29—"Heavy Mysterioso" (for general use), by Levy (30 seconds), until—T: "While at the San Domingo..."
- 30—"Theme (1 minute), until—T: "The return to consciousness..."
- 31—"Dramatic Finale" (for concluding dramatic moments), by Smith (3 minutes and 30 seconds), until—T: "We are locked in..."
- 32—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 40 seconds), until—T: "I refuse to answer..."
- 33—"Dramatic Tension" (for general use), by Levy (2 minutes and 10 seconds), until—T: "Put me on the stand..."
- 34—"Produce shot followed by Dramatic Conflict," by Levy (40 seconds), until—T: "It's the man know here as..."

NOTE: To action pp or ff.
35—"Theme ff (1 minute and 5 seconds), until—T: "Dreaming of men who will..."

THE END

"MIRACLE MONEY"

Specially selected and compiled by M. Winkler

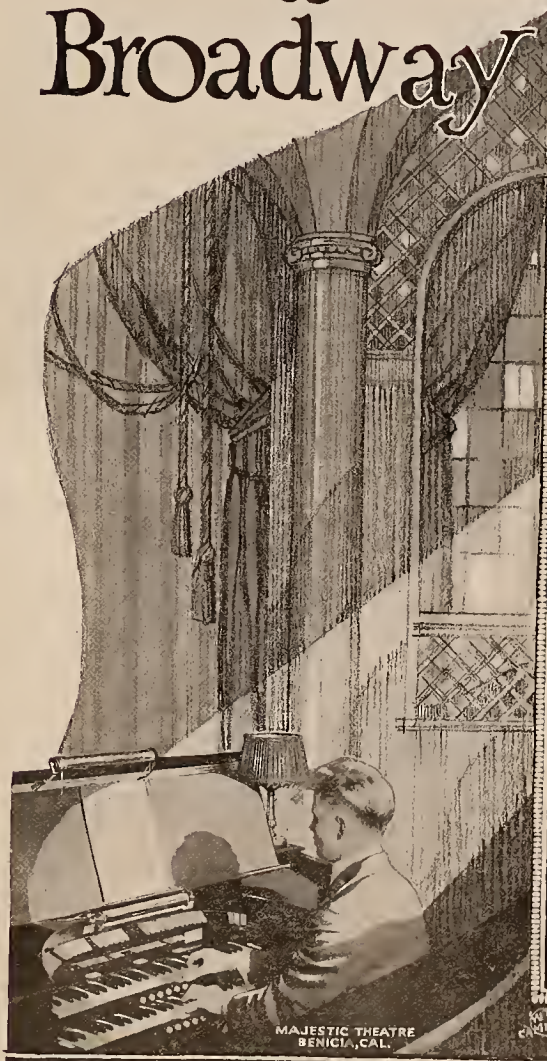
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
1—"Because You Said Good-Bye" (Sentimental ballad), by Levy (55 seconds), until—S: At Screening.

- 2—"Continue to action (1 minute and 55 seconds), until—T: "Gordon McKenzie had heard..."

NOTE: To be produced as cello solo with orch. acc.
NOTE: Watch ship song.

- 3—"Chinese Serenade" (Moderato), by Puerner (1 minute), until—T: "Busy expectant months..."
- 4—"Continue to action (1 minute and 50 seconds), until—T: "Dr. McKenzie has overcome..."
- 5—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: "In China the native..."
- 6—"Continue to action (1 minute and 30 seconds), until—T: "My father is very ill..."
- 7—"Love's Enchantment" (Intermezzo D'Amour), by Varley (1 minute and 15 seconds), until—T: "Back home, Dr. McKenzie..."
- 8—"Repeat "Chinese Serenade" (2 minutes and 50 seconds), until—S: Flashback to Chinese room.
- 9—"Jesus Loves Me This I Know" (Hymn) (30 seconds), until—T: "Sing song Doctor..."
- 10—"Continue ff (15 seconds), until—S: Flashback to Chinese home..."
- 11—"Thoughts at Twilight" (Reverie), by Kendal (2 minutes), until—T: "With the approval of the..."
- 12—"Continue to action (1 minute and 30 seconds), until—T: "And so in a foreign land..."
- 13—"Ava Maria" (Dramatic), by J. Ascher (5 minutes and 20 seconds), until—T: "It was a momentous session..."
- 14—"Repeat: "Thoughts at Twilight," by Kendal (4 minutes and 50 seconds), until—S: Change of scene to street scene.
- 15—"Continue pp (50 seconds), until—T: "And the greatest dream of..."
- 16—"Repeat: "Chinese Serenade," by Puerner (1 minute and 30 seconds), until—S: Close-up of Fong Ling knocking on door.
- 17—"Repeat: "Because You Said Good-Bye" by Levy (2 minutes and 30 seconds), until—T: No, Fong Ling doesn't."

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"THE GARTER GIRL"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lovelette" (Moderato Intermezzo), Levy

- 1—"That Naughty Waltz" (a la Jazz), by Levy (1 minute), until—S: At Screening.
- 2—"Marriage Blues" (fox trot), by Samuels & Berkin Bros. (1 minute and 15 seconds), until—S: When Rosalie leaves dressing room.
- 3—"Why?" (Ballad fox-trot), by Levy (1 minute and 15 seconds), until—S: When boy changes sign to Rosalie Ray. (piano and orchestra)
- 4—"Wigwam" (Indian fox trot), by Samuels & Sanford (2 minutes), until—S: When Rosalie enters stage.
- 5—Series of popular choruses (1 minute), until—S: At end of dance.
- 6—"I Am Looking for a Nice Young Man" (direct cue) (2 minutes), until—S: When Rosalie reappears.
- 7—"Mysterious Nights" (Valse Dramatique), by Berge (45 seconds), until—S: When Rosalie is lifted by wire.
- 8—"Long Chord" (15 seconds), until—S: When audience applauds.
- 9—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—S: When Rosalie enters dressing room.
- 10—"Lovelette" (Moderato Intermezzo) (Theme), by Levy (2 minutes and 45 seconds), until—T: "Miss Lynette D'Armond." (telephone bell)
- 11—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 15 seconds), until—T: "The nice little nine o'clock."
- 12—"Budding Spring" (Moderato Romance), by Platzman (4 minutes and 15 seconds), until—T: "The Garter girl introduces."
- 13—Theme (1 minute and 15 seconds), until—T: "We have no letter box."
- 14—"Thoughts At Twilight" (Reverie), by Kendal (1 minute and 30 seconds), until—S: When scene fades to Brad.
- 15—Theme (2 minutes), until—T: "And he's the minister."
- 16—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes), until—T: "I told you yesterday."
- 17—"Spring Blossoms" (Intermezzo Novelette), by Castillo (2 minutes and 30 seconds), until—T: "While Rosalie finds that."
- 18—Theme (3 minutes and 30 seconds), until—S: When Rosalie sits at piano. (piano only acting action)
- 19—Organ improvising only (2 minutes and 45 seconds), until—T: "A new sort of Sabbath."
- 20—Theme (1 minute and 15 seconds), until—T: "Many more such Sabbaths."
- 21—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 15 seconds), until—T: "And then something of the."
- 22—Theme (1 minute), until—T: "I am glad you've decided."
- 23—"Breath of Morn" (Valse Lente), by Kempinski (3 minutes and 45 seconds), until—T: "Should Rosalie have."
- 24—Theme (1 minute and 30 seconds), until—T: "All mine, every line and"
- 25—"Gloaming" (From "Sunset Sketches," Allegretto Moderato), by Kempinski (2 minutes and 30 seconds), until—T: "Mrs. Gurley's only."
- 26—Theme (2 minutes), until—T: "Arthur, you've never told."
- 27—"Dramatic Tension," by Levy (3 minutes), until—T: "There's a man downstairs."
- 28—"Slumbers" (From "Sunset Sketches," Andantino Grazioso), by Kempinski (3 minutes and 30 seconds), until—T: "Oh, Brad, let me tell."
- 29—"Nightfall" (From "Sunset Sketches," Moderato con espressione), by Kempinski (2 minutes and 30 seconds), until—S: When Mrs. Gurley takes box.
- 30—"Chant Erotique" (Moderato Expressivo), by Berge (3 minutes), until—T: "Give me a drink that."
- 31—Theme (1 minute), until—S: When Arthur finds picture.
- 32—"Flirting Lovers" (Waltz Amoureuse), by Kempinski (2 minutes and 45 seconds), until—T: "It was just that he could."
- 33—Theme (1 minute and 15 seconds), until—T: "I am so glad we open."

THE END

"THE SEA RIDER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Gloaming" (from Sunset Sketches, Allegretto Moderato), Kempinski

- 1—"Mamselle Caprice" (Allegretto grazioso), by Baron (2 minutes and 45 seconds), until—S: At screening.
- 2—Theme (2 minutes), until—T: "After supper the home."
- 3—"Mignonette" (Intermezzo moderato), by Jackson (2 minutes and 15 seconds), until—T: "Deeply though he worships."
- 4—"Dramatic Recitative" by Levy (2 minutes), until T: "Another trip a cruel one" (with effect).
- 5—"Evening Hour" (Amoroso Ballade), by Hulten (1 minute and 45 seconds), until—T: "I'll tell 'em."
- 6—"Humorous Drinking Theme," by Roberts (4 minutes), until T: "Tom Hardy, Stephen's."
- 7—"Agitato No. 37," by Andino (1 minute and 30 seconds), until S: When drunk wakes up.
- 8—"Dancing Nymphs" (intermezzo caprice), by Braine (45 seconds), until—T: "Stephen brings with him."
- 9—"Why?" (Ballad fox-trot), by Levy (1 minute and 30 seconds), until—S: When Bess starts phonograph (phonograph effects).
- 10—Repeat theme (2 minutes), until—S: When Bess stops dancing.
- 11—"Scented Violets" (Moderato Expressivo), by Reynard (2 minutes and 15 seconds), until—S: When Stephen and brother leave.
- 12—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "The cruise has been longer."
- 13—Theme (1 minute), until—T: "What's there to cry about?"
- 14—"Hy. Dr. Suspense" (No. 20 A-B-C Dramatic Series) (1 minute), until—T: "It's Tom."
- 15—"Light Allegro Agitato" (No. 20 A-B-C Dramatic Series), (1 minute), until—T: "Sure you love him."
- 16—"Hy. Dr. Andante" (No. 20 A-B-C Dramatic Series), (1 minute), until—T: "Stephen that night renounces."
- 17—"Flirting Lovers" (Waltz Amoureuse), by Kempinski, (2 minutes), until—T: "I wishes you luck as."
- 18—"Devotion" (characteristic romance), by Deppen (2 minutes and 15 seconds), until—T: "Hardened, grim, the sea."
- 19—"Sailors' Horn Pipe" (30 seconds), until—S: When Stephen sweeps cards on floor.
- 20—"Tragic Theme," by Vely (1 minute), until—T: "Blast your lubberly."
- 21—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "A girl of the city."
- 22—Theme (2 minutes and 15 seconds), until—T: "Although used to distrust."
- 23—"Slumbers" (from Sunset Sketches), by Kempinski (4 minutes), until—S: With negro brings coffee.
- 24—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes), until—T: "This schooner's no place."
- 25—Theme (3 minutes), until—T: "Awakening from a night of."

- 26—"Entreaty" (Moderato tone poem), by Colby (4 minutes and 15 seconds), until—T: "The Trenton lingers at."
- 27—"Dramatic Tension," by Andino (2 minutes and 45 seconds), until—T: "Comes now Tom Hardy."
- 28—"Chant Erotique" (Moderato Expressivo), by Berge (1 minute and 30 seconds), until—T: "The schooner has now."
- 29—"Spring Blossoms" (Caprice Novelette), by Castillo (1 minute and 30 seconds), until—S: When scene fades to ship's cook.
- 30—Theme (2 minutes and 15 seconds), until—T: "Girl, I thought I sent you."
- 31—"Grave Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When Stephen overhears Tom.
- 32—"Half Reel Furioso," by Levy (3 minutes and 15 seconds), until—T: "Now I am going to settle" (fire and explosion effects).
- 33—Theme (45 seconds), until—T: "When finally the lifeboat."

THE END

"A DOUBLE DYED DECEIVER"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

- 1—"Evening Breezes" (Allegretto), by Langey (2 minutes), until—S: A Screening.
- 2—"Dramatic Narrative" (for scenes of reminiscence), by Prement (3 minutes and 45 seconds), until—T: "La Cassa Blanca."
- 3—"Recuerdos" (Spanish Caprice), by Santos (2 minutes and 20 seconds), until—T: "Unless her mind is diverted."
- 4—"Galop No. 7," by Minot (40 seconds), until—S: Horses running wild.
- 5—Theme (3 minutes and 30 seconds), until—T: "You are a brave man."
- 6—"Sinister Theme" (for scenes of impending danger), by Vely (4 minutes and 10 seconds), until—T: "So I came down here."
- 7—"The Conspirators" (Sinister Misterioso), by Santos (2 minutes and 5 seconds), until—T: "So I came down here."
- 8—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "I need a young chap."
- 9—Theme (3 minutes and 40 seconds), until—T: "While the tattooing is in."
- 10—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—T: "I guess I am as near a."
- 11—"Laughing Beauties" (characteristic intermezzo), by Berge (4 minutes and 25 seconds), until—T: "Thacker paints alcoholic pictures."
- 12—"Ave Maria" (dramatic), by J. Ascher (2 minutes and 20 seconds), until—T: "For the first time in his."
- 13—Theme (2 minutes and 25 seconds), until—T: "Plenty of everything, nothing."
- 14—"Intermezzo Pittoresque," by Kozian (2 minutes and 20 seconds), until—T: "My little lost one."
- 15—"Moonlight Shadings" (3/4 Moderato), by Baron (1 minute and 30 seconds), until—T: "The moon that shines."
- 16—"Pizzicato Misterioso" (for burglary and stealth), by Minot (2 minutes and 25 seconds), until—T: "The moment for the."
- 17—"Because You Say Good-Bye" (Dramatic Ballad), by Levy (5 minutes), until—T: "His trust unbroken, he."
- 18—Theme (1 minute and 45 seconds), until—T: "Morning finds Thacker worn."
- 19—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (3 minutes and 35 seconds), until—T: "Thacker wants to see me."
- 20—Theme (2 minutes and 45 seconds), until—T: "For the first time in."

THE END

"THE GREAT ACCIDENT"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Drinking Theme: "Humorous Drinking Theme," Roberts

Love Theme: "Adolescence" (Entr'Acte), Collinge

- 1—"New Era" (Char. Overture), by Heed (4 minutes), until—S: At screening.
- 2—Love Theme (2 minutes and 5 seconds), until—T: "Joan Arnold Wint's sweetheart."
- 3—Continue ff (45 seconds), until—T: "Mrs. Chase."
- 4—"Comedy Allegro," by Berg (2 minutes and 40 seconds), until—T: "Trouble with Catcalls."
- 5—"Drinking Theme" (1 minute and 20 seconds), until—T: "Wint continues to be the."
- 6—Continue pp (50 seconds), until—T: "With Amos out for me."
- 7—Love Theme (1 minute), until—T: "For four days Routt."
- 8—"Hot Time in Old Town" (old timer), by Metz (1 minute and 40 seconds), until—T: "Election night."
- 9—Continue ff (1 minute and 55 seconds), until—T: "The great accident."
- 10—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds), until—T: "The new mayor is down at."
- 11—"Drinking Theme" (2 minutes and 25 seconds), until—T: "Mr. Chase, you're elected."
- 12—"Entreaty" (a tone poem), by Colby (4 minutes and 30 seconds), until—T: "After a night of torment."
- 13—Love Theme (1 minute and 20 seconds), until—T: "I can't go on."
- 14—"Dramatic Recitative" (for heavy intensive dramatic situations), by Levy (55 seconds), until—T: "I realize that it's a."
- 15—Continue pp (1 minute and 35 seconds), until—T: "The mayor of Haddonston."
- 16—"Melody" (Moderato), by Kretschmer (5 minutes and 10 seconds), until—T: "Everybody says you're."
- 17—"Drinking Theme" (45 seconds), until—T: "As Wint's interest in his."
- 18—"Tragic Theme" (for fatal or mournful news), by Vely (3 minutes), until—T: "Hetty took off Wint's."
- 20—"Drinking Theme" (action 4 minutes), until—T: "After breakfast."
- 21—"Dolorosa" (Poem D'Amour), by Tobani (2 minutes and 50 seconds), until—T: "Jean dines with the."
- 22—"Dramatic Conflict," by Levy (5 minutes and 45 seconds), until—T: "At nine."
- 23—"Dramatic Agitato" (for general use), by Hough (1 minute and 25 seconds), until—T: "Back at the Weaver House."
- 24—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 50 seconds), until—T: "I don't care what."
- 25—"Repeat" "Hot Time in Old Town," by Metz (1 minute and 10 seconds), until—T: "Prepares to face the jeers."
- 26—Continue ff (2 minutes and 5 seconds), until—T: "I am going to introduce."
- 27—"Love Theme" (1 minute and 50 seconds), until—T: "You did this for me, Hetty."

THE END

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Review of Latest Musical Compositions

- 1—"Hiawatha's Melody of Love," by Geo. W. Meyer. A quaint Indian waltz ballad. (J. H. Remick & Co.)
- 2—"On Miami Shore," a beautiful and harmonious waltz. (Chappell & Co.)
- 3—"Hold Me," a fox trot, by Art Hickman, writer of "Rose Room Fox Trot." (Sherman Clay & Co.)
- 4—"Cannibal Carnival," danse barbarique, most appropriate for cannibalistic scenes and yet it is not of the usual oriental style. (Belwin, Inc.)
- 5—"Bohemia," a one-step, by Ethel Broaker. (The Boston Music Co.)
- 6—"Adolescence," by F. C. Collinge, a beautiful number of rather a light character, available for love themes, society drama, etc. (Belwin, Inc.)
- 7—"Everybody's Buddy," a fox trot, going great in New York. (Stark & Cowan, Inc.)
- 8—"I'm a Dreamer that's Chasing Bubbles," by Little-Magine. (Jack Mills, Inc.)
- 9—"Please," a ballad fox trot, by Lee S. Roberts, a sequel to "Patches." (G. Schirmer.)
- 10—"La Veeda," a Castillian fox trot. The only one of its kind. (J. H. Remick.)

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By Charles D. Isaacson

I CHOOSE to take the oldest stunt of the motion picture drama. The exciting chase. The plot has thickened and the cat is out of the bag. The villain is exposed for what he is, the heroine realizes all, that she has been duped; that the hero was another man, and that she is in the clutches of an individual not entirely a gentleman. The hero is on the trail, with outraged parents of the heroine in his party. Various villagers are there, to assist in the capture of the villain, who has committed such nefarious deeds that the constable, the sheriff, the chief of police and the fire department are after him.

It is not a comedy, but a real old-fashioned melodrama.

Music? Where will we use music?

To make the entertainment more interesting. Yes! To make the audience feel the excitement more. Yes! To bring out the inner meanings of the plan. Yes! To give voice to the characters in the action. Yes!

You will remember the early days when a brilliant showman conceived the idea of using a pistol shot where a pistol was fired in the picture. It thrilled the audience, because it gave a feeling of realism. You didn't only see the shot—you heard it.

When you put music into the chase, you not only see it but you hear it. You not only hear it, but you feel it. Hearing the right kind of music is almost as exciting as being in the chase yourself. The rhythm of music has an effect on your system—your blood runs faster, your pulses beat quicker.

Where is the man whose foot doesn't start to tap when he hears a certain kind of music? Where is the man who doesn't want to march when he hears a military band? Where is the woman—and to man too—who doesn't want to get up and dance when a dreamy waltz is playing?

Do you think that it is only an idea which reacts in the intelligence when a band plays? No sir, it is a physical thing first of all. I mean that your body is acted on by some music, that the effect is unconscious, and nothing can stop it. If you hit a blow sharply on the knee, the leg jumps. Try it. The scientist tells you this is a natural phenomenon. If you rub your hands together, you generate some electricity—and if you then touch your finger to some thin paper, it sticks. If you play a note on a violin and hold it close to a



Chas. D. Isaacson

piano, the note in the piano vibrates as if by a sympathetic response.

Music is all vibration. Watch the violin string and see how it vibrates. Watch the piano strings—the same thing happens. When the music is playing, the air is vibrated—that is how you hear—you understand voice, by the vibrations which hit your ear-drums.

Scientists are beginning to use vibrations to cure disease. I have personally brought musical concerts to convalescent soldiers, suffering from shell-shock, and it had a marked effect on them. Some kinds of music would drive them mad; some music had a softening, soothing effect, like a gentle massage. I have gone to insane asylums for the purpose of seeing how far a simple piece of music might go in its effect. Melancholy patients have smiled at some music; violent patients have been made calm by certain chords. I have put insomnia patients to sleep with certain kinds of calm, restful music; I have rested and relieved nervous patients with soft music; I have aroused dull, lethargic patients with exciting music.

(I fancy I can hear the busy motion picture executive saying: "What's the use of all this discussion? What has it to do with the box office?" But, my dear

sir, let me assure you, that it has a great deal to do with the money you make; for when you get the right viewpoint on music's powers, you will then see how you can use it for your gain. Remember, last week we agreed that you must think further than the individual feature you're programming this week. You must be able to look ahead—a little bit away for the moment, from the pocketbook.)

The vibrations of music, then, you will agree, are able to affect your audience physically. You can excite them by using the proper effects. You can lash them into a fury as if you were whipping them, if you build up the correct and appropriate musical atmosphere.

On with that chase! Now hear that rushing, presto music. Notes pour over notes, racing onwards. There is a breathlessness in the style of the composition. You hear chord after chord piling on the ear. Oh, will the music cease? You can scarcely keep up with it. Almost you feel as if you are running too, after the villain. You can feel the speed of the horses; you had only seen them before, but now you are in the chase.

The beautiful heroine is distressed. What is she saying? Nothing. But what is she feeling? Ah, heart-breaking harmonies in the music show you that her spirit is crying out for pity. You are not concerned in the audience with how it is done, but you know that something has stolen into your heart and made you feel like that beautiful lass.

See the villain smiling. But do not think that he is all smiles. Listen! The jerky, guilty notes in the music give you an insight into his real self.

The hero is spied. Yes, he is brave. But how brave! Hear the bold, true, majestic strokes of the notes,—they inspire you with faith in the youth.

Now the chase grows wilder. The hero is almost upon the villain, almost within reach of his sweetheart. You, Mr. Exhibitor, must use this moment to get the maximum thrill in the audience. Are you going to let the moment go by tamely? Whip the auditors into a frenzy. Now, out with it, orchestra; now use your skill, pianist or organist; now, with all the art in you, Mr. Showman, take advantage of the pictures on the screen to make your audience wild with excitement. This is the art of showmanship. This is the moment when the right chord, the right com-

(Continued on page 5004)

"WHAT WOMEN WANT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour)

- 1—"May Dreams" (And. con moto), by Borch (3 minutes and 45 seconds), until—S: At Screening.
 - 2—"Adolescence" (Allegretto), by Collinge (2 minutes and 15 seconds), until—T: "The home coming."
 - 3—Theme (1 minute and 40 seconds), until—T: "Father, just before I left."
 - 4—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 15 seconds), until—T: "Meanwhile Francine waits."
 - 5—"Dramatic Recitative," by Levy (2 minutes), until—T: "What's this I hear?"
 - 6—Continue pp (1 minute and 15 seconds), until—T: "Father, I tell you I can't."
 - 7—"Clematis" (From Boutonniere Suite), by Toning (3 minutes and 20 seconds), until—T: "On American soil."
 - 8—Theme (2 minutes and 40 seconds), until—S: Close up of newspaper clipping.
 - 9—"Dramatic Reprach," by Berge (4 minutes and 5 seconds), until—T: "Of all the gifts."
 - 10—"Camelia" (From Boutonniere Suite), by Toning (4 minutes and 30 seconds), until—T: "Bates fearing that Billy."
 - 11—"Entreaty" (a song poem), by Colby (2 minutes and 20 seconds), until—T: "It looks like trouble."
 - 12—"Conspirators" (Sinister Characteristic), by Santos (1 minute and 50 seconds), until—T: "Late into the night."
 - 13—"Dramatic Suspense," by Winkler (5 minutes and 15 seconds), until—T: "Francine's plan."
 - 14—Theme ff (5 minutes and 20 seconds), until—T: "I am holding you to your."
 - 15—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 35 seconds), until—S: Old man at safe.
 - 16—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 40 seconds), until—T: "The Countess entertains."
 - 17—"Dramatic Tension," by Andino (3 minutes and 55 seconds), until—T: "Let me introduce."
- NOTE: Watch shots to action pp or ff.
- 18—"Reflets De Lune" (3/4 Moderato), by Baron (2 minutes and 5 seconds), until—T: "And in the name of the."
 - 19—"Dramatic Tension" (for general use), by Levy (1 minute and 45 seconds), until—T: "You thief, give me back."
 - 20—Theme ff (1 minute and 30 seconds), until—T: "You have been robbed."

THE END

"MISS HOBBS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Allegretto), Collinge

- 1—Theme (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Babillage" (Entr' Acte), by Castillo (2 minutes and 40 seconds), until—T: "Behold, my ducky children."
- 3—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "After a peaceful interval."
- 4—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (1 minute and 50 seconds), until—T: "Also influenced by."
- 5—Theme (1 minute), until—T: "It happens that this is."
- 6—"Birds and Butterflies" (Intermezzo), by Vely (50 seconds), until—T: "In the chilly dawn."
- 7—Continue to action (1 minute and 30 seconds), until—T: "And that same morning."
- 8—"Mignonette" (Moderato), by Reynard (3 minutes and 50 seconds), until—T: "Breakfast on the terrace."
- 9—Theme (3 minutes and 20 seconds), until—T: "Let's try it, Miss Hobbs."
- 10—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 50 seconds), until—T: "I am Miss Hobbs' maid."
- 11—"Storm Furioso," by Levy (25 seconds), until—S: Wolf playing piano.

NOTE: To be produced as piano solo.

- 12—"Spring Song," by Mendelssohn (20 seconds), until—S: Close up of trees.
- NOTE: To be produced as piano solo.
- 13—Theme (1 minute and 55 seconds), until—T: "My heart, my heart."
 - 14—"Budding Spring" (And. Moderato), by Platzman (3 minutes and 30 seconds), until—T: "Is that bet still."
 - 15—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 40 seconds), until—T: "Let's cat that always."
 - 16—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute and 10 seconds), until—T: "That girl pinched me."
 - 17—"Laughing Beauties" (Caprice), by Berge (1 minute and 10 seconds), until—T: "Good-Bye."
 - 18—Continue to action (1 minute and 30 seconds), until—T: "As the long week passes."
 - 19—"Dancing Nymphs," by Braine (4 minutes), until—T: "That same afternoon finds."
 - 20—"Impish Elves" (Intermezzo), by Borch (3 minutes and 20 seconds), until—T: "Then at the very first."
 - 21—Theme (4 minutes and 45 seconds), until—T: "Why do you have to."
 - 22—"Flirtation," by Helmund (2 minutes and 10 seconds), until—T: "The very idea of."
 - 23—Theme (5 minutes and 20 seconds), until—T: "Sick at heart."

THE END

"THE DISCARDED WOMAN"

A Hallmark Picture

NOTE: To action pp or ff.

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Thoughts at Twilight" (Reverie), Castillo

- 1—Theme (1 minute and 35 seconds), until—S: At Screening.
 - 2—Continue to action (3 minutes and 5 seconds), until—T: "Esther Wells, a delicate."
 - 3—"Vampire" (A dramatic theme), by Levy (1 minute and 50 seconds), until—T: "Cora Montaine, an."
 - 4—"Dramatic Reprach," by Berge (3 minutes), until—T: "The evening train for the."
- NOTE: Ad. lib. railroad effects.
- 5—Continue pp (1 minute and 15 seconds), until—T: "Samuel Radburn, a soldier."
 - 6—"Hunkatin" (Half-tone one-step), (2 minutes and 30 seconds), until—T: "The Eureka Joy Palace."
 - 7—Theme (2 minutes and 10 seconds), until—S—"Flashback to Esther."
 - 8—"Poeme Symphonique" (And. quasi adagio), by Botch (5 minutes and 10 seconds), until—T: "The phenomenal run of luck."
 - 9—"Tragic Theme" (For fatal or mournful news), by Vely (4 minutes and 20 seconds), until—T: "While waiting for the."
- NOTE: Watch shot.
- 10—Theme (5 minutes), until—T: "The swirl of New York."
 - 11—"Chant Erotique" (Dram. Andante Moderato), by Berge (4 minutes and 20 seconds), until—T: "In an effort to look up."
 - 12—Continue pp (1 minute and 30 seconds), until—T: "Are you looking for work?"
 - 13—Theme (4 minutes and 15 seconds), until—T: "Elis Graeber."
 - 14—"Dramatic Suspense," by Winkler (4 minutes and 55 seconds), until—T: "The hastily summoned."
 - 15—"Adolescence" (Light Entr' Acte), by Collinge (1 minute and 25 seconds), until—T: "And later through the."
 - 16—"Entreaty" (A tone poem), by Colby (3 minutes and 25 seconds), until—S: Interior of Graeber's office.
 - 17—"Conspirators" (Sinister characteristic), by Santos (40 seconds), until—T: "I've got enough evidence."

NOTE: To action pp or ff.

- 18—Continue to action (55 seconds), until—T: "In the West Gorman's."
 - 19—Theme (2 minutes and 30 seconds), until—T: "Days of busy planning"
 - 20—"Dramatic Tension," by Andino (4 minutes and 55 seconds), until—S: Shadow on office door."
 - 21—"Dramatic Recitative" (No. 2), by Levy (4 minutes and 40 seconds), until—T: "I am going to tell you."
 - 22—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (4 minutes and 15 seconds), until—S: Mrs. Radburn telephoning.
 - 23—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—S: Close-up of revolver in draw.
 - 24—"Andante Appassionato," by Castillo (3 minutes and 5 seconds), until—T: "Burn those papers, damn you."
- NOTE: Begin with ad. lib. tympany rolls.
- 25—Theme ff (1 minute and 20 seconds), until—S: Radburn returns home.
- THE END

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(Continued from page 5002)

position, will turn the blood cold and pull the listeners to their feet. Realism comes through the voice of the screen.

The silent screen calls for a voice, and that voice is music.

Why, I could take you into a room, with only a piano for evidence, and without a picture, without a play-stage, I could make you feel the excitement of that chase. Just with the piano. . . . Just with the all-powerful compositions which have been written to excite listeners. There are bits of music which, staged with only amateur sense, would make you want to scream for fear! There are bits of music so realistic, that you would be afraid to look about you.

The chase in your picture—now, Mr. Exhibitor, do you begin to understand, or to see more clearly, how you can apply music to bring out the hidden meanings of the action, to accentuate and intensify the emotions? You are dealing with an audience of individuals, who are moved emotionally, physically, intellectually. And as we have just barely touched, there is a profit to be made in using every art to have your audiences get as much as possible in every way, out of your pictures.

We will come back again to the analysis of the musical language. But next week I want to show you the opportunity which is at your door, if you will capitalize the vast interest in good music.

(Mr. Isaacson will be glad to hear from exhibitors who have any questions or suggestions to present to him.

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MUSIC

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Music For Your Theatre

No. 3

By Charles D. Isaacson

(Author "Face to Face with Great Musicians")

Better Harness the Music Craze

WHEN an individual becomes famous, they put him in the movies. When another becomes notorious, they put him on the screen. If it's only to satisfy public curiosity, the wise producer and exhibitor combine to turn that interest into money. The man whose exploits have filled the first pages of the newspapers for a season has created a name which, plastered outside the motion picture theatre, is a magnet to the crowds.

So far so good! Nothing wrong in my argument so far, is there?

The wise showman takes everything as grist to his mill. He uses and adapts and builds on everything which he can. He is awake to possibilities and won't pass up anything which he can put to work for him.

I suppose, considering the vast, national interest in baseball, that if it were possible some theatre managers would have baseball going on inside their houses—not film representatives, but the real thing. If it were possible. Imagine how the crowds would flock to a real live baseball game in a theatre!

I suppose, that considering the world-wide interest in the big political convention, enterprising theatre managers would gladly turn their houses over to the event if it were possible.

Anything the public wants, which fits into the general scheme of the theatre, is good meat for the box-office. Anything which won't hurt the further reputation of the theatre, makes a splendid added attraction.

Hence, I say—Harness the Music Craze!

Make it make money for you!

Put it to work!

Turn the music-going crowds into your theatre. Be as wise as the drug-store man who made people drink their sodas at his fountain, and buy their candy at his counters.

I take the attitude in writing these articles in MOTION PICTURE NEWS, that it makes not the slightest particle of difference to you that music is an art for art's sake. I assume that you have no use for art, except as it affects your business. (Of course I know that many of my readers have as keen an appreciation of fine things

LET ISAACSON HELP YOU

These articles contain money-making ideas for motion picture owners and managers.

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NEWS

as any art patrons in the world—that their sympathetic interest in beautiful music, painting, sculpture, acting, is amazingly active.) But for the purposes of my point, I wish to emphasize the idea that I seek no converts to art through these talks. I am not trying to win new lovers of music among the theatre managers and their staffs.

My sole purpose, so far as the theatre heads are concerned, is this:

Music can be capitalized for the motion picture theatre; the craze for fine music can be harnessed to your box office.

In order to acquaint my readers with the development of musical interest in America, I shall briefly sketch the conditions as they are being shaped by the trend of the times. How do you know there is a growing music craze? Let me show you.

In the city of New York, this season just ending had a record of more concerts given than five years ago had been recorder for an entire ten-year period! In other words, the musical concert season of 1919-1920 was as big as the combined seasons from 1908-1913.

I can hear you saying, "But New York City is not an example of national conditions."

But Boston, Chicago, San Francisco, Philadelphia, Seattle have a record almost exactly the same as New York City.

Cities of the rank of Cleveland, Detroit, Akron, Minneapolis, Los Angeles,

Dallas, New Orleans, Buffalo, Omaha, are causing intense agitation for music. The business and professional interests are combining to create a city symphony orchestra. Indeed, most of the cities I have named so far have either brought the orchestras into existence or have gone far toward doing so.

Towns of the smallest sort are booking concert tours. I find that a town like Bisbee, Arizona, has engaged a group of great musicians to give concerts—in fact the first Bisbee series is over, successfully, and a second already subscribed for. (Bisbee is near the border line of Mexico—it is in a ravine between great mountains. Its principal population is a pretty tough element, but Bisbee is a specimen of the kind of unbelievable town which is quite, quite music mad.) I look over the route sheets of the famous musicians of my acquaintance, the great violinists, pianists, singers—and I find the names of towns I never heard of, and I am not by any means unacquainted with the major towns of my country. When my friends the great musicians return, I chat with them over luncheon or supper, and they tell me such reports, such glowing reports of the vast interest in their concerts. They say, "I went into the town and my heart sank. It looked so unmusical. But when I saw the crowds at night, and heard the enthusiasm over my classical program, I was amazed. Truly America is in the midst of a great artistic upheaval."

But this is nothing. For the first time in our American history, several grand opera tours are covering the country. Why, ten years ago anybody who attempted such a thing seriously would have been laughed off the stage. All of the great symphony orchestras have a long route of cities in their visiting plans. I estimate very conservatively that at least three hundred cities this coming fall will listen to visiting and home symphony orchestras. I estimate very conservatively, that at least seven hundred cities will have a very fixed plan of high class concerts.

All over the United States, the newspapers are turning new editorial attention to music—making music pages for popular consumption. The leading magazines are carrying a deluge of stories and articles about the classics.

The big idea in business today is the introduction of music as a cure for industrial unrest. Some of the biggest factories have introduced bands, choruses, high class concerts. Imagine a place like Swift Packing Company, where music is given the employees every day! Imagine the Bethlehem Steel Works with a band, a daily concert, a chorus and other musical procedure. A list of the concerns which have indicated their continued application of music because it pays them to give it to their workers would take more space than all that I have written so far.

The hospitals are beginning to use music as a curative—hospital orchestras and musicians are not a joke. Prisons, asylums, all public institutions are adopting musical measures as part of the corrective systems; they know that music will prove a regenerative force.

The better cities are agitating for municipal music. A municipal music school—a municipal opera house and concert

hall—a municipal band-stand for summer music. Where is the good city where music is not part of the summer plans?

Have you heard of the community chorus? A group of people get together and sing songs. Sounds silly? Maybe, until you get into one, and realize it is the greatest cure for the blues or grouch or—even indigestion! It started in the war, you know, when it was particularly necessary to keep people happy. But since the war ended, it's been growing into a great national movement. Actual statistics show that over twelve million people joined in community singing during the last nine months of 1919.

The boards of education are putting music on a different plane in the studies. The vast importance of the phonographs in millions of homes must be recognized. How the phonograph has awakened people to an interest in music, is an important page in history. So, too, with the player piano and all the other instruments.

Where is the family where not at least one child is studying some musical instrument?

Some of the biggest motion picture theatres, as you know, have won their big prestige on music—have been capitalizing the idea. The vaudeville theatre managers know that when they put on high class music acts with good artists, they always go "big." What the big vaudeville managers are planning to do with music is a state secret but you can guess it if you put two and two together.

This is a very brief, sketchy, diffuse idea of what is happening in America today with music. You cannot deny the existence of something new in America's attitude on music. You cannot deny the great spread of art interest. I can tell you that America is in the throes of a powerful art-revolution. The war and the times which follow are crystallizing a great longing for the beautiful. American people are getting music-mad. Nothing like

"HUMAN STUFF"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (3 minutes and 20 seconds), until—S: At Screening.
 - 2—"Kin a Min" (Valse Chantee), by Baron (1 minute and 45 seconds), until—T: "The Pierce home always."
 - 3—"Humorous Drinking Theme," by Roberts (2 minutes and 50 seconds), until—T: "But forgetful of everything."
 - 4—"Thoughts at Twilight" (a Reverie), by Kendall (2 minutes and 40 seconds), until—T: "Then the tirab dawn."
 - 5—"Western Moderato," by Bach (3 minutes and 50 seconds), until—T: "In the heart of the cattle."
 - 6—"Intermezzo Pittoresque" (Allegretto Grazioso), by Kocian (2 minutes and 45 seconds), until—T: "But he's going to live."
 - 7—Continue to action (55 seconds), until—S: Pierce takes bottle out of trunk.
 - 8—"Marriage Blues," by Berkin & Samuels (2 minutes), until—T: "But the tenderfoot had."
 - 9—"Dramatic Agitato" (For general use), by Hough (4 minutes and 20 seconds), until—T: "In the cattle country."
- NOTE: To action pp or ff.
- 10—Theme (2 minutes and 55 seconds), until—T: "Back East."
 - 11—Produce effects followed by "Reve D'Amour," by Zamenik (1 minute and 35 seconds), until—S: Steam whistles blowing.
- NOTE: With ad. lib. railroad effect.
- 12—"Conspirators" (Characteristic Mysterioso), by Santos (3 minutes and 15 seconds), until—T: "Meanwhile at the Circle X."
 - 13—"Recuerdos" (Spanish Caprice), by Santos (5 minutes), until—S: Girl arrives at ranch.
 - 14—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 50 seconds), until—T: "Lola, what are you doing?"

- 15—"Dramatic Conflict," by Levy (2 minutes and 20 seconds), until—S: Girl fighting with Mexican.
- 16—"Hall Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "You do believe, then go."
- 17—Continue to action (1 minute), until—T: "You feel my brother."
- 18—Theme (4 minutes and 15 seconds), until—T: "Woman can forgive anything."
- 19—Continue ff (2 minutes and 50 seconds), until—T: "Lola sent us."

THE END

"MADAM X"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

- 1—Theme (50 seconds), until—S: At Screening.
 - 2—"Thoughts at Twilight" (Dramatic), by Kendal (3 minutes and 40 seconds), until—T: "The home of Louis Floriot."
 - 3—"Cavatina" (Dramatic), by Bohm (2 minutes and 35 seconds), until—T: "Jacqueline Florio's wife."
 - 4—Theme (5 minutes and 35 seconds), until—T: "It was not false to you."
 - 5—"Entreaty" (A tone poem), by Colby (3 minutes), until—T: "The following morning."
 - 6—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 45 seconds), until—T: "She left me two years."
 - 7—"Pizzicato Mysterioso," by Minot (1 minute and 30 seconds), until—T: "On the road that leads."
 - 8—"Reflets De Lune" (3/4 Moderato), by Baron (2 minutes and 10 seconds), until—T: "Twenty years later."
 - 9—Theme (1 minute and 15 seconds), until—T: "On the other side of the."
 - 10—Continue to action (1 minute and 50 seconds), until—T: "Larogue an exile of."
 - 11—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradise (2 minutes and 45 seconds), until—T: "In Paris at the bureau."
 - 12—"Intermezzo Franciese" (Characteristic), by Franke (1 minute and 45 seconds), until—T: "The Hotel of the Three."
 - 13—Theme (1 minute and 20 seconds), until—S: Close-up of bottle marked "ether."
 - 14—"Lovelette" (Allegretto Grazioso), by Levy (2 minutes and 20 seconds), until—T: "In the twenty years Louis."
 - 15—"Intermezzo Pittoresque" (Char. Moderato), by Kozian (3 minutes and 45 seconds), until—S: Flashback to Jacqueline.
 - 16—Continue pp (1 minute), until—T: "One night when she had."
 - 17—"Serenade Romantique" (And. con moto), by Borch (5 minutes and 50 seconds), until—S: Scene in garden.
 - 18—Theme (4 minutes and 5 seconds), until—T: "And you have a baby."
 - 19—"Dramatic Agitato" (For general use), by Hough (4 minutes and 50 seconds), until—T: "You shall not find him."
- NOTE: Watch shot.
- 20—Continue pp (25 seconds), until—T: "We have both failed to."
 - 21—"Lamento" (Dramatic Pathetic), by Gabriel-Marie (4 minutes and 40 seconds), until—T: "Jacqueline refused all."
 - 22—"Dramatic Fantasy," by Bach (4 minutes and 25 seconds), until—T: "The republic versus the."
 - 23—Theme (3 minutes and 45 seconds), until—T: "I'll speak presently."
 - 24—"Elegie" (Dramatic Pathetic), by Massenet (3 minutes and 40 seconds), until—T: "No mere words as."
 - 25—"Dramatic Recitativo" (For heavy dramatic and intensive scenes), by Levy (2 minutes and 50 seconds), until—S: Lawyer stops speaking.

THE END.



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MUSIC

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Music For Your Theatre

No. 4

Musical Materials at Hand

By Charles D. Isaacson

IN order to build a house, you must first know what is needed to make it complete.

Doubtless before the shrewd man comes to the conclusion to build, he has a pretty comprehensive idea of what materials he has at hand or easily obtainable. He figures his costs, measures these against what he can get out of his investment—and decides for or against the proposal.

In exactly that frame of mind would I have the careful theatre man consider the matter of music.

I have touched on three things so far:*

1. The general proposition of the wisdom of having music for the theatre as a money-bringing asset.

2. The reason why music accentuates and increases the emotional power of the picture; the psychological, medical reasons.

3. The music craze which can be harnessed to the theatre (just what is sweeping the country now in the way of musical interest, etc.)

If you are in sympathy with the idea of harnessing the music craze, of putting it to work for your box office; if you are in readiness to study for purely business reasons the real scientific reasons behind music's power in bettering pictures; if you are quite agreeable to a scheme for making yours an example of the new model motion picture-music house, let us begin right now an examination into the materials at hand—their cost, their cost of maintenance, and their possible return on the investment.

Now, in the matter of music, the same principles of expenditure hold, as they do with the pictures proper.

One theatre pays high prices for first runs, and some theatres wait a while—a long while, to pay a lower price for the productions.

It is not to be expected that the same musical goal can be set for all theatres. Indeed, I want to emphasize the great scope of possibilities. You invest what you can stand, and according to what you

can reasonably bring back. It is not necessary for every theatre to engage a high-priced musical director, with an eighty-piece orchestra and a hundred-voice chorus, with a cast of principal singers and other soloists. It is not necessary that a costly pipe organ such as is specified in the home of the Vanderbilts be demanded.

Just as it is true that music covers everything from the singing of the birds in the field to the million dollar grand opera spectacles, so is it obvious that the matter of music in the motion picture theatre does not signify a hard and fast method of operation. Every man to his method. You can learn to walk (in introducing music)—afterwards you can learn to run, and later you can take the trolley or your high-powered limousine.

You can begin with the piano and its musician, or you can go even further back in the scale of musical excellence with a playerpiano, which runs by mechanical operation, or under the foot pedal of a sympathetic layman. Even with the player piano, the only place that the music occupies may be *between pictures* and not during their operation.

(I have even encountered a little theatre where the sole music was produced by a weak little phonograph with scratched-out records. But it was remarkable to see how much even that poor little device of a substitute for the real thing did for the audience.)

But, building up from the piano orchestra, the theatre man has as his materials the following:

Pianos.

Player-pianos.

Organs (square).

Pipe Organs (ranging from a minimum number of stops to the size of the great cathedral organs, costing hundreds of thousands of dollars, and being capable of anything and everything in music).

Orchestrions, or mechanical instruments representing the instruments in an orchestra.

Automatic instruments of all types, representing the violin and practically every genuine instrument.

Violins and all string instruments—violas, cellos, bass-violins (and the players thereof).

(Continued on page 307)



The orchestra of the Rivoli theatre, New York, of which Hugo Riesenfeld is the managing-director, Frederick Stahlberg and Joseph Littan are the conductors

*The Motion Picture News will be glad to send copies of the articles covering these points, on request to any theatre executive. If you have not read these important foundational articles, you ought to get them, as they are essential to a complete understanding of Mr. Isaacson's plan for music in your theatre. It will prove advantageous to keep a file of the music series.

(Concluded from page 306)

Cornets, and all brass instruments, including horns, French horns, tubas, etc. (and the players thereof).

Drums and all concussion instruments. Singers of all kinds—tenors, sopranos, baritones, basses.

Dancers, from the esthetic creations of Greek ballets, through the toe dancers, interpretative dancers to the modern representatives of ballroom music.

The music is available—every opera, symphony, overture, medley, selection, characteristic dance, descriptive melodramatic material, dance ballets, the classics of all descriptions—from the beginning of all time, free to your use, without hurting or injuring or making unhappy the composers, music which will describe everything and fits into every scene, situation and emergency, music for interpolating entre-acts, novelties, specialties, music which in itself will attract listeners, music which aids the pictures—every kind of music.

Modern music of the minute—all the song and dance hits, the ragtime, jazzy sensations, the sentimental gush melodies and ballades, the musical comedy scores, medley selections.

Every musician is your material—local or international artist, from Susie Smith who has a nice voice, to Enrico Caruso and Amelia Galli-Curci—all are your material, from which to choose what is most appropriate and fitting for you. Every existing orchestra, quartette, may be considered. Every music teacher is grist to your mill.

Every musical instrument maker and dealer have material for you to investigate and adapt for probable use.

You must consider that you have the possibility of installing anything—the smallest of the stationary, permanent in-

struments, to the largest. You have the privilege of engaging any kind of orchestra, from a one-man "ensemble" to the biggest in the world! You can have a permanent organization of musicians that is always on the job, or you may have it only for special nights, and fill in with lesser features on off nights.

Within your own city are the worthwhile musicians who are ready to discuss costs with you; who, without obligating you in any way, will show you what it will amount to in order to operate an orchestra. The local union of musicians will give you the accepted rate of organist, violinist, leader—any and all the men you want. It is easy to acquaint yourself with what your money will buy. It is easier still to see how much value the musical venture will bring to your seating capacity.

Gladly will the makers of the instruments come to your aid, in estimating costs for you, and making specifications which are adaptable to your needs.

The writer of these articles will be glad to draw up suggestions for you, based on your general statement of conditions and possibilities. Tell him what you are doing now—what your ambitions are musically, or indicate what you would like to make your maximum of investment; or if you wish, write a blank request and the writer will be pleased to make it his personal business to draw out the information which will bring about the facts to enable him to give you a prescription, of what you might do musically, and what it will cost to do it.

In the course of the forthcoming articles, the writer plans to touch on the individual details of the materials at hand—he will try to make you acquainted with the general characteristics of the instru-

ments and what are the best combinations for small orchestras. He will attempt to show you what are the best installations of organs and will give you a broad idea of acoustics (the science of sound carrying, which governs the building of the auditorium, so that the maximum of pure sound will carry with the minimum of effort, and without interference). He will discuss the existing literature of music as it is published and how it is easiest to select from the stocks of the publishers; he will list the most popular music of the classics and near-classics. He will show you how to tie up to the existing hits. He will further endeavor to indicate the way to judge your prospective leader and assistants—how to put them to the test—thus eliminating the chance of your tying up to any fakers and four-flushers (and of these, unfortunately, there are many). It is unnecessary that the whole world of music should be a mystery. There are certain fundamental points upon which to choose musicians, instruments, ensembles, sheet music, rolls, records, programs.

I have no use for the manager who won't take the time to investigate the new idea of the minute. After a man has investigated and then is satisfied to leave the matter alone—well and good. But to turn aside without making a study of the situation, when so many are making good with music as the right hand of pictures—that is unpardonable.

There, as I have indicated above, are the materials at hand the general inventory of what you might use. Now go and call in the experts and manufacturers and dealers. They will do the work you give your ear and your time to listen.

(In the next issue Mr. Inneson will write about "An American Philosophy of Taste" in which he will show you the folly of using cheap music if you want to draw good trade.)

"A CUMBERLAND ROMANCE"

(A Realart Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Loveletic" (Allegretto), Levy

- 1—"Alita" (Char. and moderato), by Loscy (2 minutes and 10 seconds), until—S: At Screening.
- 2—Theme (3 minutes and 10 seconds), until—T: "And living today as."
- 3—"Mountain Song" (—Char. and moderato), by Borch (1 minute and 40 seconds), until—T: "From financial disaster."
- 4—"Moonlight Shadows" (3/4 moderato), by Baron (4 minutes and 20 seconds), until—T: "Pop's safe hid by now."
- 5—"Marselle Caprice" (Int. Parisienne), by Baron (2 minutes and 50 seconds), until—T: "Clayton was attracted."
- 6—"Camelia" (From Boutonniere Suite), by Toning (3 minutes and 5 seconds), until—T: "The shooting was almost."

NOTE: Watch shots.

- 7—"After Sunset" (Moderato), by Pryor (2 minutes and 10 seconds), until—T: "A fortnight later."
- 8—Theme (3 minutes), until—T: "Oh, it shoots pretty well."

NOTE: Watch shots.

- 9—"Kiss a Miss" (Valse Chantes), by Baron (2 minutes and 10 seconds), until—T: "Thereafter Clayton saw."
- 10—"Budding Spring" (And. moderato), by Platzman (4 minutes and 40 seconds), until—T: "The sense of power."
- 11—"Chant Erotique" (Dramatic reverie), by Berge (4 minutes and 30 seconds), until—T: "And thereafter Sherd came."
- 12—Continue pp (20 seconds), until—T: "Easter, you better come."

- 13—"A Musical Thought" (Melodious reverie), by Teitelbaum (1 minute and 53 seconds), until—T: "By the next night."
- 14—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (2 minutes and 50 seconds), until—T: "Good bye, Easter."
- 15—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "So Sherd prepared."
- 16—Theme (2 minutes and 40 seconds), until—T: "In the days that followed."
- 17—"Dramatic Reproach," by Berge (4 minutes and 15 seconds), until—T: "I want to talk to you."
- 18—"Dramatic Conflict," by Levy (2 minutes and 15 seconds), until—T: "Pop, I am trainin'."

NOTE: 1/6 action pp or ff.

- 19—Continue pp (1 minute and 30 seconds), until—T: "Nuff, I reckon, Sherd."
- 20—"Wedding Music" (Characteristic), by Jensen (3 minutes and 40 seconds), until—T: "There was a great stir."
- 21—"It Was A Dream (Song)," by Clayton (1 minute and 20 seconds), until—T: "Mrs. Clayton saw only."
- 22—Reels and Jigs to Action (43 seconds), until—T: "Strike up, fiddler!"
- 23—"Dramatic Censura," by Andino (2 minutes and 30 seconds), until—S: Musicians stop playing.
- 24—"Dramatic Agitato" (for general use), by Hough (45 seconds), until—T: "You get back thar'."

NOTE: Watch shot.

- 25—"Because You Say Good-bye" (sentimental ballad), by Levy (2 minutes and 30 seconds), until—T: "I reckon hit's just."
- 26—Theme ff (1 minute and 25 seconds), until—T: "Then there isn't going to."

THE END.

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"THE COURAGE OF MARGE O'DOONE"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme: "Heart a Mine" (Moderato Cantabile), Smith
 2—"Dramatic Tension," by Shepherd (1 minute), until—S: At Screening
 3—"Spring Blossoms" (Intermezzo Novicere), by Castillo (2 minutes), until—T: "In the heart of the Northern (Wind Effects)
 4—"Heavy Dramatic No. 14" (1 minute and 15 seconds), until—T: "Mukohi, a fatalist Indian"
 5—"Pleading" (No. 14 A. B. C. Dramatic Series), (2 minutes and 45 seconds), until—T: "Buck Taviah, a trapper."
 6—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute), until—S: "When Buck left the dog barkings"
 7—"Tragic Theme," by Vely (1 minute), until—T: "Over the mountain and across the valley."
 8—"Furioso," by Zamecnik (45 seconds), until—T: "Papa not come."
 9—"Dramatic Tension," by Berge (3 minutes and 15 seconds), until—T: "The return of the dogs alone."
 10—"Thoughts at Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—S: "When scene fades to Michael and Indian."
 11—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute), until—T: "You, Buck Taviah."
 12—"Andante Pathetique No. 10," by Berge (1 minute), until—T: "The return of Michael O'Doone."
 13—"Heart O' Mine" (Moderato Cantabile) (Theme), by Smith (2 minutes and 45 seconds), until—T: "David lame." (Train effects)
 14—"Adagio Cantabile" (Excerpta Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "For the first time David."
 15—"Carolla" (Andante Moderato), by Tonnig (2 minutes and 30 seconds), until—T: "David will see content and happiness."
 16—"Heaven Theme" (1 minute and 30 seconds), until—T: "Even as he was seeing"
 17—"Habillage," by Castillo (1 minute and 30 seconds), until—T: "Just before the start for God."
 18—"Dramatic Tension No. 6," by Zamecnik (2 minutes and 15 seconds), until—T: "Buck, buck, M'ieu" (Dog barks)
 19—"Grisson Melancholique" (Andante Melancholique), by Colling (3 minutes), until—T: "Day later day the white miles."
 20—"Pain Symphonique" (Andante Symphonique), by Borch (3 minutes), until—S: "Watch for dog howls."
 21—"Dramatic Tension No. 7," by Zamecnik (1 minute), until—T: "Tavish bangs his fist" (Dog howls)
 22—"Grisson Miserioso No. 31," by Borch (4 minutes), until—T: "There is something gruesome."
 23—"Reverie" (From Pathetic Suite), (2 minutes), until—T: "When she was out of her head."
 24—"Elegie" (From Pathetic Suite), (2 minutes), until—T: "When the rain at God's Lake"
 25—"Lead Kindly Light" (Direct cue), (45 minutes), until—S: "When Indian talks to David (Violin only)"
 26—"Slumbering River" (Allegro Moderato), by Siewert, (2 minutes), until—T: "Day by day David"
 27—"In Flowerland" (Valse Intermessa), by Golden (1 minute and 30 seconds), until—T: "Until summer found him."
 28—"Repeat: Theme (2 minutes and 15 seconds), until—S: "When David sees girl"
 29—"Dramatic Suspense," by Winkler (1 minute), until—T: "The story is told of the big"
 30—"In the Rhine," Kempinski (2 minutes and 15 seconds), until—T: "We must return to the nest."
 31—"Repeat: Theme (2 minutes), until—T: "Overtaken by night"
 32—"Adagio" (From Tragic Suite), (4 minutes), until—S: "When David sees stranger"
 33—"Castle Song" (From Tragic Suite), (3 minutes), until—T: "He's a spy of the provincial."
 34—"Repeat: Theme (3 minutes), until—S: "When Margie joins David."
 35—"Furbishing Rivers" (Allegretto Agitato), by Borch (1 minute and 15 seconds), until—T: "Morning and night"
 36—"Half Reel Furioso," by Levy (4 minutes and 15 seconds), until—S: "When bears begin to fight."
 37—"Romantic" (Excerpta Beethoven Suite Pathetique), by Berge (2 minutes and 30 seconds), until—S: "At end of fight."
 38—"Misterioso Dramatic No. 22," by Borch (1 minute and 45 seconds), until—T: "When night has settled down on."
 39—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "I'll get him but you don't."
 40—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "But far up the mountain trail." (Shots) (Glass crash)
 41—"Bleeding Hearts" (Andantino Sentiment), by Levy (1 minute), until—T: "Summer fades into Autumn."
 42—"Repeat: "Lead Kindly Light" (2 minutes), until—T: "While at God's Lake" (Violin only)
 43—"Pearlfulness" (Andante Pathetique), by Borch (2 minutes and 30 seconds), until—T: "A woman on the wilkie sent me."
 44—"Repeat: Theme (1 minute), until—T: "Then you are Michael O'Doone."

THE END

"A MASTER STROKE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme: "Budding Spring" (Moderato Romance), Platzman
 2—"Cansanta" (Moderato Gratosio), by Herbert (2 minutes and 45 seconds), until—T: "Another thought."
 3—"Theme (1 minute and 15 seconds), until—T: "Blanche Trevor, the girl"
 4—"Dramatic Recitative No. 2," by Levy (1 minute and 45 seconds), until—T: "I am in a situation where."
 5—"Admiral" (Moderato Gratosio), by Jackson (2 minutes and 45 seconds), until—T: "It was not hesitation from."
 6—"Theme (1 minute), until—T: "An unforeseen event has."
 7—"Caressing Bitterly" (Andantino Gratosio), by Barthelmy (3 minutes), until—T: "George Trevor had saved."
 8—"Love's Willfulness" (Andante Appassionato), by Barthelmy (3 minutes and 30 seconds), until—T: "Jack Millington, Yale's."
 9—"Theme (2 minutes and 45 seconds), until—T: "On the following morning."
 10—"Spring Blossoms" (Caprice Novelette), by Castillo (2 minutes and 30 seconds), until—T: "Of course, I have fixed up."
 11—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—S: "Clock face 12 o'clock."
 12—"Dialogue" (Andante con moto), by Meyer-Helmund (3 minutes and 30 seconds), until—T: "Chapman meets with further."
 13—"Love Song" (Andante Expressive), by Powell (4 minutes and 15 seconds), until—T: "Yale, this is a finish."
 14—"Theme (2 minutes and 45 seconds), until—T: "I saw you take the Steel."

- 15—"Dramatic Tension," by Levy (3 minutes and 45 seconds), until—T: "Sam Millington is a bear."
 16—"Theme (2 minutes), until—T: "What have you done."
 17—"Tendre Amour" (Moderato Serenade), by Clements (3 minutes and 15 seconds), until—T: "Yale feels strangely drawn."
 18—"A Summer Dream" (Andante Moderato), by Flath (2 minutes and 15 seconds), until—T: "It's impossible, I must have."
 19—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition), (2 minutes and 45 seconds), until—T: "Can't you handle this office?"
 20—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Could we put the stock."
 21—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute and 15 seconds), until—T: "When Millington enters taxi. (auto effects)
 22—"Agitato" (Allegro Characteristic), by Zamecnik (3 minutes and 15 seconds), until—T: "A thousand dollars if you" (door bell)
 23—"Dramatic Tension," by Zamecnik (2 minutes), until—S: "When Millington enters house. (telephone bell)"
 24—"Theme (2 minutes), until—T: "The following day with."
 25—"Adagio Cantabile" (Excerpta Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "And I want to be frank."
 26—"Theme (2 minutes), until—S: "When Yale reads telegram."

THE END

"THE RIGHT OF WAY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

- Theme: "Serenade Romantique" (Characteristic Moderato), Borch At Screening.
 1—"Bleeding Hearts" (A tone poem), by Levy (3 minutes), until—S: "Theme (3 minutes and 15 seconds), until—T: "He'll come the cropper."
 2—"Budding Spring" (Characteristic Romance), by Platzman (2 minutes and 30 seconds), until—S: "When Steele takes drink."
 3—"Heavy Misterioso" (Heavy Dramatic), by Levy (2 minutes and 30 seconds), until—T: "You are faced with a curious."
 4—"In Flowerland" (Valse Intermesso), by Golden (3 minutes), until—S: "When prisoner is free."
 5—"Theme (2 minutes and 30 seconds), until—T: "Let me add my humble."
 6—"Adagietto" (From the Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "When the passing of five."
 7—"Poem Symphonique" (Dramatic Composition), by Borch (4 minutes and 30 seconds), until—S: "When Billy enters."
 8—"Babillage" (Bright Intermesso), by Castillo (2 minutes and 15 seconds), until—T: "That evening two miles."
 9—"Theme (2 minutes and 15 seconds), until—S: "When Steele enters saloon."
 10—"There Is Rest For Thy Weary" (Hymn) (1 minute), until—S: "When fiddler begins to play" (violin only).
 11—"Dramatic Tension," by Levy (3 minutes), until—T: "Tiens, Jacques Gramel's pal."
 12—"Furioso" (Characteristic), by Kieflert (3 minutes), until—T: "Pardon me, I am very (glass crash and water effects)."
 13—"Slumbering Rivers" (Allegretto Moderato), by Siewert (2 minutes and 15 seconds), until—T: "After two days and nights."
 14—"Mounaineers March" (characteristic Allegretto), by Borch (3 minutes and 15 seconds), until—T: "Months wore on."
 15—"In the Ruins" (Elegie Andantino), by Kempinski (4 minutes), until—T: "Joe Portugas receives two."
 16—"Theme (4 minutes), until—T: "I wish I could remain to."
 17—"Nocturne & Serenata" (From the Chopiniana Suite), (3 minutes and 15 seconds), until—S: "When Steele reads paper."
 18—"The Melody of the Bell" (characteristic), by Herbert (4 minutes and 15 seconds), until—T: "Four Sundays have passed." (church bells)
 19—"Adagio" (From the Tragic Suite), 2 minutes and 30 seconds, until—T: "And while Claudette."
 20—"Theme (2 minutes), until—S: "When Rosalie joins Steele."
 21—"Cradle Song" (From the Tragic Suite), (1 minute and 30 seconds), until—T: "As until midnight the."
 22—"Grisson Miserioso" (Heavy Dramatic), by Borch (2 minutes), until—S: "When tailor leaves house."
 23—"Allegro Agitato," by Andino (2 minutes and 15 seconds), until—T: "Here is a sign of heaven."
 24—"Mountain Dance" (characteristic), by Borch (1 minute), until—T: "Then came St. Baptist's Day."
 25—"Theme (2 minutes and 15 seconds), until—S: "When Rosalie enters tailor shop."
 26—"Reverie" (From Pathetic Suite), 2 minutes and 15 seconds, until—T: "But the boy Billie has left."
 27—"Misterioso Dramatic" (characteristic), by Borch (2 minutes), until—T: "When the village is wrapped."
 28—"Agitato" (From the Tragic Suite), 2 minutes and 15 seconds, until—S: "Watch for explosion. (shots)"
 29—"Elegie" (From Pathetic Suite), (2 minutes and 30 seconds), until—S: "When Rosalie joins Steele."
 30—"On the other side of Jordan."
 31—"Repeat Hymn—There Is Rest for the Weary" (1 minute), until—T: "The END"

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Charles D. Isaacson's articles on "Music for your Theatre" will mean money to you if properly applied.

He will be pleased to hear from theatre men who have any questions or suggestions to present to him. Tell him what you think of this department. Tell him what you have been doing in music—why you did it, or didn't do it; any problem of a musical character that confronts you.

Address Mr. Isaacson in care of the MOTION PICTURE NEWS.

"THE PENALTY"

- Specially selected and compiled by M. Winkler.
 The tuning is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Fracic Theme" (for fatal or unwarful news), Vely
 1—Theme (4 minutes and 15 seconds), until—S: At Screening.
 2—"Cat-Step" (A new dance), by Breaux & Henderson (1 minute and 50 seconds), until—T: "The Barbary coast."
 3—"Perpetual Motion" (1 minute and 55 seconds), until—S: "Girl la stabbid."
 4—"The Conspirators" (Sinister char. misterioso), by Santos (3 minutes and 30 seconds), until—T: "Lichtenstein of the Federal."
 5—"Sinister Theme" (Char. misterioso), by Vely (3 minutes and 6 seconds), until—T: "He's gathered all his dance."
 6—"Love Song" (Dramatic Appassionato), by Flegier (2 minutes and 45 seconds), until—T: "Blizzard's favorite (or.)"
 7—"Unfinished Symphony," by Shubert (2 minutes and 15 seconds), until—S: Blizzard at piano.
 8—"Reflets De Lune" (3/4 Moderato), by Baron (4 minutes and 40 seconds), until—T: "Dr. Ferris now the most."
 9—"Theme (3 minutes and 35 seconds), until—T: "Nothing to report." (On letter).
 10—"Songe D'enfant" (Moderato), by Gabriel-Marie (5 minutes and 20 seconds), until—T: "A. M., Barbara's studio."
 11—"Ein Märcchen" (Dramatic Fantasy), by Bach (3 minutes and 15 seconds), until—T: "Your technique is excellent."
 12—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (2 minutes and 45 seconds), until—T: "Hugely satisfied with his."
 13—"Aces Death" (Dramatic), by Grieg (2 minutes and 10 seconds), until—T: "Under the piano, my darling."
 14—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 15 seconds), until—T: "Dr. Ferris investigates."
 15—"Theme (1 minute and 55 seconds), until—T: "Barbara, let me tell you."
 16—"Repeat: "Mysterioso Dramatico," by Borch (1 minute and 30 seconds), until—T: "Bizzard's chief lieutenant."
 17—"Half-Freel Furioso," by Levy (3 minutes and 5 seconds), until—S: Scene of explosion.
 18—"Adagio Pathetique," by Godard (2 minutes and 20 seconds), until—T: "Better come out of that."
 19—"Cavatine" (Dramatic), by Bohm (3 minutes), until—T: "With emulation he felt."
 20—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (4 minutes), until—T: "At her laugh."
 21—"Theme (2 minutes and 45 seconds), until—T: "After a night of jealous."
 22—"Mysterioso" (Dramatic), by Borch (4 minutes and 5 seconds), until—T: "Shall I search your house?"

NOTE: To be produced as piano solo

NOTE: To be produced as piano solo

NOTE: With ad. lib. drums (pumping ralls)

NOTE: Watch shots.

- 22—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T: "That fairy tale about."
 23—"Theme (2 minutes and 50 seconds), until—T: "Dr. Ferris's sudden."
 24—"Mysterioso Agitato" (Descriptive), by Knitch (1 minute and 35 seconds), until—T: "The tyrant's hand relaxed."
 25—"To Spring" (Dramatic), by Grieg (1 minute and 30 seconds), until—T: "The new man and his wife."
 26—"Theme (1 minute and 15 seconds), until—S: Shot is fired.

THE END

"ALIAS MISS DODD"

- Specially selected and compiled by M. Winkler.
 The tuning is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Serrano Romantico" (And. con moto), Borch
 1—"May Dreams" (Romance), by Borch (3 minutes and 20 seconds), until—S: At Screening.
 2—"Chan Erotique" (Dram. Amblante Moderato), by Berge (2 minutes and 55 seconds), until—T: "Here's an important bit of."
 3—"Theme (2 minutes and 40 seconds), until—T: "In the privacy of her."
 4—"Kntreaty" (a tone poem), by Celby (4 minutes and 25 seconds), until—T: "Hess, I know certain people."
 5—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes and 10 seconds), until—T: "Not until you."
 6—"Visions," by Buse (2 minutes and 25 seconds), until—S: Chase up of door bell.
 7—"Continue ff (20 seconds), until—S: Kent chases girl.
 8—"Continue A tempo (1 minute and 15 seconds), until—S: Flashback to former scene.
 9—"That Cat Step" (a new dance), by Breaux & Henderson (2 minutes and 30 seconds), until—S: In Cabaret.
 10—"Thoughts at Twilight" (Keverley), by Kendall (3 minutes and 50 seconds), until—T: "Within a week Kent."
 11—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "So a scandal!"
 12—"Theme (2 minutes and 20 seconds), until—T: "Alredy Dodd had begun."
 13—"Adolescence" (Allegretto), by Collage (2 minutes and 5 seconds), until—T: "The sinner doesn't."
 14—"Reflets De Lune" (3/4 Moderato), by Baron (3 minutes and 10 seconds), until—T: "So not like other heres."
 15—"The Conspirators" (Sinister Characteristic), by Santos (3 minutes and 20 seconds), until—T: "Come with me."
 16—"Intermezzo," by Pierre (1 minute and 50 seconds), until—T: "You two sit down."
 17—"Dramatic Recitative," by Levy (2 minutes and 10 seconds), until—T: "I have learned you are."
 18—"Dramatic Conflict," by Levy (1 minute and 50 seconds), until—T: "But if you are a nice."
 19—"Theme (4 minutes and 30 seconds), until—T: "The truth and nothing but."

NOTE: Watch string whistles.

NOTE: With ad. lib. drums (pumping ralls)

THE END

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No. 5

Just a Matter of Taste

By Charles D. Isaacson

WERE getting set. That is to say, we are preparing to go at this musical proposition in a serious, business-like method.

We know that music can make money for us. (A letter received today declares "the most essential part of the picture business is the music"—E. C. Weeks, The Hiltonia, Hilton, New York.)

We know that the country is going music mad. We know that there is a vast treasury of materials at hand from which to chose.

Now we face the problem.

Next week we will launch the Music Service of the *Motion Picture News* (a specific opportunity to put a specific set of suggestions to work for any motion picture theatre).

At this time, just before we cut free of all traditions and strike out for the biggest results, I want to talk to you a few moments about the matter of taste.

As a business man you don't give a continental about the taste of the people of America—at least you think you don't care!

But just figure it this way:

If it made no difference whether people had good taste or bad, there would be nothing of the competitive in motion picture trading. Folks would just go to picture and all your attempts to make a good looking theatre; all your advertising; lobby displays; and everything else would all go to pot. You wouldn't try to select your programs—you'd just make a contract and buy film in quantity at the lowest price basis.

But people have their tastes—and you know that unless you make good in satisfying the whims of the public, you might as well shut up shop.

So, even though the business men of America may not bother to think about the social factors which enter in the development of our taste, nevertheless they must watch the trend of public fancy and satisfy the demands.

If you will be patient for a few moments only, I want to get this proposition off my chest and in front of you. It will show you what is in the back of my mind all of the time. It will enable you

Ask Charles D. Isaacson About Music

These articles contain money-making ideas for motion picture theatre managers who are alive to their big opportunities.

Mr. Isaacson is the best equipped man in the country to advise you on how to get the most out of music in your theatre.

He is at your disposal—address him in care of THE MOTION PICTURE NEWS.

to appreciate the bigness of our ultimate possibilities.

Any clever storekeeper will ratify the statement that you can make your own class of patronage by the sort of appeal you make in drawing trade. Thus, John Wanamaker in New York brings a different clientele to his counters than does Jake's Emporium, a few blocks away. The Waldorf-Astoria Hotel, with prices higher than a certain hostelry two blocks away, draws the real set, while the other has a patronage that is cheap.

I assume that every theatre man who reads *The News* is ambitious. That he wishes to build up the best trade in his section, and wants to earn a reputation as being a first-class showman. He wants the trade that pays the money—that has the money to spend. He wants the kind who stick—who advertise the place by their good will; who hold fast to a theatre as well as they are loyal to a good store merchant. . . . Perhaps the kind with the cars that line up in front of your house at night, and bring "class" as well as money.

Well, when all is said and done, it's just a matter of taste. If you want to cultivate the fly-by-night trade, you'll give them fly-by-night music. If you want to draw the reliable, solid, dependable following, you'll identify your theatre with the best music, the fine, old, always-satisfying music of the better class.

Burlesque never drew the kind of audience you seek—and burlesque music won't do it either. Dance hall stunts never built up a stability of following, and dance hall tunes won't either.

The mind which is content with the "shimmy" in music, will want the shimmy comedies, shimmy dramas it is a very unsettled, unsafe, unsatisfactory sort of mind to try to do regular business with. If I were an exhibitor, I should like to be able to say of my audience:

"Well, I'll tell you what sort of folks they are—they like good things—they're not content merely with being entertained. In music they want substantial numbers. For instance, they like to hear the fine overtures, they enjoy selections from operas, they like the old songs, they like the real, sincere new music. They like a clean laugh and an honest piece of acting. They love fine violin solos and ensembles of harp and cello. They are what might be called home folks, with a touch of soul to them.

"They are not snobs—oh, no. They can enjoy a bit of common clay as much as anyone. They will take pleasure in an occasional offering of rag and jazz, but don't want it for a steady diet. For their main music, they insist on something better."

If the motion picture theatre manager is going to add to the overflow of the lower type of music, he would a whole lot better leave the subject alone entirely. All conditions seem to point to the genuine place for the theatre if good music is supplied.

But it is purely a matter of taste.

The crowd which is built up on good music has good taste and is the best kind of an audience to cultivate from a dollars-and-cents viewpoint. They understand good pictures. They will want good books—they will be appreciative of the artistic things you do in lighting the theatre, in novelties, in the decoration of the interior of your building. They will be the kind of people that will enable you, by tangible support, to carry out the things you would like to do, who will see you through on your plans for better pictures, better methods, better ideas and ideals.

This is what is in the back of my head

as I am making my plans for the musical motion picture.

It makes no difference whether you use jazz or symphony to draw, so long as the results in money count. Remember, we are not dealing in philanthropy, but solid business.

If you will permit the glance ahead, the *Motion Picture News* is going to permit me to show you how to select your instruments and your music; how to determine what is the right way to plan a new theatre or an old theatre for the best acoustics; how to tie up the music teachers, musicians, students, instrument houses, how to select musicians and directors, etc.

But in order to carry through the operations most effectively, the Music Service of the *News* will be inaugurated. A specific set of instructions you can use will be issued only to those who request them. I will place myself, through the co-operation of the *News*, on your staff, in an advisory capacity, and try to swing through the musical project, so that it will draw the best crowds.*

Place your name on the list to receive the *Motion Picture News* musical aids.

Watch next week for the first

outline of the big plan for a consistent campaign.

Next week, Questions, Answers and Discussion Column will start.

(Mr. Isaacson is receiving, and will be pleased to receive exhibitors' queries and suggestions. Tell him what you think of this department—and what you think it ought to contain. Tell him what you have done, are doing, or contemplating doing in a musical way. He will be glad to help you. Address Charles D. Isaacson, in care of the *Motion Picture News*.)

"THE BRANDING IRON"

(A Goldwyn Picture)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Love Theme: "Budding Spring" (And. Moderato), Plaizman

Tragedy Theme: "Tragic Theme," Vely

- 1—Tragedy theme (45 seconds), until S; At screening.
- 2—"Dramatic Suspense, a river town," Winkler (2 minutes and 55 seconds), until—T; "Lone River, calling."

NOTE: To action pp or ff

- 3—"Dramatic Recitative No. 2," by Levy (2 minutes and 10 seconds), until—T; "I found her and I found."
- 4—Love theme (1 minute and 40 seconds), until—T; "With the rose pink of dawn."
- 5—"Entreaty" by Colby (a tone picture) (2 minutes and 50 seconds), until—T; "Thunder Cove, a river town."
- 6—Love theme (1 minute and 50 seconds), until—T; "Pierre took every opportunity."
- 7—Continue to action (2 minutes and 40 seconds), until—T; "After a sleepless night of."
- 8—"Appassionato," by Borch (for scenes of ardor or passionate love) (3 minutes and 10 seconds), until—T; "Snow came early that winter."
- 9—Continue to action (2 minutes), until—T; "The first cloud on their."
- 10—Tragic theme (4 minutes and 40 seconds), until—T; "Far over the wind swept."
- 11—"Poeme Symphonique," by Borch (And. quasi adagio), (3 minutes), until—S; Chinese servant brings mail.
- 12—"Cavatina," by Bohm (dramatic) (3 minutes and 30 seconds), until—T; "The damn foal left her."
- 13—Tragedy theme (3 minutes and 10 seconds), until—S; Close-up of open bed.

NOTE: Watch shot.

- 14—Continue to action (1 minute), until—T; "I've killed the brute."
- 15—"Roses That Die Bloom Again," by Levy (sentimental ballad) (4 minutes and 30 seconds), until—T; "Over the weary miles."
- 16—"Relets-De Lune," by Baron (3/4 Moderato) (3 minutes and 25 seconds), until—T; "Do me a favor and put."
- 17—Tragedy theme (3 minutes and 25 seconds), until—T; "Don't, don't, something holds."
- 18—"Dramatic Fantasy," by Bach (2 minutes and 20 seconds), until—T; "Early afternoon beyond the."
- 19—"Love's Enchantment," by Varley (Intermezzo D'Amour) (2 minutes and 20 seconds), until—T; "Prisoners of the frost."
- 20—"Because You Say Good-Bye," by Levy (1 minute and 55 seconds), until—T; "Late that night proper."
- 21—Tragedy theme (55 seconds), until—T; "The curious peace that."
- 22—"Love Song," Flegier (dramatic) (5 minutes) until—T; "Three months later at the."
- 23—"Dramatic Reproach," by Berge (4 minutes and 55 seconds) until—T; "The morning of the Morenos."
- 24—"Sleeping Rose," by Borch (Valse Lente) (3 minutes and 25 seconds), until—T; "Six weeks later in New York."
- 25—Tragedy theme (3 minutes and 40 seconds), until—T; "The climax of the second act."
- 26—"Dramatic Tension," by Shepherd (4 minutes and 25 seconds), until—S; John arrives home.
- 27—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T; "That feller said she's see."
- 28—Tragedy theme (2 minutes and 10 seconds), until—T; "Pierre, I cannot let you."
- 29—Love theme (30 seconds), until—T; "The way I treated you."

THE END

"GOING SOME"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Aces High" (Characteristic March), Roberts

- 1—"College Capers," Zamecnik (march on college melodies) (3 minutes and 50 seconds), until—S; At screening.
- 2—Theme (3 minutes), until—T; "You haven't got a chance!"
- 3—"Club Galop," by Lauredaude (55 seconds), until—T; "That's great, I'll come along."
- 4—Continue pp (20 seconds), until—T; "I am sure my sister loves."
- 5—"Western Allegro," Bach (2 minutes and 50 seconds), until—T; "The Flying Hare."
- 6—"Evening Breeze," Langey (Allegretto Idyll) (3 minutes and 40 seconds), until—T; "In the absence of the."
- 7—"Impish Elves," by Borch (Intermezzo) (5 minutes and 15 seconds), until—T; "If Culver won't run."
- 8—"Serenade Grotesque," by Borch (characteristic) (4 minutes), until—T; "Are you a whiskey topper?"

- 9—"You Cannot Make Your Shimmy Shake on Tea" (popular song) (2 minutes and 15 seconds), until—T; "You cannot make your shimmy."
- 10—"Three Graces," by Herman (light allegretto) (4 minutes and 55 seconds), until—T; "For a few glad days."
- 11—"Comedy Allegro," by Berg (2 minutes and 15 seconds), until—T; "Road work."
- 12—"Dancing Nymphs," by Braine (Moderato) (3 minutes), until—T; "Are you guys trying to."
- 13—Continue pp (1 minute and 10 seconds), until—T; "One man was gavotin'."
- 14—"That Cat Step," by Breau & Henderson (a new dance) (1 minute and 45 seconds), until—T; "Giving the sheep a good."
- 15—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T; "It's nice to get up in the."
- 16—Continue pp (50 seconds), until—T; "After breakfast."
- 17—"Mamelle Caprice," by Baron (Int. Parisienne) (3 minutes and 55 seconds), until—T; "Miz Gallagher simply had."
- 18—"Conspirators," by Santos (sinister misterioso) (2 minutes and 30 seconds), until—T; "That night brought anything."
- 19—"Whip and Spur," by Cobb (Galop) (1 minute and 40 seconds), until—T; "I just heard a car."
- 20—"Half-Reel Hurry," by Levy (4 minutes and 20 seconds), until—T; "Mr. Ladew has scarcely."

NOTE: Begin pp then to action.

- 21—Theme (3 minutes and 45 seconds), until—T; "The day of the race."
- 22—"Laughing Beauties," by Berge (4 minutes and 35 seconds), until—S; After the race.
- 23—"The End of a Perfect Day" (song) (50 seconds), until—T; "The end of a perfect day."

THE END

"THE RED LANE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Shepherd Song," by Wilson (1 minute and 50 seconds), until—S; At screening.
- 2—"Budding Spring," by Plaizman (Andante Moderato) (1 minute and 45 seconds), until—T; "None more humble yet new."
- 3—"Chant Erotique," by Berge (Dramatic Moderato) (2 minutes and 35 seconds), until—S; Close-up of violin player.
- 4—"Conspirators," by Santos (Sinister Misterioso) (2 minutes and 25 seconds), until—T; "On the Canadian border Red."
- 5—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T; "Poor girl, she don't know."
- 6—"Lento Allegro," by Berge (from Symphonette Suite) (5 minutes and 30 seconds), until—T; "The U. S. Customs Inspector."

NOTE: Watch shots.

- 7—Theme (1 minute and 35 seconds), until—T; "I am grateful to the wound."
- 8—Continue ff (30 seconds), until—T; "Please, father, give up this."
- 9—"Bleeding Hearts," by Levy (Andante) (1 minute and 55 seconds), until—T; "Dawn ushers a new member."
- 10—Continue to action (3 minutes and 15 seconds), until—T; "Louis Blais, lawyer."
- 11—"Misterioso Dramatico," by Borch (depicting mystery and agitation) (1 minute and 55 seconds), until—T; "Not always is there honor."
- 12—Theme (1 minute and 50 seconds), until—T; "Heeding the needs of the."
- 13—"Misterioso Agitato," by Smith (descriptive) (40 seconds), until—T; "Happy days slip by until."
- 14—"Agitato Appassionato," by Borch (depicting passionate agitation) (1 minute and 55 seconds), until—S; Interior of inspector's home.
- 15—"Agitato," by Minot (for scenes of tumult) (1 minute and 50 seconds), until—S; The fight.

NOTE: Watch shots.

- 16—Continue pp (30 seconds), until—T; "Take care of him and keep."
- 17—"Adieu," by Favarger (128 Dramatic) (4 minutes and 10 seconds), until—T; "For a time Vetal Belieus."
- 18—"Half-Reel Hurry," by Levy (3 minutes), until—T; "No fury like wrath."
- 19—Continue to action pp, or ff (1 minute and 40 seconds), until—T; "On the winding road that."
- 20—"Dramatic Recitative," by Levy (for heavy intensive dramatic scenes) (1 minute and 50 seconds), until—T; "The turn of the wheel."
- 21—"Sorrow Theme," by Roberts (for general use) (50 seconds), until—T; "Daylight dies and with it."
- 22—"Dramatic Tension," by Borch (Moderato Agitato descriptive) (3 minutes), until—T; "Joyous sunshine again, but to."
- 23—Theme ff (45 seconds), until—S; Aldrich talking to girl.

FINIS



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"WHAT HAPPENED TO ROSA"

(A Goldwyn Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Madrilola" (Spanish char. dance), Levy & Samuels

- 1—"Babillage" (Entr' Acte), by Castillo (4 minutes and 45 seconds), until—S: At Screening.
- 2—Theme (4 minutes and 15 seconds), until—S: Close up of clock.
- 3—"Serenade Grotesque" (Characteristic), by Borch (4 minutes and 30 seconds), until—T: "Mr. McDermott."
- 4—"Moonlight Shadows" (3/4 moderato), by Baron (5 minutes and 10 seconds), until—T: "The next afternoon."
- 5—"Visions" (Moderato intermezzo), by Busc (3 minutes and 5 seconds), until—T: "Arise I beg of you."
- 6—"Mysterious Nights" (Valse Mystérieuse), by Berg (5 minutes and 15 seconds), until—T: "The mystic chambers."
- 7—"Eccentric Mystery" (Moderato (2 minutes and 5 seconds), until—T: "Long ago she lived in Spain."
- 8—Continue pp (1 minute and 50 seconds), until—T: "Five dollars please."
- 9—Theme (4 minutes), until—T: "Almost forgotten memories."

NOTE: pp action pp or ff.

- 10—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—T: "Mayme you've gone nuts."
- 11—"Impish Elves" (Intermezzo), by Borch (4 minutes and 20 seconds), until—T: "The next afternoon."
- 12—Theme (1 minute and 20 seconds), until—T: "Mayme you give me the."
- 13—"That Cat Step" (a new dance), by Breu & Henderson, (2 minutes and 10 seconds), until—T: "The Mandala."
- 14—Theme (2 minutes and 50 seconds), until—S: Mayme arrives in Spanish costume.
- 15—"Hunkatin" (Half tone one-step), by Levy (1 minute and 40 seconds), until—T: "In Spain, re-ma, re-ma."
- 16—"Recuerdos" (Spanish Caprice), by Santos (3 minutes), until—S: Musicians stop playing.
- 17—"Hurry" (For pursuit and races), by Minot (1 minute and 35 seconds), until—S: The fight.
- 18—"Perpetual Motion" (Allegro), by Borch (1 minute and 15 seconds), until—T: "I'll be best for everybody."
- 19—"Marselle Caprice" (Inc. Parisienne), by Borch (2 minutes and 40 seconds), until—T: "Returning from the pleasure."
- 20—Theme (20 seconds), until—T: "But Rosa Alvaro was."
- 21—Continue pp (2 minutes and 50 seconds), until—T: "The following morning."
- 22—"Birds and Butterflies" (Intermezzo), by Vely (4 minutes and 20 seconds), until—T: "I'll take you down right."
- 23—Theme (2 minutes and 50 seconds), until—T: "Senor esa sorry."

THE END.

"THE GIRL IN THE RAIN"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (40 seconds), until—S: At screening.
- 2—Continue pp (40 seconds), until—T: "Climb into your knickers."
- 3—Continue to action (50 seconds), until—S: "Close-up of clouds."
- 4—"Half Reel Furioso," by Levy (2 minutes), until—T: "Then the clouds released."

NOTE: pp diving interior scenes.

- 5—Continue to action (2 minutes and 50 seconds), until—T: "Be brave, Vera."

NOTE: pp diving interior scenes.

- 6—"Furioso," by Kiefert (for riot or storm scenes) (1 minute and 30 seconds), until—S: Interior of jail.

NOTE: pp diving interior scenes.

- 7—Theme (2 minutes and 30 seconds), until—T: "Drowned I'm wise."
- 8—"Budding Spring," by Flatman (And. Moderato) (2 minutes and 20 seconds), until—T: "There were three days of."
- 9—"Sinister Theme," by Vely (for scenes of impending danger) (2 minutes and 50 seconds), until—T: "Here's my dog whistle."
- 10—"Reve D'Amour," by Zamacois (Allegretto) (2 minutes and 5 seconds), until—T: "Well, I guess you have the."

Studio Layout

(Continued from page 500)

is done by means of forty-eight, eight tube banks of Cooper Hewitt, alternating current mercury vapor lamps to each stage, while the floor lighting units both mercury vapor, and arc lamps are direct current. The third stage will be equipped with the new 85 per cent power factor Cooper Hewitt lamps which have been recently developed, and will have a remote control system on the same plan as the other two.

All the switch boards plugging boxes, and wiring is confined to the runways. The cables for the floor, lights drop from runways almost straight down. Owing to this arrangement large sets can be lighted without having a tangle of wires and cables on the floor where they will be walked on, or get in the way when things are being moved. While the cost of such an installation is considerable, the cutting of daily labor cost for electricians to handle the lighting, and the increased convenience and speed with which the director can produce any desired effect, owing to the remote control system, more than offset the first cost.

Club House Has Portable Outfit



Club House of Aberfoyle Manfg. Co.

The picture here shown is that of the clubhouse for the 2,000 employees of the Aberfoyle Manufacturing Company, Fourth and Walton Avenue, Chester, Pa., and is located about three miles away from the city.

- 11—"Intermezzo Pittersque," by Kcian (Allegretto) (45 seconds), until—T: "That's the chug of my."
- 12—"Lento Allegro," by Berge (from Symphonette Suite) (2 minutes and 55 seconds), until—T: "Well, I ain't so young."
- 13—"Adagio," by Berge (from Symphonette Suite) (4 minutes and 30 seconds), until—T: "Hand me them keys."
- 14—"May Dreams," by Borch (And. con moto) 3 minutes and 10 seconds), until—T: "I want to get rid of that."
- 15—Theme (2 minutes and 55 seconds), until—T: "Overcome with sudden shame."
- 16—"Clematis," by Tonning (from Boutonniere Suites) (2 minutes and 10 seconds), until—T: "Vera will discuss the."
- 17—"Hurry," by Minot (for pursuit and races), (45 seconds), until—S: Shot is fired.
- 18—Theme (2 minutes and 30 seconds), until—T: "I have run a great risk."
- 19—"Laughing Beauties," by Berge (Intermezzo) (1 minute and 5 seconds), until—T: "Be good to her."

"THE GIRL WITH A JAZZ HEART"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "That Cat Step" (a new rhythm), Breu & Henderson

It is absolutely essential that a typical Jazz character theme be used for this picture.

At the same time the theme is not applied to dancing scenes, but should typify the character of a girl who is constantly thinking of Jazz, and all her actions suggest Jazz. "That Cat Step," suggested as the theme, is an entirely new rhythm of Jazz music. It is most original in construction, and in the estimation of the compiler of this cue it is the most appropriate composition for this picture.

Study as much of the music as is reproduced on this cue and you will find that the above assertions are correct.

- 1—Theme (2 minutes and 20 seconds), until—S: At screening.
- 2—"May Dreams," by Borch (and con moto) (3 minutes and 25 seconds), until—T: "Miriam Smith a new guest."
- 3—"Serenade Grotesque," by Borch (Characteristic) (3 minutes and 50 seconds), until—T: "Parlor floor, James, and give."
- 4—"Scherezette," by Berge (light characteristic) (1 minute and 50 seconds), until—T: "I answered the ad."
- 5—"Love Letters," by Jackson (Moderato) (3 minutes and 40 seconds), until—T: "I won't marry Simon."
- 6—Theme (2 minutes and 5 seconds), until—T: "Perhaps you won't like him."
- 7—"Laughing Beauties," by Berge (Intermezzo) (4 minutes and 20 seconds), until—T: "Fine feathers,"
- 8—Theme (3 minutes and 45 seconds), until—T: "I know a quiet little."
- 9—"Marriage Blues," by Samuels & Berkin (fox-trot) (3 minutes), until—T: "Swanheimer's Temple of."
- 10—Theme (1 minute and 25 seconds), until—S: Telegram reading "Locate Miriam Smith."
- 11—"Air De Ballet," by Varley (1 minute and 50 seconds), until—S: Waiter serves soup.
- 12—"Wash Rag," by Losey (2 minutes and 25 seconds), until—S: Orchestra begins playing.
- 13—"Hunkatin," by Levy (half-tone Jazz) (3 minutes and 30 seconds), until—T: "Honey, bow about a dance?"
- 14—"Comedy Allegro," by Berge (1 minute and 30 seconds), until—S: Women scrapping.
- 15—"Humming Bird," by Breu & Henderson (fox trot) (5 minutes), until—S: Couples continue dancing."
- 16—Theme (2 minutes and 10 seconds), until—T: "Are you the Miriam Smith?"
- 17—Continue to action (55 seconds), until—T: "You tried to get away."
- 18—"Lento Allegro," by Berge (from Symphonette Suite) (3 minutes and 10 seconds), until—T: "The return to Gidea."
- 19—"Sinister Theme," by Vely (for scenes of impending danger) (3 minutes and 5 seconds), until—T: "Under the same roof with."
- 20—"Dramatic Conflict," by Levy (50 seconds), until—S: The fight.
- 21—Continue pp (1 minute), until—S: After the fight.
- 22—Theme (40 seconds), until—T: "Gee, Tommy, you're a fast."

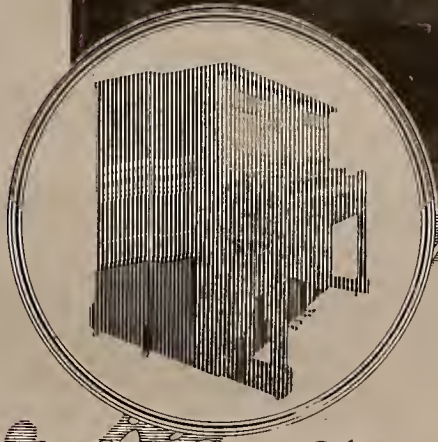
The house stands on an elevation in the center of a beautiful lawn, the land sloping in all directions, and the picturesque scenery is fine. There is about 125 acres in the farm on which there is a ball park, tennis courts, golf links, croquet grounds, etc.

About a block from the house stands a grist mill which is run by water power. A large motor generator set has been purchased and installed at the mill, which will be operated at night by the water power thus enabling the Aberfoyle Company to light up their entire grounds at a trifling cost.

The company has purchased a Powers' 66 motor-driven machine, and will give motion picture shows one or two nights each week for the benefit of their employees. The screen sits about 199 feet in front of the gentlemen in the forefront of the picture, chairs and benches will be provided for their guests, and will be placed on the porch and lawn where the gentlemen are standing.

The booth is mounted on wheels, and can be pushed around wherever desired. Mr. Frank Olden, the chief electrician of the Aberfoyle Company, who is standing on the left in the picture will have charge of the equipment.

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The News Inaugurates a Service

By Charles D. Isaacson

WHEN the publishers of the News invited me to become contributing music editor, they indicated the freedom of expression which would be allowed me; but what was more to my liking, they advised me to "go the limit" in telling the story of music and its powers. They said that in every way they would back me up, in the development of a music service to the theatre exhibitors.

As a matter of fact, here's the way the News people phrased it: "If we have to engage you to go out and talk with exhibitors, to help them to start the musical idea in their own houses—in fact actually put you in the theatre to stage the musical program, we'll do it. You can use your own judgment on these matters. You can't do enough in actual service for our readers, to suit us."

Well, gentlemen of the theatres, I'm going to take the News people at their word, and I'm offering myself and my experience and my ideas to you, for you to call upon ad lib carte blanche, as you please, or any other way you want to call it.

From aid in the selection of your musical director, to the choice of the weekly musical features, put the question up to me. That's my job on this publication. The articles I am writing in these pages are one part of my work—the actual thrashing out of your musical problems, as they affect you specifically, directly and individually, is the other part.

Consider me part of your musical staff, call me your Advisory Musical Director, or any other title you like, and then call on me!

WHEN the publishers were closing their negotiations with me, they asked "Would you object to the theatres using your name in their own advertising and programs? You know that you are pretty well known in every community in the country as a musical authority; and it would be mighty fine if the theatres which actually follow out your advice, could take advantage of your name, as an additional box office attraction."

Very willingly I assented, for there are so many fine personal hopes I have for the perfect mating of music and pictures, that I'm ready to do almost anything that's going to accomplish real results.

Ask Charles D. Isaacson About Music

These articles contain money-making ideas for motion picture theatre managers who are alive to their big opportunities.

Mr. Isaacson is the best equipped man in the country to advise you on how to get the most out of music in your theatre. He is at your disposal—address him in care of the MOTION PICTURE NEWS.

"Now, when we're fairly launched on the department" the publishers ordered, "you go right ahead and tell the readers all about the plans, so they will know our attitude and so they will understand just what we're trying to reach. Tell it to them without personal feelings in the matter—just as if you were talking about somebody else who was trying to do the things you want to do."

So that's what this week's installment is to be—a careful, impersonal outline of our big hopes and offerings to you.

THE News Music Service, of which I am now to speak, has been developed and is now made ready for utilization.

The News Music Service will not be a cut-and-dried formal affair; it will be made to fit the different types of theatres and communities; made to fit the local conditions and the house capacity. The Service will not cost the exhibitor one cent (it will be part of his News values) although the Service will aim to indicate the methods by which the exhibitor can make his expenditures do the most good. The Service is not personally interested in any instrument, instruments, publisher, publishers, individual or organization, but it will be the intent of the Service to steer the exhibitor away from the worthless, and in the direction of the worth-while.

The Service will be published weekly in the News Music Section. In this manner the general advice will be carried; but the variations to fit the different theatres, will be handled by correspondence, or, where necessary and possible, in conference at the manager's office.

The Service articles will indicate a course of action to be followed by the *ideal theatre*—the theatre able to do anything and everything—the theatre big enough to get crowds, big enough to use ensembles on the stage, the theatre located where the finest artists can be obtained, where the best concert courses, operatic tours, orchestral routes, touch; the theatre surrounded by music schools, teachers, choruses, local music clubs—the theatre where newspapers and periodicals are favorably disposed to pay attention to music matters.

If you cannot do all that the Service articles each week suggest in the News, you can eliminate the difficult, the inappropriate, the impossible ideas, as applied to your needs, and use what you can.

But there is the other phase of the Service to be kept always in mind. It is at your disposal as an individual, made-to-measure proposition. That other phase is not intended to interfere with the duties of any existing or future music official—but merely as an adjunct to him. That other phase of the Service will not be thrust upon the theatre—it will only be given where it is requested, and then given as liberally as it is needed.

AS has been pointed out to us by letter already, this department is aiding the musical directors of theatres to "sell" their chiefs or to line them up more solidly on the musical proposition. Many musicians now attached to theatres are finding it a not always easy matter to convince the managers that music pays. They find themselves handicapped and limited in their powers—refused the opportunity to "spread." These artists, so proficient in their art, are not always so eloquent or as convincing as they would like to be when it comes to a discussion. Knowing all or most of the facts we present here, they are not at all times as expressive in summing the facts to their guidance. A musical director, who requested that his name be not mentioned, wrote last week "I've been trying to tell the manager about the music craze that's sweeping the country—but I couldn't make it convincing. Your article on that subject published in the News of June 26th just told it the way I wanted. I put the magazine

(Continued on page 662)

(Continued from page 660)

on the manager's desk, open to the page and marked, and said not a word. A little later in the day, he came over to me and asked me if I wouldn't do something more to harness the music craze; and that we ought to get busy. The article had done its work!

At any rate, the News Music Service is to be used wherever and in whatever way possible, to do the most good.

It is planned that the theatre may use the advice of the News Music Service without mentioning this publication in any way; on the other hand, if the manager feels that it will add prestige to his entertainments, he may publish in as wide a manner as he desires, that the music is along the lines recommended by the MOTION PICTURE NEWS. He may announce, that through an arrangement with the MOTION PICTURE NEWS, he has added the present writer to his staff, in the capacity of Music Adviser, or by inference, say that the present writer is in advisory charge of musical programs.

I am in touch with many thousands of musical enthusiasts in all parts of the country.* There is scarcely a city or town where I have not at the present moment some correspondents. I should be delighted to send you the names of the people in your community who have been in contact with my work, or who have written to me and urged me to come to their city, in the capacity of lecturer, musical interpreter or developer of concerts. These particular people, if informed by you, would be interested to watch the musical idea you set in motion with me or through me, and would be the sort of active enthusiasts who would help to spread word-of-mouth and often newspaper and periodical advertising, of your musical activities.

If you desire to carry through a policy of music, with a public announcement of the writer's advisory guidance, the publishers have informed me that they will be pleased to give you the data, in fact a complete story which you can use for your publicity and advertising. This probably would, because of its novelty, attract music lovers to your doors.

* Note—Mr. Isaacson is probably the most famous musical protagonist of the day. Every musical enthusiast, and almost every musician know of his work in New York City in making two million persons attend classical concerts for the first time in their lives. It is perhaps no exaggeration to say that the theatre which informed the musical authorities locally of Mr. Isaacson's connection with theatre music, would stir up a lot of discussion to say the least.

However, what Mr. Isaacson was referring to, in this particular statement, is the work he has been doing in doing throughout the national publications for music. He is a contributor and has been represented regularly in a list of magazines which includes Pictorial Review (12,000,000 circulation); Collier's (1,500,000 circulation); Theatre Magazine, Forster's Magazine, House and Garden, Physical Culture Magazine, School News, American Boy, Musical Courier, Capper's Farmer, Farmer's Wife, Hearst's Magazine, etc. Through these publications he has become for millions, the outstanding musical authority, and his name is synonymous with music in many homes. His correspondence with persons from all over the country has been voluminous, and he has required many assistants to handle the details of supplying men, women, boys and girls with the information they sought. His inquiries cover everything from questions about "should my boy start to study piano?" "now that my concert teaching is completed, how should I start my career?" "I have just finished a successful opera tour, and I want to know the best way to enter America."

—The Editors.



The orchestra of the Rialto theatre, New York; Hugo Reisenfeld, managing-director; Leon Vanderheim, conductor

No matter what course of action you decide to follow, you will want to acquaint yourself with all that can be done under the plans of the Service. You will want to have clearly in mind your scheme of activity, so that you will understand clearly just what you are able to promise for, say the rest of the year.

A full outline of the News Music Service will be carried next week. Plan to use it to its maximum of possibility.*

(Tell Mr. Isaacson what you think of this department—and what you think it ought to contain. Tell him what you have done, are doing, or contemplate doing in a musical way. He can help you, and will be glad to do so.

Address Charles D. Isaacson, in care of the MOTION PICTURE NEWS.)

Questions, Answers and Discussions

Music Editor, The News:

Will you inform me if the enclosed letter is a society that has a right to charge theatre owners a license for playing music in their theatre, or is it another robbery?

Princess Theatre
Gillett, Arkansas

* Note—Recently the music editor was made an extraordinary offer to tie up with one theatre; but he refused it on the ground that he can accomplish more, than to concentrate in any one place. The News feels that those of its subscribers who literally put Mr. Isaacson to work for them will be getting a high-salaried expert on their staff.

Music Editor, The News:

I am wondering if I can receive professional copies of music. I am manager of a small theatre, where we have a three piece orchestra. Please do not publish my name.

K. E. P.

Most of the publishing houses will be glad if you send your name to them, to put you on the lists for their catalogue and special numbers they send out. But most of the theatres and musicians are in the habit of buying the important music they need. I would say that you could get a lot of stuff, however, by sending in your name to the publishing firms—leastways, you will be in the way of receiving all the latest word of the big new hits.

C. D. I.

"THE GIRL IN THE RAIN"
(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,600 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (4 minutes), until—S: At Screening.
- 2—Continue pp (40 seconds), until—T: "Climb into your knickers."
- 3—Continue to action (50 seconds), until—S: Close-up of clouds.
- 4—"Half-Reel Furioso," by Levy (2 minutes), until—T: "Then the clouds released."

NOTE: pp during interior scenes

- 5—Continue to action (2 minutes and 50 seconds), until—T: "Be brave, Vera."

NOTE: pp during interior scenes.

- 6—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 30 seconds), until—S: Interior of jail.

NOTE: pp during interior scenes.

- 7—Theme (2 minutes and 30 seconds), until—T: "Drowned I'm wise."
- 8—"Budding Spring" (And. Moderato), by Platman (2 minutes and 20 seconds), until—T: "There were three days of."
- 9—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "Here's my dog whistle."
- 10—"Reve D'Amour" (Allegretto), by Zamecnik (2 minutes and 5 seconds), until—T: "Well, I guess you have the."
- 11—"Intermezzo Pitteresque" (Allegretto), by Kocian (45 seconds), until—T: "That's the chug of my."
- 12—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 55 seconds), until—T: "Well, I ain't so young."
- 13—"Allegretto" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "Hand me them keys."
- 14—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "I want to get rid of that."
- 15—Theme (2 minutes and 55 seconds), until—T: "Overcome with sudden shame."
- 16—"Clematis" (From Boutonniere Suite), by Tanning (2 minutes and 10 seconds), until—T: "Vera will discuss the."
- 17—"Hurry" (For pursuit and races), by Minot (45 seconds), until—S: Shot is fired.
- 18—Theme (2 minutes and 30 seconds), until—T: "I have run a great risk."
- 19—"Laughing Beauties" (Intermezzo), by Berge (1 minute and 5 seconds), until—T: "Be good to her."

NOTE: With ad. lib. tympany rolls during storm scenes.

THE END

"THE NORTH WIND'S MALICE"
(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,600 ft.)

Theme: "Clair Frolique" (Dramatic Andante), Berge

- 1—"Half-Reel Furioso," by Levy (1 minute and 15 seconds), until—S: At Screening.
- 2—Continue to action (35 seconds), until—T: "Man's most malignant."
- 3—"Fifth Nocturne" (Moderato), by Leybach (3 minutes and 45 seconds), until—T: "An Alaskan town."
- 4—Theme (4 minutes and 5 seconds), until—T: "We assume that the town."
- 5—"Andante Appassionato" (Depicting dramatic emotion), by Castillo (2 minutes and 5 seconds), until—T: "Malice delights by."
- 6—"King Solomon" (Overture on Jewish Melodies), by Tobani (3 minutes and 40 seconds), until—T: "And you had the nerve."
- 7—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—S: Young man talking to Falsom.
- 8—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "The Sunset Road House."

- 9—Theme (3 minutes and 45 seconds), until—T: "Weeks lengthened into."
- 10—"Half-Reel Furioso," by Levy (2 minutes and 35 seconds), until—T: "Once again malice"
- 11—"Grievous Mysterioso" (For internal and such scenes), by Borch (1 minute and 35 seconds), until—T: "With Spring came a"
- 12—Theme (4 minutes and 10 seconds), until—T: "When you are safe with my."
- 13—"Exsasse" (Moderato Revele), by Ganne (1 minute), until—T: "I got a rich claim."
- 14—"Continue to action" (1 minute and 40 seconds), until—T: "Henry Carter's home."
- 15—"Hurry," by Minot (1 minute and 50 seconds), until—S: Paper catching fire
- 16—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 55 seconds), until—T: "A burnt bugle, a broken."
- 17—"Serenade" (Moderato), by Drigo (5 minutes), until—T: "In Henlock things went from."
- 18—"Kol Nidde" (Hebrew song) (4 minutes and 25 seconds), until—T: "The warehouse at the"
- 19—"Canelia" (From Boutonniere Suite), by Tanning (1 minute and 10 seconds), until—T: "No, it ain't, it's hem from."
- 20—"Cantorella" (Moderato), by Odoril (5 minutes and 5 seconds), until—T: "Continued hard luck."
- 21—Theme (1 minute), until—T: "More than a year went"
- 22—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "Meanwhile history."
- 23—"Nocturne Serenade" (Moderato), by Olsen (1 minute and 45 seconds), until—T: "Half stared from brooding."
- 24—"Dramatic Conflict," by Levy (2 minutes and 45 seconds), until—S: Carrier meets Rogers.
- 25—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (2 minutes and 20 seconds), until—T: "I followed you from camp."
- 26—Theme (4 minutes and 15 seconds), until—T: "Roger Falsom drove like."
- 27—Produce effects followed by "Lava Song" (Dram. Moderato), by Flegier (4 minutes and 15 seconds), until—S: Steam whistle blowing.
- 28—"Mimicry Caprice" (3. Moderato), by Buson (3 minutes and 50 seconds), until—S: Mrs. Falsom meets Mrs. Gith and Durathy.
- 29—Theme (2 minutes), until—T: "This means I can find my."
- 30—"Dramatic Approach," by Berge (2 minutes and 25 seconds), until—T: "The river bank over."

THE END

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The News Inaugurates a Service

(Continued from Last Week)

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

THE News Service is the first definite attempt to provide any motion picture theatre with a plan of operation in music. It is based on the successful experiments which have been made in the recognized houses of the country, and is the result of my daily contact with crowds of people in my concert work in New York City, where over two million people in four years have been brought into crowded halls, eager to hear music.

The News Service is based on the attitude of the publishers of this magazine. They have engaged me, as I pointed out last week, to "go the limit in doing my job" and nothing that's at all reasonable and necessary will be foregone to see it through.

Already my correspondence for the News has become an important element in the daily work. I find that in every section of the country, the exhibitors are eager to take advantage of the opportunity that is put before them.

Some managers who have been running music in a splendid way, have sent me their programs, and have said "Please criticize and show us how we can get more out of our musicians."

Others have said, "We don't know just how to begin. What would you recommend as the starting point?"

One letter said, "I am just about to close with a gentleman who is to become my musical director. How can I tell if he's just the right man for the job? I have no way of testing him."

One man called on the telephone to say, "If you can send me a good musician I will put him to work."

Several letters ask for expert advice on the purchase of instruments. One very interesting letter asked for the right slant in making a musical library.

One gentleman, well known in the West, said, "I want to do this music business up brown—I should like to put on a series of events with big stars. What can you suggest?"

Many have said, "Just what will the News Music Service consist of. Give us the details." Answering this question alone will be the business of this week's installment.

The News Music Service will furnish a multitude of suggestions and useful aids.

WRITE ISAACSON YOUR PROBLEMS

This department is being run for your benefit—to help you make more money!

Mr. Isaacson is here to aid you and invites you to call on him to solve your particular difficulty. He will gladly supply information about instruments, kinds of music, musicians, scores, operas, symphonies, etc., etc.

ADDRESS: CHARLES D. ISAACSON,
care of the MOTION PICTURE NEWS.

Next week Mr. Isaacson's article will be entitled "The Kind of Man to Appoint." It will be of interest to managers and particularly to present or prospective musicians, at theatres.

A correspondence will be fostered between managers and available directors, musicians, artists, acts of all sorts. Theatres seeking certain kinds of musical talent will be put in touch with the right people who are seeking positions. A matter of this kind will not be as flourishing immediately as it will develop in the course of several months. If you are seeking artists and musicians, get your name on the list. If you are a director looking for the right kind of theatre, send along your qualifications.

Furthermore in connection with this division of the service, information whereby the theatre manager may gauge the aptitude and musical ability of his prospective man, will be furnished. The best musician would not be necessarily the most adaptable to your needs. A grand opera man might be a marvel—and again he might be too much of a snob in his point of view to get the most good into his work. A vaudeville expert might be a splendid attraction, but on the other hand, he might be too much common clay in his outlook on music, to bring you the prestige and idealistic atmosphere you would require.

A special guide in the purchase of instruments is being developed—the idea will not be to show you the instrument to buy, but the way to select wisely. Along the same lines as the trading ground for musicians and managers to meet, so it will be the gradual business of the Service to work out a means of making trading easier for the instrument makers and the buyers. Theatres in the market for certain musical products will be bulletined among the concerns selling those products,

and vice versa. Just as in the News today the current releases are catalogued, we believe the current musical "releases" can be catalogued, and the "staples" kept on the lists.

The Service will indicate the kinds of programs to use for all occasions, based on the season of the year, the particular holidays, the balance of the film program and the musical activities in town at the time.

The Service will furnish to theatres, program notes for the music—giving interesting side-lights on the composers and the stories which are being told by the music. (All of the most successful showmen of music, have long since taken the point for granted, that the way to get the most out of the program, is to illuminate the music with human interest vignettes of the compositions.) These I will write and furnish to our theatres by mail when they are called for. They will be in the same style as I have adopted in my books, "Face to Face with Great Musicians," "Musical Masterpictures," "Stories of the Operas," "Musical Vignettes," "Capsule Lectures," etc.

The Service will outline a plan of publicity for interesting the local music editors and managing editors of newspapers. Real musical efforts are worthy of encouragement, and I have found that properly approached, the editors are very willing to devote space to the project. Those of the showmen who have used music properly, discover that where their ordinary film news is sidetracked and cut down, the musical feature seems to get more space. This is easily understood. The film editor is deluged with material—while the musical editor has only just begun to receive his stuff from the motion picture theatres. The manager who is the first in his town to strike, will find that channel of publicity wide open to him.

There are ways and ways of winning the confidence of the crowds who are seeking the music-movie house. And it will be one intent to furnish the point of view which should be back of the whole publicity and interest-arousing processes in the campaign. There are some good ways of keeping the musical spirit in your patronage, and the Service will send out to its subscribers, who ask for it, a series of daily, of weekly musical storiottes

which could be printed in the bulletin, in the program, or in the daily newspaper, by arrangement with the editors.

The Service will furnish schemes for unusual plans, whereby the local musical folks will be called into cooperation. If every music-teacher once a year had a "day" in your house, in most cities, it would give an all year round method of fostering the house. Instead of the

churches side-stepping the theatres, there is a perfectly legitimate way to use the churches as a medium for the development of patronage through music. This part of the Service, will also indicate the ways for turning the present craze for music in factories into a force for theatrical benefits. The Service will act as a clearing house for all the unique musical stunts. For instance, recently, the "musical

silhouette" made a sensation in New York City, and in another instance "Old Fashion Songs" as developed was a really important addition to the program. How these and scores of others were developed and staged will be a part of the News Music Service.

One of the most successful ventures musically has been the picturizing of well
(Continued on following page)

"THE GAUNTLET"

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Moulinau Song" (Character Andantino), Borch
- 1—"Apparitions" (Intermezzo Moderato), by Borch (2 minutes), until—T
 - 2—"At Screening"
 - 3—"Butterflies" (Moderato Caprice), by Johnson (2 minutes), until—T: Roderick Beverly, His."
 - 4—"Entr'acte" (Moderato Tone Poem), by Colby (2 minutes), until—S: When Bach leaves.
 - 5—"Theme (2 minutes and 45 seconds), until—T: "I wonder if you can tell (water-fall effects).
 - 6—"Serenade Grotesque" (Characteristic), by Borch (3 minutes), until—T: "Uncle Zeke, a kinsman."
 - 7—"Break O' Moan" (Mercau characteristic), by Grey (3 minutes and 15 seconds), until—T: "Dan Barrow not quite."
 - 8—"Starlight" (Melodious Serenade) by Johnson (4 minutes), until—T: "Aunt Sally Worthing."
 - 9—"Uneasiness" (Allegro Acitato), by Borch (2 minutes), until—T: "On his first day of."
 - 10—"Theme (1 minute and 30 seconds), until—T: "That's a luriner down."
 - 11—"Dramatic Tension," by Andino (1 minute and 30 seconds), until—S: "When Roderick comes."
 - 12—"Adolescence" (Allegro Intermezzo), by Collinge (2 minutes), until—T: "Back in Deerville."
 - 13—"Spring Blossoms" (Caprice Noctette), by Castillo (3 minutes and 30 seconds), until—T: "Where's the sheriff's."
 - 14—"Dramatic Tension," by Andino (2 minutes), until—T: "When night has fallen over" (shot) (watch for falling rocks).
 - 15—"Summer Showers" (Characteristic Intermezzo), by Logan (2 minutes and 30 seconds), until—T: "And in the morning determined."
 - 16—"Agitation" (Characteristic), by Borch (1 minute), until—T: "No dirty Worthing."
 - 17—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "And I'm agoin' a get."
 - 18—"Theme (2 minutes and 15 seconds), until—T: "Buck acts as though."
 - 19—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "I told you to keep."
 - 20—"Dramatic Narrative No. 2," by Levy (1 minute and 15 seconds), until—S: When Roderick mounts horse.
 - 21—"Dramatic Tension" (Moderato Agitato Descriptive), by Borch (2 minutes and 45 seconds), until—T: "And only two days before."
 - 22—"Agitato No. 3," by Andino (2 minutes and 45 seconds), until—T: "While Beverly waits at (shot).
 - 23—"Dramatic Reproach," by Berge, until—S: "When Barrow calls on Nesy."
 - 24—"Dramatic Conflict," by Levy (4 minutes and 15 seconds), until—T: "Evening and the Worthing."
 - 25—"Sinister Theme," by Vely (1 minute and 15 seconds) until—T: "I'll marry you."
 - 26—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "The man who's been trailing."
 - 27—"Furioso No. 11," by Kiert (1 minute and 45 seconds), until—T: "You got the wrong man (shot).
 - 28—"Theme (1 minute and 30 seconds), until—T: "Buck killed yore cousin."

THE END.

"PARLOR, BEDROOM AND BATH"

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "That Cat Step" (a new rhythm), Breau & Henderson
- 1—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—S: At Screening.
 - 2—"Theme (1 minute and 45 seconds), until—T: "Angelica Irving had married."
 - 3—"Wild Roses" (Valse Brillante), by Johnson, until—T: "Angelica will be the."
 - 4—"Butterflies" (Allegretto Caprice), by Johnson (2 minutes and 15 seconds), until—T: "The Irving Country Home."
 - 5—"Theme (1 minute and 45 seconds), until—T: "Reggie, what is it about."
 - 6—"Summer Showers" (Intermezzo Caprice), by Caprice (2 minutes), until—T: "Mary Garden."
 - 7—"Hunkin'" (Half-tone one-step), by Levy (3 minutes and 15 seconds), until—T: "Reggie had explained" (auto effects).
 - 8—"Theme (15 seconds), until—T: "Darling aren't you glad?"
 - 9—"Stampedé" (Characteristic Allegro), by Simons (1 minute and 15 seconds), until—T: "And you're absolutely."
 - 10—"Scherzino" (From Symbianite Suite), by Berge (2 minutes and 45 seconds), until—T: "Jeff and I am absolutely."
 - 11—"Birds and Butterflies" (Capricious Allegretto), by Vely (2 minutes and 45 seconds), until—T: "Jeff I am absolutely."
 - 12—"Theme (2 minutes), until—T: "Reggie you're going to take."
 - 13—"Wild and Woolly" (Characteristic Allegro), by Minot (2 minutes and 45 seconds), until—T: "Nita the little husky" (auto effects).
 - 14—"Theme (2 minutes), until—S: When Reggie registers."

- 15—"Hurry No. 33," by Minot (3 minutes and 15 seconds), until—T: "Pretty bad night, ar."
- 16—"A Is Mole" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "You wretch you didn't."
- 17—"Fairy Phantoms" (Danse characteristic), by Friedman (3 minutes), until—T: "The clerk says Mr. Smith."
- 18—"Serenade Grotesque" (Humorous characteristic), by Borch (2 minutes), until—T: "She's only supposed."
- 19—"Theme (2 minutes and 15 seconds), until—T: "Was that better" (storm effects).
- 20—"Furry Elfin" (Intermezzo Rubato), by Levy (3 minutes), until—T: "Listen you simpleton."
- 21—"Comely Allegro" (characteristic), by Berg (2 minutes and 15 seconds), until—T: "I've got writer's cramp."
- 22—"Agitation" (characteristic), by Borch (2 minutes and 15 seconds), until—S: "When detectives see Reggie."
- 23—"Theme (1 minute), until—S: When folks leave Reggie and Angelica."

THE END.

"THE SLIM PRINCESS"

- Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Mabel Normand Theme: "Eminent Comedy Theme," by Roberts
Love Theme: "Kiss a Miss" (Chorus only), Hurry
- 1—"The Booster" (Trombone Rag), by Lahe (3 minutes and 45 seconds), until—S: At Screening.
 - 2—"Mabel Normand Theme" (1 minute and 45 seconds), until—T: "While in another part of."
 - 3—"Humorous Drinking Theme," by Roberts (55 seconds), until—T: "Working out a friend."
 - 4—"Slidin' Trombones" (Comedy Characteristic), by Lahe (2 minutes and 50 seconds), until—T: "His Highness commands."
 - 5—"Funeral March," by Chopin (55 seconds), until—T: "There is a way I shall be."
 - 6—"Mabel Normand Theme" (1 minute and 55 seconds), until—S: Mabel Normand cuts fruit off tree with sword.
 - 7—"Mameli Caprice" (1/2 Moderato), by Baron (1 minute and 35 seconds), until—T: "Several days later at the."
 - 8—"Trombone Sneeze" (Comedy), by Sorenson (4 minutes and 3 seconds), until—T: "through courtesy and late."
 - 9—"Mabel Normand Theme" (1 minute and 25 seconds), until—T: "The performance has begun."
 - 10—"Good Night Ladies" (Song) (35 seconds), until—S: Mabel bows and cactus puncture rubber suit.
 - 11—"Galop No. 9," by Minot (1 minute), until—T: "Paker, laker, etc."
 - 12—"Love Theme" (4 minutes and 10 seconds), until—T: "Disgraced."
 - 13—"Hurry," by Minot (1 minute and 15 seconds), until—T: "Then why not go to America?"
 - 14—"Mabel Normand Theme" (1 minute and 55 seconds), until—T: "Death to the intruder."
 - 15—"Impish Elves" (Intermezzo), by Borch (1 minute and 40 seconds), until—T: "On the trail of the culprit."
 - 16—"Humorous Drinking Theme," by Roberts (1 minute and 50 seconds), until—T: "They tell me you're"
 - 17—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 55 seconds), until—T: "Would you do just a little?"
 - 18—"Love Theme" (2 minutes and 5 seconds), until—S: Mabel reading letter.
 - 19—"Habillage" (Entr'Acte), by Castillo (2 minutes and 40 seconds), until—T: "Even the night mus."
 - 20—"Comedy Allegro," by Berg (2 minutes and 50 seconds), until—T: "Washington, D. C., one month."
 - 21—"Continue up (25 seconds), until—T: "Oh, here's my new gown."
 - 22—"Concert Waltz," by Durand (4 minutes and 45 seconds), until—T: "The Ambassador's ball."
 - 23—"Love Theme (1 minute and 35 seconds), until—T: "The Princess."
 - 24—"Love Theme" (20 seconds), until—S: Orchestra stops playing.
 - 25—"Why?" (Ballad song), by Levy (1 minute and 50 seconds), until—S: Couple stops dancing.
 - 26—"Spring Blossoms" by Castillo (1 minute and 35 seconds), until—T: "Pike's Peak roused."
 - 27—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (1 minute and 15 seconds), until—T: "Kolora, I have bad news."
 - 28—"Funeral March," by Chopin (2 minutes and 30 seconds), until—T: "The return of the prodigal."
 - 29—"Two Thomas Cats" (Trombone characteristic) (5 minutes and 30 seconds), until—T: "But as I have ordered."
 - 30—"Spider and the Fly" (Characteristic Allegretto), by Armand (1 minute and 50 seconds), until—T: "Now that I'm satisfied."
 - 31—"Smiles" (Popular song—chorus only) (40 seconds), until—S: Pat King smiling at American.
 - 32—"Continue to action (40 seconds), until—T: "Why don't you do something?"
 - 33—"Love Theme (2 minutes and 30 seconds), until—T: "Tomorrow we will be."

THE END

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The News Inaugurates a Service

(Continued from page 853)

known music. Just as the telling of a story to accompany an overture, a symphony, a characteristic number makes it so much more interesting—so the use of a scenic in connection with it, while it is being played is a thriller. I remember recently when Rossini's "William Tell Overture" was played by a movie orchestra, it was accompanied by the showing of an interesting scenic, which began with a sunny afternoon, showed the approach of the storm, its thunder and lightning, the passing of the clouds, the coming of the moon, and the dawn of day. The moods of the picture synchronized beautifully with the moods of the music. In this connection, will it be part of the Service to indicate film-stories which could be used to accompany famous classics.

Personally I cannot begin to tell you how eagerly I watch the development of the News Music Service, and how much of myself I am going to give to it. I feel that through the Service I will be enabled to come into contact with the finest and brainiest theatre executives. More than that, I realize that through the channel of these theatres, good music will be able to meet hundreds of thousands—aye, millions who are hungry for it, and will be happy to be able to get what they see in conjunction with the entertainment of democracy—the films!

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No. 8

The Kind of a Man to Appoint

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

IN motion picture music, the man is the most important element. The wrong kind of individual will never understand. The right one will make wonders grow wherever he turns.

The man at the head of your music must be gifted essentially with a point of view which will enable him to grasp the needs of your peculiar situation and capitalize everything,—letting nothing elude him when it comes to making prestige and business for the house.

The man at the head of your music ought to be a musician. But his musical talents are secondary to his viewpoint.

The brainiest musician in the world might be utterly out of place in the finest motion picture. Not that the training of the masters would keep him out of pictures, or that he ought to consider himself above the newly developing field—that is not the point at all. The musician, whose classicism is so ingrained that he believes anything which does not stick to old and fixed traditions, that man is not the type. The motion picture musician must first of all be ready to make his own traditions, build his own laws and be willing to make a new definition for dignity. He cannot hope to use the motion picture theatre in the same way that he does the concert hall; nor is the theatre to be considered in the same way as the opera house. There is a fine shade of difference which is developing between the best picture-music houses and the concert halls. Oftentimes the musical programs of the picture houses are good enough to be transferred to the concert hall without change. But the most interesting concert program could not have been put without change into the finest picture theatre.

On the other hand, the man at the head of the music cannot be a man of poor taste in art. Such a type would be utterly unable to size up the big opportunities. The musician whose conception of music is jazz and ragtime and who is unable to hear or appreciate the best in art will not go very far. I do not think the public want to hear the low sort of music with their pictures. They may be willing to hear it, and doubtless enjoy it, at the dance

hall and the vaudeville houses, but they feel differently about the picture theatre. If they are promised music, they want real music—fine old songs they remember, beautiful airs from the opera, such as they have heard on their phonographs, and later the inspiring music of the masters. . . .

Not that they are going to object to popular music—they do want some of that frothy stuff. Just as they want the crazy comedies and the utterly ridiculous farces, as a balance to the good features. But you couldn't succeed with all comedy—you're finding that the best programs are well balanced—you're finding that the use of the topical reviews, the scenics and occasionally even the educationals are well received. The public is using the picture theatre for getting the best of ideas. . . . And this you can take for an absolute truth—that when it comes to music you can only succeed if you gradually offer better, and better kinds of music, of the best composers. Don't forget that people remember what they hear in music, even if they are not able to play a note themselves. Give them nothing but a diet of frothy music and soon your music will become a boomerang; instead of drawing the crowd, it will drive them away. . . .

I remember one theatre, where music actually sent some people away. The man at the piano had no conception of the sensibilities of his crowd—he continued to grind out, night after night, the selfsame, irritating, frothy music, and it hurt the listeners—it actually detracted from the virtues of the films.

The right kind of man is not hard to find, but it were far better not to have anybody at all, unless you have the right kind.

There is a way that any manager can test his present or prospective musical director. That is, he can find if the man has the proper outlook on his job.

What does he expect to do with his music? If he only hopes to make a sound while the picture is going on, he won't get far. Does he understand and know the operation of the theory of musical moods and emotions? Can he give the non-musician a series of examples of musical moods

and emotions? He should be able to offer half a dozen passages of music illustrating every mood and emotion—for instance, joy, humor, laughter, abandon, gayety, madness, sorrow, tragedy, sobbing, woe, murderous passion, sex passion, childish innocence, romantic love, savage hate, etc. He should be able to give you half a dozen passages illustrating and describing woodlands, ocean, clouds, storm, dawn, the spaces of the desert, an oriental scene, a Chinese street, Hebraic chanting, the bustle of a busy city, a fire, hunting for deer, a ballet dance, etc. For, as I have remarked already, and shall have occasion to demonstrate in detail, music is a more expressive language than words, and there are an unlimited variety of passages, marvelously descriptive of the most delicate shades of meaning. The right musician has them at his fingertips, or, if he hasn't, will be able to work them out and recognize them. This is the way the makers of cue-sheets write their analysis but the man at the head of your music must be able to make his own sheets, or criticise the ones which are sent him.

Now, one kind of musician will be so utterly above the earth that he will refuse to acknowledge that music can be described in words and music itself must be treated as a descriptive language—that type of musician will feel that it is undignified to talk that way. He is out of your class—he will never do.

The other musician won't be able to understand. If he has been dealing only with cheap music, he won't have any acquaintance with the real thing. And I assure you, it is as utterly impossible to find one's descriptive music in the popular songs of the day as it would be to attempt to make an exciting drama out of a slapstick comedy. There's lots of stuff in the popular repertoire, but it's only the trimmings—the real goods is in the high class, standard repertoire. Therefore, you can understand that the man who sneers at classical music, or who demonstrates an unfamiliarity with it, cannot be acceptable to you.

After the question of music to be used during the exhibition of the pictures is set-

(Continued on page 996)

(Concluded from page 994)

tioned, the next matter is—what about the music between pictures.

The right kind of executive for the music department could within twenty-four hours furnish a half-dozen programs for different occasions—say one for Christmas, another for St. Valentine's day, another for Washington's birthday, another for the beginning of November, and another for an ordinary plain every day week. He could have a dozen suggestions for musical novelties—solos, dances, ensemble operatic offering, a music-film story, old-fashioned songs, comparison of past and present music, etc.

The right kind of music head will know how and be eager to connect with all the local musical happenings, so as to swing some benefit to his theatre. He will understand what is happening in music today, so that he can keep step with progress. But mainly he will have the psychology of the crowds, and he won't go over their heads, but he won't keep them always down in the cellar.

No, I am not describing a paragon, an angel come to earth. I could call off for you a dozen names of famous musicians, high-priced too, who wouldn't be worth their salt in the motion picture theatre. They're not enough of the *people*. They haven't the spirit of *crowds* in their hearts. All their lives they have been dealing with the so-called highbrows, and if you, Mr. Manager, were to admit to them that you never heard, let us say, Debussy's "Afternoon of a Faun," they would consider you outcast! They wouldn't come off their perch—they call it, and so piggyishly snobbish, as I call it, that they refuse to see that their attitude is hurtful to art and the people.

I always tell them, when I talk with them, that they are cutting off art from the crowds, and cutting the crowds off from art—that the people must be given a chance to develop in music. They can't be expected to chew off grand opera of the most serious type until they have gone through an evolution. Now please, just because a man is off classical music, don't therefore consider him out of your considerations. But I am anxious to show you that the prestige of announcing the former conductor of a famous orchestra or grand opera company won't compensate for the lack of vision, if the man is too good for the crowds.

On the other hand, I could tell you of twenty great conductors who would be worth any price in a motion picture theatre, because they are in love with the plan to make music for all the people. For instance, there is Arthur Bodensky of the Metropolitan Opera Company and the New Symphony Orchestra; there is Sokoloff of the Cleveland Symphony Orchestra; there are Theodore Spiering, Victor Herbert, John Phillip Sousa, Stokowski, Polacco. *Mind this prophecy—watch some of these men in the next ten years—and you will find them engaged by some theatres, for occasional appearances!*

The ideal man for the job of musical director of my ideal motion picture theatre loves music. Also has a keen love of pictures—he is not a snob who sneers at the pictures behind the back of the manager and then plays because he's being paid. He wants to use the theatre to make people more musical, but he will never do anything which will be above their heads. He will always be original, and mainly he will have that subtle something which cannot be described, but which might be weakly termed as a communion with crowds. He will be the most important adjunct to his theatre, if he is the right man.

If you are in doubt, ask your prospective man to communicate with me. I'd like to know him anyway. *If some music director believes that he is in the wrong theatre,—where he is not appreciated, or where the heads of the house are unable to grasp the idea of real music for theatres, drop me a line. Another manager may want to reach you.*

Ask

MR. ISAACSON
to help you

This department is introduced for your especial benefit. Mr. Isaacson wants to be of service. He wants to help you solve your problems.

Write him care of Motion Picture News, what your musical difficulties are.

(Next week Mr. Isaacson will write about "An Alliance with the Music-Makers," in which he will show how to line up the publishers to help you.)

Questions and Answers Discussion

Mr. Charles D. Isaacson, New York City:

I am about to start playing for a picture show in a small town in North Georgia. This manager has installed a photo-player and I would like to ask you if I can get music written especially for this instrument and where it can be purchased.

Also can "cue" sheets for the standard pictures, like the ones given in the *Motion Picture News* be bought and where?—BESSIE LOWREY, Carrollton, Ga.

There is really no music published for a photo-player. Musicians playing this instrument generally use piano parts from the orchestrations in which the melody is cued in. The orchestral piano part is the most practical thing for the photo-player owing to the fact that it constitutes a condensed orchestration of the composition and indicates woodwind, string instruments and brass effects.

A musician using orchestral piano parts must have the ability to pick between the melody and the accompaniment for use on the photo-player. Music cues are obtainable through *MOTION PICTURE NEWS*, but they are not for sale anywhere. Music cues can also be had at Belwin, Inc., 701 7th Avenue, N. Y. City, who specialize in this particular field, and are in a position to supply you with appropriate music suitable for the photo-player.—M. W.

Mr. Chas. D. Isaacson, Motion Picture News:

Just finished reading your article entitled "Music For Your Theatre." I wish to compliment you on same. I must admit I enjoyed this story of yours so much that I read it twice.

I intend to write the exhibitors of the Southern territory calling their particular attention to this story, as I know each and every one of them will benefit by it.—R. C. GARY, Atlanta, Ga. (Goldwyn Distributing Corporation).

Further about Mr. Weeks, of the Hiltonia theatre, is contained in the following letter:

Dear Mr. Isaacson, Motion Picture News:

Your articles are very clever and to the point each week and will open up a new field of endeavor to exhibitors. While I have been harnessing music, as you say in the past, perhaps some new idea may be brought home to me. I hope so. I have done everything I could think of in that line, to writing a war song and featuring it by getting up a chorus of the young girls of 15 or 16 years of the best families and always found that the publicity gained made those things worth while.

I have used singers, and while I didn't advertise the fact, I wanted to make my program attractive, different, wanted the people to say, "Let's go tonight and see what's on," and it always worked well.

Maybe I'll put on a song-writing contest—have thought about it.

Once I put on a singing and dancing contest among the boys and girls. Gave prizes. My idea is to bring the theatre the local people together. Named the theatre after the town, Hiltonia. Well, I've made it pay. That means success. I've given Hilton (800 population) an \$8,000 theatre; paid for itself in five years. "Music the big Feature." Any little store movie can project a picture, but it takes the music to interpret the true meaning.

So I'm very much in favor of your articles. Hope they will reach the goal for which they are intended. I again wish to thank you for your kindness in the matter and trust that your articles will reach the success which they deserve.—E. C. WEEKS, Hilton, N. Y.

3 to 1

Now Means

4 to 1

"THE INNER VOICE"

Pioneer

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Chant Erotique" (Dramatic), Berge

- 1—Theme (1 minute and 20 seconds), until—S: At Screening.
- 2—"Ave Maria," by J. Ascher (2 minutes and 40 seconds), until—T: "A cabin in the valley."
- 3—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 55 seconds), until—T: "Mike O'Hara, who knows."
- 4—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—S: The fight.
- 5—Theme (3 minutes and 50 seconds), until—T: "My boy."
- 6—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 30 seconds), until—T: "A tavern at Rainbow Lake."
- 7—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 40 seconds), until—T: "At the end of the first."
- 8—"Rock of Ages" (Hymn) (1 minute and 55 seconds), until—T: "Mr. Morrison has made a man."

NOTE: To be produced as organ solo

- 9—"Moonlight Shadows" (3/4 Moderato), by Baron (4 minutes and 25 seconds), until—T: "The partners meet, Morrison."
- 10—Theme (3 minutes and 50 seconds), until—T: "And now all we need."
- 11—"Poeme Symphonique" (And. quasi adagio), by Borch (5 minutes and 20 seconds), until—S: Close-up of dog in hat.
- 12—"My Dreams" (And. con moto), by Borch (4 minutes), until—T: "Reid won't even cash."
- 13—"Heavy Mysterioso" (for general use), by Levy (5 minutes and 40 seconds), until—T: "To secure funds for O'Hara."
- 14—"Chanson Melancolique," by Collinge (2 minutes and 25 seconds), until—T: "Another week passes and..."
- 15—"Kiss A Miss" (Valse Chante), by Baron (2 minutes), until—T: "In order to detract."
- 16—"That Cat Step" (a new dance rhythm), by Breaux & Henderson (3 minutes and 15 seconds), until—T: "Drawn to the underworld."
- 17—"Half Reel Furioso," by Levy (3 minutes and 30 seconds), until—S: The fight.
- 18—Repeat: "Rock of Ages" (45 seconds), until—T: "I saved her but when you?"
- 19—Theme (5 minutes and 5 seconds), until—T: "Reid returns to the."
- 20—"Adagio" by Berge (1 minute and 40 seconds), until—T: "M. O'Hara, he find."
- 21—Continue pp (50 seconds), until—T: "In Stephen King."
- 22—"Sleeping Rose," by Borch (2 minutes and 30 seconds), until—T: "John Holman..."
- 23—"Dramatic Recitative" (for heavy intensive dramatic scenes), by Levy (4 minutes and 40 seconds), until—T: "Reid continues his."
- 24—"Reverie" (A dramatic tone poem), by Drumm (3 minutes and 55 seconds), until—T: "He is obsessed by..."
- 25—Theme (2 minutes and 45 seconds), until—T: "I have just learned how."

THE END

"THE ADORABLE SAVAGE"

Universal

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Mamselle Caprice" (Allegretto Grazioso), by Baron (3 minutes and 25 seconds), until—S: At Screening.
- 2—"Sorrow Theme" (for general use), by Roberts (1 minute and 10 seconds), until—T: "The tears dropped by..."
- 3—"Evening Breeze" (Char. Allegretto), by Langey (3 minutes and 50 seconds), until—T: "The flurry of farewells."
- 4—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—T: The strange coincidence.
- 5—Theme (1 minute and 30 seconds), until—T: "My little white baby."
- 6—Continue to action (55 seconds), until—T: "Out of agony."
- 7—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 30 seconds), until—T: "The fugitive Templeton."
- 8—Theme (3 minutes and 55 seconds), until—T: "The fugitive Templeton."
- 9—"A Cannibal Carnival" (Char. Cannibalistic), by Levy (2 minutes and 30 seconds), until—T: "The Ratus Capital."
- 10—Theme (1 minute and 55 seconds), until—T: "Again the voice of Fiji."
- 11—"Conspirators" (Sinister Mysterioso), by Santos (50 seconds), until—T: "Sight brought a startling."
- 12—"Dramatic Agitato" (For general use), by Hough (2 minutes and 30 seconds), until—T: "When morning came."

NOTE: Begin pp. then to action

- 13—"Dramatic Reproach," by Berge (2 minutes and 40 seconds), until—T: "No one would know you."
- 14—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 40 seconds), until—T: "And still another."
- 15—"Wigwam" (Oriental fox trot), by Samuels & Sanford (1 minute and 50 seconds), until—T: "Teach me to dance."
- 16—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 55 seconds), until—T: "The vanguard of night."
- 17—Continue pp (30 seconds), until—T: "The following afternoon."
- 18—"Danse Barbarique" (Char. Cannibal), by Levy (2 minutes and 10 seconds), until—T: "Boom, boom, boom."
- 19—"Half Reel Furioso," by Levy (6 minutes and 40 seconds), until—T: "And blotting out all lecher."
- 20—"Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T: "Day dawned with a calm."

NOTE: To action pp. or ff.

- 21—Theme (2 minutes and 25 seconds), until—T: "Come out of it."

THE END

"UNDER NORTHERN LIGHTS"

Universal

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
 Theme: "Spring Blossoms" (Allegretto con moto), Castill

- 1—Theme (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Laughing Beauties" (2/4 Moderato), by Berge (2 minutes and 15 seconds), until—T: "Springtime was playtime."
- 3—"Dramatic Recitative No. 2," by Levy (1 minute and 50 seconds), until—T: "The first of the night."
- 4—"Indian Lament" (Characteristic), by Herbert (40 seconds), until—T: "Out of the wilderness."
- 5—"Cavatine" (Dramatic), by Bohm (2 minutes and 40 seconds), until—S: "Flashback to mountaineers."
- 6—Continue pp (50 seconds), until—T: "An injun marriage."

- 7—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes), until—T: "On the road to nowhere."
- 8—"Chicken Reel" (1 minute and 10 seconds), until—T: "I wouldn't leave it."

NOTE: Begin pp. then ff

- 9—Theme (1 minute and 5 seconds), until—S: Flashback to interior scene.
- 10—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 5 seconds), until—T: "After wrestling a fortune."
- 11—Repeat: "Indian Lament," by Herbert (1 minute and 5 seconds), until—T: "And out of the vsturns."
- 12—"Reve D'Amour," by Zamecnik (2 minutes and 50 seconds), until—S: Mounted police station.
- 13—"Frivollette" (Allegretto), by Baron (1 minute and 40 seconds), until—T: "Milking a ranching cow."
- 14—"Ave Maria" (8 Dramatic), by Favarger (2 minutes and 25 seconds), until—T: "Cut out your crabbing."
- 15—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 10 seconds), until—T: "That's dirty cheer."
- 16—Theme (2 minutes and 45 seconds), until—S: Close-up of sleeping baby.
- 17—"Comedy Allegro," by Berg (30 seconds), until—S: Coon return to house.
- 18—"Chant Erotique," by Berge (1 minute and 5 seconds), until—S: Two mounted police.
- 19—"Comedy Fantasy," by Berg (1 minute), until—S: Bear chussing coon.
- 20—"Dramatic Fantasy," by Bach (6 minutes and 30 seconds), until—S: Change of scene.
- 21—"Dramatic Tension," by Andino (4 minutes), until—S: Coon on roof.
- 22—Theme (2 minutes), until—T: "It was still Springtime."

THE END

"CUPID THE COWPUNCHER"

Goldwyn

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Under the Shade of the Old Apple Tree"

- 1—"Western Rodeo" (Cowboy Descriptive), by Minot (2 minutes and 15 seconds), until—S: At Screening.
- 2—"Theme (40 seconds), until—T: "With a heart."
- 3—Continue to action (1 minute and 20 seconds), until—T: "We don't go nowhere."
- 4—"Laughing Beauties" (2/4 Moderato), by Berge (1 minute and 3 seconds), until—T: "Zach Sewell, owner."
- 5—Theme (1 minute and 35 seconds), until—T: "The next morning."
- 6—Continue to action (2 minutes and 10 seconds), until—T: "Teeth like hell."
- 7—"Stamped," by Simons (2 minutes and 30 seconds), until—T: "Back home after."
- 8—Theme (50 seconds), until—T: "Say, you're some cowboy."
- 9—"Wigwam" (Indian fox trot), by Samuels & Sanford (3 minutes and 15 seconds), until—T: "The renowned Blackfoot."
- 10—Continue to action (50 seconds), until—T: "Here's eight dollars."
- 11—"Frivollette" (Allegretto), by Baron (3 minutes), until—T: "Cupid canvasses the town."
- 12—"Comedy Allegro," by Berg (2 minutes and 55 seconds), until—T: The battle has raged.
- 13—Continue pp (1 minute), until—T: "It was mean of them."
- 14—Theme (1 minute and 20 seconds), until—T: "The last few weeks."
- 15—"Toreador Song" from "Carmen," by Bizet (35 seconds), until—T: "Please don't go to."
- 16—"Reve D'Amour" (Romance), by Zamecnik (4 minutes and 50 seconds), until—T: "I see myself."
- 17—"Mamselle Caprice" (Allegretto Grazioso), by Baron (2 minutes and 15 seconds), until—T: "Humble pie."
- 18—"Hurry" (For pursuit and races), by Minot (2 minutes and 30 seconds), until—T: "At the busiest hour."
- 19—"Gavotte & Muzette" (Allegro), by Raff (4 minutes), until—T: "I'll do the best I can."
- 20—"Half Reel Hurry," by Levy (2 minutes and 15 seconds), until—T: "On the road to."
- 21—"Empire Elites," by Borch (1 minute and 35 seconds), until—T: "You come with me."

THE END

22—Theme (1 minute and 50 seconds), until—T: "I wanted to see."

"LA, LA LUCILE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Comedy Allegro," S. M. Herg

- 1—"Club Galop," Laurendeau (2 minutes and 30 seconds), until—S: At screening.
- 2—Theme (1 minute and 15 seconds), until—T: "John Smith, a young dentist."
- 3—"Galop No. 7," by Minot (5 minutes and 10 seconds), until—T: "Just married and escaping."
- 4—"Mamselle Caprice" (2/4 Moderato), by Baron (3 minutes and 15 seconds), until—T: "Later that afternoon."
- 5—Theme (3 minutes and 20 seconds), until—T: "I knew there was a color."
- 6—"Eccentric Comedy Theme," by Roberts (55 seconds), until—T: "Time to return."
- 7—"Laughing Beauties" (2/4 Moderato) (3 minutes and 50 seconds), until—T: "Two million dollars that's."
- 8—"Scherzette" (from Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: "After a night of sighs and."
- 9—"Wigwam" (Indian novelty fox-trot), by Samuels & Sanford (4 minutes and 5 seconds), until—T: "St. Ophelia Hotel."
- 10—"Capricious Annette" (Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "I want you to know that."
- 11—Theme (1 minute and 50 seconds), until—T: "The house detective."
- 12—"Whip and Spur" (Galop), by Allen (50 seconds), until—T: "A man has stolen your wife."
- 13—Continue to action (2 minutes and 10 seconds), until—S: Jantor arrives at hotel.
- 14—Theme (3 minutes and 45 seconds), until—T: "That man is crazy; he thinks."
- 15—"At Nad" (Galop), by Peck (1 minute and 5 seconds), until—T: "I arrest you for abducting."
- 16—Continue to action (1 minute and 35 seconds), until—T: "You sent me to the wrong."
- 17—"Champagne" (Galop), by Lumby (2 minutes and 10 seconds), until—T: "Colonel Marion arrives."
- 18—"Harry" (Minot (for pursuit and races), 3 minutes and 10 seconds.
- 19—Theme (1 minute and 50 seconds), until—T: "We've got to get out."
- 19—Theme (3 minutes and 35 seconds), until—T: "If any dear son-in-law."

THE END.

WHY



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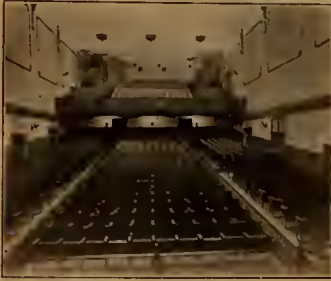
MOTION PICTURE NEWS

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NEW YORK, N. Y.

FOR FREE INFORMATION ON ANY MUSIC SUBJECT

Strand to Be Well Ven-tilated



Interior of Strand theatre, Oubuque, Iowa

One of the features that adds greatly to the prestige of the Strand Theatre is the Typhoon Cooling System, installed when the theatre was remodeled. On the roof of the theatre in the prescribed enclosure are two eight-foot fans propelled by a seventy-five-foot motor. They force huge quantities of cold fresh air



Orchestra of Auditorium theatre, Minneapolis

into the theatre with the result that the Strand has become known as one of the coolest places in town.

In fact, the theatre is so well ventilated that when passing the cooling air from the theatre is decidedly noticeable. The management declares that the system has more than paid

them for the cost of installation—in fact, that both in summer and winter it is one of their greatest assets. **BORDEAUX.**

The detailed story of the changes effected in this theatre at the time of remodeling was told in the issue of May 15.

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MUSIC

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Equipment

An Alliance With the Music Makers

By Charles D. Isaacson

Author, "Face to Face with Great Musicians"

THE music publishers are to be considered as valuable adjuncts to your musical activities.

They are in a position to strengthen your position; they are equipped to do real things for you.

In the first place, in this talk about music publishers, I want to emphasize the fact that there are two grand divisions in the business.

One publisher devotes himself to what is called standard music.

The other fellow is in the business of selling only "music of the moment."

Of course, some houses sell both popular and standard music, but generally where this happens, there is a division into departments.

By standard music, I refer to the writings of the master musicians of all epochs, past and present—the accepted works of all time, the music which will never die, and which has continued to thrill and move audiences since first they were written—the music which is not merely known to-day and forgotten to-morrow—the music which has not a spectacular, meteoric career, and is on everybody's lips now and sickening to-morrow—the music which is better the twentieth time you hear it than the first, and better still the two hundredth time than the twentieth. Standard music need not be music the layman does not know. I place in the standard catalogue the little songs of simple measure, which have survived the ravages of time, and still are known.

My "music of the moment," I mean the late hits, which please everybody now, and won't be remembered to-morrow. In this category are all the songs, dances, musical comedy sensations, novelties, etc.

Both divisions are absolutely essential to the business. You see the concert manager would spurn the "music of the moment"—but you dare not do so (much bears out the necessity of having the kind of "people's man" for the musical executive, I indicated, in last week's NEWS). The vaudeville manager, on the other hand, would say he needed nothing of the standard music. But you cannot say that, for the standard music is the backbone of your whole musical enterprise. You can't get along without it.

Now, I feel that the wideawake theatre man can get a lot of assistance from the music publishers.

Let us take the popular-music folks first.

Of course, every Tom, Dick and Harry who publishes a song, is anxious to make it a hit. He must get it sung and played, so that it will get "under the skin" of the public—and then they will go to the music stores and buy it.

While most of the publishers have long since discontinued the practice, they formerly even paid actors to use numbers. That was bad business, but it is mentioned to show how important it is for them to have their numbers played.

Knowing the wideawake spirit of these publishers, it would seem to me that properly approached, they would welcome with open arms the theatre managers who plan to do real things with current hits. They would go out of their way to aid, and to have their local dealers boost. It would be pure selfishness on their part, but, nevertheless, it would help you.

When you are all set to do yourself justice, I would recommend that you send a letter to the popular-music publishers, something along these lines: "Gentlemen: We are out to make this the headquarters for music, and we are going to carry through any idea, stunt, scheme, co-operative venture—which is not out of keeping with our policies, but which will help to give our patrons the music of the minute.

"We want you to feel that as far as this city is concerned, this is one place where you can count on getting a connection with the public ear for your hits and prospective hits.

"Just what it means to you, to possess a platform from which to reach a clientele of about ——— thousand persons a week, you know more than we. But the point of our letter to you, is this: You are looking for the means to spread your hits. We are looking for ideas to give our people the musical hits. This is the liveliest spot in our city.

"Keep the name of this theatre before you. Write us if you have anything special in mind right now, and if not, when you do come across a brilliant thought, sound us on it.

"If co-operation can give us both what we want, let's have it."

This letter would make any publisher sit up and take notice. He would keep you in mind. He would communicate with his local dealers, and would get his most brilliant ideas working for you. He would certainly become a business booster for you.

Along the lines of this letter, get one to your local music dealers—and inform them that if they have something really unusual to bring to you, for tie-up with their windows, counters, advertising, etc.—which will work into your store, that you will be open to reason. You know—make the musical publishers and dealers think and plan for the exploitation of their hits, and if their thinking and planning seems to promise box-office opportunities for you, then you'll take advantage, is it not so?

By the way, I should like to say a word here about so-called picture-songs.

I would say offhand, that all picture-songs ought to be considered not good until they prove themselves otherwise. It is not logical to suppose that a composer and word writer can dash off a hit just because it's going along with a picture. Most picture songs have been rank failures. There have been some hits—a very few—you could count them on one hand.

The audience will find an interest in a song bearing the name of the picture—and if it's half-way decent, it is always worth a venture. The point I wish to make is this: Don't just use a song because it carries the name of your feature picture, but if it's half-way decent, use it, and if it seems really good, then go the limit with it. Encourage the singing of it, in advance of its showing at your theatre—wherever you can. Use the song to impress the name upon the public—it's a wonderful means of doing it. To prove my contention, just imagine this condition: Say that it had been planned to make a motion picture called "Over There," which might have been run on the tail of that great song-hit. Gosh! Can you imagine the cash it would have meant to your house to have been able to have swung in a feature called "Over There," while everybody was singing it? Therefore, in any use of a picture-song, if you think it's a genuine hit, use your ideas to get it sung everywhere. You'll be doing the publisher's business for him, in this instance, but you'll be getting your return out of it, sure as fate.

Now, to return to the two kinds of publishers, let us now look at the concern devoted to standard music.

The dead departed composers of classics—Beethoven, Chopin, Schubert, Schumann, Mendelssohn, etc.—left their masterpieces to be used as anybody wanted

to. The result is that any publisher has the right to do as he pleases. In the standard collections offered by different publishers, there are differences in editing, which only musicians can appreciate. The later masters and the living standard composers have retained rights in their products, and the result is that you will then find that the publishers have exclusive rights to their compositions, and are interested in spreading the name and fame of such men.

Therefore, while the "big hit" application of music is not to be considered in talking with the exclusive publishers of standard music, nevertheless the same principles apply as have been mentioned in connection with the popular-music publishers. You have a good chance in approaching them, to win unusual support. For instance, I am thinking of Charles Wakefield Cadman, a leading standard American composer. The publishers of his opera, "Shanewis," would be delighted if you would offer to make a plan which would arouse local interest in that score. If you watch (and, of course, I am thinking now of your musical executive, and if he has the right point of view on his job he will be watching) the developments in standard music, you will see all the points at which to suggest an alliance with the standard publishers. Even where there is a new grand opera published in Italy or France, and the publishers are looking for American publicity, they will go out of their way and even spend money to get the link-up possible through your theatre. Don't imagine that because some of the standard publishers may not yet understand what you mean in their development that they won't jump at the opportunity to use an alliance which is going to help them over the road to profits.

Aye, aye, my lad, it's all a big question of profits—and if a fellow knows how to make it his business to show the other one how to make more money, his business will be boosted in the other one's attempt to get what's coming!

Yes, the publishers are allies in your business, if you go at them in the right way. If you want to get in touch with the music publishers of all kinds and want to be put on their lists, just send the word along to your Music Editor.

Ask
MR. ISAACSON
to solve
YOUR DIFFICULTIES

This department is being run for the benefit of exhibitors—to help them make more money.

Mr. Isaacson will gladly supply information about instruments, scores, operas, symphonies, musicians, etc., etc., and wants you to call on him.

Write him in care of MOTION PICTURE NEWS, INC.

Questions, Answers, Discussions

"Dear Mr. Isaacson:

"I am a subscriber and reader of the 'News' and especially interested in your department and as an exhibitor feel that

the most essential part of the business is the Music.

"I am up against a problem as a small town exhibitor and wish to call on you for information.

"I have built up my business to capacity with good music. In the towns it is next to impossible to secure a good pianist, or in fact, any kind. And the expense of procuring one from the cities would be prohibitive.

"Could you advise me as to mechanical instruments, whether they can be used successfully such as the Foto Player and others of that same nature, which would not require an experienced musician. I would be willing to invest around \$1,500 for an instrument, but want to get something which will be an addition to the business.—Edward C. Weeks."

In order to take up Mr. Week's query properly, the News Music Service asked several authorities to answer it. Extracts from some letters follow:

"The writer is the inventor of the Bartola and Barton Organ. I have spent a lot of thought along the line brought out by your inquiry. At the very beginning of my connection with the musical instrument industry, I realized the importance of the musicians' end of the game, having spent seventeen years in the business, the majority of the time in theatres and actual playing in theatre orchestras. My first conclusion and one that has stayed with me was that proper music for a motion picture theatre must be produced by the human element, that in no case music produced automatically could be fitted to pictures with the correct technique, phrasing and shading, and working on this line I devised the Bartola to represent an organ and orchestra, but to be played by a musician.

"We were immediately confronted with the exact situation in the small towns as your inquirer and six years ago we began to develop with our company, a service which would handle this matter, that would insure the exhibitor a musical instrument producing beautiful tonal quality played by a musician and at all times with available performers. We attribute the growth of our business to this particular service, and it has become of such importance to us that we have very recently engaged an eminent theatre organist, Mr. Vern Comstock, to take exclusive charge of this department for us.

"Our method is to secure players, teach them the playing methods of our instruments and send them to the exhibitor. In other words, we aim to sell a competent player with every instrument and to overcome the high cost of sending players from big cities to small ones, we advertise for pianists and organists in the locality where our salesmen are working. As an example, when we opened the territory surrounding Minnesota, we advertised in the daily papers of Fargo, N. D., Rochester, Minn., Duluth, Minn., as well as the Minneapolis papers. These players came to Chicago to receive instructions upon our instruments and in many cases were sent out on positions within a very

few miles of their home town and in some cases right back to their home town. This service is maintained without any cost to the player or the exhibitor. In the case of your inquirer, he states he cannot secure a good pianist. Without any doubt he cannot secure a good motion picture pianist, but there is no town or village today which does not contain several pianists who are competent to read music at sight, but who lack the experience which enables them to fit the music to the picture. This pianist could come to Chicago where he would be taught the playing of our instrument and given a thorough course in the essentials of fitting the music to pictures under actual theatre conditions. We believe we are on the right track to enable the exhibitor to secure the best of music with the proper player.

"The writer has noted the new music department and compliments the News on the same. Without doubt this will be of great assistance to a lot of exhibitors. It is a fact that many exhibitors could better their business if they realized the importance of the music.

"We will be glad to cooperate with you in any way possible in your new department and wish you the best of success.—Dan Barton, General Manager, Bartola Musical Instrument Co."

"I would answer you to the effect that while it is possible to obtain some kind of an instrument for \$1,500, I doubt very much whether that would be adequate for even a small-sized auditorium.

"So long as you ask my opinion, I am free to say that if this correspondent has built up his business to capacity as he says by virtue of supplying good music in connection with his shows, it would seem to me that this very fact would indicate that his audiences are of the kind that can distinguish between humanly created and mechanically performed music. I would say that if this man has a good Grand piano, a good pianist, and perhaps a good violinist or cellist, he would inspire a thousandfold more interest in his audiences by the music that is played by two such performers, than by the best mechanical device that he could install.

**DEAD
MEN
TELL
NO
TALES**

"THE SOUL OF YOUTH"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Valse Lente), Rosey

- 1—Theme (2 minutes and 45 seconds), until—S: At screening.
- 2—"Chanson Melancolique" (Pathetic Dramatic), by Collinge (1 minute and 45 seconds), until—T: "Another dark night."
- 3—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "Elaborate preparations are made."

NOTE: To action pp or ff.

- 4—"Reve D'Amour" (Allegretto), by Zarnepnik (4 minutes and 45 seconds), until—T: "So the poor unwanted baby."
- 5—"May Dreams" (Moderato), by Borch (4 minutes and 20 seconds), until—T: "While Ed has been."
- 6—"Frivolette" (Caprice), by Baron (5 minutes and 20 seconds), until—T: "On the day that."
- 7—"Comedy Allegro," by Berg (1 minute and 35 seconds), until—T: "One day a new orphan."
- 8—Theme (2 minutes and 5 seconds), until—T: "So the first time."
- 9—"Repeat Comedies Allegro," by Berg (2 minutes and 25 seconds), until—T: "Then for a week."
- 10—"Serenade Romantique" (Mod.), by Borch (3 minutes and 10 seconds), until—T: "Of course I might have."
- 11—"Kiss a Miss" (Valse Lente), by Baron (2 minutes and 20 seconds), until—T: "We know how rotten."
- 12—Continue pp. (1 minute and 30 seconds), until—T: "Mike's home."
- 13—Theme (2 minutes and 25 seconds), until—T: "The poor victim of."
- 14—Continue pp. (1 minute and 25 seconds), until—T: "Meantime Moroso gets."
- 15—"That Cat Step" (A new rhythm), by Breau & Henderson (35 seconds), until—T: "Oh, gee whiz, six dollars!"
- 16—"Sparklets" (Mod.), by Miles (3 minutes and 5 seconds), until—T: "Nearing the end."
- 17—"Pizzicato Mysterioso," by Minot (2 minutes and 20 seconds), until—S: Boys stealing jam.
- 18—Theme (1 minute and 45 seconds), until—T: "He looks like a bad boy."
- 19—"Dolorosa" (Mod.), by Tobani (7 minutes and 45 seconds), until—T: "The first case."
- 20—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 5 seconds), until—T: "Hamilton thinks he's clever."
- 21—Theme (1 minute and 20 seconds), until—T: "Let him stay."
- 22—"L'Adieu" (12/8 Dramatic), by Favager (5 minutes and 5 seconds), until—T: "Waiting for the seventy-third train."
- 23—"Tragic Theme" (3 minutes and 5 seconds), until—T: "Later and by slow."
- 24—Theme (2 minutes and 5 seconds), until—T: "There is the real hero."

ONLY TAX FREE MUSIC IN ALL REALART MUSIC CUES.

THE END

"DARK LANTERN"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Dramatic And. Mod)

- 1—"Serenade Romantique" (Mod.), by Borch (3 minutes and 10 seconds), until—S: At screening.
- 2—Continue pp. (1 minute and 25 seconds), until—T: "Count Wilhelm."
- 3—"Review Grand March," by Berg (1 minute and 25 seconds), until—T: "Katherine's presentation."
- 4—Theme (1 minute and 30 seconds), until—T: "I hear that your stay."
- 5—"Adagio" from (Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "In London Colonel."
- 6—"Kiss a Miss" (Valse Chante), by Baron (3 minutes and 45 seconds), until—T: "Prince Anton was at good."
- 7—Theme (30 minutes), until—S: Close-up near fireplace.
- 8—"Dramatic Tension," by Minot (1 minute and 35 seconds), until—T: "But Katherine did not."

NOTE: With Ad. Lib. Tympany Rolls during war and rain scenes.

- 9—"Intermezzo" (Mod.), by Hueter (3 minutes and 20 seconds), until—T: "But those four years."
- 10—Theme (2 minutes and 5 seconds), until—T: "Now at last, etc."
- 11—"Grazielle" (Valse Halienne), by Kretsbner (2 minutes and 45 seconds), until—T: "Two weeks passed."
- 12—"Sparklets" (Mod.), by Miles (1 minute and 50 seconds), until—T: "I called Lady Petersborough."
- 13—"Tragic Theme" (35 seconds), until—T: "But in spite of."
- 14—"Caterpillar Bells" (Mod.), by Tonnin (3 minutes), until—T: "The villa that, etc."
- 15—"Dramatic Suspense," by Winkler (4 minutes and 5 seconds), until—T: "In this room, etc."
- 16—"Dramatic Narrative," by Levy (2 minutes and 40 seconds), until—T: "She is Princess Margaretha."
- 17—"Sorrow Theme," by Roberts (45 seconds), until—T: "And to Katherine there came."
- 18—"Reverie" (Dramatic), by Drumm (5 minutes and 25 seconds), until—T: "Even a great nerve specialist."
- 19—"Chant Erotique" (Dramatic), by Berge (6 minutes and 20 seconds), until—T: "Prince Anton married."
- 20—Theme (2 minutes and 30 seconds), until—T: "I am so much better."
- 21—"Budding Spring" (Melodious Mod.), by Platzman (2 minutes), until—T: "So the six weeks."
- 22—Theme ff (5 minutes and 5 seconds), until—T: "I'll have my motor."
- 23—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 30 seconds), until—T: "He's a wise dog."
- 24—"Appassionato" (For Love Scenes), by Borch (5 minutes and 45 seconds), until—T: "If you make her cry."
- 25—Theme ff (1 minute and 40 seconds), until—T: "I love you, etc."

ONLY TAX FREE MUSIC IN ALL REALART MUSIC CUES.

THE END

"THE SILENT BARRIER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense," Winkler

- 1—Tacet (50 seconds), until—S: At screening.
- 2—"London Bridge Is Falling Down" (1 minute and 20 seconds), until—T: "And in London is."
- 3—Theme (3 minutes and 10 seconds), until—T: "And also a young lady."
- 4—"Kiss a Miss" (Valse Chante), by Baron (5 minutes and 10 seconds), until—T: "Mark Bowser."

- 5—"Concert Waltz," by Durand (2 minutes and 45 seconds), until—S: Close-up of jangle.

6—"Chanson Melancolique," by Collinge (5 minutes and 40 seconds), until—T: "Anzu Cameron."

7—"Glacier Garden" (Swiss Waltz), by Keller Bels (1 minute and 25 seconds), until—T: "I want to speak to."

8—Continue pp. (25 seconds), until—T: "Back in London."

9—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 30 seconds), until—S: Interior of hotel lobby.

10—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 50 seconds), until—T: "The next morning."

11—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "That must not be."

12—"Sunrise in the Mountain," by Borch (3 minutes and 15 seconds), until—T: "4 minutes."

13—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 40 seconds), until—T: "The storm is gathering."

14—"Dramatic Reprise," by Borch (3 minutes and 15 seconds), until—T: "The storm is gathering."

15—"Dramatic Reprise," by Berge (1 minute and 45 seconds), until—T: "All right, see Spencer."

16—Theme (3 minutes and 45 seconds), until—S: Party arrives home.

17—"William Tell Overture," by Rossini (2 minutes and 30 seconds), until—T: "The Carnival."

18—"Dramatic Reprise," by Levy (5 minutes and 20 seconds), until—T: "All right, see Spencer."

19—"Galop No. 7," by Minot (1 minute), until—T: "Pardon me, Mr. Spencer."

NOTE: To action pp. or ff.

20—Theme ff (2 minutes and 15 seconds), until—T: "And the good saint."

21—"Dramatic Conflict" (Hurry Heroique), by Levy (4 minutes), until—T: "He left for the Majalah."

NOTE: Pp. during interior scenes.

22—Theme ff (2 minutes and 15 seconds), until—S: Spencer arrives at cabin.

THE END

"HIS OWN LAW"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 5 seconds), until—S: At screening.

2—"That Cat Step" (A new rhythm), by Breau & Henderson (3 minutes and 50 seconds), until—T: "San Francisco in the days."

NOTE: To action pp. or ff.

3—"Humorous Drinking Theme," by Roberts (1 minute and 55 seconds), until—T: "Three A. M."

4—"Adoloscence" (Entr'Acte), by Collinge (4 minutes and 25 seconds), until—T: "If you sleep in one."

5—"Comedy Allegro," by Berg (3 minutes and 20 seconds), until—T: "Seven A. M."

6—"Dramatic Narrative" (for scenes of reminiscence), by Pement (3 minutes and 40 seconds), until—T: "Now that we're friends."

7—Theme (3 minutes and 5 seconds), until—T: "Never mind, kid, just."

8—"May Dreams" (And. con moto), by Borch (2 minutes and 15 seconds), until—T: "The Chinook job."

9—"Laughing Beauties" (characteristic light Int.), by Berge (1 minute and 10 seconds), until—T: "It's Monday morning."

10—"Twilight Whispers" (And. Moderato), by Berge (1 minute and 30 seconds), until—S: Close-up of girl in automobile.

11—"Budding Spring" (romance), by Platzman (3 minutes and 10 seconds), until—T: "The absence of Mr. Parrott."

12—"Parlant Pour La Syre" (French song) (1 minute and 20 seconds), until—S: Frenchy reading telegram.

13—"Because You Say Good-Bye" (sentimental ballad), by Levy (4 minutes), until—T: "The relentless call of war."

14—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 15 seconds), until—T: "The night was filled with."

15—"Roses That Die Bloom Again," Levy (2 minutes and 50 seconds), until—T: "A day with time."

16—Theme (2 minutes and 40 seconds), until—T: "The hasty visit to the."

17—"Tragic Theme" (for fatal or mournful events), by Vely (3 minutes and 40 seconds), until—T: "Captain Jean killed."

18—"Love Song" (Moderato), by Fuerner (4 minutes and 30 seconds), until—T: "Mr. and Mrs. MacNier return."

19—"Dramatic Suspense," by Winkler (2 minutes and 25 seconds), until—S: Close-up of clock showing 3 o'clock.

20—Theme (1 minute and 50 seconds), until—T: "The hours in which only."

21—"Conspirators" (Sinister M'isterioso), by Santos (50 seconds), until—T: "As MacNier's four was."

22—"Impish Elves" (intermezzo), by Hough (2 minutes and 10 seconds), until—T: "During the years little."

23—"Dramatic Ariato" (for general use), by Hough (3 minutes and 15 seconds), until—S: MacNier returns with little Jean.

NOTE: Pp. then to action.

24—Theme (1 minute and 30 seconds), until—T: "The unspeakable reverence."

25—"Turbulence," by Borch (2 minutes), until—T: "Something is wrong."

NOTE: Watch explosion.

26—Continue ff (50 seconds), until—T: "I guess this finishes the."

27—"Poeme Symphonique" (And. Ousasi Adagio), by Borch (4 minutes), until—T: "From the shadows of death."

28—Theme (1 minute and 15 seconds), until—T: "She has never been anything."

29—Continue to action (4 minutes and 20 seconds), until—T: "It's the only way out."

30—Theme ff (2 minutes and 30 seconds), until—S: Close-up of baby sleeping.

FINIS

Dead Men Tell No Tales

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MUSIC

Musical
Equipment

Music for Your Theatre

No. 10

An Alliance with the Musicians

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

WITHOUT any exaggeration can it be said that the persons most interested in your music development are the musicians. When you open your doors to music, you open them also to musicians.

Do not misunderstand me.

While the musical world owes you a vote of gratitude when you "see the big ideas"—of course, the benefits are purely mutual. You gain in patronage and profits for having the musicians as your allies.

But the point that I wish to present in this article is plain. *The musicians being the persons most directly affected, will be the readiest to respond to your offers for an alliance of interests.*

You can take it for granted, therefore, that the musicians will be delighted to help you make your theatre the musical headquarters. For the platform on which you can approach the musicians and assume their willingness to help you is this:

Your theatre when it takes up music as a regular feature is spreading an interest in the art. As the art interest spreads so does the demand for all musicians, teachers, etc.

Therefore, if you are seriously giving music or if you contemplate doing so—it is an item of value to the local musicians and music teachers and schools.

You must put into the minds of these people this thought: "The Blank theatre is arousing interest in music—that means more interest in my work. How can I use the Blank theatre's activities to develop my personal activities?" This can be done by letters to all the musicians, teachers and schools, by personal talks and even by a meeting called to discuss the idea.

Thus, here would be the central idea in a letter to the musicians, etc.:

"Dear Sir:

"You are interested in the spread of musical interest. As a newcomer is added to the list of those who can understand and appreciate good music, so is it possible for you to enlarge your own sphere of usefulness.

"A concert at the present time draws only a limited number of people in our community because only a small percentage are trained up to it.

"Now the very obvious effect of what we are doing with music is to increase the concert-going population, and train them to buy concert-entertainment.

"We cannot attempt to supply all the music for our community. We are essentially a motion picture theatre, using music for an added feature.

"With you music is everything, however.

"As we develop a music-lover, you can use him to go to your concerts and buy your songs and compositions and go to your studio for musical training.

"Therefore, we believe we are following out a very logical line of reasoning when we say that *our success with music is your success.* The greater the value of music in our entertainment, the greater the value of this community to you.

"Now, this letter is written to you, that you may become fully acquainted with our musical activities. Come down and follow our programs. Then go out and talk about our activities—and make it your business to send down all those with whom you come in contact.

"If you are trying to induce a person to study with you—get him enthusiastic with the greatest device in the world—that is, make him hear music at its best—in the way we are giving it. In fact, a good way to strengthen your hold on your present pupils and associates, is to keep them in an atmosphere of music—and that means they ought to hear what is to be heard. Because of our reasonable price, good music can be heard cheaply. Bring your classes to the theatre, to hear our programs. Watch what we are going to play, and there will unquestionably be something which is right in keeping with what you are trying to explain to your pupils.

"Come down and have a chat with us, when you're around, and if you have any good musical idea to offer, we'll be delighted to listen."

You see the idea—you make music-lovers and hence a public for the musicians. Therefore it is good business for the musicians to use your theatre as a medium of music-development.

If there is a musical union in your locality, go right up to the president and put your proposition before the members. Properly presented, it can be readily understood that your musical activities are doing a great deal to develop musical interest among your patronage, which amounts to thousands per year, and therefore is of considerable importance in the community. The union ought to get back of you, and use all its resources to stimulate patronage for you. Theirs is a selfish reason, too.

Further, I see alliances with individual musicians. Here is a rather good idea: Offer to give the local music teachers certain opportunities for presenting their worthy pupils in public. For instance, you could take your off-show and give half an hour to a "concert by the pupils of So-and-So." This would prove a big feature for the teacher—he would get behind the performance and all the friends of the pupils would be sure to be on hand. Also among the circle the name of your theatre and its musical advantages would be talked about. Give yourself six such days a month and you are insuring yourself a lot of advertising among a large number of people.

Then here is another thought. You probably have in your community a number of artists who are eager to procure engagements. Outside of the fact that you will no doubt wish to engage some one or more soloists for regular or occasional appearances, whom you will pay, there is something else to be done.

Offer your house for some morning concerts to your local concert aspirants. In this way: You will allow Miss Hermione

Jones to give her recital in your theatre on some morning when you are not using the house. The only thing that she must do is this: She must get behind the event and get a crowd. Of course Miss Jones will be eternally grateful to you and to the people who come, your house takes on the nature of being headquarters for music. *And everything which helps to make your theatre seem musical headquarters is part of the good work which is convertible into larger attendance and profits.*

No doubt there are music clubs in your community. Offer to let the ladies and gentlemen meet in your theatre—at a time when it is free. Get the music clubs interested in your work, anyway. Get their interest and make them feel the importance of what you are doing in the musical development of the community. Make them eager to go out and preach among those people with whom they come in contact the worthiness of the theatrical endeavor.

The very things they are seeking to accomplish you are doing—and if they can be made to feel this, they will back you up.

There are no doubt amateur orchestras. Link them up with you.

Get the choruses in your theatre once in a while.

Offer to permit the clubs, orchestras, choruses, etc., to post bulletins occasionally in your lobby concerning their own activities—even let them canvass for members among your public. If you get out a printed program, get in little notes about the music clubs, etc.—further defining and accentuating the musical atmosphere of your house.

Offer to permit the proponents of community singing to come once in a while to your theatre.

Put yourself in communication with the local managers of concerts. Nearly every community now has a course of concerts. Of course they do not start generally until October or November.

Here, then, is a big, unusual stunt you can put into operation. You have the time.

Tell the backers of the concerts that you believe that your audiences are among the finest people to be approached when the concert course begins. Tell the backers that the work you are doing might be considered as preliminary to the regular concerts. Make them feel that your audience contains a large percentage of prospective buyers of tickets for the concerts.

Make a deal which will connect you with the concert course. For instance, offer to carry advertisements of the concerts in your program in return for a similar courtesy in the concert program; offer to put up bulletins in your lobby in return for a similar courtesy at the concerts; suggest that special offers be made to your audience on subscriptions—in other words, work out some ideas which will succeed in closely identifying you with the regular concerts.

There is no doubt that the offer you make will bring mutual satisfaction—for you will aid the concert managers in selling their seats—and you will certainly draw from the regular music-going public for your patronage.

In brief, then—wherever there is musician, teacher, musical school, student, manager—consider that you want him for an ally, for a walking advertisement of your house. And that whatever happens musically, you want to have your theatre "with its finger in the pie."

Don't forget that your plan is to make all thinking people instinctively associate the idea of music with Your Theatre.

Next week Mr. Isaacson will print an account entitled "Utilizing the Newspapers."

Musicians— Managers—

Get your name into the list of those seeking musicians or engagements. This Musical Exchange of the News is organized without charge and, it is anticipated, will become the clearing ground for the music and pictures of the entire country. Send your name, qualifications or requirements to Charles D. Isaacson, Motion Picture News.

PUT YOUR MUSIC
PROBLEMS UP
TO
ISAACSON.

Questions and Answers Discussion

Dear Mr. Isaacson:

I am remodeling my house here and when completed will seat nearly 1,200 people.

Now I have been reading your articles in the NEWS and I want your assistance and advice in selecting my music; to that end I will try and give you an insight as to conditions here.

This is strictly a Southern cotton mill town, nearly all my patrons are mill workers.

I have about 3,000 inhabitants, drawing population about 7,000 in two miles radius.

My policy will be to play anything decent that I can get the money from, but pictures will be my main reliance. I have no opposition here, but have in the nearest town, which is one and one-half miles distant.

Now as to my limit for music. I do not think I could go over \$200 per week, and I am afraid this would not leave me the profit necessary that I should have. Now I want you to imagine yourself in my place and advise me just what you would do.

Send me your Musical Aids. Thanking you for your advice and suggestions, I am—PAUL ROBINSON, People's Theatre, Roanoke Rapids, N. C.

I have very carefully gone over your letter. For the sake of really understanding your situation, please tell me:

1. What instrument, if any, have you now?
2. What instrument, if any, have you in mind to get?

3. Who is now in charge of your music, if anyone?

4. Who are the musical dealers in town?

5. Are there any musicians?

6. Are there any musical events during the year in town?

7. What is the competition, if any—and what music is at that house, if any?

At once what I would suggest is this: Communicate the fact that you are about to go after music, to the dealers, musicians, and ask your local newspaper to carry the fact so that those who can be of value to you, will immediately get in touch with you.

Unless you are at any point satisfied that you are right, if you desire further advice—remember I am at your disposal. Send along the information I have requested.

Dear Mr. Isaacson:

May I express my warm appreciation of your articles in MOTION PICTURE NEWS?

All musical directors of this firm for the past ten years find much in your views that I have striven to put into effect myself in England.

I am over here studying the American Methods of Music to Pictures, and I must confess that apart from the Riessenfeld and a few other houses, music accompaniment leaves much to be desired—so I trust your efforts will not fall on barren ground.

It may interest you to know that in England the most awful organ cum piano affair used here is quite unknown, and though a five-piece combination is the average one, the standard of music is much higher—perhaps it is that our publishers are not so lavish with complimentary sets.

I am mailing your articles to England weekly.—EDGAR E. LAYNE, Musical Director and Advisor, Rhodes Pictures, Ltd., 10 Corporation street, Manchester, England. (Bolton, Moses Gate, Manchester, etc.)

My Dear Mr. Isaacson:

I have been reading with a great deal of interest the excellent articles which you have been writing for the MOTION PICTURE NEWS. It has always been a matter of wonder to me why the trade papers did not give more prominence to the ever-increasing importance of good music with pictures, and to the methods of making good music a box-office success. MOTION PICTURE NEWS has again demonstrated its supremacy by doing just that.

It is, of course, superfluous for me to say that you are presenting the subject from the one and only angle so far as the exhibitor is concerned—that of dollars and cents gain. He is in business primarily to make money, and if music cannot pay for itself and earn a reasonable dividend, it is not good business. "Art for art's sake" is all very fine for the artist, but the exhibitor is a business man. His acid test is: "Does it pay?" And the greater number of houses all over the country that are installing large orchestras and increasing the size of those already engaged answers

(Continued on page 1404)

"WHERE IS MY HUSBAND"

(Pioneer)

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- Theme: "Serenade Romantique" (And. con moto), Borch
- 1—"Recuerdos" (Spanish Caprice), by Santos (4 minutes and 30 seconds), until—S: At screening.
 - 2—"Starlight (1 minute and 25 seconds), until—T: "They're my own children."
 - 3—"Starlight" (Mod. Serenade), by Johnson (2 minutes and 5 seconds), until—T: "The city of."
 - 4—"Toreador Song from "Carmen," by Bizet (1 minute and 20 seconds), until—T: "Francisco's appearance."
- NOTE: To be produced as vocal solo.*
- 5—"Continue pp (25 seconds), until—T: "Please say that."
 - 6—"Budding Spring" (Melodious Reverie), by Platzman (1 minute and 20 seconds), until—T: "With the coming of."
 - 7—"Rose That Die Bloom Again" (Sentimental Ballad), by Levy (3 minutes and 5 seconds), until—T: "While in Ernest's home."
 - 8—"Continue pp (50 seconds), until—T: "To find the way."
 - 9—"Romance from "Aida," by Donizetti (50 seconds), until—T: "But dire poverty."
- NOTE: To be produced as vocal solo.*
- 10—"Blushing Rose" (Serenade), by Johnson (4 minutes and 5 seconds), until—T: "His voice has."
 - 11—"Theme (2 minutes and 15 seconds), until—T: "Francisco is engaged."
 - 12—"Continue pp (25 seconds), until—T: "The homecoming."
 - 13—"Toreador Song from "Carmen," by Bizet (55 seconds), until—S: Francisco on stage."
- NOTE: To be produced as vocal solo.*
- 14—"Fiorito" (Cuban Caprice), by Henneberg (4 minutes and 50 seconds), until—T: "The President makes."
 - 15—"Theme (2 minutes and 10 seconds), until—T: "Ernet after searching."
 - 16—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 25 seconds), until—T: "Determined to conquer."
 - 17—"Rotic Love" (Moderato), by Ashley (2 minutes and 15 seconds), until—T: "In the after years."
 - 18—"Adoloscence" (Entr' Acte), by Collinge, (2 minutes and 30 seconds), until—T: "And through all these years."
 - 19—"Kiss Me" (Valse Chante), by Baron (1 minute and 25 seconds), until—T: "The marriage of Somerset."
 - 20—"Toreador Song from "Carmen," by Bizet (1 minute and 5 seconds), until—T: "Madame Navarre."
- NOTE: To be produced as vocal solo.*
- 21—"Dramatic Recitative No. 2," by Levy (4 minutes and 30 seconds), until—T: "Francisco."
 - 22—"Continue pp (35 seconds), until—T: "By the sacred right of."
 - 23—"Conspirator" (Sinister Misterioso), by Santos (4 minutes and 40 seconds), until—T: "At the President's Palace."
- rest you in the name."
- 24—"Dramatic Suspense," by Winkler (4 minutes), until—T: "The President demands."
 - 25—"Dramatic Conflict (Hurry Heroique), by Levy (3 minutes and 40 seconds), until—T: "I arrest you in the name."
 - 26—"Slimy Viper" (Mysterious Hurry), by Borch (3 minutes and 30 seconds), until—T: "Why do you doubt me."
 - 27—"Half Reel Hurry," by Levy (2 minutes and 25 seconds), until—S: "Whon Spring came."
- T: "Whon Spring came."
- Close up of child in water.

- 28—"Birds and Butterflies" (Int. Rubato), by Vely (45 seconds), until—T: "When Spring come."

"THE BRANDING IRON"

(Goldwyn)

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch
- 1—"Theme (3 minutes), until—S: At Screening.
 - 2—"Dramatic Recitative No. 2," by Levy (3 minutes and 25 seconds), until—T: "You're the image of you."
 - 3—"Budding Spring" (Melodious Reverie), by Platzman (3 minutes and 5 seconds), until—T: "With the rose pink of dawn."
 - 4—"Love's Enchantment" (Romance D'Amour), by Varley (3 minutes and 15 seconds), until—T: "Pierre took every opportunity."
 - 5—"Theme (2 minutes and 15 seconds), until—T: "Snow came early."
 - 6—"Love Theme" (for general use), by Lee (1 minute and 30 seconds), until—T: "The first cloud."
 - 7—"Starlight" (Mod. Ser.), by Johnson (4 minutes and 15 seconds), until—T: "Far over the wind swept."
 - 8—"Chant Erotique" (Dramatic), by Berge (6 minutes and 45 seconds), until—T: "Pack the hand sled."
 - 9—"Theme ff (3 minutes and 45 seconds), until—T: "The sin buster says."
- NOTE: Watch shot.*
- 10—"Furioso" (for riot or storm scenes), by Kiefert (50 seconds), until—T: "Over the weary miles."
 - 11—"Thoughts At Twilight" (Dramatic Pathetic), by Kendall (2 minutes and 45 seconds), until—T: "After hours of delirium."
- NOTE: Ad. lib. tonympny rolls during exterior scenes.*
- 12—"Dreams of Love" (Dramatic), by Liszt (2 minutes and 35 seconds), until—T: "Do me a favor and."
 - 13—"Theme (2 minutes and 30 seconds), until—T: "Don't, don't something."
 - 14—"Butterfly" (Mod. Int.), by Johnson (4 minutes and 25 seconds), until—T: "Early afternoon."
 - 15—"Because You Said Good Bye" (sentimental ballad), by Levy (2 minutes and 30 seconds), until—T: "I've had strange news."
 - 16—"Dramatic Suspense," by Winkler (1 minute and 5 seconds), until—T: "the curious piece that."
 - 17—"Queen of My Heart" (Pathetic Ballad), by Baron (2 minutes and 55 seconds), until—T: "Three months later."
 - 18—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until—T: "Trying to poison yourself."
 - 19—"Theme (1 minute and 25 seconds), until—T: "The morning of."
 - 20—"New Era" (Semi. Dramatic Overture), by Heed (1 minute and 50 seconds), until—T: "Three months later."
 - 21—"Theme ff (2 minutes and 50 seconds), until—T: "The climax of the."
- NOTE: Watch shot.*
- 22—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "She's my wife."
 - 23—"Dramatic Recitative No. 1" (for heavy intensive dramatic scene), by Levy (3 minutes and 25 seconds), until—T: "You lied to me."
 - 24—"Theme ff (2 minutes and 45 seconds), until—T: "No mister, I reckon."

"THE PLACE OF HONEYMOONS"

(Pioneer)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Specially selected and compiled by M. Winkler

Theme: "Chant Erotique" (Moderato), Berge

- 1—"Friolette" (Parisian Int.), by Baron (4 minutes and 5 seconds), until—S: At screening.
 - 2—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "The man Edwards."
 - 3—"Kiss a Mico" (Valse Chantee), by Baron (4 minutes and 15 seconds), until—T: "At the British Embassy."
 - 4—"Dramatic Tension," by Andino (3 minutes and 20 seconds), until—T: "When you smile like."
 - 5—"Theme (3 minutes and 50 seconds), until—T: "Are you the driver?"
- NOTE: Watch shot.*
- 6—"Conspirators" (Misterioso Char.), by Santos (2 minutes and 40 seconds), until—T: "Come, Queen of Lakes."
 - 7—"Love Song" (Dramatic), by Felgier (4 minutes and 40 seconds), until—T: "The little."
 - 8—"Theme (3 minutes and 50 seconds), until—T: "And in the morning."
 - 9—"Starlight" (Mod. Serenade), by Johnson (2 minutes and 40 seconds), until—T: "The investigation."
 - 10—"My Dream" (And. con moto), by Borch (5 minutes and 30 seconds), until—T: "Come, Queen of Lakes."
 - 11—"Golden Youth" (Valse Lente), by Rosey (5 minutes and 20 seconds), until—T: "What is he doing here?"
 - 12—"Butterfly" (Moderato), by Johnson (2 minutes and 40 seconds), until—T: "I should be glad to meet."
 - 13—"Theme (1 minute and 25 seconds), until—T: "The two friends."
 - 14—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "An early caller."
 - 15—"Concert Waltz," by Durand (3 minutes and 5 seconds), until—T: "A social gathering."
 - 16—"Theme (2 minutes and 30 seconds), until—T: "This man aroused."
 - 17—"Valse Divertisse" by Rosey (4 minutes and 50 seconds), until—T: "The ball at the villa."
 - 18—"Moonlight Shadows" (Waltz), by Baron (5 minutes and 5 seconds), until—T: "There is a beautiful."
 - 19—"Serenade Romantique" (And. Con Moto), by Borch (3 minutes and 5 seconds), until—T: "That night in Canada."
 - 20—"Love Theme" (For general use), by Lee (3 minutes and 40 seconds), until—T: "And at daybreak."
 - 21—"Love Song" (Moderato), by Puerner (2 minutes and 15 seconds), until—S: Close-up of boxing bout."
 - 22—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "I first met him."
 - 23—"Theme ff (2 minutes and 50 seconds), until—T: "Look out for my."
- THE END

July Picturoll Bulletin


No.	Title	Composer	Price	No.	Title	Composer	Price
239	Yankee Tars March	Boultion	1.25	246	The Conspirators	J. Santos	1.25
	A dandy, spirited Yankee March				A one new mysterioso, good for scenes of plotting, conspiracy, etc., as the name implies.		
	Classified as— March				Classified as— Mysterioso—Dramatic Mysterioso—Heavy.		
240	Bacchanale—From "Samson and Delilah"—Saint-Saens		1.25	247	Evening Hour	Geo. Hulten	1.25
	A wonderful Number for Oriental scenes of Dramatic character.				A splendid Love Theme.		
	Classified as— Oriental—Dramatic Oriental—Hurry				Classified as— Love Themes—Sweet Sentimental—Quiet		
241	Nocturne in G Minor	Krzyzanoski	1.25	248	Chanson Melancholique	F. Collinge	1.25
	An excellent Number for your library.				A fine Number for quiet Dramatic Scenes. Scenes that do not contain any climaxes.		
	Classified as— Light Dramatic—Pathetic Sentimental—Strong Palletic—Quiet				Classified as— Dramatic—Quiet Dramatic—Light		
242	Fighting Tommies	Boultion	1.25	249	Berceuse	Hjinsky	1.25
	I say "old-top" 'ere's a dippin' British March. Use this ou 'till Tommy comes.				A beautiful melodic gem for quiet Love Themes.		
	Classified as— March—British				Classified as— Love Themes—Quiet Love Themes—Sweet Pathetic—Sweet Sentimental—Deep		
243	Blue Devils March.. Levy		1.25	250	March of the Janizaries	Hosmer	1.25
	Volta: Zis March she ees full of what you call heem pp.				A knock-out Oriental Hurry for wild and exciting scenes.		
	Classified as— March—French				Classified as— Agitato—Riot Agitato—Dramatic Hurry—Dramatic		
244	Scented Violets.. Reynard		1.25				
	A beautiful new Light Sentimental Number.						
	Classified as— Sentimental—Light Neutral—Quiet						
245	Spirit of Youth (Intermezzo)	Dahlgren	1.25				
	A bright little Intermezzo especially appropriate for picture playing.						
	Classified as— Intermezzo—Bright Neutral—Lively						

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Musicians Alliance

(Continued from page 1398)

that quest on more forcibly than any mere argument could.

In my opinion, if good music is to be the greatest possible box-office success, it must have adequate publicity. It must be treated, not as a mere accessory, but as a feature attraction in itself. The use of the "silhouette orchestra" in all newspaper advertisements, such as is now being done so extensively by the big de luxe houses, is excellent publicity. Advertising tie-ups with sheet music stores and Victrola shops are valuable, if properly conducted. All these things will probably be touched upon in your later discussions.

I am an enthusiast over the great possibilities of music in the de luxe motion picture theatre. The surface has hardly been scratched. It is the most promising of all the branches of the musical profession for the musical director with a vision of the future: for the man who can see something of what is to come in the next five or ten years; for the man who has ability, imagination, enthusiasm, and the will to WORK.

I assure you of my best wishes in this new field.—**CHARLES H. LEACH**, Louisville, Ky.

Monsoon Official on Honeymoon

Mr. Edward Louis Garfield, vice-president of the Monsoon Cooling System, Inc., of New York and Philadelphia, is at present enjoying his honeymoon, motoring through Pennsylvania.

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MUSIC

Musical
Equipment

Music for Your Theatre

No. 11

Utilizing the Newspaper

By Charles D. Isaacson

Author, "Face to Face with Great Musicians"

PUBLICITY is swinging over to the theatres which are musical headquarters. Witness this fact—in the cities where managers have taken the lead in this direction, they have been rewarded by ample space in the newspapers.

There are several reasons for this.

The novelty of fine music in the local picture theatre is considered good news "stuff" by the editors. Of course after a competitor has taken the bite out of the novelty, the news value of the step lessens. But every original step in the musical direction with most news editors stands a mighty good chance of getting by.

But you must not forget that there is the music editor. He is always looking for material. He is your new avenue for entering the newspaper columns, when you add music. You gain an additional method of getting space. If you are the first theatre to go after the musical programs, he will be willing and ready to tell your story. No matter how much has already been done, unless he's a fool, he'll keep you well listed in his columns.

You must not forget that the musical-movie news matter is comparatively a new feature even in the cities where it is most successful, and that the music part of your program stands a better show of getting space than the straight film publicity. It stands to reason—everybody's sending along film paragraphs, but you'll be lonelier with your music paragraphs.

When you go after the musical feature in a big way in your theatre, I would summon the musical editors for a chat or a luncheon, and I would talk to them in this way:

"As the writer of musical news, you are interested in every measure which will spread an interest in music. Now we're going to make a very serious venture. We're going to back our faith in music, by spending a lot of money on the real composers and interpreters.

"In our theatre we will be presenting high-class musical entertainments to so many thousands of our patrons.

"Now here is the point which must appeal to you. We are virtually doing missionary work for music. Today how many of the readers of your newspaper are reading the music column? A comparatively small percentage, you must admit. Now we will be increasing your possible music readers by many thousands of people a year.

"We present the project we are carrying on as worthy of your earnest, conscientious support, because, irrespective of the returns to us, what we are doing is just as important in its art aspects as the enterprises of any symphony orchestra, concert artists or traveling concert companies.

"We present the project to you also for its civic and local aspects—we are doing our part to make this city more musical.

"Now we feel that the musical commentators of our city will not be slow to draw attention to our work, and through the splendid power of their pens make music-lovers understand what it means to them. In fact, we are certain that our local music writers will not be behind their brethren in the metropolitan dailies, who have written lengthy eulogies of the film theatres which essayed this task under no more trying conditions than that which we face.

"Finally, to those of you who might feel that the film music is less worthy of your serious attention than that of the concert hall, let us say that this objection has long since been removed by the attitude of the most distinguished writers on music in the country—such men as Huneker, Krehbiel, Phillip Hale, Donaghy, Sanborn and others,—all of whom have written serious criticisms of picture theatre programs."

This is the point of view with which the music writers are to be approached.

And let me say in passing, that even if you are already well launched on your musical activities and you have not been given the attention by the music reporters you deserve—it is not too late. Call them in now and show what you are doing, and insist upon the missionary element and art-spread factors in your activities. I am sure it will work.

Then there is still another set of writers to be considered. In many cities the newspapers have started pages known as "Our Family Music" (named after my page in New York), "Home Music," "Music for Everyone," etc. These pages are attempting to discuss music in a very popular style. The editors are much more alive to the new developments in the art than some of the old-fashioned dyed-in-the-wool conservatives, who still look upon the picture house as a place of iniquity. These new men and women in music are not critics. They are broad-minded protagonists of a beautiful art, eager to see it spread among all the people. They will listen eagerly to you.

If there is not such a page in your city, you will be aiding your own ends to investigate what is being done elsewhere and show your editors why they ought to adopt one. If you like, you can mention my department in New York, which has brought thousands of new readers to the *Globe* and has lifted the newspaper to first place among all the evening newspapers in point of musical advertising carried. It has been one of the prestige and good-will builders for the newspaper and is conceded to be one of the biggest features of the oldest and finest newspaper in the United States!

There is a point in the success of the *Globe* even for the theatre manager.

Think of it! The first paper to use music as it ought to be used (instead of being cramped away in a little corner) has gained thousands of new patrons and hundreds of thousands of dollars. That

indicates what can come back to the musical picture house.

In any event, irrespective of the lineup among the newspapers, if you move strategically, you can be sure of very liberal publicity because of your music activities.

You will remember that last week I mentioned ways of making alliances with the local musicians, music-clubs, teachers, choruses, etc. Now you can readily understand that the music patrons and art leaders command the respect of the editors. Hence you will see that every alliance you make with music-folks assures you of additional newspaper attention. The same point should be applied to the alliances with the publishers and to all those other ideas which I plan to present to you from time to time.

Now, I wish in closing this article, to present a *very daring* idea which if I were present in your place, I would not hesitate to try to engineer.

The newspaper is the mouthpiece for public opinion. It responds to the call of its community. Now when you show your local editors that the city wants lots of music facts—that will bring about an eager attempt on the part of the newspaper to do their duty.

Thus, if you should get together some off-afternoon in your theatre the entire music fraternity of your city—teachers, dealers, artists, club people, etc.—and you should put in writing a statement from them all, signed—asking for larger recognition of music in the newspaper columns, the editors would "sit up and take notice." You might even bring in the rival theatre managers, or not, as you like. You might even take a week's patronage of your theatre, with their signatures and send them along.

Each person in your conference might send a letter separately to the editors, or might call or telephone where possible.

Your part in the proceedings will be to foster the united efforts to get larger newspaper attention for music and be closely identified with the movement.

Once you become a factor in music your game should be to play every card which will make your name and your theatre name part of the public conception of music. The more musical interest, then the more your benefit. It's like a game of ping-pong. You strike it over and it's struck back to you.

If you find yourself against a peculiar newspaper situation let me help you

handle it. If you come into contact with an editor who says, "Well show us what we ought to do," let me hear about it; perhaps I can help there, too.

(Next week Mr. Isaacson will write "Ways of Announcing Your Music Venture.")

Questions and Answers Discussion

My Dear Mr. Isaacson:

I am greatly interested in your articles contained in MOTION PICTURE NEWS, and will appreciate your kindness in suggesting anything which will contribute to the success of our orchestra.

We have the representative theatre of the city,—orchestra of 12 men with piano and pipe-organ. Men are all capable of handling the best class of music. Anything offered personally or through your magazine will surely be considered most favorably. Can you suggest where I can obtain a first class organist for the relief periods during orchestra sessions? Hours are not more than two (2) each day. Salary per week, \$50.—Edward C. Marquardt, Leader, Strand Theatre, Akron, Ohio.

(Note: Several names were sent to Mr. Marquardt through the Musical Exchange.)

Dear Mr. Isaacson:

I have read with interest your frequent articles in the MOTION PICTURE NEWS, particularly your last article inviting musical directors seeking positions to get in touch with you.

I have had ten years experience as an organist and orchestra director in the better class of picture theatres and was the past winter the director of a fifteen-piece orchestra in a new house, but resigned this position mainly for the reason that the management of the house felt that they could not support such a large orchestra. I was engaged there mainly for the reason of the strong competition existing at that time. This factor was finally eliminated, therefore the reason for reduction in personnel. I prefer a house only where an orchestra of twelve or more is used. Any manager desiring up to the minute musical programs and artistic setting for the pictures would not regret obtaining my services.

I am in personal touch at all times with plenty of good musicians and can furnish any number of musicians at a moment's notice. This information for the owner

or proprietor of a new theatre.

I would appreciate your putting me in touch with a responsible manager desiring someone in my line, and would be glad to see him personally. I can furnish references of the highest order.—Lester Huff, Orpheum Theatre, Elkhart, Ind.

(Mr. Huff's name has been sent to several managers through the News Musical Exchange.)

From a Famous Composer

Dear Mr. Isaacson:

When I learned that you had been appointed editor of the music column of MOTION PICTURE NEWS I realized at once that at last a motion picture class sheet had taken a proper step; it had chosen a music editor without an axe to grind, one who neither had his own music to sell nor was bounden to promote a particular publishing concern—and it had chosen a man who is a musical enthusiast, a recognized authority on matters and persons musical and an impartial critic who seeks ever to do constructive work.

I congratulate you and MOTION PICTURE NEWS, especially since I have just read your article in the current number of July 31st, on what type of director managers should choose for their motion picture orchestras. You and MOTION PICTURE NEWS are both on the right track, and you have my best wishes.

Very sincerely,

Joseph C. Breil.

Concerning the Music Tax

Dear Mr. Isaacson:

In the July 17th issue of the MOTION PICTURE NEWS appears your reply to an inquiry from the Princess theatre, Gillet, Arkansas, relative to this Society.

Your answer is a clear and correct statement except as to your statement, "that the largest theatre would not be required to pay more than \$5 per day" for the license to use the repertory controlled by us.

The fact is that the largest amount received from any theatre does not exceed 82 cents per day, and the average amount paid by theatres is approximately twelve and one-half cent per day.

We are sending you this information in order that you may advise your correspondents accordingly.—American Society of Composers, Authors and Publishers.

"BLUE STREAK McCOY"

Theme: "Flirty Flirts" (Mel. Rubino), Levy

- 1—"Humorous Drinking Theme," by Roberts (3 minutes and 5 seconds), until—S: At screening.
- 2—"Comedy Allegro," by Berg (3 minutes and 10 seconds), until—T: "Meanwhile Cactus City."
- 3—"Hurry" (For pursuit and races), by Minot (4 minutes and 15 seconds), until—T: "When tank meets tank."
- 4—Theme (1 minute and 45 seconds), until—T: "It was a very kind."
- 5—"Clematis" (From Boutonniere Suite), by Tonnig (3 minutes and 15 seconds), until—T: "Diana found her."
- 6—"Spinning Top," by Knecht (2 minutes and 50 seconds), until—T: "Blue Streak & Pete."
- 7—"Dramatic Conflict" (Dramatic Hurry), by Levy (1 minute and 15 seconds), until—T: "The idea to."
- 8—Theme (1 minute and 20 seconds), until—T: "After the fight."
- 9—"Camelia" (From Boutonniere Suite), by Tonnig (1 minute and 55 seconds), until—T: "At the Ranger headquarters."

- 10—Theme (4 minutes and 10 seconds), until—T: "In the days."
- 11—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 50 seconds), until—T: "I go back with you."
- 12—"Canterbury Bells" (From Boutonniere Suite), by Tonnig (4 minutes), until—T: "Two is company."
- 13—"Conspirators" (Sinister Mysterioso), by Santos (1 minute and 20 seconds), until—T: "Ois had brought."
- 14—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes), until—T: "The night came."
- 15—"Dramatic Tension" (Strong tense emotional scenes), by Shepherd (3 minutes and 50 seconds), until—T: "I can't go without my boy."
- 16—"Dramatic Theme" (In Russian atmosphere), by Borch (2 minutes and 20 seconds), until—S: Close-up of Blue Streak on horse.
- 17—"Agitato" (For scenes of tumult), by Minot (2 minutes), until—T: "Fight him, Uncle."
- 18—"Half Red Hurry," by Levy (1 minute and 55 seconds), until—T: "Following the discovery."
- 19—Theme (3 minutes and 30 seconds), until—T: "For a week."

THE END

"THE ANSWER OF THE SEA"

Theme: "Undine Overture," by Lortzing

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Frivolette" (Entr'Acte), by Baron (1 minute and 15 seconds), until—S: At screening.
- 2—"Fairy Phantoms," by Friedman (4 minutes and 15 seconds), until—T: "In the realms of Undine."
- 3—"Laughing Beauties" (Moderato), by Berge (3 minutes and 10 seconds), until—T: "Undine, the most gifted."
- 4—Continue to action (2 minutes and 5 seconds), until—T: "Each day contained."
- 5—Theme (1 minute and 45 seconds), until—T: "Walde, a hunter."
- 6—Ad. hb. trumpet call, "Ala Fanfare," followed by "Moonlight Shadows" (Valse Lente), by Baron (3 minutes and 45 seconds), until—T: "As twilight approaches."

NOTE: Watch for trumpet calls through entire number.

- 7—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 50 seconds), until—T: "The enchanted waterfall."
- 8—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "The nymph of the wood."
- 9—"Phantom Visions" (Solemn dance), by Stevenson (1 minute and 25 seconds), until—T: "They have robbed the sea."
- 10—"Love Song" (Dramatic), by Flegler (2 minutes and 20 seconds), until—T: "And so little Bertalda."

NOTE: Effect of fanfare calls.

- 11—"Forest Whispers" (Char. Merceau), by Lozey (1 minute and 55 seconds), until—S: Close up of wick.
- 12—"The Roses That Die Bloom Again" (Sentimental Ballad), by Levy (4 minutes), until—T: "With the dawn."
- 13—Theme (2 minutes and 5 seconds), until—S: Nymph calls wick.
- 14—Continue to action (1 minute and 45 seconds), until—T: "The transformation."
- 15—"Capricious Annette" (Intermezzo), by Borch (1 minute and 45 seconds), until—T: "And so the kind."
- 16—"Celebrated Menuet," by Boccherini (2 minutes and 50 seconds), until—T: "So Bertalda became."
- 17—"Woodland Whispers" (Characteristic), by Czibulka (3 minutes and 4 seconds), until—T: "Huldrand starts on his."
- 18—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 40 seconds), until—T: "Huldrand would not turn."
- 19—"Babilage," by Castulke (3 minutes and 20 seconds), until—T: "It was a case."
- 20—"Impish Elves," by Borch (1 minute and 50 seconds), until—T: "Good Friar of."
- 21—Theme (3 minutes and 5 seconds), until—T: "So Undine was married."

THE END

"MILESTONES"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Roses That Die Bloom Again" (Sentimental Ballad),
Levy (chorus only)

- 1—"Dramatic Recitative" (for heavy intensive dramatic scenes), by Levy (2 minutes and 20 seconds), until—S: At Screening.
- 2—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute), until—T: "You inventors will be."
- 3—"Adieu" (1/2 Dramatic), by Fawarger (2 minutes and 30 seconds), until—T: "John Sibley, second number."
- 4—Continue pp (50 seconds), until—T: "After dinner."
- 5—"Junta Song" (1 minute and 10 seconds), until—T: "Nita Juanita."
- 6—Theme (2 minutes and 50 seconds), until—T: "I am going to tell Sam."
- 7—"Dramatic Recitative No. 2," by Levy (3 minutes and 40 seconds), until—T: "You had the impudence."
- 8—"Chant Erotique" (Dramatic), by Berge (1 1/2 minutes and 30 seconds), until—T: "Ned, please hand."
- 9—Theme (2 minutes and 35 seconds), until—T: "In the garden of."
- 10—"Galop No. 7," by Minet (3 minutes), until—T: "The carriage quickly."
- 11—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—S: John and Rosie arrive at village.
- 12—"Menuet," by Boccherini (1 minute and 30 seconds), until—T: "The new mistress."
- 13—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 25 seconds), until—S: Close up of old man Time.
- 14—Theme (4 minutes and 50 seconds), until—T: "Another romance."
- 15—"Moonlight Shadows" (3/4 Moderato), by Baron (3 minutes and 50 seconds), until—T: "Sam's coming out."
- 16—"Cavatine" (Dramatic), by Bobm (4 minutes and 30 seconds), until—T: "I can make nineteen tons."
- 17—Theme (3 minutes and 30 seconds), until—S: Closeup of crying baby.
- 18—"Reproach," by Berge (4 minutes and 20 seconds), until—T: "It is arranged that."
- 19—Continue pp (35 seconds), until—S: Close up of old man Time.
- 20—"Bending Spring," Platzman (1 minute and 30 seconds), until—T: "And a new generation."
- 21—Theme (3 minutes and 15 seconds), until—T: "The young Lord."
- 22—"Andante Dramatico" (for dramatic emotion), by Borch (4 minutes and 50 seconds), until—T: "The times are full of danger."
- 23—"Slimy Viper," by Borch (1 minute and 10 seconds), until—T: "The radical members."
- 24—"Sorrow Theme" (for general use), by Roberts (1 minute and 35 seconds), until—S: Girl at piano.
- 25—"Half Reel Hurry," Levy (3 minutes), until—S: Close up of marching strikers.

NOTE: Pn. during interior scenes.

- 26—Theme (2 minutes and 45 seconds), until—S: Strikers leave.
- 27—"Silver Threads Among the Gold" (1 minute and 35 seconds), until—T: "Where is she."
- 28—"Juanita Song" (1 minute), until—S: Old Woman at piano.
- 29—Theme ff (40 seconds), until—S: Old woman stops playing.

THE END

"IT'S A GREAT LIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Kiss a Miss" (Valse Chancee), Baron
Cannibal Theme: "Cannibal Carnival" (Cannibal Characteristic),
Levy

- 1—Love Theme (2 minutes and 50 seconds), until—S: At Screening.

NOTE: Watch door bell.

- 2—"Summer Showers" (Intermezzo), by Logan (4 minutes and 15 seconds), until—T: "In the breakfast heat."
- 3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 25 seconds), until—T: "I'm through, I'm done."
- 4—"Wild Roses" (Valse Brillante), by Johnson (3 minutes and 55 seconds), until—T: "Explosion!"
- 5—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 45 seconds), until—T: "The chimney was the."
- 6—Cannibal Theme (5 minutes), until—T: "You know the Salmon Islands."

NOTE: To action pp or ff.

- 7—Love Theme (2 minutes and 25 seconds), until—T: "The wop was worried."
- 8—"Fairy Phantoms" (3 minutes and 35 seconds), until—T: "The next afternoon."
- 9—Cannibal Theme (50 seconds), until—T: "We'll be making history."
- 10—"Laughing Beauties" (Moderato), by Berge (3 minutes and 15 seconds), until—T: "Not on your life."

NOTE: Watch shot.

- 11—Love Theme (2 minutes and 40 seconds), until—T: "That night."
- 12—"Adolescence" (Entr'Acte), by Collinge (2 minutes and 25 seconds), until—T: "The dinner resulted."
- 13—"March Indienne," by Bellenik (45 seconds), until—T: "I'm going to have the best."
- 14—"Frivolette," by Baron (2 minutes), until—S: Watchman near door.
- 16—"Butterflies Caprice," by Johnson (1 minute and 55 seconds), until—T: "You were invited."
- 17—Cannibal Theme (50 seconds), until—T: "A question which has."
- 18—"Sweet and Low" (Waltz), by Johnson (2 minutes), until—T: "The wop was glad."
- 19—Cannibal Theme (25 seconds), until—T: "Boil him."
- 20—Repeat: "Sweet and Low" (2 minutes and 25 seconds), until—S: Flashback to former scene.
- 21—"Snookums Rag," by Forster (2 minutes and 10 seconds), until—T: "Aw, go chase yourself."
- 22—"Impish Elves" (Intermezzo), by Borch (4 minutes and 15 seconds), until—T: "That afternoon."
- 23—Love Theme (4 minutes and 30 seconds), until—T: "Hello, little boy."
- 24—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 40 seconds), until—T: "Midnight and rain."

NOTE: To action pp, or ff.

- 25—Cannibal Theme (1 minute and 10 seconds), until—S: Close up of Cannibal village.
- 26—Continue ff (1 minute and 10 seconds), until—T: "The next morning."
- 27—"Comedy Allegro," by Berg (1 minute), until—T: "Four days later."
- 28—Love Theme (2 minutes and 30 seconds), until—T: "On a week-end trip."
- 29—Cannibal Theme (45 seconds), until—T: "I know where there are."
- 30—Continue pp (20 seconds), until—T: "How are you, Stoddard?"

THE END

An Appreciation

Mr. Charles D. Isaacson,
502 Washington Avenue,
Brooklyn, N. Y.

Dear Mr. Isaacson:

I am indeed glad to see you enter the field of the motion picture. With your wide and practical knowledge of music I feel sure that you are prepared to better a condition that is sadly in need of development. Volumes could be written about the relation of music to the motion picture and in my opinion it is almost the very life of it. If you can make the exhibitors realize this one thing you will have accomplished a life work.

There have been great strides made in the past two years, but I am afraid that we are all in a rut and having in mind the experience such as you now bring to the motion picture, I for one, welcome you with open arms and ask you to feel that you can count on every cooperation from the writer and his staff at all times.

Very cordially yours,

S. L. ROTHAPPEL,
Capitol Theatre, New York.

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Ways of Announcing Your Music Venture

By Charles D. Isaacson

OUTSIDE of the specific ways of making known your music programs to the musical interests in your city—the critics, teachers, artists, clubs, etc., there is the general publicity to the public at large. Your channels of reaching the general public are the same as you employ in your regular work at the present moment. Namely, you have your own screen, lobbies, billboards, programs. You have the newspaper advertising and editorial columns.

This article will merely have to do with the appeal you might employ in your general publicity and advertising. Nothing I could suggest will alter your appropriation for this division. As a matter of fact I am not concerned in that phase of the matter. Merely to remind you that the wider publicity you give the musical project, the surer its returns—that's all on that point for the present.

But in making your publicity and advertising there are several facts to keep in mind.

1. There is a huge population which is drawn by the announcement that you will give them a program of fine music.

2. There is a huge population which is seeking to understand the meanings of great music.

3. There are thousands of parents with children who are studying or planning to study violin, piano, singing, etc.

4. There is the public which knows practically nothing of music and must not be scared away with the fear that the programs are above their heads.

5. There are thousands who are "feeling around" for the peg which is to be their hang-on in art.

6. There is a growing percentage of people who are wide-awake to the fact that the musical setting to a picture can make or break the picture itself.

7. For various reasons people want to get on speaking terms with the operas. They want to be able to talk knowingly of symphonies, etc.

8. Light opera and the better musical comedies have their big following—even of those who have only read about it.

9. People who buy sheet music are anxious to hear it played.

10. People who own phonographs and player pianos want something of the real stuff.

11. People who go to vaudeville—many of them, want a different sort of music. Many of them want the same kind of music.

Now my feeling is this: If you will keep in mind the existing conditions and aim your publicity to show that you are giving people just what they have been yearning for, then you will be following the right track.

It is not simply that our theatre is announcing music. Or good music.

Putting myself in your place, I will speak to you of some of the talking points which you might want to use—I will put them down in no special order. But I think you will find sentences, phrases—but more particularly, the thought which will set your press man to thinking:

We are providing a Headquarters for Music-Lovers. The kind of music the "understanding folks" can't find in ordinary places will be a daily fare at your theatre. If you don't find a concert anywhere else, you will always be sure of it here afternoons or evenings. We have engaged genuine musicians. The kind of music we are giving is not just the so-called movie music. The music could be given without a change of a note or without the change of an artist in the big concert hall or opera house. For the price of a motion picture entertainment we give also a two-dollar musical entertainment.

We give each picture in a setting of fine music, which makes it equivalent to a beautiful lady in a perfect gown in perfect surroundings. Where is the common sense of dressing a beautiful woman in a cheap or drab dress and placing her in an ordinary, uninspired atmosphere? Where is the common sense of putting a fine feature in a frame of inappropriate or cheap music? We believe that if a picture is worth presenting in our theatre, its worth placing in a setting that's rich. We arrange our musical program in such a way that each bit of film is made to sparkle with the charm of a jewel in its proper setting. You will find that the same picture seen in our theatre and then in another house will seem entirely different, just as a beautiful woman in a fine gown wouldn't look like the same person when in a tawdry gown. The picture under our process of adding appropriate music is like that same action endowed with a

voice. Music is the voice of the film—not the human voice, but the speech of the action, the mood, the emotion, the spirit of the ensemble. You have probably seen a picture without any music. It sounded dead, didn't it? You have probably seen another picture in which some impossible noisy rattle-box pounded out tiresome chords—this detracted from the picture. Note the difference, however, in the way we use music to a picture. Notice how every moment in the film is properly reflected and illuminated with a subtly chosen musical theme. Get the habit of trying to figure how we do it. Follow some musical phrase through a picture. For instance, notice how we will make a certain phrase go with a heroine whenever she appears—how another goes with the villain, the old mother, etc. See how well we describe the sounds of nature, water-falls, thunder, dancing, laughing, crying, moaning, barking, hallooing, singing, hatred, love, childishness, old age etc. This in itself will astonish you. Did you ever know that there is a language in music which can describe and illustrate anything? Did you know that some compositions in music are recognized more readily than words? That is, for instance, that it is easier to make anyone see and feel the rustling of leaves with music than with words—or even with pictures.

There is an education in music at our theatre. When you come to this theatre you are not merely being entertained with our music. You are being developed into a person able to go to and thoroughly understand the visiting concert companies, orchestras, opera companies, etc. Thus after you have heard the extracts from operas as played by our orchestras and sung by our soloists, you will become acquainted with the famous music which the really cultured people love and try to discuss with you. Through the use of our musical setting during the showing of pictures, you will get to understand the Language of Music, and when you are attending a symphony concert, the reverse process will work. When you hear a symphony you will see the pictures! The notes will always come to you in pictures and stories! Those who get the spirit of our musical setting will be far ahead of the ordinary concert-goers. They merely

hear the sounds, in harmony and melody, but you will get the story in the music and you will be able to feel the emotions which the phrases are describing. Because of the fact that you are coming in contact with the best spirit in music you will find your taste always getting better.

Children should be encouraged to come to our musical entertainment. Don't forget that if they get the taste for good things now, they will grow up with it. If your children only go to the places where they hear simply jazz and ragtime, it will hurt them. Encourage your children to like artistic things and you will find that idea reflected in everything they do. That's one meaning in our musical programs.

Children who are studying anything of a musical character will be kept enthusiastic and spirited in their work, if they are allowed to hear the sort of music which is being given at our theatre. By hearing the fine ensembles, the gifted soloists, they will be encouraged to keep busy. The power of example is important.

Nothing highbrow in our musical presentations. If the men and women who have never had the courage to go to the concert halls want to come into the musical life by the easy method—it is by way of our theatre. We don't simply pile down two hours of heavy music and expect you to understand. How can you? Before you run you must walk. Our music is interspersed with the interesting pictures. You don't get tired. You will always feel that you want more. You've not had just enough to suit you. Besides, we select not the heavy but the beautiful—the kind you will love. We give it to you at prices you can afford. Then the music is explained by program notes, by pictorial settings. After half a dozen evenings in our theatre you will be ready for any kind of concert. We are not like the regular concert people. Our music is for your entertainment principally. Hence, we are not so narrow-minded to feel that you don't want, in addition to the beautiful classics, also the standard popular music. You want some of both—you want the right kind of balance. You will hear the popular hits at our theatre. The fine ensembles from musical comedy. Old time songs you love, too.

You want to hear the phonograph records come to life? They do in our theatre, for you hear the music played and sung by living artists.

If there's anything especially you would like to hear, send in your requests. Always glad to play your favorite music.

(Next week I will go on, enlarging on the appeal behind the announcements you may make to inform the large public of your music project. It is a big subject and requires careful study.)

Questions Answers and Discussion

"Read your article in the NEWS of this week. You've certainly started something that is really worthy of being read and reread many times.

"I have a library of over 7,000 num-

bers and am continually adding thereto. I arrange my own settings to pictures, do not use cue sheets, as most always they are a joke. I love to play for pictures. It's a hobby of mine. I enjoy fitting music to them which seems to make the characters talk."—*Joe Zivelli.*

"I have been reading with a great deal of interest the excellent articles which you have been writing for the MOTION PICTURE NEWS. It has always been a matter of wonder to me why the trade papers did not give more prominence to the ever-increasing importance of good music with pictures, and to the methods of making good music a box office success. MOTION PICTURE NEWS has again demonstrated its supremacy by doing just that."—*Charles H. Leach.*

"I like your music columns and read them the first thing."—*Chas. Mitchell, Bicknell Theatre Co., Bicknell, Ind.*

"I am reading all your articles with deep interest and hope that your efforts will bring about the badly needed progress in Music for the Photoplay.

"For past five years, I have been watching the trade press and curiously enough, they gave the music a very subordinate position, allowing the exhibitor to grope in the dark finding out for himself how much of an influence, asset or liability, his music constitutes. As a consequence, since his musical end of the business was very much abused the average exhibitor regards music as a sort of a necessary evil, necessary, because the fellow across the street is featuring it, heavens knows why.

"I hope that ALL exhibitors are reading your articles, which certainly "hit the nail" by enlightening the average exhibitor on subjects mysterious to him."—*N. Mirskey, Musical Director, Jefferson Theatre.*

"Your articles on music in the Motion Picture News have been a source of great interest and delight to me as they are a direct confirmation of ideas that I have held for a long time on that subject. To find such an authority as yourself on music, advancing the same opinions is a source of great gratification to me as, in my more humble way, I am a deep and interested student of the motion picture field and its musical accompaniment.

"To me all music has its own beauty, whether it emanates from the pen of a great master or from the agile fingers of the ordinary song writer, and in the movie field there is a chance for all. I have been exasperated in even first-class movie theatres by the utterly inadequate musical setting and indifferent directing of the orchestral director. I will give you a short sample of what I endured one day.

"The Review was the usual kind of mixture of every-day events, some soldiers marching, children at play, animals, aquatic events and the yacht races. This was entirely covered by marches except the yachts and there was a slow funeral waltz used. I may be doing the setter an

injustice as it is possible that he intended the last as a Requiem for the Shamrock IV. This was followed by the feature picture, a light comedy with a distinct touch of romance and poetry, one or two light dramatic scenes and here and there touches of pathos, the whole the work of an artist who never lost sight of the ultimate result. The musical setting to this was mostly of butterfly numbers of a very poor order varied by popular waltzes from Broadway studios and the final love scene, an exquisite conception, furnished an opportunity for a brilliant one step. The scenic, a weird and entrancing study of trees and water, was accompanied by a long and tiresome waltz, the tune of which seems to have been left in Germany. The Overture to this conglomeration was *Forza del Destino*. Can you imagine anything worse?

"With the above I'm simply trying to show you how a real musician's feelings can be lacerated."—*Frederick Arundel, 248 West Forty-fifth Street, New York City.*

Musical Notes of Wide Interest

Nat Finston has resigned from the Capitol Theatre as musical conductor and will be in charge of the musical interests of the Goldwyn Picture Theatres.

Vladimir Dubinsky, formerly with Cabiria as conductor and a noted cellist to boot, is seeking an Eastern engagement.

In Chicago, during the strike, when music was eliminated from the theatres, thousands walked out—refusing to stand for the silent screen.

Dallas, Tex.—Better music at movie picture shows for Dallas fans is the main idea of the moving picture campaign to be launched Sunday by the Dallas Music Industries Association.

Three seventy-five-foot reels, typifying the effect of music in the home, its aid in love's cause, and the vital part it plays in religion, will be shown in nine downtown motion picture theatres and six residential shows.

Appropriate music from both modern and classic composers will accompany scenes.

The following firms are sponsoring the move to further "make Dallas musical": Starr Piano Co., D. L. Whittle Music Co., Bush & Gertz Piano Co., Baldwin Piano Co., Field-Lippman, Thomas Goggan & Bros., Sonora Music Co., Edison Shop, Will A. Watkin Co., W. A. Green & Co., Victrola department, and Riddle Music Co.

Send your wants to the Musical Exchange and be kept in touch with any engagements that are open. Also if you are seeking musicians notify us and we will send you the names of men who are available. Address Motion Picture News, Music Department.

If you are about to build a theatre or to enlarge on your musical facilities, let us aid you in selecting the instruments. We will be glad to do this. Address Motion Picture News, Music Department.

"IN FOLLY'S TRAIL"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Moonlight Shadows" (Moderato), Baron

- 1—"Serenade Romantique" (And. con moto), by Borch (1 minute and 20 seconds), until—S: At screening.
 - 2—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 50 seconds), until—T: "Goldberg's mansion."
 - 3—"Hunkatin" (Half-tone one-step), by Levy (1 minute and 45 seconds), until—T: "Who will descend?"
 - 4—Theme (40 seconds), until—T: "I hope I don't have."
 - 5—"Whv?" (Fox trot), by Levy (1 minute and 50 seconds), until—T: "You're like the rest."
 - 6—Ad. lib. trumpet (dinner) call, followed by "That Naughty Waltz," by Levy (1 minute and 15 seconds), until—S: Close-up of trumpet.
 - 7—"Concert Waltz," by Durand (1 minute and 10 seconds), until—T: "The spirit of."
 - 8—Theme (3 minutes and 5 seconds), until—T: "It's good to get out."
 - 9—"Misterioso" (for general use), by Andino (1 minute and 40 seconds), until—T: "Let's try a back window."
 - 10—"A Musical Thought" (Dramatic Pathetic), by Titlebaum (1 minute and 25 seconds), until—T: "In the same light."
 - 11—"Budding Spring" (Moderato), by Platzman (1 minute), until—T: "Colonel Houston."
 - 12—"Mamselle Caprice" (3/4 Moderato), by Baron (1 minute and 35 seconds), until—T: "Here's a little dance."
 - 13—Theme (1 minute and 10 seconds), until—T: "I am sick of Goldv."
 - 14—"Reproach," by Berge (2 minutes and 40 seconds), until—T: "Mr. Howard, we meet again."
 - 15—"May Dreams" (And. con moto), by Borch (2 minutes and 20 seconds), until—T: "After the honeymoon."
 - 16—"Marriage Blues" (Blues fox trot), by Samuels (1 minute and 25 seconds), until—T: "Surprise party."
 - 17—Theme (2 minutes and 25 seconds), until—T: "Wasn't it a grand party?"
 - 18—"The Vamp" (Popular), by Byron (1 minute and 25 seconds), until—T: "The next day."
- NOTE: Begin pp and slow.*
- 19—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: Dish falls off table.
 - 20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 15 seconds), until—T: "But Litas."
 - 21—"Frivolette" (Light mel. Allegretto), by Baron (4 minutes and 20 seconds), until—T: "Fatal Friday."
 - 22—"Because You Say Good-Bye" (Sentimental ballad), by Levy (2 minutes and 20 seconds), until—T: "Towards morning."
 - 23—"Wigwam" (Fox Trot), by Samuels & Sanford (2 minutes and 55 seconds), until—T: "Again Folly rules."
 - 24—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "An hour of organized."
 - 25—Theme ff (2 minutes and 10 seconds), until—T: "Don't apologize."

THE END.

"HITCHIN' POST"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Musical Thought" (Dramatic Pathetic), Titlebaum

- 1—"Chicken Reel," by Daly (1 minute and 15 seconds), until—S: At screening.
 - 2—Theme (40 seconds), until—T: "Louis Castiga, an adventurer."
 - 3—"Southern Reverie" (Characteristic), by Bendix (4 minutes and 15 seconds), until—T: "After the war manv."
 - 4—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "That scoundrel Castiga."
 - 5—"Come Where My Love Lies Dreaming" (Southern song), by Forster (1 minute and 50 seconds), until—T: "And this other woman."
- NOTE: To be played as violin solo.*
- 6—Theme (2 minutes and 15 seconds), until—S: "Castiga leaves."
 - 7—"The Dreamer" (Southern song), by Forster (2 minutes and 15 seconds), until—T: "Next dav the city."
 - 8—"Laughing Beauties" (Moderato), by Berge (3 minutes and 50 seconds), until—T: "Barbara Brereton."
 - 9—"Sorrow Theme" (for general use), by Roberts (2 minutes and 50 seconds), until—T: "I wish to speak to."
 - 10—Theme (1 minute and 5 seconds), until—T: "I wish to see one."
 - 11—"Frivolette" (Light mel. allegretto), by Baron (1 minute and 15 seconds), until—S: Close-up of violin player.

- 12—"Conspirators," by Santos (2 minutes and 50 seconds), until—S: Todd speaking to Barbara.
- 13—"Dramatic Tension" (for general use), by Levy (3 minutes and 5 seconds), until—T: "On the outskirts."

NOTE: Watch shots

- 14—Continue pp (50 seconds), until—T: "You have till."
- 15—"Half Reel Hurry," by Levy (6 minutes and 30 seconds), until—T: "Barbara learns from."

NOTE: Watch big bell ring and play to action pp or ff.

- 16—Theme (1 minute and 50 seconds), until—T: "Won't you all forgive?"
- 17—"Camelia" (From Boutonniere Suite), by Toning (3 minutes and 40 seconds), until—T: "History was in the making."
- 18—Continue to action (1 minute and 5 seconds), until—T: "It's so good to see them."
- 19—"Lion Chase" (Grand Galop), by Koelling (2 minutes and 45 seconds), until—T: "At the post."

NOTE: Watch Bugler.

- 20—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: "The great race was over."
- 21—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 35 seconds), until—T: "You owe me a shot."
- 22—Theme (1 minute and 45 seconds), until—T: "And then from tbc."

THE END

**DEAD MEN
TELL NO
TALES**

DEER EGGSIBITORS., ;/

FER PETES SAKE GET HEP 2 JES WHOT
PICTUROLLS MEEN 2 UR PITCHURS. I
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DIS DUMP BUTT I KNOW DAT PLAYIN A
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LISSEN FOLKS----

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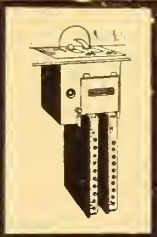
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YOUR THEATRE

Announces

ITS MUSIC DEPARTMENT FOR ALL THE PEOPLE

¶ This theatre has sensed the need for a new project which would bring to all a better appreciation of music. The time is ripe for a keener interest in things musical. Every man and woman in this city should be allowed to participate in the music of this era.

¶ With the spread of musical knowledge comes a betterment of music, the birth of new musicians and new music. With the increase of music, comes a happier living.

¶ This new venture of our theatre will bring to all the people the best music of the profession; for musician and amateur, for the student, for the uninitiated.

¶ We will bring to you the greatest symphonic work, opera, concert numbers. We will give you the best of every nation.

Every motion picture which is exhibited on our screen will be presented with the best musical setting. If the picture is worth while, it is worthy of the best kind of music to go with it. Not simply appropriate music, but rendered by real musicians.

¶ At three o'clock the doors will be thrown open and thousands of music hungry people will hear the first of our programs. Plan to make for tomorrow your new introduction to music. Plan to get acquainted if you are not familiar.

¶ Children who are studying music will be given inspiration and a good example.

¶ People who don't want to go to the regular concerts because they know they cannot understand will find our theatre the easy way to an understanding.

Musical headquarters and headquarters for music lovers are now established at your theatre.

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Ways of Announcing Your Music Venture

(Continued)

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

LAST week I stated the main principles which should be kept in mind in preparing the general publicity and advertising behind your musical activities. I wish, if you missed that article, that you would refer to your copy of MOTION PICTURE NEWS before you read the present installment; and if it happens to have gotten out of your hands entirely that you might write the publishers for it. Thus you may have all the facts before you.

Your appeal is to the growing crowd of those who want to hear good music and who haven't the opportunity except as you give it to them; it is also to the students of music and their parents; it is also to the people who might be frightened away with a regular grand opera and symphony entire but who would be glad to take a sample sandwiched between pictures, such as you can present the music.

Last week I gave several hundred sentences and phrases which could be used in stories, advertisements and on posters and lobby displays—as headlines or in the body of the announcements. I feel that if your press man gets the viewpoint he himself will be able to get out real campaigns which will count in dollars. The viewpoint is the thing.

Now to some more specialized appeals.

Each musical instrument has always its followers. For instance, the announcement of several violin solos will always attract the violin public. You can ascertain this by your own tests—by having the artist play only at certain of the shows, and featuring him for those shows, and then see the rise or fall of attendance occasioned thereby.

To the violin public (which in your city may be up to several thousand people) anything of a fine violin character is the best kind of bait. In announcing your violin feature, I would surround the publicity with facts and romantic bits about the instrument and great interpreters of it. For instance, an advertisement might be prepared showing old Stradivarius, the founder of the modern violin and its greatest master; pictures of the famous violinists of history—such as Paganini, Heifetz, Elman, Kreisler, etc. Then play up the history of your violinist, making him appear to be the best violinist you can—using bits from his past—the story

If You Want Some Suggestions for Newspaper Stories About Music—

just ask Mr. Isaacson to send along his ideas to you. He'll be glad to help; and he's at your service under the auspices of the News.

PUT YOUR MUSIC
PROBLEMS UP TO
ISAACSON

of the violin he uses. Something very romantic. Then what he is going to play—something which appeals to the violin public—some popular classic like the Romance of Wieniawski or the Caprice Basque or the Gypsy Airs of Sarasate or a part of Mendelssohn's concerto, etc. Of course if you engage somebody for a special affair, or if you catch some artist on tour, you can get the concert public by and large right into your theatre.

To give you the kind of directions I mean I will quote from my book "Face to Face with Great Musicians."

"The other day I heard a great violinist. He is noted for his marvelous tone, for the rich, sensuous beauty of his music; for the deep-reaching resonance of each golden note. Thousands congregate wherever he is booked to play—and as he stands alone before the multitude he brings out of his violin lovely melodies, which rouse fiery emotions in the breast of all who listen.

"After the concert we were together in his home, and the violinist played again for me. How lovingly he handled the instrument, gently taking off the silken wrappings, inspecting the violin from all sides, slightly adjusting the bridge, tuning the strings, and bringing the rest under his chin. Scarcely had the bow touched the string when the notes rang out, so that it seemed as if the violin itself and not the artist were the intelligence. Out of the little thing of wood and gut came messages of heavenly beauty, lifting the prostrate soul to ecstasies more divine than ever are touched by earthly beings.

"'Inspired artist,' I murmured.

"'Marvelous violin,' he answered, and he gave it into my hands, as a mother would intrust her child to a dear friend. 'Look at it, what a symphony of color and grace it is.'

"I clasped it in my fingers, held it to the light and read the label inside—there written in a scrawly hand was 'Antonius Stradivarius Cremonensis Fecit, Anno 1724.'

"'A Stradivarius,' I cried with delight.

"'Yes an Antonio Stradivarius of his best period,' the artist answered.

"Just then came a message calling him away. 'And if you will pardon me for a moment, I will leave you with my Strad for a little tete-a-tete.'

"I tried the instrument under my chin, ran my fingers up and down the strings to feel the sensation of the neck under my hand—brought the bow down and essayed a chord or two. I held it at arms' length, trying to devour it with my eyes. An Antonio Stradivarius of old Cremona!

"And then it seemed as though I must have closed my eyes, or something happened; for I was no longer where I thought, but walking along the quaintest street you ever saw. I looked up at the signs to learn where I had lost myself, and I read, 'Antonio Stradivarius, His Workshop.' Cremona, Italy! Old-fashioned people all about me, and I dressed in the garb of long ago.

"I will enter the shop—Antonio?—upstairs, signor. I mount a flight of wooden steps, and walk into the room. A pretty senora courtseys and begs for my message. 'I would like to buy a violin,' I answer. 'I will call father.' 'Please do not disturb him,' I ask. 'Let me go into the shop and talk with him there.'

"'Yes, signor.'

"Then into a large room with open sunlit windows all around. The ceiling has raw beams, and about the walls, suspended from nails, are violins, parts of violins, lutes, cellos, basses, violas da gamba. In the corner stand basses, and at half a dozen benches are young and old men bent over their work. In the very center of the room is a large table, and on the bench nearby is seated a very old man. He is tall and gaunt; he wears an apron and on his head a woolen cap.

"The old man takes me about the room, and inspects the work of his assistants. Now, Francesco, that will never do, you must smooth that much finer, much more slender at the ends. And, Omobono, my boy, you better leave the sound post to me, before it goes; I will adjust that. Ah, here is my good assistant, Joseph; you have my ideas very well. You see the inside of this violin. That little post under the bridge—that is the soul of the violin; it holds the vibrations of all the parts into one harmonious rhythm. The violinist draws his bow, my friend; what do you suppose happens? The strings vibrate, the black finger board here vibrates, the belly and the back vibrate, the sides vibrate, the air inside the violin vibrates—and the little slender piece of wood is the controller. Look, I move it a bit; listen, what a difference; I move it the other way—oh, not good, but the right place; that will do.

"Here is the wood for the sides, and here is the wood for the back, and here is pine wood for the belly. It comes from the lower parts

(Continued on page 1938)

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(Concluded from page 1936)

of the Alps, and all of it is cut only from the southern sides of the trees. Here is sycamore for the back, the neck and the sides. The wood must be nursed and cured and kept just so, until it is alive for me. Some stuff is cold and lethargic, other kinds are responsive and obey the violinist.

"You see these curves at the side, I remodeled them; you see these f-holes at the top—I made them straighter and more slender, for the air current to come out with more delicacy. In the violin are fifty-eight to seventy-two parts, and every part is so important I cannot slight one."

"While this dialogue was going on a long-haired gentleman came in; and all arose to bow to him.

"Ah, Signor Corelli," Stradivarius called out, "I have the violin for you now to play for me. Listen," and the maker went into another room and brought forth an instrument, which he handed to Corelli. "I want to have you particularly listen to the purity of the highest harmoniques on the E string; I want you to listen to the lowest and fullest open note on the G string. Try it"—and Corelli lifts the instrument to his chin, and performs one of his difficult sonatas.

"Splendid, Antonio," he cries with delight, and the violin maker rubs his hands violently as he listens to the child of his hands in the glorious care of a master musician. "Now, please, Corelli, handle with greatest care—wrap well at nights and on damp days in woolen cloths; when it is cold keep the violin in a warm place—not too hot, you know. Choose the strings with absolute taste—better let me furnish you when you need them. Let not unskilled hands profane the finger board, and bring it back to me every once in a while that I may look it over, and correct any trouble."

"It seemed to me that with the exit of the instrument the old gentleman sighed as if he were parting with a dear, dear friend.

"Another gentleman," Gina called.

"Have him come in, my dear," and a young dandy entered.

"What do you charge for a violin, Signor Stradivarius?" the customer asks.

"Well, I will tell you. Woods are high these days, and labor is going up in price, besides I personally will cut and inspect the making of the violin, and in it will go my signed labels, as I do with all my finest customers. It will be very stylish—it will make you very much admired to own a violin of mine. There are only a little over two thousand in the world.

"The price, Signor Stradivarius?"

"Yes, oh, yes, to you, sir, \$24."

"Is that the best you can do?" the buyer haggles.

"Yes, that is my price, and I never go below it—"

"I feel a violent tug at my shoulders, and flop, all Cremona, Stradivarius, and his shop are gone. Over me the artist is standing—my great violin friend. 'Did you have a good tete-a-tete with the violin? What do you think of my Strad? Hasn't it a glorious tone? I had lots of trouble getting it. Strads are getting terribly scarce now—not more than two hundred on record. Do you think it is worth the \$24,000 I paid for it?'"*

Along the same lines as this bit about Stradivarius. You can see the appeal in this extract taken from the same volume:

"The auditorium is crowded. The stage is dark, save for a little line of light which falls on an advancing figure. He moves up to the

front, and the whole audience seem to stiffen up with a mingled sense of horror and wonder. The light catches his face, and graves yawn and ghosts shriek. White as a ghoul in the yellow moonlight, gaunt and shrunken and hollowed. His eyes, large and green and ancient, tell of sad, wild tales.

"His figure, long and thin, is curved like a snake about to spring.

"He does not walk—he undulates and jumps with wierd little motions—his arms and shoulders are in continual activity—like a Uriah Heep. "'Tis the devil's son,' whispers an awe-stricken woman at our side, 'every one says so. At night, when he's all alone, the Evil One enters his room and embraces him, and he tells him how to go forth and deliver his message. He's a wicked one—I'm sure he's brought me here against my will.'

"And then comes the answer of her companion: 'And such a miser. He steals into one's city—lures all the good folk to his wicked music, robs them of their money, and then steals away. He's worth more than kings and nobles. But he'd never spend a sou—lives on devil's food. He's a vampire, sucks our money. Look how he moves—like a crawfish. It's terrible. There are Paganini waltzes, rondos, caps, hats, books, dishes. It's awful to make a figure of such a devil. Did you hear of Lyser's painting him? He said: 'The devil guided my hand while I did it,' and I believe it's true.'

"Now the sound of a plaintive note silences the vicious voices that whisper superstitious and lies. It rises like a cry in the night, and echoes and re-echoes across the moor his music pictures. And the slow-drawn melody gives way to a wild, dramatic strain. Malicious and frenzied grave sprites whirl in a dervish dance.

"See that shaking, straining, maddened figure of the violinist! He smashes his bow upon the strings, and in a passage of terrific speed runs from the lowest G to the uppermost half-note on the E. In arpeggios and thirds, and chords; in chromatic succession, the notes pile up, beneath those wiry, bony fingers, which seem more automatic than human.

"If the audience believes Paganini devil or of the flesh of the Evil One, then now truly they acknowledge themselves under the spell of Hell! Never did a crowd of musicgoers become so mad—shrieking and yelling themselves hoarse. They fear Paganini, but they cannot escape his music.

"Recall after recall will not suffice, and Paganini bows in his clumsy, circular motion. Someone whistles and calls him lobster! Others take it up. They are determined to let him know that they believe him to be of a sinful breed.

"Paganini—Nicolo Paganini,' he says to himself, 'will you let this insult pass? I will fix them.' So, raising his violin to his chin, as if to play, he gets their silence, then very dramatically he says: 'I will give you imitations of birds and other animals.' Sure enough come the voices of nightingales and parrots and dogs and cats. Then, bringing his bow right over the bridge, he produces a peculiar sound: 'Hee-haw.' Shouting out, Paganini cries, 'That is the voice of the donkey who laughed,' and again he plays, 'Hee-haw.'

"Well, the concert is over—the people pass out, but we are fortunately able to meet Paganini in his own rooms.

"We find him—he is practicing again. His loved violin is hardly ever out of his hands. It is told of this violin, that once Paganini had to choose between it and a woman he loved—and he gave up the woman.

"My sweetheart,' he whispers to the instrument—he can hardly talk above a whisper—and no Romeo ever put more passion into his love-making, 'my sweetheart, once I almost

lost you. It was when I was very young. I had just tasted the joy of triumph—the world was at my feet. I was seeing new cities, travel was in my blood. I thirsted for romance and adventure. I began to gamble and I lost—lost heavily. But I would never give up. I believed in my lucky fate. Despite losses and defeats, I always knew something would come to my rescue. One night, all my money was gone, all that I earned in my big concert of the day. I had nothing for my hotel, for my travel to the next city where I was to play the following night. Some one dared me to put up my violin. I was desperate—I played—and lost. Gone, my sweetheart, they took you from me. I cried, I wept, I shrieked, I was going to drown myself in the river. And then came a friend—he bought you back for me. That cured me, my beloved. Never did I risk you again, and never did I approach the gaming table from that day forth. You are everything to me."

Next week I will show you how I would develop the piano public.

Questions, Answers and Discussions

"I congratulate you and wish you success with your Musical Exchange, a service I believe that will make your valuable trade paper, already in the lead of all others, through this new added feature, *the only one worth while to me.*

"Since I'm selling pictures and music and consider one as important as the other, as no picture is complete without good music, and no sale can be complete unless it is satisfactory and success only can result from satisfied patrons.

"I have had up until July 1st a three-piece orchestra piano, violin and Mason & Hamlin Harmonium Organ, have an immense library of good music and featured music as well as pictures with quite a success.

"Kindly ask you to list me for a good Harmonium-Player to begin any time between now and Sept 1st, salary \$40 a week, seven days, with addition bonus of \$5 a week for a good man who will bind himself to stay until May 1st, 1921, bonus payable only upon this condition."

"Could also place a good violin player at these terms."—Henry Bishop, Pres. Bishop Amusement Co., Washington and First Sts., Hoboken, N. J.

"I like your music columns and read them the first thing."—Chas. Mitchell, Bicknell Theatre Co., Bicknell, Ind.

"I am very much interested in the musical side of the business and am glad to hear that the musical department of the M. P. N. is under your control.

"I would very much appreciate your sending to me copies of the cue sheets and anything appertaining to the musical side.

"I would also be glad to hear from you with regard to any new 'Jazz' numbers. Perhaps you would put me on the mailing list of firms dealing with this class of music."—Victor Sheridan, Managing Director, Associated Cinematograph Theatre, London, W. 1, England.

"THE MISFIT WIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Heart of Mine" (Moderato Cantabile), Smith

- 1—"Spirit of Youth" (Allegretto Moderato), by Dahlquist (1 minute), until—S: At screening.
- 2—"Wild and Woolly" (Western Allegro), by Minot (1 minute), until—T: "Paris, Wyoming, was a" (shots).
- 3—Theme (1 minute and 45 seconds), until—T: "There's no reason why."
- 4—"In a Canoe" (Moderato Serenade), Zamecnik (1 minute and 45 seconds), until—T: "Why wouldn't a manuring."
- 5—"A Mermaid Honey-moon" (Allegro Marcia), by Zamecnik (2 minutes and 15 seconds), until—S: When Duff takes seat.
- 6—"Allegro Agitato," by Kiefert (45 seconds), until—T: "I'll have to collect some."
- 7—Theme (1 minute and 45 seconds), until—S: When Duff is led away.
- 8—"May Dreams" (Moderato Romance), by Borch (2 minutes and 30 seconds), until—T: "A month later found Peter."
- 9—"The Roses That Die Bloom Again" (Andante Expressivo), by Levy (2 minutes and 30 seconds), until—T: "Why don't you stop Peter."
- 10—Theme (2 minutes and 30 seconds), until—S: When Peter enters hotel.
- 11—"Laughing Beauties" (Allegretto Moderato), by Berge (45 seconds), until—T: "The one reason why Katie."
- 12—"Scented Violets" (Intermezzo Moderato), by Reynard (3 minutes), until—T: "A month later at Gilcrest."
- 13—"Dramatic Tension" (Moderato Agitato Desc.), by Borch (2 minutes), until—T: "The young feller got sweet." (shot)
- 14—"Chant Erotique" (Moderato Expressivo), by Berge (2 minutes and 45 seconds), until—T: "Simpkins said it was an."
- 15—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—S: When Katie gets out of bed.
- 16—"Thoughts At Twilight," by Kendall (2 minutes and 30 seconds), until—T: "A week later at Gilcrest."
- 17—"Mignonette" (Capricious Moderato), by Jackson (2 minutes and 15 seconds), until—T: "Gimmie my pants."
- 18—Theme (2 minutes and 45 seconds), until—S: When Katie enters room.
- 19—"Evening Hour" (Moderato Sentimento), by Hulten (4 minutes and 45 seconds), until—T: "Justice was not invited."
- 20—Theme (2 minutes), until—T: "Please let me go."
- 21—Popular one-step (Segue to "Breath of Morn"), by Kempinski (2 minutes and 15 seconds), until—T: "For many weary months."
- 22—"Dramatic Tension," by Levy (3 minutes), until—S: When Katie throws shoe.
- 23—Theme (1 minute), until—S: When Katie finds letter.
- 24—"Babillage" (Intermezzo Allegretto), by Castillo (2 minutes and 45 seconds), until—T: "A few weeks later."
- 25—"Dramatic Tension," by Zamecnik (3 minutes and 30 seconds), until—T: "Business, business, always." (telephone bell)
- 26—"Heavy Dramatic Suspense" (No. 20 A. B. C. Dramatic Series), (3 minutes), until—T: "Call a taxi quickly."
- 27—"Light Allegro Agitato" (No. 20 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—T: "How is Katie." (door bell)
- 28—"Heavy Dramatic Andante" (No. 20 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—T: "This is my affair."
- 29—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "Peter's just back from Texas."
- 30—"Bleeding Hearts" (Andantino Sentimento), by Levy (4 minutes until—S: When Peter leaves.
- 31—Theme (2 minutes and 30 seconds), until—S: When Katie returns.
- 32—"Chanson Melancolique" (Andante Sympathetic), by Collinge (1 minute and 15 seconds), until—T: "Pretend you haven't forgiven."
- 33—"Dramatic Tension No. 9," by Andino (1 minute and 30 seconds), until—T: "Tell them the truth."
- 34—Theme (1 minute), until—T: "Business doesn't count for."

UNTIL THE END

"THE PREY"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Ballad Amoroso), Levy

- 1—"Moonlight Shadows" (Valse Tendre), by Baron (45 seconds), until—S: At Screening.
- 2—Theme (1 minute), until—S: When guests stop dancing.
- 3—"That Cat Step" (a new Jazz rhythm), by Breaux & Henderson (1 minute and 30 seconds), until—S: When guests start dancing.
- 3—Theme (2 minutes and 30 seconds), until—T: "Henry Lowe, unscrupulous."
- 4—"Gloaming" (Allegretto Moderato), by Kempinski (2 minutes and 15 seconds), until—T: "The important business."
- 5—"Evening Hour" (Amoroso Ballade), by Hulten (2 minutes and 15 seconds), until—T: "Not another berry and I'm."
- 6—Theme (1 minute), until—S: When Lowe leaves.
- 7—"Entreaty" (Moderato Tone Poem), by Colby (1 minute and 45 seconds), until—S: When Jim joins Reardon.
- 8—"Dramatic Tension" (No. 2), by Zamecnik (1 minute and 15 seconds), until—T: "If I am elected District."
- 9—"Dramatic Recitative No. 2," by Levy (2 minutes), until—T: "You're an ungrateful cur."
- 10—"Andante Pathetic," by Berge (1 minute and 30 seconds), until—T: "My father would ask."
- 11—"At Twilight" (Moderato Romance), by Golden (1 minute and 45 seconds), until—T: "Morning and Jack Reardon."
- 12—"Heavy Dramatic Pathetic" (No. 10 Luz Photo-Play Edition), (2 minutes and 45 seconds), until—T: "While Jim Calvin determines."
- 13—"Chante Erotique" (Moderato Expressivo), by Berge (1 minute and 30 seconds), until—T: "The present District Attorney."
- 14—"Romance D'Amour" (Melodious Moderato), by Golden (3 minutes and 15 seconds), until—T: "Two months had passed."
- 15—"Dramatic Andante," by Borch (3 minutes and 30 seconds), until—T: "I am the only one who can."
- 16—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 15 seconds), until—T: "Having bought and paid for."
- 17—"Shadows Of Night" (Oriental Descriptive), by Borch (2 minutes), until—S: When Oriental dancer appears. (watch changing tempo of dances segue to allegro movement)
- 18—"Thoughts At Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—S: When guests applaud.
- 19—"Humorous Drinking Theme," by Roberts (2 minutes and 15 seconds), until—T: "The end of a perfect evening."
- 20—"Dramatic Tension No. 1," Zamecnik (1 minute and 45 seconds), until—S: When the celebration was over.
- 21—"Devotion" (Romantic Serenade), by Deppen (1 minute and 45 seconds), until—T: "Get out of my house."
- 22—Theme (3 minutes), until—T: "To the one man she knows."

- 23—"Dramatic Tension," by Levy (2 minutes), until—S: When Helen leaves.
- 24—"Spring Blossoms" (Capricious Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "That evening notwithstanding."
- 25—"Uneasiness" (characteristic), by Borch (3 minutes and 45 seconds), until—T: "Lowe's man Friday."
- 26—"Cradle Song" (From Tragic Suite) (4 minutes and 15 seconds), until—S: When Lowe opens safe.
- 27—"Adagio" (From Tragic Suite) (3 minutes), until—T: "Yes, I need you, Jim."
- 28—Theme (1 minute and 15 seconds), until—S: When Jim arrives.
- 29—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "They're two of your men."
- 30—Theme (45 seconds), until—T: "Jim, why didn't you tell."
- 31—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "As a brother of the comprised."
- 32—"Purity" (Andantino Semplice), by Borch (3 minutes), until—T: "Very well, I have nothing."
- 33—Theme (1 minute and 30 seconds), until—T: "The morning's news."

THE END

"STOP THIEF"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Laughing Beauties" (Light Intermezzo), Berge

- 1—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 45 seconds), until—S: At screening.
- 2—"Perpetual Motion," by Borch (30 seconds), until—T: "Stop thief."
- 3—"Adolescence" (Allegretto Int.), by Collinge (1 minute and 50 seconds), until—T: "But the little good."
- 4—Theme (2 minutes and 40 seconds), until—T: "Honey, I'm next to."
- 5—Continue pp (45 seconds), until—T: "Slip me ten."
- 6—"Kiss a Miss" (Valse Chante), by Baron (4 minutes and 40 seconds), until—T: "It was Madge Carr."
- 7—"Spring Blossom" (Allegretto Novlette), by Castillo (5 minutes and 5 seconds), until—T: James Cluney just."
- 8—Theme (2 minutes and 10 seconds), until—T: "Dr. Willowby, the best man."
- 9—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "It's lost, a ruby ring."
- 10—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "Doctor, come quickly."
- 11—Theme (4 minutes and 35 seconds), until—T: "Don't come in without."
- 12—"Frivolette" (Entr'Acte), by Baron (3 minutes and 45 seconds), until—T: "Detective Thompson."
- 13—"Lovelette" (Light caprice), by Levy (1 minute and 50 seconds), until—T: "I must see Mr. Carr."
- 14—Theme (3 minutes and 40 seconds), until—T: "The safe has been robbed."
- 15—"Fairy Phantoms," by Friedman (4 minutes and 50 seconds), until—T: "You heard the layout."
- 16—"Birds and Butterflies" (Allegretto Int.), by Vely (4 minutes), until—T: "Come back in ten minutes."
- 17—"Kewpies' Rendezvous" (Humorous Int.), by Kempinski (2 minutes and 45 seconds), until—T: "Sergeant, will you get down?"
- 18—Theme (3 minutes and 25 seconds), until—T: "He's taking the blame."
- 19—"Dramatic Agitato" (to action pp or ff), by Hough (2 minutes and 45 seconds), until—T: "Say, who are you?"
- 20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 20 seconds), until—T: "Quick, gather up these."
- 21—Theme ff (2 minutes and 25 seconds), until—T: "I want to be married."

THE END

"SWEET LAVENDER"

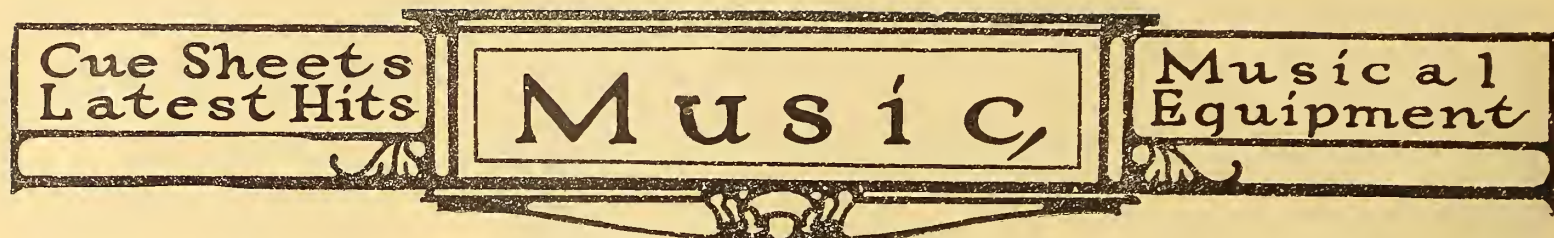
Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (bright Intermezzo), Collinge

- 1—"Spring Blossoms" (Novlette), by Castillo (2 minutes and 25 seconds), until—S: At Screening.
- 2—"Dramatic Narrative" (for scenes of reminiscence), by Pement (4 minutes), until—T: "With the fall term at hand."
- 3—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 20 seconds), until—T: "Mandy will bring you the."
- 4—Theme (2 minutes and 50 seconds), until—T: "The first week of college."
- 5—"Frat College March," by Zamecnik (2 minutes), until—T: "Sophomore goblins are early."
- 6—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute and 45 seconds), until—T: "I guess I'd better stop."
- 7—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "You can't get away, Freshie."
- 8—Continue pp (55 seconds), until—T: "We ought to teach Lavender."
- 9—Theme (1 minute and 40 seconds), until—T: "As the term goes."
- 10—Continue to action (1 minute and 30 seconds), until—T: "Next day while the memory."
- 11—"At Twilight" (Romance), by Golden (2 minutes and 15 seconds), until—T: "At this interesting moment."
- 12—"Frivolette," by Baron (1 minute and 35 seconds), until—T: "Oh, mother, I'm glad."
- 13—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 30 seconds), until—T: "And while the wonderful fact."
- 14—"Queen Of My Heart" (Dramatic Ballad), by Baron (5 minutes and 5 seconds), until—T: "Clem's guardian has just."
- 15—"Andante Appassionato" (depicting passionate agitation), by Castillo (3 minutes and 55 seconds), until—T: "You trust me, don't you?"
- 16—Theme (3 minutes and 25 seconds), until—T: "Next morning the Driscoe's."
- 17—"Because You Say Good-bye" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—T: "Of the Rolt lodgers not one."
- 18—"Roses That Die Bloom Again," by Levy (2 minutes and 35 seconds), until—T: "Wedderburn called for Clem's."
- 19—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 20 seconds), until—T: "Soon after nightfall."
- 20—"Reverie" (a tone poem), by Drumm (6 minutes and 5 seconds), until—T: "Snatching at the chance."
- 21—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes), until—T: "Do you know who I am?"
- 22—Theme ff (3 minutes and 50 seconds), until—T: "At Mrs. Driscoe's."

THE END



Music for Your Theatre

No. 14

"Ways of Announcing Your Music Venture"

(Continued)

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

THIS is the third installment of my discussion on this phase of your musical development—ways and means of acquainting the larger public with the importance of what you are doing.

In the issue two weeks ago, I gave the principles and appeals which should underlie the publicity and advertising of your Music Department. Last week, I turned into more explicit channels of exploitation. To give you a notion of what this included (in the event of your having missed reading it), let me recapitulate the argument. I said that there are publics devoted to violin, cello, singing, orchestra, etc., and that it behooves the advertising and press men to direct the appeals to these publics which will aid in arousing curiosity, interest and action. In fact, I gave complete stories which could be used in an appeal to draw the *violin* public.

Now I want to go on to show how to draw the piano public, orchestra public and pipe organ public. I shall not endeavor to go into detail on all divisions, but what I give here will no doubt stimulate the imagination of the press man and send him scouting for facts in the libraries and music stores.

Here is the way I would go at the PIANO division:

"Leopold Godowsky, who, according to Huneker, is the pianist's pianist, was discussing pianos and players of pianos with me the other day. DePachman has the most delightful way of performing. He plays everything all wrong, he disregards every rule of technique, phrasing, and style, but he has the true piano touch, and hence he is enchanting. Friedheim brings out orchestral effects; with him everything seems to be transcribed from a large score; he is not content with his medium; he has not the true piano touch, but nevertheless he is enchanting.

"The true piano touch is something utterly distinct from all other things. It is the method of the artist for whom the keyboard is a specific entity, an instrument complete in itself.

"Take the piano, as Godowsky says, and you find there a world of music. Nothing else is

needed. No other musical device is like it: yet all other instruments seem to need the piano for accompaniment. You can express any emotion on the piano; the tone will sing and prolong itself; you can bring out the faintest whisper, piano, pianissimo, meaning softly; you may bring out thunderous crashing chords, forte, fortissimo, meaning loudly. That is the meaning of the name, the pianoforte, the instrument which may play soft and loud.

"It seems a very natural thing to us that we should be able to play softly and loudly, doesn't it? But it didn't to Cristofori, or to all those who came before him.

"When we examine the great, majestic concert grand, like a queen in its full graceful lines regal and dominating on any stage or in any drawing room, we hardly wonder how it happened to grow that way. We just take it for granted—it must have always been. When we think of how empty homes would be without their pianos, how many lives would grow duller without its music and its solace, we might be willing to pay a passing compliment to the inventor of the instrument. Did it have an inventor? Why, of course, we never thought of that before. Like Topsy, it must have just 'grewed'."

"Down the street comes the equipage of royalty. The Grand Duke Cosmo the Third of Florence is returning to his city, and taking with him the harpsichord maker, Cristofori. The artisan is dressed in his best—he wears a violet cloak with a silver design embroidered on the shoulder. He is very happy and yet he is loath to bid good-by to his birthplace.

"'God keep our good Cristofori,' the burghers shout as the carriage goes by. 'May he continue long enow to make good music for the people's merriness.' And as the carriage disappears—'There goes the best harpsichord maker in Padua.'

"'In Padua? Aye, in all Italy, if not the world. The Grand Duke of Florence knew what he was about when he picked Cristofori. When you get a Cristofori harpsichord, you then get something of the best.'

"'Yes, but the duke had to pay a price.'

"'And a fool Cristofori would be to give up his business here to go live in a palace, working only for the duke, if he were not paid a price.'

"In the meantime the carriage had reached Florence, past Sante Croce's sacred portals, past the Santa Maria Novella, past the bridge old Taddeo Gaddi built, past Giotto's tower and

the statues of the Medicis.

"'This will be your private shop, my dear Cristofori. And I am very anxious to watch the development of that idea of yours. It sounds very interesting to me. Let me help you, if I can.'

"Bartholomeo inspected his new quarters. Yes, they were sufficiently large. The view was beautiful, looking over San Lorenzo, and what further need to worry? No more selling instruments—just satisfying the duke, that's all. And time to work out his great idea!

"The olive skin wrinkled into a smile at the thought of it. Time now to work it out! Wonderful! Cristofori rubbed his hands in unfeigned delight and eagerly busied himself on the marvelous invention which was to revolutionize the world. So fast did he develop the invention that less than a month, after his arrival he had asked the grand duke to 'pay me the great honor to be the first to hear my humble idea.'

"'Now, your grace, this is what I have done,' he says. 'You see, I play the harpsichord. So, what do you hear? The picking of strings. As I touch the key, the string is plucked. I want to do something quiet; I pluck. I want to do something loud; I pluck. It is the same, I want to play a short note; I pluck. I want to play a long note; pluck. There is not any difference. Is that music? Now, see this violin. I play a long or short note by drawing the bow across the strings. I draw heavily, it is loud; I draw softly, it is quiet. But on the harpsichord I can play many notes at once like this—harmonies, harmonies, beautiful. Oh, I think for years, if only you could make the harpsichord to play soft and loud, piano and forte.'

"'Yes, yes, Cristofori,' impatiently urged the duke, 'but your invention.' The olive skin wrinkled into a smile—it is good to make a duke curious and eager, the realization will be so much the more enchanting and valuable.

"'I am not the only one who thinks about this, but the one who is responsible for solving this idea, he will be very important. And I believe your grace, that you will be able to say that your court was the birthplace of the new invention.'

"'Yes, but show it to me, Cristofori, without delay,' the duke ordered.

"Now, listen your grace, I strike this note very soft and piano, very quickly and delicately, so-la! Is that not very soft?' and Cristofori looked at the duke with a triumphant air, 'But

(Continued on page 2122)

wait. Now I strike the note very loud and long, so—boo-e-e. What do you think?" and the artisan stands with his fists on his hips, his head perked on an angle.

"Do it again," orders the duke, bending over the keyboard. "Why, Cristofori, what does this mean? You don't pluck the strings at all. You hit them. You strike at them. You have, instead of quills to pluck, a lot of hammers!"

"Hammers," and Cristofori resents the word, but then on reflection rather likes it. "Yes, hammers, your grace. And the harder you hit the hammers, the bigger the tone. Just try it; you can control the volume of tone yourself."

"The duke tried it, and smiled, smacking his lips as if he had eaten of a rare delicacy, and did it again.

"Congratulations, my Cristofori, you have accomplished the long-sought wonder. But wait, you haven't thought of something," and the duke appeared to withdraw his approval. "What's there to prevent the hammer from staying down, so that when you want to repeat the note, you've nothing to hit?"

"Easy; see this spring that brings the hammer back to place. Look, I can repeat all I like—look, la, la, lala—soft and slow, loud and fast."

"There's no doubt about it, Cristofori, you've done it. And we must let the world know about it, for your fame and mine. Your stipend, Cristofori, shall be increased, because of this, materially."

"But, I have not shown you all, your grace. See this foot lever; this releases the dampers."

"The dampers, Cristofori?"

"Surely, did you not think that when the hammers hit the strings (hammers is a good word) when they hit the strings that the tone might go on a long time?"

"See this cloth over the strings? When you touch the key the damper lifts from the string and lets it vibrate. As long as you hold down the key the string is free of the damper. Release the key and the damper drops. Now this foot lever lifts the dampers a long way to as to make even a louder tone. There are many other points about my invention, but you see what this new piano and forte instrument can do?"

And here is another which describes the master pianist Liszt:

"He came towards us—the master, Liszt. A figure of medium height, just inclined toward stodginess. His face, smiling—those caressing eyes glistening beneath huge, bushy eyebrows. His hair long, white, with the snowy purity of his seventy years, brushed back from his forehead, and resting on the shoulders which had learned to bear so much.

"He wore his abbe cloak—and he was indeed the very picture of the priest of infinite goodness. Some there are who preach the gospel of good, and some there are who enact the deeds of humanity. Of this rare samaritan cult was Liszt, friend of all, caring neither for religion nor nation; ready to aid the oppressed, holding forth his hand to guide the new ideals and ideas. We wondered how this good, kind old man could be the same as that perfect lover—that dreamer—that romancer whose life was one long trail of feminine hearts, broken.

"We were overcome as we grasped his hand, those soft, limpid fingers which could call forth fire and crashing thunder from the keyboard of a mere piano. We knew not what to say. He understood, and with kindly voice, he asked:

"You want to play some of your music for me?"

"With courtly mien, Liszt motioned to us to be seated."

"It was a great afternoon—Liszt was to play a new rhapsodie.

"He moved to the pianoforte, sat down without ceremony, threw back his hair, leaned mysteriously over the keys, and let his fingers touch them. Instantly the whole room was transformed. Stars on a blue black sky twinkled forth. Beautiful women curtsied and smiled. Grim tragedy leered out, desolation was upon us—we wept and then smiled; we trembled—and the piano seemed to be pleading just as a lover of ancient romance. We beheld a handsome youth fallen on his knees, before the woman he adored. At first she was cold, heedless, petulant. But gradually the ardor of his words adwakened her—the heat of his passion warmed her. Something within her began to stir, and in a moment more she was in his arms. Kisses showered upon her, and as the vision dimly faded away—

"We came back to listen for another mood of the spirit of the piano—

"And thus it pealed forth its messages—softly at first, like the gentle murmurings of the breeze in gentle summer weather. We heard the cricket and the katydid. We basked in the silver moonlight. In a canoe the lovers splashed the waters of the lake and glided past us. But now the air grew restless, the moon hid behind a cloud. The storm approached. Suddenly the thunder crashed; the lightning crackled and raged—the world was in a tumult. We listened, frightened and cowering. The sobbing of the wind ceased; the rain gradually lessened—until all was quiet as a tomb. Then, with a mysterious accent, there came from the distance churchbells—the singing of a heavenly choir. We lifted our heads and came out of our dream.

"It was the spirit of the piano.

"Then Liszt had risen, and with an all-embracing smile was bowing to us."

Concerning the PIPE ORGAN, you can understand how this would be likely to attract new listeners to the instrument.

"This, my friends, is the Church of Saint Clotilde. Hush, we will enter. High is the vaulted roof, silent the grayish atmosphere. Figures angelic are carved in the walls, and glasses stained with pictured history of the church lot in the sanctified light of the outer world. You cannot talk aloud in such a place; you feel yourself to be so humble in the unmistakable presence of the Great Spirit. If churches do not more than make you realize the infinity of something, they have done their part. Soft light, echoing silences, and the pipes of the organ near the altar.

"What voice is that which almost as soft as the silence filters down through the church and trembles like an angel's wing? The organ! Oh what religious fervor, playing and sobbing with a pulse and a breathing like a majestic overpowering priest who is the spirit of the church itself. He seems to be standing aloft, his head drooping,—the walls are his arms and legs, the ceiling is his shoulders and his is the organ loft. He is singing and chanting to his Maker. Such pathos in a note, such strength of faith in a phrase, such beauty of humble offering in a chord.

"Up there in the organ loft is the maker of this music, the master of that organ, who for thirty-two years has been the mind and the heart of the organ instrument.

"Do you dare to approach him and meet him face to face? The angelic being, that father priestly—that Father Franck?"

"We will find the way to the organ loft. Dark is the way up and as steep as the forest to Paradise itself is the spiral staircase. An occasional port-hole (as in a ship) lets in a bashful glimmer of light, as you climb aloft. Suddenly you encounter a dreadful, ominous beast, which is panting like a horrid creature of the

jungle. Be not afraid, it is the bellows of the organ. And now to the final section of our pilgrim's progress—to the consol of the organ, to the seat of the organist, to the throne of the master. This is pitch black, this end of the path, you stumble up a few narrow steps—

"sh—hush, shh"—

"Half a dozen angry faces appear out of the light above you. Fingers to their lips they adjure you to silence—the Master plays. We stand stock still, suspended, as it were, half way between the pavement and the vaulted roof.

"The face of the organist—look! A streak of white light falls on the features which are lit with a radiance resembling a halo. I have never seen such a near approach to a halo, as that light about the face of Cesar Franck as he plays the organ at the Church of Saint Clotilde. His rolling white hair brushed back from his expansive brow, his noble mouth drawn to restrain the sobs which are arising in his breast. His hands, long, slender, graceful, trembling with the spirit of the Vox Humana. So he improvises to the end."

Now, there are scores of people who want to know something about the ORCHESTRA. Therefore if in connection with your symphony orchestra or any part of one that you might be offering, you ran a series of bits like this, the effect would certainly be to draw new public.

Capsule Lecture

"Any aggregation of musical instruments is called an orchestra, three instruments are a trio, four a quartette; generally a group under twelve is called an ensemble. The modern orchestra is generally never fewer than 30 men and in symphony work is nearer a hundred. There have been orchestras of over two hundred men.

"An orchestra is an attempt to express a narrative, poem, drama, to reflect life by calling on all available instrumental devices. To write for an orchestra is the ambition of all composers. Orchestration is the finality of a composer's art.

"The orchestra is controlled by the conductor who reads the entire score or manuscript and is supposed to have a complete understanding of each instrument's part. The players take the time, the spirit, the emotion, the interpretation from the conductor. The concert-master is generally the first of the first violins and is nearly always assistant to the conductor. His duty is to be spokesman for the orchestra in all matters of technique.

"Modern orchestras are made up of violins, violas, cellos, base violins, or strings; flutes, clarionets, bassoons, oboes, or wood wind; cornets, French horns, English horns, trombones, or brass wind; drums, cymbals, tympani, or the battery; and occasionally organ, harp, and novelty instruments."

Taking up a specific part of the orchestra, you might treat the strings as follows in your general advertising.

CAPSULE LECTURE

"Today we describe the string section. Includes violins—first and second—violas, cellos, double-basses. This is the heart of the orchestra—the instruments not included in a band and hence the part which really dominates the character of an orchestra proper. Violins are to be compared to the soprano voices in the choir, the second violin to the altos, the violas to the tenors, cellos to the baritones and basses to the same-named singers. The violins are the most versatile of the orchestral instruments, the violas are lower and more weird to their tone, the cello is exceedingly romantic and

(Continued on page 2124)

(Continued from page 2122)

first violins are generally placed at the immediate left of the leader, the first of the first violins being the concert-master. The second violins are at the conductor's right. The violas are at the right of the seconds; the cellos generally face the conductor, and are placed on the floor, the musicians holding the instruments between their legs for support. The basses stand at the back of the orchestra, and are larger than most of their players who must stand to reach them."

Thus from this you can see that your musical publicity is somewhat in the nature of an educational campaign. *Your interest is not essentially to educate, but to bring people to your theatre, buying admission.* So don't imagine for one moment that I have forgotten my original promise:

I will show you how to use music to make more money for you.

Next week I want to establish another appeal which could be used from now to doomsday in directing the people to music.

Next week's installment, Mr. Isaacson calls "The Story in the Music."

* By special permission of Boni & Liveright, publishers of "Face to Face with Great Musicians," this and any other extract from the volume may be used by the theatre manager in the exploitation of his musical venture, providing he gives credit according.

Questions, Answers and Discussions

WHILE reading the MOTION PICTURE NEWS I noticed that you are willing to give musicians employed in theatres advice on certain subjects, and the question that has been bothering me is whether or not I am playing the right kind of music for the pictures.

"I noticed also, that you state the selections from the operas, classics and symphonies, are very good to use during the pictures.

"I have been playing for pictures about two years now. I am a great lover of music and I always try to please the public by playing the best music I can obtain. For love themes I use pretty waltzes, slow music, and I follow the picture as close as I can. I do play selections from the operas, as from Il Travatore, Bohemian Girl, Martha, and Andantes, and overtures also. I have quite a few classics that I play, some of which are Souvenir (Drdla) Scarf Dance, Humoresque, the Swan, and Prelude. (This number I use mostly for dramatic scenes.) "I also play pieces such as Legend of a Rose, Sparklets, and others for moderate scenes. For comedies I play ragtime numbers and selections as Watch Your Step, and Going Up, and others.

"I have music composed by Zaneonik, adapted especially for the pictures, and I always use cue sheets; they are a great aid to me. I am a pianist, but am present I am playing the Bartola, an instrument similar to an organ. I have no symphonies and I would be very thankful to you if you could inform me as to where I could secure some of them. Remember, for the piano. I would certainly like to hear from you very soon in regard to telling me how to fit out the music programs. I am not a wonderful player, but I can read quite well at sight, and I can play some difficult pieces, as Overtures to Zampa,



J. Wesley Lord, organist Le Petite theatre, Ocean Park, Cal.

Poet and Peasant, and Hungarian Lustspiel. Earl J. Smith, Palace Theatre, Waseca, Minn.

You have the right idea about the type of music to use, and I would say that if you increase your musical library and familiarize yourself thoroughly with the motifs of the music of as many compositions as possible, that you will find your task an easier one and your performance of greater pleasure to the audience.

"The first thing to keep in mind in selecting music for the film, is this: The wrong theme will neutralize or even destroy the meaning of the actors, while the right theme will accentuate and make truly perfect the same scene.

Unquestionably for any one episode you could find hundreds of appropriate phrases and movements in music, but you will discover, as you go on, that certain compositions are superior to all others under certain circumstances.

For instance, the Swan of Saint Saens has never been approached as a description for utter calm and lack of movement. This is not only a description of the swan in its movement over the waters, the slow action of the wings, but is an ideal figure for scenes where utter calm is being enacted on the screen.

If I had a bit of scenic showing a lovely lake in midsummer, no human life present, I would play the Swan. Then for a very characteristic bit, where a Chinese scene were to be enacted, I could find nothing more appropriate than Kreisler's Tambourine Chinois. To this you could give a perfect description of a scene in a narrow Chinese street, a Chinese serenade, etc.

You will find this for yourself as you go along, and as you develop your own apprehension of the absolute connection between literature, painting, dramatics and music. You can find an absolute translation for any ideal mood in music. In music you can translate any idea into words or dramatic action.

I would suggest that you procure some of the excellent collections of piano transcriptions taken from symphonies, sonatas and operas. I would also suggest that you communicate, for instance, with the Century Music Co., or G. Schirmer of this city, mentioning my name, and telling them that you want this sort of music.

C. D. I.

**DEAD MEN
TELL NO
TALES**

"I am a follower of your interesting articles in my favorite trade journal, and I look forward to each issue. I am sure that there are hundreds of musicians who are benefited by your contribution each week. I hope that in the near future you will be nationally recognized as the medium between manager and musician."

Grant E. Linn, Winter Theatre, Akron, Ohio.

"It appears at the present writing, that owing to the new scale in Columbus (\$56.00 for six hours per day, seven days), there will not be an orchestra working in a picture house after August 28th.

"The manager association has taken for an example of the 'uselessness of an orchestra,' the Colonial Theatre, Columbus, which has never had an orchestra, but have always done an exceptionally good business. However, the Colonial has had the advantage of the pick of the Famous Players Lasky and all of the first national productions."

Buel B. Risinger, Southern Theatre, Columbus, Ohio.

"The department inaugurated by you in the MOTION PICTURE NEWS, designed to assist the theatre manager and the musician seeking a position to get in touch with each other, will certainly fill a long felt want.

"Hundreds of musicians in common with myself would gladly pay a fee such as make the department a paying venture, for the inestimable privilege of having a position when one is needed rather than resort to the 'hit or miss' method involved in advertising in various theatrical papers with the hope that fortunate circumstance will quickly achieve the end that experience conclusively proves is not feasible under existing conditions."

W. A. Richards, 13 Spring St., Box 21, Manchester, N. H.

"A number of salesmen representing different firms, from time to time tried to get me interested in a theatre organ, claiming that with an instrument at a cost say from \$7,000 to \$9,000 I would be able to get much better results and save money.

"While, of course, I'm interested to save money, I consider the danger to do so at the wrong end, and would only care to invest in one of these instruments if I could be convinced that I would profit by an investment of this kind, not through a saving in salaries, but through increased patronage attracted by the organ."

Henry Bishop, Bishop Amusement Co.

Specializes in Picture Music

The New York Concert League, an old established concert bureau, announced this week the formation of a Motion Picture Department, to take care of the needs of the first class motion picture theatres the country over, specializing in the booking of soloists in conjunction with pictures.

The department has been placed under the expert direction of Mr. Joseph Mann, who for the past ten years has been engaged in the music business, specializing in the popularization of music through the medium of the motion picture theatre. Associated with him will be Mr. H. S. Kraft, formerly music writer for several of the leading New York dailies, and a concert manager of note. Together, they have been responsible for the introduction of some of the leading concert artists at the New York Strand, Rialto, Capitol.

The organization has opened offices at 1664 Broadway and invites exhibitors to get in touch with it.

"THE MAN WHO HAD EVERYTHING"

(Goldwyn)

Main Theme: "A Musical Thought" (Dramatic Andante Moderato), Titlebaum

- 1—Main Theme (4 minutes and 30 seconds), until—S: At Screening.
- 2—Continue ff (1 minute and 5 seconds), until—T: "Well, what lying excuse."
- 3—Vampire Theme (1 minute and 25 seconds), until—T: "Blind to the love of Prue."
- 4—"Love Song" (Dramatic), by Flegler (2 minutes and 10 seconds), until—T: "Matt Sills reduced by."
- 5—Vampire Theme (3 minutes and 15 seconds), until—T: "Two is company."
- 6—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 40 seconds), until—T: "His hoyish vanity."
- 7—Theme (4 minutes), until—T: "I have the right to lay."
- 8—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "Joel, I want to have a talk."
- 9—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 50 seconds), until—T: "Blissfully unaware of his."
- 10—"Queen of My Heart" (sentimental ballad), by Baron (2 minutes and 40 seconds), until—T: "There is a Justice of Peace."
- 11—"Fricolete" (light Moderato), by Baron (2 minutes and 45 seconds), until—T: "Your father brought him."
- 12—Vampire Theme (4 minutes), until—T: "Determined to carry his."
- 13—"Aces High" (light char. march), by Roberts (50 seconds), until—T: "Harry's new toys leave."
- 14—Main Theme (40 seconds), until—T: "Come on, boys."
- 15—"Humorous Drinking Theme," by Roberts (1 minute and 50 seconds), until—T: "By midnight."
- 16—"Comedy Allegro" (30 seconds), until—T: "What shall I do."
- 17—Main Theme (3 minutes and 45 seconds), until—T: "The morning after."
- 18—Continue pp (1 minute and 10 seconds), until—T: "It's beginning to work."
- 19—"That Cat Step" (a new rhythm), by Breau & Henderson (3 minutes and 20 seconds), until—T: "With just one desire."
- 20—"Moonlight Shadows," by Baron (1 minute and 10 seconds), until—S: Dancers leave floor.
- 21—"Hunkatin" (half-tone one-step), by Levy (2 minutes), until—T: "Now that he has everything."
- 22—Vampire Theme (50 seconds), until—T: "If you want me to."
- 23—Continue pp (45 seconds), until—T: "After a night of mental."
- 24—"Twilight Fancies," by Fromel (2 minutes and 5 seconds), until—S: Girl standing by flower vase.
- 25—Vampire Theme (1 minute and 5 seconds), until—T: "You'd better try to square."
- 26—"Love's Fantasy" (Moderato), by Fromel (20 seconds), until—T: "Under an assumed name."
- 27—Main Theme (50 seconds), until—T: "Mr. Bullway owes me."
- 28—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 40 seconds), until—T: "On the anniversary of."
- 29—"Adagio" (From Symphonete Suite), by Berge (3 minutes and 45 seconds), until—T: "For the first time Harry."
- 30—Theme ff (1 minute and 5 seconds), until—T: "Prue, I apologize for."

"FOOD FOR SCANDAL"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

- 1—"Recuerdos" (Spanish Caprice), by Santos (1 minute and 40 seconds), until—S: At screening.
 - 2—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (2 minutes and 10 seconds), until—T: "Within the walls of chivalry."
 - 3—"Twilight Reverie," by Berge (2 minutes and 30 seconds), until—T: "As the months pass."
 - 4—Theme (1 minute and 35 seconds), until—T: "However, Watt's stenographer."
 - 5—Continue to action (2 minutes and 25 seconds), until—T: "Aw, it's only the devil."
 - 6—"A Musical Thought," by Titlebaum (1 minute and 45 seconds), until—T: "We'll raise some money."
 - 7—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 45 seconds), until—T: "While Sylvia's plans to."
 - 8—"Marriage Blues" (A Blue's Fox Trot), by Samuels (1 minute and 25 seconds), until—T: "And can't you hurry?"
 - 9—Organ solo to action (church scene) (10 seconds), until—T: "How Sylvia had."
 - 10—"That Cat Step" (A new rhythm), by Breau & Henderson (1 minute and 40 seconds), until—T: "How after a prolonged."
 - 11—"Laughing Beauties" (Light Intermezzo), by Berge (1 minute and 10 seconds), until—T: "Never mind, boss."
 - 12—"Fricolete" (Light Moderato), by Baron (4 minutes), until—T: "While looking for a."
 - 13—"Spring Blossoms," by Castillo (4 minutes and 30 seconds), until—T: "Now the Horuers."
 - 14—Repeat: "Kiss a Miss," by Baron (1 minute and 50 seconds), until—T: "You must come to the theatre."
 - 15—Theme (1 minute and 25 seconds), until—T: "After the finale."
 - 16—"Mysterious Nights" (Mystery Waltz), by Berge (2 minutes and 15 seconds), until—T: "The corner of B Street."
 - 17—"Cavatine" (Dramatic), by Baron (2 minutes and 20 seconds), until—T: "How dare you speak to me."
 - 18—"Adolescence," by Collinge (3 minutes and 10 seconds), until—T: "The next morning Sylvia."
 - 19—Theme (2 minutes and 45 seconds), until—T: "My wife wants a divorce."
 - 20—"Capricious Annette" (Light Moderato), by Borch (3 minutes and 30 seconds), until—T: "Lunch on a strictly."
 - 21—Theme (50 seconds), until—T: "Having secured from the."
 - 22—"Golden Youth," by Rosey (4 minutes and 20 seconds), until—T: "In the weeks that follow."
 - 23—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "However reticent we would."
 - 24—"Love Song" (Moderato), by Puerner (3 minutes and 20 seconds), until—T: "Come back this afternoon."
 - 25—"Valse Divine" (Characteristic), by Rosey (2 minutes and 40 seconds), until—T: "Twenty minutes later the."
 - 26—Theme ff (1 minute), until—T: "You see I intended from."
- THE END
- "ONLY TAX FREE MUSIC IN REALART MUSIC CUES."

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& C.****When You Think of Music Think of Organs**Then hear and investigate the Marr and Colton New Era
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MUSIC

Musical
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Music for Your Theatre

No. 15

"The Story in the Music"

By Charles D. Isaacson

THIS, if you please, is a continuation of the general subject, "Ways of Announcing Your Music Venture." In addition to the general appeals to the public (as indicated in the NEWS of August 28th) I told of ways of advertising violin music and piano music (September 5th) and orchestra and organ music (September 12th).

This time I want to return to the more general discussions and try to express for your use *my most useful method of getting more out of music.*

For the purpose I seek to affect in your work, I will therefore talk to you as if I were a theatre manager and you were a theatre-goer. You in turn can then repeat this message to your people in advertising, stories, etc. Conservatively speaking, I can tell you that I have packed four years of newspaper stories, advertisements and lectures to 2,000,000 people into the following concentrated extract of the idea.*

Everybody admits that music is the universal language—that the same compositions which delight Americans are equally pleasing to Italians, French, Germans, and all civilized peoples. If it is the universal language, however, only a few have realized just how truly this applies. Music talks to every listener in a way which is intelligible and can be translated into words, pictures, actions. Without regard to nationalistic and racial language, music speaks in a higher tongue which is clear to all who learn the secret of listening.

Music speaks in three ways: Through the brain, the heart and the body. The physical effects of music are too well known to be repeated again—you know that a march time sets your feet into motion, a dance theme makes every last dancing boy and girl swing the shoulders, music in factories succeed in making machine workers move faster.

The spiritual effect of music is the accepted

**I urge every musician to read this and the preceding issues very carefully. Several scores of conductors and musicians have written to me asking me to explain HOW TO SELECT MUSIC FOR THE SCREEN. If every musician could digest and thoroughly understand the meanings in this article, I feel that he would have no difficulty in making up his cue sheets from his own music library and do it successfully and to the best interests of himself and his audiences.*

Send in Your Music News

Any item related to your music—something special in your programs, a change in your personnel, a bit of local music news, will be of interest to the Motion Picture News. Send it along to the Music Editor.

See page 2308.

idea among all people. It uplifts the listener—it creates a mood of joy or sorrow or anxiety or anger.

But the intellectual effect:—Here is where we come to the big idea. Music makes ideas and communicates them from musician to listener. Instead of using words,—notes and combinations of notes are employed. These notes are capable of making any story or play or pictures, and where the great composers are understood it is seen that they are also novelists, storywriters, dramatists and even motion picture makers.

There is nothing mysterious about this idea; nothing to worry you or make you annoyed that you cannot understand it. Ask any violinist to imitate the crying of a baby—it is the easiest thing in the world. Ask him to play a laugh, a sigh, a moan, a fretting sound. Ask the pianist to represent for you the playing of chimes, the chriek of an engine, the rumble of thunder. Ask the harpist to play the sound of a breeze rustling the trees, the sound of a mountain brook, the whisper of fairies. Ask the clarinet player to represent a shepherd call, the lowing of cattle, the sob of an old man. So you will understand that in music instead of describing ideas and action, as with words, the thing itself is actually reproduced in symbols. Thus when you hear a certain composition, and this idea has gained upon you, will you discover that you are actually *seeing* the story, the play, the description.

The trouble with music and the public is this: that a few snobbish conservative people have tried to keep music a thing for the aristocrats and the wealthy set—have tried to make music a mysterious and difficult to understand idea. These few persons have done a great deal of harm. How could ordinary, common sense audiences as are made up by the great majority of people expect to sit down to a symphonic concert or an instrumental recital and for an hour and a half or more simply hear strange sounds? Without meaning?

I would have a very little idea of the great masters of music whom I now revere and adore, if I thought that all they planned to do, was string together a lot of notes which didn't sound out of harmony—and had no story or idea or emotion in mind. But this is not the case. I have known some of the most famous composers of the present decade and I have examined pretty thoroughly into the lives of the masters, Beethoven, Mozart, Wagner, etc., and I can say it as a fact that every famous composition was written with a picture, a story or a definite idea in mind of some sort.

Once the average man gets this thought with him, music becomes a different world. When he realizes, that the music he is about to hear contains a message which he can understand and interpret in his own of thinking, music then becomes what it ought to be now—the nearest and dearest method of being entertained and educated. He sees that he has the key to the whole situation. He wants to find the story in the music. Now we come to the point which makes music such an extraordinary joy to all people.

The story in the music has variations to suit the listener. Let me explain this more in detail.

A professor of history and a bricklayer would find in music different variations of the same idea. In essentials the story would be the same, but in dress and details it would be different. Thus the professor and the bricklayer would both realize that a tragic element were being enacted, but the professor might make it the story of an Emperor who had been taken from his kingdom and bemoans his fate, while the bricklayer might find it to be the story of a mother who had lost her son and was bemoaning her fate. Another composition might be interpreted by the professor as a description of Niagara Falls, by the bricklayer as the noise of a building in progress. In both excitement, volume of sound would be present.

When you read a story or see a play you only see what is there. Your own imagination doesn't get a chance. And whether you agree with me or not at this minute the greatest pleasure of all is where your own ideas and imagination get a chance to exert themselves. In music, there is the composer's original mood and reaction to an idea plus the interpreter's idea (the musician who is playing the composition has his own feelings) plus your own environment and point of view.

Now the theatre which presents fine music to its public and enables that public to gain a conception of the meaning of music—the stories that are in it—is doing not only a big educational and uplifting work for America, but is

making itself the natural gathering place for those who seek the enjoyment and pleasure of exercising their imaginations and minds and hearts in music. It is a great game! You would be amazed to see audiences after they have this idea in their minds. They are working out their own stories—heads back, eyes closed sometimes, ears open. The music carries them out of themselves and they "come back" refreshed and rejuvenated. Tired out men and women forget their worries in being taken out of themselves by the music. And they come back for more.

I know because I have met the condition thousands of times with millions of people. At first the people may take the idea with a "grain of salt," but when you show them by your own descriptions and they see how accurately your description fits then they are ready to try their own stories. And once they do this—they belong to you—they are slaves to the habit—they will come back for more and more and more.

To show you what I mean, I shall publish a few of the Music Pictures I have used myself—my imagination at work—may interpretations. These you may use in your programs in connection with these popular classics. I will begin with the most popular "classic" piano number of the day:

C Sharp Minor Prelude (Rachmaninoff)

An American soldier is taken prisoner. He is now heard in the cell, as the little stream of light breaks through the tiny window. He stirs, his heart is breaking; he realizes that he is the victim of his hated enemies. He rises, paces up and down slowly at first, and then furiously. Finally losing all control of himself, he rushes up and down and beats his hands and head against the walls. Madly he cries out—he has lost all control. But useless is the man's agitation. Worn out, he drops to his knees and then sinks to the ground, and there, barely breathing, barely living, he realizes his utter desolation, his complete defeat. No hope—there is no hope—no hope.

Here is a very much used violin solo:

Tambourine Chinois (Kreisler)

Down a narrow street in Chinatown the little mandarin comes. Dark the streets, except for the lanterns hanging out of the windows—see! He walks with tiny steps, oh, so little steps. His pigtail is down his back and his eyes are glittering. He comes to the house of the lady—and stops underneath her windows. (Yes, even in China they have sweethearts). He lifts his little tambourine and strums the twanging strings and sings—sings in a squeaky, piercing voice, which sounds so sweet to the lady. See her peeping out from the window in delight. Then he goes away, the little mandarin, but he comes again, with his little steps, and then the lady joins him.

Here is a very authentic idea for one of the Liszt Hungarian Rhapsodies:

Hungarian Rhapsody No. 2

See the tents of the Gypsies. It is early morning. The dawn rises slowly, the mist disappears. Slowly a man creeps out from one of the tents and stretches as he surveys the new day. He is soon followed by others and in a few moments the encampment has sprung into life. Bonfires are lighted. Breakfast is soon sizzling. The day advances. The men go out to hunt. The women sit over their work, tending to the little ones. There is the sound of an argument. There is the sound of a mad fight. Laughing, cursing, singing.

Just a typical day among the gypsies. Toward nightfall the band gathers around the bonfires, and the crackle of the wood can be heard in the still air. The dancers jump up and swirl around and the fiddlers tune up, while the Hungarian

gypsy airs resound. Off in the distance, in the dark of the wood, a pair of romantic lovers escape from the rest and tell each other the love that is in their hearts. Again at the fire, the community at large is voicing its loud-mouthed ideas. And soon it is time to go to sleep again, drowsily to sleep.

Here is something more ambitious—an orchestral story—for one of the symphonic works. Note that the description in addition to just telling a story, attempts to give an idea of the meaning of the symphonic form.

First Symphony of Beethoven

The symphony is the final goal of all composers—it is music in its purest, noblest, most ambitious form. Nothing but music is in it, and the whole drama of life can be expressed in its tones.

Greater than any mere solo or combination of instruments, the whole family of instruments are participants of the action.

In the opening of the First Symphony, there is a brief introduction. A dissonance off the key would seem to indicate that Beethoven was describing the state of things about him and announcing that he was about to lift himself into a new expression. He was not happy, but he wanted to be. The rest of the symphony has been called an idyl—we might say, and idyl of Beethoven's imagination. The second movement is written in fast time, allegro; the strings take up a brilliant theme that is somewhat descriptive of flying. One feels that the spirit is winging itself into flight, encountering the joys of anticipation as described by the flute and wood wind. But the spirit meets with obstacles. You can hear the bass instruments calling ominously. "Be not too free—beware of what lies below you!"

Then it would appear as though the spirit found a new plane. In the andante cantabile movement slow, gentle, and oftentimes sad, the spirit of Beethoven is in one of those love moods, so characteristic of the man, a love devoid of all self and sex, a love as chivalrous as the knits of old entertained for their ladies. The violin carries the solo theme; the flutes give voice to the partner of the love episode. Everything is idealistic and wonderful. But Beethoven, always with a sense of humor, realizes that such a love is not for earth, and he has given to the drum a gentle, laughing mockery, a sarcastic monotone. This monotone is taken up by the other instruments, though the love theme scarcely seems to notice it, and goes right on.

The third movement is a minuet—the most noted part of the first symphony. This is a different plane than the andante. In the andante the lovers merely sang to each other as if from far distant places; but in the minuet there is a dance, a scherzo, that is full of the joy of life. The lovers are whirling and all the world joins in the dance. The violins, the viola, and the basses take up the principal theme, and we feel that not only the love spirits are engaging in the festivity, but that the flowers and the trees and the brooks and all of nature are laughingly forgetting every care and woe in the world, in the abandon of the dance. In the

last movement, the finale, it seems as though the lady is not what she appeared to be. She is a coquette. Well, it was a pleasant idyl, it gave voice in the andante to the noble love avowals of the poet soul. In the minuet there was that glorious rhythm of the dance; but now the illusion is gone.

Yet it's laughable—even the poet himself laughs. She a coquette, this lady of the angelic mien; she makes love on and on to all about him, and he laughs, the poet laughs. So, back to earth come the spirit; back from an adventure, that was nothing after all but a summer idyl.

(To be continued next week)

Questions, Answers and Discussions

There has been a great deal of controversy recently with reference to the tax imposed by the American Society of Composers, Authors and Publishers on exhibitors using certain copyrighted music.

We understand that some exhibitors have paid this tax, while others have protested, and in some cases have declined to use any music coming under provisions of the above organization. We notice, too, from recent trade papers that certain producers have issued instructions that in the construction of their cue sheets any music subject to tax must be eliminated.

We have recently received a demand for payment of this tax, which you know is based on the theatre seating capacity, and before we take any action we would like some expression from you covering your opinion as to the fairness or unfairness of the request, together with other recommendations which you might offer.

It occurs to us that in the use of this music the exhibitor is popularizing same, and in that way is benefiting both the author and publisher."—A. B. Cook, Majestic Theatre Co.

Your letter of the 11th brings up an important question which confronts the theatre managers of the country, and in as much as the subject is coming to the front at the present moment, I am going to try to answer your letter to the best of my ability as an outsider who is interested neither in the special causes of the manager, musician, or the composer, but in the success of the amalgamation of music with motion pictures.

I have had several letters from the theatres objecting very strenuously to the payment of the tax imposed by the American Society of Composers. Immediately I communicated with that society and later had a detailed discussion with the executive secretary.

I discovered that some three thousand or more theatres have already taken out the license; that most of the important publishers are members, and certainly most of the composers are in the lists.

It is a fact that the best of the present music available to the theatre among copyrighted numbers is protected by the society, and that the theatre which refuses to purchase the license is limited to the smallest percentage imaginable of the worth while copyrighted music.

Of one thing I am convinced; that the society has been justified by due process of law and that the theatre which comes under conflict with rules of the society and uses its music without the license, is open to suit which is bound to go against him. Several cases are sufficient precedent to cause the theatre managers to think a long time before openly using the society's music without the license.

So much for existing conditions.

The society insists that the composer is en-

Before You Buy Your Musical Instrument

consult the News Music Editor, Charles D. Isaacson. He may save you money, trouble, annoyance. He may be able to give you a different steer.
See page 2306.

titled to payment for the privilege of playing his music; that he is in the same position as the producers of the pictures, and that his revenue will thus count not only in royalties on sheet music, music rolls, and records, but on such performances also.

To be sure, the composer would be lost if he were denied the right of performance, in places like theatres, restaurants, dance halls, etc. The likelihood of the sale of the sheet music, the value to the record or roll manufacturer would not warrant the making of the roll or record.

Knowing the publisher as I do, I am sure you are perfectly justified in saying that the more advertising by performance a composition is given, the larger its sales in other channels.

But are we to figure what are the indirect or even direct results of our actions in this matter? Or are we to look at the matter purely from our own results?

Without this music the picture performance would surely be weakened, and the show as a whole would have less pulling power and less

interest to the audience. If the music makes the performance more interesting and has a value, the equation of the theatre with the composer, ought to be put aside.

The money paid for this license is certainly more than recompensed by the value you receive through the music.

You argue that you are advertising the music. "Very well," says the composer, "I do not consider this advertising sufficient pay." Then you have to decide whether the charge made for the performance of the music is an equitable one.

As I understand it the largest theatre in the United States could not pay more than one dollar a day. This figure is certainly trifling and while all of these trifles contribute to the large cost of maintenance and upkeep of your theatre, the question resolves itself in my mind to the simpler point. That is, if the music is valuable to you and the price charged for the license is equitable, you can consider that you have made a fair bargain.

If you advertise music, that is a by-profit. Then you are also advertising the stars whose

names you put in electric lights outside your theatre.

I am trying to be perfectly frank and fair with you, and in as much as I am speaking for the MOTION PICTURE NEWS in this connection advising eleven thousand theatres who read these pages, I am open to conviction. If I have overlooked some point or if I have been misled perhaps by the arguments that have seemed to me to be so important, I wish you would call them to my attention.

Please write to me and let's try to work this matter out together, and then when you have come to the conclusion to accept or decline the license, let me publish the complete correspondence as a guide for all of the theatres of the United States.—C. D. I. MUSIC EDITOR.

Gem Amusement Co. of Little Rock, Ark., lessees of the Royal theatre here, who are remodeling the theatre, will purchase a \$10,000 pipe organ within the next few weeks. Many improvements will be made on the building.

"HOMESPUN FOLKS"

(Associated Producers, Inc.)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Love's Old Sweet Song," Molloy

Farm Theme: "Serenade" from "Rural Symphony," Goldmark

IMPORTANT NOTE

Mr. Crawford, organist for Grauman's Million Dollar Theatre, at California, suggests as a farm theme such old characteristics as "Down on the Farm" and "Reuben, I've Been Thinking." As a love theme, Mr. Crawford suggests a popular tune entitled "Rebecca of Sunnybrook Farm."

Mr. Crawford's selections are from an atmospheric standpoint excellent, but in compiling this musical cue sheet, the editor cannot under any circumstances mention Mr. Crawford's suggestions as official themes for the reason that these compositions are very difficult to obtain at present. However, musicians who are in possession of same should use them in preference to the themes mentioned on this cue sheet.

The editor also suggests that during the various election scenes portrayed in the film, musicians play such numbers as "Hot Time In Old Town" or "Hail, Hail, the Gang's All Here," or any typical election song popular in their vicinity.

- 1—Farm Theme (1 minute and 30 seconds), until—S: At Screening.
- 2—Continue to action (1 minute and 20 seconds), until—T: "Caleb Webster, who has."
- 3—"Dramatic Tension No. 36," by Andino (40 seconds), until—T: "Gentlemen of the jury."
- 4—Continue to action (1 minute and 40 seconds), until—T: "Didn't I tell ye."
- 5—Continue ff (30 seconds), until—T: "I'll mighty soon fix that."
- 6—"Good Bye" (Sentimental Ballad), by Tosti (2 minutes and 50 seconds), until—T: "All right, Pa."
- 7—Continue to action (45 seconds), until—T: "That dog is goin' to."
- 8—"The Whistler and His Dog" (characteristic), by Pryor (1 minute and 10 seconds), until—T: "Gatesville, the county seat."
- 9—"Galop No. 7," by Minot (30 seconds), until—T: "Here, Rover."
- 10—Love Theme (1 minute and 50 seconds), until—T: "Don't shoot him."
- 11—"Adolescence" (Melodious Entr' Acte), by Collinge (2 minutes and 40 seconds), until—T: "Pliny Rogers, Beulah's."
- 12—Farm Theme (1 minute and 30 seconds), until—T: "The widow Stinson."
- 13—"Melody" (Moderato), by Kretschner (1 minute and 10 seconds), until—T: "Tracy Holt, regarded."
- 14—"Gavotte and Musette" (Allegretto), by Raff (50 seconds), until—T: "Maybe young Webster."
- 15—Continue to action (1 minute and 5 seconds), until—T: "I s'pose yer going to vote."
- 16—Continue pp (40 seconds), until—T: "The county headquarters."
- 17—Love Theme (1 minute and 5 seconds), until—S: Webster sees girl through window.
- 18—"Dramatic Andante," by Borch (1 minute and 15 seconds), until—T: "Figuring that it might."
- 19—"D'Adieu" (12/8 Dramatic Allegretto), by Favarger (2 minutes and 35 seconds), until—T: "With the late afternoon."
- 20—Continue to action (1 minute), until—T: "With the day of election."
- 21—"Hot Time In Old Town" (song), by Metz (2 minutes and 45 seconds), until—T: "Election day with Joel."
- 22—Continue pp (1 minute and 40 seconds), until—T: "The sleeping vote."

NOTE: Watch big bell ring

- 23—Continue ff (1 minute and 35 seconds), until—T: "Evening with the final."
- 24—"Hail, Hail, The Gang's All Here" (1 minute and 20 seconds), until—T: "Who's elected?"
- 25—Love Theme (2 minutes and 15 seconds), until—T: "Gentlemen and mother."
- 26—"Dramatic Agitato," by Hough (2 minutes), until—T: "Tracy, take Beulah home."

NOTE: Begin pp then to action

- 27—Produce Effect followed by "Perpetual Motion" (characteristic Allegro), by Borch (1 minute and 40 seconds), until—S: Shot is fired.
- 28—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "Gathering the evidence."
- 29—Continue to action (3 minutes and 50 seconds), until—T: "The morning of the trial."
- 30—"Half-Reel General Hurry," by Belwin (1 minute and 15 seconds), until—T: "There benign no other."
- 31—Theme A (2 minutes), until—T: "Into the dawn."
- 32—Theme B (1 minute), until—T: "You and Peggy, Dick."

- 31—Continue to action (4 minutes and 20 seconds), until—T: "I'm going to find Joel."

NOTE: To action pp or ff

- 32—Love Theme (1 minute and 55 seconds), until—S: Old Caleb arrives back in town."

UNTIL THE END

"THE MUTINY"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Evening Hour" (Ballad Amoro), Hulten

Theme B: "Peggy" (fox trot ballad), Moret

- 1—Selection of Sea Songs (2 minutes), until—S: At Screening.
- 2—"Humorous Drinking Theme," by Roberts (1 minute), until—T: "Her crew the best and the." (watch for bell)
- 3—"Mamselle Caprice" (Allegro Grazioso), by Baron (15 seconds), until—T: "And ruling these men." (china crash)
- 4—"Evening Hour" (Theme A), by Hulten (2 minutes and 45 seconds), until—T: "John Pike, the third mate."
- 5—"Light Allegro Agitato" (No. 20 A. B. C. Dramatic Series), (2 minutes), until—T: "Why ain't you sellin'."
- 6—Repeat Theme A (45 seconds), until—T: "There goes your soup bones."
- 7—"Idilio" (Intermezzo Moderato), by Lack (2 minutes and 15 seconds), until—T: "That started me off right."
- 8—"Arabian Nights" (Dramatic Intermezzo), by Mildenberg (2 minutes), until—T: "Jason West, first mate."
- 9—"Dancing Nymphs" (Intermezzo Caprice), by Braine (1 minute and 45 seconds), until—S: When Peggy enters cabin.
- 10—Theme B (45 seconds), until—S: When John starts victrola. (victrola effects)
- 11—"Entreaty" (Moderato Tone Poem), by Colby (1 minute and 30 seconds), until—S: When scene fades to saloon.
- 12—"Gruesome Misterioso," by Borch (2 minutes), until—T: "When police enter saloon."
- 13—Theme B (1 minute and 15 seconds), until—S: When scene fades to Peggy and Dick.
- 14—"Agitato No. 37," by Andino (3 minutes), until—S: When Rat enters cabin. (dog barks)
- 15—"Chanson Melancolique" (Andante Pathetic), by Collinge (2 minutes and 15 seconds), until—T: "Don't worry about that."
- 16—Theme A (1 minute and 30 seconds), until—T: "And so through the years." (wave effects)
- 17—Theme B (45 seconds), until—S: When Dick goes to piano. (piano only according to action)
- 18—"Spring Blossoms" (Capricious Allegretto), by Castillo (1 minute), until—S: When guests enter.
- 19—"Marriage Blues" (Shimmie Tempo), by Samuels (1 minute and 15 seconds), until—S: When scene fades to guests.
- 20—"Dramatic Tension" (Moderato Descriptive), by Borch (30 seconds), until—T: "You can all do any damn."
- 21—Continue "Marriage Blues" (15 seconds), until—S: When guests recommence dancing.
- 22—Theme A (2 minutes and 15 seconds), until—S: When John enters.
- 23—Theme B (1 minute and 45 seconds), until—T: "Some day you'll thank me for."
- 24—"Mignonette" (Intermezzo Moderato), by Jackson (3 minutes), until—T: "The joy of the next sailing."
- 25—"Dramatic Tension No. 1," by Zamecnik (2 minutes and 15 seconds), until—T: "Mellaire, the Rat, was."
- 26—Theme B (2 minutes and 30 seconds), until—S: When scene fades to Peggy.
- 27—"Hunkatin" (half-tone one-step), by Levy (1 minute), until—S: When John enters restaurant.
- 28—"Hurry No. 33," by Minot (2 minutes and 30 seconds), until—T: "It's your last land party."
- 29—Theme A (1 minute and 45 seconds), until—T: "Dick brought you this little."
- 30—Theme B (1 minute and 45 seconds), until—T: "The rolling deep with Dick." (wave effects)
- 31—"Adolescence" (Entr' Acte), by Collinge (4 minutes), until—T: "With the idea of giving Dick."
- 32—"Allegro Agitato No. 1," by Kiefert (2 minutes and 15 seconds), until—T: "Owns the ship."
- 33—Repeat Theme B (3 minutes and 45 seconds), until—T: "That's the bravest thing."
- 34—"Storm Furioso" (Half Reel Hurry), by Levy (3 minutes and 45 seconds), until—T: "Into the fury of a." (storm effects) (watch for howling dog)
- 35—"Furioso No. 11," by Kiefert (2 minutes), until—T: "Cap'n West's wounded." (shot)
- 36—"Allegro Agitato No. 8," by Kiefert (1 minute), until—T: "You dirty squealin' skunk."

UNTIL THE END

Cue Sheets
Latest Hits

M u s i c

Musical
Equipment

Music for Your Theatre

No. 16

The Story in the Music

By Charles D. Isaacson

(Author, "Face to Face With Great Musicians")

AS indicated in the last issue of the NEWS, I am in this division attempting to put in words the meanings and moods, stories and interpretations of well known musical compositions.

It is so much easier to win audiences to the beauty of music when this method of visualizing the idea is discovered. I realize that many conservative musicians object to my method.

One night as we were conducting one of those delightful concerts where audience and artists find each other on a common plane, I was severely interrupted. The ideas we were preaching and experimenting with, had struck another snag. That is to say, a very serious, conservative musician, found fault.

In these concerts of which I speak, it has been the custom to look upon all music as an expression of an idea, a mood, or the description of a thing or the narration of a story. Thus, one composition may be the crystallization of a great gladness; another may be the development of the composer's feelings on a gray, stormy day; another may quite definitely show the progress of a mountain stream down its course from the little freshet to the rushing river below; another may with quick perception, interestingly and dramatically tell the story of a great drama.

Then, with such an ideal of music, the audience follows the splendid development of the number, comparing the narrator's idea with its own; or what is more invigorating, a composition is played without any hint from me, and members of the audience tell me just what the music meant to them. Quick to catch the spirit of the ideal, the listeners set their minds to find the clue in the notes, and so are chained fast to the performance by a common action with the interpreter.

In the midst of the aftermath of ideas, which came from the audience with poetic beauty, a gentleman arose, cleared his throat and very gruffly complained.

"This is all wrong, sir, all wrong. This is not the way to listen to music. You seem to forget that music does not need to rest on anything else for its interest. You hear it! It is beautiful or it is not,

as an harmonic thing. Music is purely a pleasurable thing for the ear. It is cosmic, not specific. This, sir, is an insult to the art. It is, it is breaking down of old traditions and concepts."

He cleared his throat again, and sat down.

There was a movement in the audience of unrest, and one could see that what the gentleman had said, hit many of the crowd, especially the men.

"What the gentleman means to say," I began in explanation, "is that the best music is so called pure music. He is a professional musician—of the school, I might say. I can tell that by listening to him, and by looking at him. He looks like a musician. He will grant me that some music is also called programmatic music—"

The gentleman nodded severely.

"Programmatic music is a definite attempt on the part of the composer to describe some definite thing or idea. I will admit"—this in answer to severe frowns from the conservative, "that the programmatic music has been condemned on the same grounds as that on which my experiment is accused tonight. Music is a pure, unrelated thing, and not meant to be used as the vehicle of other ideas.

"Well, it is just here that I differ with the gentleman and all his conservative brethren. I find that the way to interest people in music is to show them the way of finding in it, a method of travel—they must think or feel or move with the music—or else the music can never be the great democratic equalizer we want it to be. I find that all the masters had something in mind when they wrote anything—they didn't sit down and say "I think I'll write a waltz in the key of G."

They probably were very much excited or very much depressed and actuated by their mood of the moment, they were inspired to compose—and it happened to take the form of a waltz in the key of G.

But with all their objections I am winning over in my free Globe concerts in New York City, over a million people a year to attend fine music, where they refused to do it before.

My interpretations are sometimes what might be called authentic, but more often they are my own. If they suggest a method whereby the public can devise "their own interpretations," I will be delighted; or if the musical director will make "his own pictures" when he learns the system, I will be glad.

Now, continuing on my series of pictures, let me give you now the story of the most popular Chopin Nocturne.

CHOPIN'S NOCTURNE,
Opus 9, No. 2, (Key E flat)

Night time. All alone. I, Chopin, maker of music. The sad moon rises pallid over the city and the darkening shadows of buildings grow black as ravines. My spirit soars off and beyond. Far away, far, to the dream woman.

Softly the gay laughter soars to my ears, but I hear not. I will not listen. I am trying to catch the voice of the dream throat—far off in the beyond. Oh, nocturne, whisper my words to her. Carry the longing of my heart. Say to her—I long for you phantom—say it to her, cry it to her, cry it aloud, over and over again. Oh heart, how you ache, how you tear at me. Oh, yes, I know—I believe. She will long for me.

Notes of my muse, make her long for me. Make her droop her head as the fair hair falls into the nightlight. Make her eyes grow dim and misty and pensive, until she stretches out her arms into the space, reaching for me—her dream armour.

And as she faints, I will catch her in my arms. None of you shall see as I embrace her. Through the vast space I long to touch you—through the night spaces and in the pale ocean of moonlight. Dance at her pearly ears, little notes, and curtesy at the threshold of her lips—kiss them ever so softly.

Dream woman—phantom of my music's muse!

Here in a very different mood is a typical Oriental phantasy. This is told of Amani's Orientale, but with adaptations it might be used with any oriental phantasy.

ORIENTALE — *Amani*.

The priests in an Oriental city are gathered to pass judgment on an offender. It is a sultry day, and the justice-priests are in a mood to brook no interference.

Like the murmuring of a hundred voices whispering the music begins.

Then it bursts into a mutter and then a roar. It is a gray idea and a fierce passion which drones through the picture.

Dancers are summoned. The snake dancer is called and she wriggles through a moaning movement while the priests sit in judgment.

At last all jump to their feet and swing around the circle, muttering, moaning, singing and uttering their imprecations on the offender who stands tied and helpless at the stake.

Most musicians are familiar with Beethoven's "Turkish March" from the "Ruins of Athens." Does this seem familiar?:

TURKISH MARCH
(*Beethoven-Rubenstein*)

It is in the old Grecian city of Athens, after the Turks had conquered. Off in the distance the triumphant army approaches, gayly, comfortably. The lazy music of the band sounds pitifully to the defeated Athenians as the army approaches. As the soldiers near us the sound becomes louder—louder—still louder. The sultan sits on his throne, drawn by a hundred horses; the Turkish cabinet pass in their open carriages, leisurely smoking their pipes. The band plays loud and brazenly, until we can just see them before our very eyes. Then they pass, gradually, and off they go again into the distance. Softer, softer, softer sounds the music. Then only a fleck of dust do we see as they disappear toward the horizon.

For Nachez's Gypsy Dance, which could be used with variations or adaptations I offer the following story:

GYPSY DANCE—*Nachez*.

The King was very disconsolate. He had received bad news of the neighboring tribe. These days all Kings are inconsolable. But the Gypsy King was very, very grouchy and blue.

His advisers and staff tried to cheer him up. But as you will notice it was all of no avail. They told him stories, but he made no comment. They brought him drink—for he was before temperance days. It mattered nothing. They tried to play games. But no, no, no, he stamped his foot and said, "Let me alone."

But one adviser, more wily than the rest, sent for the famous dancer. They brought her on a swift steed, and sat her quietly before the king. Hear the whispering sound of the accompaniment instrument and the soft steps of the bare feet of the dancer.

The King looked up—he looked again. Then began a swift dance, with the artist whirling like the wind before him, round and round, swirling the drapes and the cloths. The King smiled. Eagerly he

watched the nimble feet of the girl, caught the rhythm of the music and forgot his trouble. The King was won over. The Gypsy Dancer had done it.

The other day I went to one of the biggest motion picture theatres in New York where I heard an Opera Medley—it was beautiful to me—but I knew that very few of the audience knew what it was all about. Then I said to myself, why shouldn't this theatre use the same method that I have employed in introducing grand opera. Why not tell or print a story. For instance, suppose I show you how I would describe the popular opera of Carmen?

Next week I will give this for you.

Have You Entered Your Name?

Every musician should have his name on the News list of picture-musicians. Even if you are thoroughly satisfied with your present employment, you want to be in the company of the leaders of the new art-industry who are associating themselves with the News.

No charge—just send your name along.

Questions, Answers and Discussions

I wish to register with your Musical Exchange. Have had experience as Manager of M. P. Theatres and as musician. Years ago, led the orchestra in the Old Bijou and later in the Sorg Opera House, this city, and at present, in the same capacity at the Gordon Theatre. We are to put on vaudeville and pictures September, 6th. Prefer pictures only, but am led to believe by the manager's talk that the show is the 5 acts to be put on, so I desire a change.

Have been in correspondence with Mr. Paul Robinson, Roanoke Rapids, North Carolina—but he has not yet decided what he will do. I can do all and more than he wants done. Had three-almost four years with the Atlanta, Ga. Symphony under Carl Busch, theatre work in Cincinnati, Ohio, here, Atlanta, Ga. K. C. Mo. Miami, Fla. and last fall and winter played a Photo-player in the American Theatre, Canarsie L. I. and enjoyed the change. Prefer to manage a theatre and lay out the music program, (I have a large library) or will play part of time, or take charge of the music same as at present position.

Have had experience in all lines. Public School Music, Church Choir and Organ, Band Directing, and playing, Theatres, Dance, Symphony and instituted the Music Department in the State Normal School at Athens, Ga., and U. of G. same city.

Play piano, organ, violin and viola, and will be glad to get in touch with anyone to whom you may refer my name. I do not think I know it all by any means, but I can and do play pictures, use good music and have ideas as to the work. I am no artist, just a business player who knows the game.—Chas. S. Stanage, 731 East 4th Street, Middletown, Ohio.

Could you place me in a good house playing an organ. I am a steady worker and put my whole heart in playing to pictures.—Mr. S. Johnson, Palace Theatre, Ardmore, Pa.

Theatre Notes of Philadelphia

The Savoy Theatre, 515 Market St.

Has a seating capacity of 700, 500 down stairs and 200 in balcony; book in open market; use a piano; have two Powers' machines, and show pictures on a plaster wall.

The Dockstader Theatre, 828 Market St.

This is a 1200-seat house. The Pathe Weekly opens each show and is the only film run, as the Dockstader is a vaudeville theatre. An orchestra furnishes the music. An Edison machine is used for projection, and the pictures are shown on a white screen.

The Grand Opera House, 818 Market St.

This theatre has a seating capacity of 1500 and is under the able management of F. L. Bradfield, who took over the management of the house for the Harris Amusement Co. of Harrisburg, Pa., after the death of his father. Mr. Bradfield reports a capacity business and states that the theatre will be remodeled. A pipe organ furnishes the music. Pictures are projected on an ordinary screen. Powers machines used for that purpose. Moving pictures are used exclusively in the Grand.

Nearly all of the Market Street theatres have beautiful fronts and a canopy or marquet covers the sidewalks.

The Polonial Theatre, 405 Maryland Ave.

This theatre, located in the residential district has a seating capacity of 500. The Select, Fox, Robertson-Cole, Universal and Vitagraph film are run. Two Powers machines are used, and the pictures are projected on an ordinary screen. A player-piano furnishes the music.

The Brandywine Picture Theatre Corp., of Wilmington, purchased lots at the corner of 20th and Market Streets, on which to erect a moving picture theatre. Plans were drawn and they were ready to commence work when it was discovered that the actual cost of the building would be twice the amount of the estimate furnished by the architect, so the corporation decided to hold the building of the theatre in abeyance until some future date.

The Park Theatre, at 4th and Union Sts.

Being erected by the West End Amusement Co., is progressing very nicely. Will probably be ready to open the last of Sept. Some of stockholders expect to go to New York within the next few days to look after an organ for the theatre.

The Victor Theatre, 1715 W. 4th St.

Work was started on this theatre the day the armistice was signed. Mr. Anthony Corleto, the owner named it Victor on that account. This theatre will open about Oct. 1st. One Powers and one Simplex machine will be used in projecting the pictures on a Gold Fibre Screen.

The National Theatre, 810 French St.

This theatre is owned and controlled by colored people. Has a very pretty front, canopy extending over the sidewalk, and the owners are doing a very satisfactory business.

"39 EAST"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—Theme (2 minutes and 30 seconds), until—S: At screening.
- 2—"May Dreams" (And. con moto), by Borch (3 minutes and 45 seconds), until—T: "39 East almost anywhere."
- 3—Organ solo to action (choir singing), (25 seconds), until—S: Close up of church.
- 4—"Mysterious Nights" (Valse Dramatique), by Berg (5 minutes), until—T: "But Penelope found no."
- 5—"Phantom Visions" (Mysterious skeleton dance), by Stevenson (4 minutes 50 seconds), until—T: "I wonder how long I can."
- 6—"Eccentric Comedy Theme," by Roberts (50 seconds), until—T: "Yes, I always sing falsetto."
- 7—"Lovelette" (Allegretto Grazioso), by Levy (5 minutes and 15 seconds), until—T: "Breakfast at 39 East."
- 8—"Kiss a Miss" (Valse Chantee), by Baron (3 minutes and 50 seconds), until—T: "Naughty—naughty."
- 9—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 30 seconds), until—T: "You must be glad to."
- 10—Theme (2 minutes and 35 seconds), until—T: "Say little girl, you are."
- 11—"Serious Dramatic Reproach," by Berge (4 minutes and 5 seconds), until—T: "I find that the law of."
- 12—"Budding Spring" (Moderato), by Platzman (4 minutes and 25 seconds), until—T: "If anyone calls for a."
- 13—Theme (3 minutes and 55 seconds), until—T: "No, we never met, I've."
- 14—"Sleeping Rose," by Borch (2 minutes), until—T: "My word but you are damp."
- 15—"Serenade Romantique" (And. con moto), by Borch (1 minute and 35 seconds), until—T: "Mr. Eddy Tillotson theatrical."
- 16—Popular song to action (1 minute and 55 seconds), until—S: Close up of organ grinder.

NOTE: To be produced with grind organ effects.

- 17—"Capricious Annette," by Borch (5 minutes and 50 seconds), until—T: "Why don't you hire a hall."
- 18—"Frivolette" (Entr'acte), by Baron (3 minutes and 30 seconds), until—T: "But that night."
- 19—"Oriental Dance," by Aronson (2 minutes and 45 seconds), until—T: "Bring forth the slave."
- 20—"Impish Elves," by Borch (1 minute), until—S: Close-up of girls at piano.
- 21—"Dramatic Suspense," by Winkler (4 minutes and 35 seconds), until—T: "The seventh encore and the."
- 22—Theme (1 minute and 15 seconds), until—T: "I thought I liked him."
- 23—"Rocked in the Cradle of the Deep" (35 seconds), until—T: "Rocked in the Cradle of."

NOTE: To be produced as vocal solo.

- 24—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (3 minutes and 25 seconds), until—T: "You bunch of respectable."
- 25—"Continue ff" (1 minute and 15 seconds), until—T: "Please, please if she should."
- 26—Theme (2 minutes and 20 seconds), until—T: "I am leaving now, Mr. Tillotson."

UNTIL THE END.

ONLY TAX FREE MUSIC IN ALL REALART CUES.

"ONCE A PLUMBER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—Theme (3 minutes and 30 seconds), until—S: At screening.
- 2—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 50 seconds), until—T: "Henry Hoban, the millionaire."
- 3—"Flirty Flirts" (Melodious Rubato), by Levy (3 minutes), until—T: "Unexpected guests arrive."
- 4—"Comedy Allegro," by Berg (3 minutes and 55 seconds), until—T: "It's a job at Hoban's."
- 5—"Frivolette" (Light Entr'Acte), by Baron (1 minute and 45 seconds), until—T: "Gee, ain't it wonderful!"

- 6—Theme (3 minutes and 55 seconds), until—T: "I still say that if."
- 7—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "I am the valet sent to."
- 8—"Impish Elves" (Intermezzo), by Borch (4 minutes), until—T: "Forget about the tools."
- 9—"Budding Spring" (Moderato), by Platzman (3 minutes and 25 seconds), until—T: "Now, gentlemen, go out and."
- 10—"Laughing Beauties" (Light), by Berge (6 minutes and 25 seconds), until—T: "This has gone far enough."
- 11—"Capricious Annette" (Light Moderato), by Borch (2 minutes and 15 seconds), until—S: Moran squeezing lemon.
- 12—Theme (2 minutes and 20 seconds), until—T: "Pardon me, is there a?"
- 13—"Capricietta" (Light Allegretto), by Varley (2 minutes and 30 seconds), until—T: "Now, boys, it's time to dress."
- 14—"Caprice Joyeux" (Allegretto), by Seligson (3 minutes and 50 seconds), until—T: "Stop anyone that tries to."
- 15—"Comedy Hurry," by O'Hare (3 minutes and 45 seconds), until—T: "The game is up slip."
- 16—"Gavotte and Musette" (Allegro), by Raff (2 minutes), until—T: "We're Federal agents, you."
- 17—"Galop No. 7," by Minot (2 minutes and 20 seconds), until—T: "Please let us change our."
- 18—"Hurry," by Minot (2 minutes), until—T: "I am the guilty party."
- 19—Theme (1 minute and 50 seconds), until—T: "Awakening to the sweet aroma."

UNTIL THE END.

"HONEST HUTCH"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Scherzetto" (From Symphonette Suite), Berge

- 1—Theme (4 minutes and 5 seconds), until—S: At screening.
- 2—"Adolescence," by Collinge (3 minutes and 55 seconds), until—T: "Ellen Hutchins with ribbons."
- 3—"Twilight Reverie," by Berge (4 minutes), until—T: "Mrs. Hiram Joy, wife of the."
- 4—"Norma" (Valse Lente), by Luz (1 minute and 45 seconds), until—T: "If he didn't have to watch."
- 5—"Laughing Beauties," by Berge (2 minutes and 25 seconds), until—T: "Tom Gunnison, son of the."
- 6—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "I've told you to quit."
- 7—Theme (2 minutes and 45 seconds), until—T: "How can he realize?"
- 8—"Babillage" (Entr'Acte), by Castillo (3 minutes and 55 seconds), until—T: "Gunnison's store the clearing."
- 9—"Pizzicato Misterioso" (For burglary or stealth), by Minot (50 seconds), until—T: "Yes, sir, \$50,000."
- 10—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "The next step in the."
- 11—"Frivolette" (Entr'Acte), by Baron (4 minutes and 40 seconds), until—T: "If the Hutchin's table ever."
- 12—Theme (4 minutes and 20 seconds), until—T: "If Sarah had seen Hutch the."
- 13—"Spring Blossom" (Novelette), by Castillo (1 minute and 25 seconds), until—T: "Durn wimin anyhow."
- 14—Organ accompaniment to action (church services) (4 minutes), until—T: "The Hutchin family creates."
- 15—"Lovelette" (Allegretto Grazioso), by Levy (3 minutes and 20 seconds), until—S: People leaving church.
- 16—"Chiribiribim" (Italian Waltz), by Pestalozza (50 seconds), until—T: "Afore leaving I'll be."
- 17—"Skeleton Dance," by Stevenson (3 minutes and 5 seconds), until—T: "Someone had told Hutch."

NOTE: Watch shots.

- 18—Theme (1 minute and 25 seconds), until—T: "What have you got that?"
- 19—"At Twilight," by Golden (2 minutes and 25 seconds), until—T: "Supernatural means having."
- 20—"Kiss a Miss" (Valse Chantee), by Baron (4 minutes and 5 seconds), until—T: "With the harvest season."
- 21—"Recuerdos" (Spanish Caprice), by Santos (25 seconds), until—T: "Hutch makes a slight."
- 22—"Reve D'Amour," by Zamecnik (3 minutes and 45 seconds), until—T: "Well, I hope some poor man."
- 23—"Flirty Flirts," by Levy (3 minutes and 45 seconds), until—T: "Now listen to what I."
- 24—Theme (50 seconds), until S: Close-up of woman with wash basket.

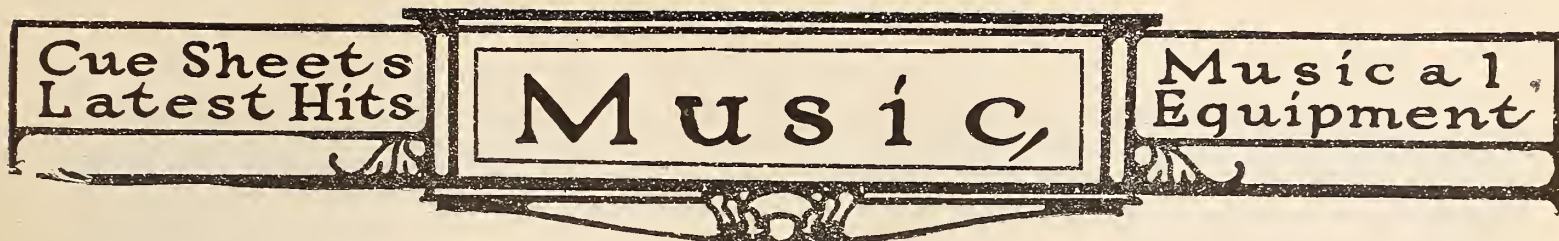
UNTIL THE END.

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.



Music for Your Theatre

No. 17

Announcing the First Annual Conference on Music and Motion Pictures

By Charles D. Isaacson

(Author, "Face to Face With Great Musicians")

THE tendency in picture theatres is toward music. Some authorities among managers, producers and musicians say that in a good many of the high class picture theatres MORE THAN FORTY PER CENT. OF THE SHOW IS THE MUSIC. Many other authorities admit that certainly ONE-THIRD OF THE SHOW IS THE MUSIC. Everybody who can see further than his nose agrees that MUSIC IS CLOSE SECOND TO THE PICTURE IN PULLING POWER AND HOLDING POWER.

What is going to happen with the development of the musical idea in the motion picture field?

What are the managers going to need to understand, procure and develop in music?

What are the musicians going to need to understand, procure and develop in pictures?

Where is the get-together point; what are the new needs of the situation; what new channels of handling the needs must be developed? What can be done to avoid loss of motion, money, patience and values? How can the best ideas so far discovered be employed to the best advantage of the Motion Picture Industry, the Musical Fraternity and Industry and the newly born industry of Motion Picture Music?

It is evident that something ought to be done to get together everybody interested in doing the right thing.

That means that a conference ought to be called. Soon! Somebody will have to get busy. Who? Everybody is so busy with his own immediate problem that he hasn't the time to sponsor the call. Probably everybody interested would like to father the idea or at least further it once it were started.

Let George do it!

Then we will!

THE MOTION PICTURE NEWS WILL SPONSOR THE FIRST MOTION PICTURE MUSICAL CONFERENCE.

The call goes out to the whole field

herewith. With this announcement the NEWS takes upon itself the privilege and responsibility of summoning the managers, conductors, musicians, producers and such others as are interested in the future of the Musical-Motion-Picture Industry.

Whether the field will respond to the NEWS' invitation is a matter that cannot be determined. It has to be found out. With the fullest confidence in the readiness of the managers, conductors, musicians, etc., to join in the attempt, the NEWS purposes to engineer the whole machinery of the Conference.

Copies of this first and general announcement will be sent directly to the gentlemen who have been the pioneers and leading operators of music in the theatres. They will probably be reading the text within the pages of the NEWS at the same time that you are, and their letters of encouragement already may be dictated.

Every individual, organization, corporation desirous of participating in the Musical Motion Picture Conference is urged to write immediately to the MOTION PICTURE NEWS, Music Department.

Are you for the idea? Is the NEWS correctly sensing the situation in its belief that there is need for a Conference? Is the NEWS sound in its judgment and in its belief that many important matters can be adjusted, planned and organized to anticipate and prevent troubles in the future? Are there not sufficient matters of moment to warrant a Conference of the Interested Persons?

We might as well be perfectly frank with each other. The NEWS will be satisfied if the field does not approve of the Conference Plan, because of the fact that the time is not ripe, that music can be handled by each individual theatre independently. But all indications are that the NEWS is well justified in taking this decisive step—in sounding the field thoroughly.

There is the matter of the music tax.

There is the ever-prominent matter of cue-sheets.

There is the newly developing call for

musical features—prologues, interpolated songs, etc.

There is the possible need for a musical circuit of theatres—with a special kind of agency or agencies to handle it.

There is the matter of standardization of descriptive music—the need for making it easy to select the right kind of music for every kind of scene, mood, emotion, etc.

There is the question of the kind of music to use—popular, classic, etc.

There is the matter of developing specialized conductors, men who understand the picture technique.

There is the matter of educating music publishers to picture needs and educating picture people to the product already offered by publishers.

There is the matter of the kind of permanent instruments to be used; questions of acoustics.

There is the matter of competition and alliance with other musical activities.

There is the matter of how to let the public make the most of the music and make the most of the public who want the music.

These are only a few of the matters which the manager, conductor, musicians, and many other factors *must think about*.

Then it must not be forgotten that certain experiments have been carried on.

Riesefeld and Rothapfel have made extraordinary successes and have developed a "Technique"—as have many other pioneers in other cities.

Dozens of important conductors have come into being with their fine ideas and successful experiments.

Andreas Dippel, on the other hand, lost a fortune in his music-picture experiments.

Vast schemes for many present growing musical needs are on foot or are in the course of development.

Many have ideas and theories worthy of attention.

These and many other present treasures of information could be brought before the industry through the medium of a conference.

To bring the matters to a head, the

NEWS, as mentioned before, decided after conferences with all of its editorial departments, to Issue the Call.

Tentatively (and positively unless otherwise changed) here are the details of the Conference.

It will be held in New York City.

It will be held in the last of November or the beginning of December.

It will last not less than two days or more than four days.

Headquarters to be announced.

All correspondence for the time being to be sent to Charles D. Isaacson, Music Editor, Motion Picture News, New York City.

NOW IS THE TIME TO WRITE TO THE NEWS AND STATE YOUR POSITION ON THE ISSUE; IF YOU HAVE A PROBLEM TO SOLVE; IF YOU HAVE A BIG IDEA TO PRESENT; IF YOU SEE THE NEED FOR STANDARDIZATION, ORGANIZATION AND PREPARATION.

The Story in the Music

(Continued from last week.)

In the preceding issues I attempted to show how it is possible to make music infinitely more interesting by the use of verbal (literary) descriptions of the various compositions. Last issue I gave four suggestions, just as I have often talked and written about them to audiences, when introducing the Chopin, Opus 9 Nocturne, an Oriental composition, a Spanish fantasy, the Beethoven-Rubinstein "Turkish March."

As I then said, the privilege of reprinting them in your own programs, newspaper advertisements or publicity is extended to you by the NEWS, if you will give credit.

This week I fully intended to give you my plan of presenting an opera, or opera medley or transcription, using "Carmen" as the example.

But the decision to give publication to the Musical Conference caused me to defer or rather change the intention. However, I shall keep the thread of the argument going by running a part of

The Story of Carmen

It is an open square in Seville. All is life and bustle. The crowds move back and forth, many standing at corners in idle conversation, everybody smoking. All are in gay-colored costumes, men in the knee trousers and sashes. That is except the soldiers, of whom there are many, for there is a guardhouse at the bridge, which rises over the city street. At the guard house the flags of red and yellow show the nationality of the city. The women passersby are in their rich lace mantillas, a flower and a big comb in their hair, their arms bare, and in their hands a fan, which they use in the most graceful way, swinging it and their bodies in harmony. Their skins are a dull white or a dusky brown, their hands are long and graceful, slender, and delicate.

The scene is full of animation. There are handsome men beggars and old haggard women beggars; tall, handsome men, the bullfighters, dressed in lace and diamonds, and strutting like warriors of old.

To our right is the tobacco factory—they must make the wherewithal for folks to smoke.

After awhile Micaela, a young, beautiful, modest lass, goes hesitatingly to the soldiers and asks where she can find Don Jose, lieutenant of the dragoons. The soldiers fool and pretend they do not know him. They try to get her to enter the guardhouse, but she refuses. She will return. Soon after Micaela leaves, there come from the distance the returning guards, Don Jose at the head. They pass in file over the bridge and go to the guardhouse. People watch, some of the little boys imitate the soldiers. Don Jose salutes the officers of the watch, who tell him that a girl was asking for him. "It must be Micaela, my sweetheart," says Don Jose. Meantime the soldiers are dismissed, and Don Jose converses with the guard, who starts to tell what handsome girls work in the factory. But Jose insists that he loves Micaela and does not care for others.

Then the factory bell rings; it is time for the girls to leave—they have plenty of young men waiting to flirt with them. But Jose minds them not, he sits apart working at a little chain of cord. As the girls pour out of the building one of them stands apart—the sauciest, cruelest, loveliest of them all, Carmen. She is dressed in the many-colored costume, a bouquet in her bodice and a flower held between her teeth. Oh, there is an air about her. She sings in her careless, coquettish way of love. It is the Habanera. "Ah, love; ah, love, he is the lord of all." As she sings she looks about for a new conquest and discovers Jose. "If you love me, I love you, look out." She flings aside the young man and goes straight to the seated dragoon and throws the bouquet straight in his face. He jumps up, everybody laughs, the bell rings, and the girls go back to the factory. Jose is alone, he is taken with that strange, wild woman.

Then returns Micaela. "Your mother sent me with a letter and some money and something more. Give him a kiss."

"Ah, dear mother, I shall always think of you, and should evil befall me, your kiss will recall me. My home is in yonder valley where my mother lives, and always my thoughts are with her. Bring back my kiss to her."

So the sweetheart leaves, and Jose, soliloquizing, says he will marry Micaela and not bother about that hateful witch. At this moment an uproar is heard in the factory. There has been a quarrel. Carmen has wounded one of the girls. She is arrested and the officer puts her in Jose's keeping; he is to take her to prison. But Carmen has an eye to her safety. She sings to Jose the gay seguidilla and tells him that near by the ramparts there is an inn of Lillas Pastia's, where he may come to her and she will dance the seguidilla.

"I will love you, and I know you love me. You are a gay officer, handsome. He's only a lieutenant, but he's bewitched me." This she sings as she takes tiny steps and keeps her feet glued together, wriggling from the hips. "I am bewitched, Carmen. I will free you. I will loose the cords," and he does. Then the commanding officer enters, orders her to prison under Jose's guard. He goes to the bridge, Carmen pretends to knock him down, he falls, and Carmen escapes amid the laughter of the crowd, and the curtain falls.

(To be continued.)

The Special Agency for Motion Picture Music

In this issue we publish a letter from Mr. Byron D. Bailey, manager of the up-to-date Rialto theatre of Akron, Ohio. He raises an interesting question, which we might go so far as to say is in the minds of most of the advanced picture managers all over the country.

Mr. Bailey says that he believes that he can make his program more interesting with the use of special music, directly related to the feature picture. He says that with "Broken Blossoms" he is wondering if he could not get some special singer or prologue idea.

Then he says: "Where can I secure talent of this nature, and what would be the approximate expense of such a venture?"

In the present issue of the NEWS there appears an advertisement of the New York Concert Bureau, which is organized to bring to the picture theatres of the country the very product which Mr. Bailey and others are seeking, and which in the case of at least 200 theatres are now being supplied by the organization named, and others, and in desultory and haphazard ways as well.

The special agency to supply motion picture music and musical features had to come.

The other evening I witnessed Charles Ray's feature, "Forty-five Minutes from Broadway," at the palatial Brooklyn Strand theatre, ably managed by Edward Hyman (Alois Reiser, conductor). The overture was a medley from the musical comedy of that name; just preceding the picture was a prologue showing a young lady about to leave a railroad station, four young gentlemen bidding her farewell to the song, "So Long Mary." Then the feature opened dramatically. At the passage where Kid Burns learns the little maid's name there was interpolated the song, "I Love the Name of Mary"—which brought forth tumultuous applause from the audience.

Now, other theatres over the country want that very stunt when using Charley Ray's feature—how are they going to get it? Take the case of "Humoresque," which is a story about music. The use of the Hebrew tradition music and of a Sandler's "Eli Eli" almost made the run at the Criterion. The musical program with the original artists or substitutes are

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wanted and are being used in other theatres all over the country.

Mr. Bailey mentions "Broken Blossoms." I don't know just how that was featured musically. But, for myself, I would think a fine touch could be made with a Japanese singer (or a singer in Japanese costume) doing the popular aria, "One Fine Day" from "Madame Butterfly," as a prelude or in some part of the feature.

The musical agency has arrived. It will distribute music and musical features just the same as the exchange offices now send out the film. The NEWS will keep in close touch with the development of this new kind of enterprise and will publish facts concerning special music features offered everywhere.

The NEWS predicts that in the course of not more than a year every theatre which pretends to any importance will be booking musical features—soloists in singing, violin, harp, cello, piano, etc. Watch the idea grow.

Questions, Answers and Discussions

Dear Mr. Isaacson:

I want to thank you sincerely for your efforts in my behalf with Educational on the William Tell picture. I want that print for Cincinnati in November providing it has not been run there before that time. Will also be interested in any more they may issue. I note that you wired me. Thank you. Before closing allow me to congratulate you on the department in the NEWS. We have needed such a thing for a good many years. *You have*

fulfilled the need with the usual 100% efficiency which the NEWS has a habit of displaying over other Trade Journals, and I might add that I am a subscriber and constant reader to three of them.—Buel B. Risinger, Columbus, Ohio.

Music Editor, NEWS:

I have been following your articles in the MOTION PICTURE NEWS with a great deal of interest, and believe they will be of great help to many exhibitors in putting over the musical part of their programs.

We have the prettiest theatre in Akron, located in a suburban district, and at present we have a very good orchestra of seven pieces, also a Hope Jones Unit Organ. It is likely we will increase our orchestra to ten pieces this fall. I feel, however, that in addition to offering good music as an accompaniment to the pictures, we should do something that is novel. We cannot go to the expense of putting on elaborate prologues; in fact, we do not have a stage large enough to do it. But I believe it would make our program a great deal more interesting if we were to employ one or more singers. For example, for awhile we might have a tenor, then a baritone, then a soprano, and occasionally a quartette. For some particularly dramatic and out-of-the-ordinary feature we might employ a reader to recite a prologue. Has there, to your knowledge, been anything of the latter nature used in connection with the showing of "Broken Blossoms"? Where could I secure talent of this nature, both singers and readers, and what would be the approximate expense of such a venture?

I wish you would put me on your mailing list for your series of storiottes on musical matters for publication in the newspapers.

Thanking you for your suggestions and congratulating the NEWS on its new service.—*Bryon D. Bailey, Mgr., Rialto Theatre, Akron, Ohio.*

Dear Mr. Isaacson:

I have read your articles on music and am interested in them. We have a small orchestra here at the Globe theatre, and when writing up the feature for the daily paper I am oftentimes puzzled how to express some snappy qualities of the orchestra.

Won't you give me some sentences and phrases that would help me to let the public know about our musical settings for the pictures? Thank you for the assistance you render.—*H. A. Graves, Globe Theatre, Johnsbury, Vt.*

Answer: I believe that you will get the information exactly as you want it in my article in the issue of August 28th of the MOTION PICTURE NEWS, also the little capsule lectures in the issue of September 11th will bring out some information that you want to present. I might say that the last three issues and those which will appear immediately will provide you with the information that you want.

Please note the suggested form of advertisement which I ran in the issue of August 28th.

If agreeable to you have your music director send me a description of your orchestra and I will write a special story and advertisement for you which you can use in your newspaper.—C. D. I.

"PINK TIGHTS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Queen of My Heart" (Dramatic Andante), Borch

- 1—"Twilight Reverie," by Berge (2 minutes and 55 seconds), until—S: At screening.
- 2—"Hot Time in Old Town," by Metz (3 minutes and 40 seconds), until—T: "The coming of the circus."
- 3—Theme (1 minute and 25 seconds), until—T: "But you know, Jerry."
- 4—"May Dreams" (And. con moto), by Borch (1 minute and 55 seconds), until—T: "It was an off day."
- 5—Continue to action (2 minutes and 25 seconds), until—T: "Pleasantown viewed the..."
- 6—"Babillage" (Entr'Acte), by Castillo (1 minute and 25 seconds), until—T: "We came about the circus."
- 7—"Galop No. 7," by Minot (3 minutes and 15 seconds), until—T: "Everything in readiness."
- 8—"Impish Elves," by Borch (2 minutes and 30 seconds), until—T: "Drive, for God's sake."

NOTE: pp during interior scenes.

- 9—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—S: Close-up of letter.
 - 10—"Twilight Fancies" (Moderato), by Fromel (1 minute and 50 seconds), until—T: "I have a favor to ask you."
 - 11—Theme (1 minute and 10 seconds), until—T: "Only this morning."
- NOTE: Produce effect of ringing door bell.
- 12—"Capriccietta" (Allegretto), by Varley (3 minutes and 40 seconds), until—T: "Surprise, surprise."
 - 13—"Caprice Joyeux," by Seligson (3 minutes and 10 seconds), until—T: "Oh ma, guess what I saw."
 - 14—"Dramatic Conflict" (Hurry Heroique), by Levy (50 seconds), until—T: "Your little sweetheart."
 - 15—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "They's havin' a party."
 - 16—"Gavotte and Musette" (Allegro), by Baff (2 minutes and 55 seconds), until—T: "Don't be a simp, keep still."
 - 17—Theme (2 minutes and 50 seconds), until—T: "The most cruel blow of all."
 - 18—"Phantom Visions," by Stevenson (2 minutes and 5 seconds), until—T: "Others have slept in church."
 - 19—"Half-Reel Hurry," by Levy (5 minutes), until—S: Children fighting fire.
 - 20—"Sacred Hymn to action (2 minutes), until—S: Doctor near girl.
 - 21—"Chanson Melancolique," by Berge (3 minutes and 25 seconds), until—T: "There were days in which."
 - 22—Theme (1 minute and 25 seconds), until—T: "She's waiting for you."

UNTIL THE END.

"BLACK PAWL"

(Goldwyn)

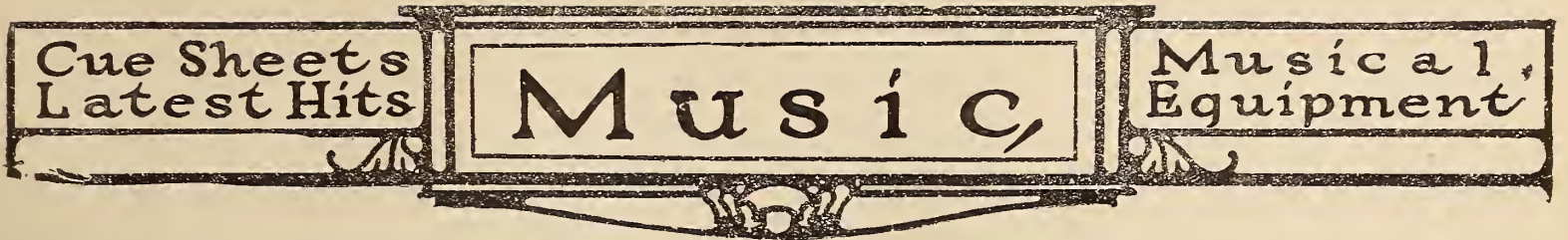
Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

- 1—"Evening Breeze" (characteristic allegretto), by Langey (2 minutes and 10 seconds), until—S: At screening.
 - 2—Continue ff (1 minute and 20 seconds), until—T: "Get your fists off."
 - 3—"Cannibal characteristic," by Levy (3 minutes), until—T: "Mid afternoon on the..."
 - 4—Theme (1 minute and 45 seconds), until—S: "Flashback on board of ship."
 - 5—"On Hile Bay" (Hawaiian guitar waltz), by Levy (2 minutes and 15 seconds), until—T: "Dusk finds the Deborah."
 - 6—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "Get for'ard Darrin."
 - 7—Theme (4 minutes and 20 seconds), until—T: "Parson did you ever love."
 - 8—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 40 seconds), until—T: "We searched the Seven Seas."
- NOTE: To action pp or ff.
- 9—Continue pp (50 seconds), until "What has your Cod to."
 - 10—Theme (2 minutes and 10 seconds), until—T: "That night Dan Darrin."
 - 11—"Tragic Theme," by Vely (4 minutes and 15 seconds), until—T: "Four bells the pink."
 - 12—"Dramatic Agitate" (for general use), by Hough (2 minutes and 50 seconds), until—T: "Oh my love's like a red."
- NOTE: Begin pp then to action.
- 13—Theme (45 seconds), until—T: "Get to your cabin."
 - 14—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 50 seconds), until—T: "Though wounds have healed."
 - 15—Continue pp (50 seconds), until—T: "I read a queer book."
 - 16—"Half Reel Furioso" (3 minutes and 50 seconds), until—T: "Then suddenly over the..."
 - 17—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: "Mid afternoon on the battered."
 - 18—Theme ff (4 minutes and 50 seconds), until—T: "Black Pawl's brief sleep."
 - 19—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (3 minutes and 15 seconds), until—T: "The sickening wave of."
 - 20—"Dramatic Narrative," by Bement (2 minutes and 35 seconds), until—T: "I have a thing to say that."
 - 21—Continue pp (50 seconds), until—T: "I read a queer book."
 - 22—"Budding Spring," by Platzman (2 minutes and 10 seconds), until—T: "A new day."
 - 23—"Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: "The girl below is your."
 - 24—Theme ff (1 minute and 20 seconds), until—T: "I fathered you in love."

THE END



Music for Your Theatre

No. 18

The First Annual Conference on Music and Motion Pictures

Advance Notice in Last Issue Brings International Response—Foremost Authorities Enthusiastic Over Idea

SOMEBODY had to send out the call for the Musical-Motion Picture Conference. The NEWS felt that there was a distinct need for a move which would attempt to bring together the best new ideas in picture-music and music-picture work—to work out the growing problems, establish plans for standardizing and equalizing effects; for settling national musical questions, such as the tax; for discussing the means of booking musical features, the kind, cost, etc.

The NEWS sensed the need for the Conference, realized that somebody who was more or less disinterested in any one phase of the newly organized industry of picture-music should be sponsor, and felt that whatever effort and expense were necessary in launching would be hard to place elsewhere—

So the NEWS issued the call.

Was the country ready for such a get-together meeting?

Did the industry feel that the NEWS had rightly analyzed the situation?

Was there sufficient matter of moment to warrant the calling together of the important managers, conductors, producers, musicians and others with an interest in musical picture matters?

Here is the Country's and the Industry's Answer:

Go to It! We Want It.

With only one dissenting voice, the industry has voted: "Yes."

Of their own free will and with enthusiasm they have approved the NEWS' suggestion, have indicated that they will be with the conference and will give their best support to its proper development.

Read the letters. We quote the only dissenter, who may be right, by the way; but we cannot attempt to quote all the supporters. We are using only those received up to three days after the last week's issue appeared! How many others will be received before this issue gets into type we can't figure.

John H. Kunsky, director of a famous chain of theatres, says "No." He writes: "I do not see where a conference of the nature mentioned would be of any benefit, and would not be interested."

Samuel Rothapfel, who first made music for pictures so important, writes in his usual splendid way.

"I am thoroughly in accord with your ideas and will help you in its execution in any way that I can, but would much prefer if possible to remain in the

background. I will, however, gladly detail Mr. Rapee, my conductor, to be at your service at any time that you may require.

"Allow me to congratulate you on the good work that you are doing and wishing you every success."—Samuel Rothapfel.

Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres wrote as follows:

"I have read with great interest regarding the Motion Picture Musical Conference, and am very favorably impressed with the idea. I will certainly do my utmost to make it a success. Will you please get in touch with me to explain more fully the details of your plan?"

"With kindest personal regards, I am.—Hugo Riesenfeld—Managing Director."

(Editorial Note: Further discussion with Mr. Riesenfeld and his representatives brought forth the fact that the theatres and workers of the Riesenfeld interests will do anything and everything to make the idea a big success.)

Erno Rapee, conductor of the Capitol theatre, wrote:

"I will be happy indeed to cooperate with you on any plan you may deem wise to try. Couldn't I see you soon, and where? Let me know."

Here is the word of the Manager of the leading theatre in Providence, R. I.:

"Regarding a Photoplay Musical Conference, the idea seems very good and has wonderful possibilities.

"The standardization of music for films, in the writer's opinion would be impossible except as a cue to organists and leaders, for as you know, very few interpret all music alike. Another thing, different localities would naturally call for different versions for the theme of the picture.

"There are very few houses in the country today outside of the key cities that make any attempt to harmonize their music with the pictures, and the writer can say he will be glad at any time if it is possible to cooperate with you to this end."—Chas. H. Williams, Mgr., Strand theatre.

Harold Franklin, head of the Shea theatres, is recognized as one of the best visioned men in the industry. Read this report:

"Your plan for a Motion Picture Musical Conference should strike a responsive chord amongst all who are interested in the development of music for Motion Pictures. It will be a privilege to attend such a conference."

The head of the Brooklyn Strand theatre, Mr. Hyman, is a hustler. Here is his point of view. (By the way, did you read my article last week in which I told of Mr. Hyman's wonderful presentation of Charles Ray's "Forty-Five Minutes from Broadway"?)

"Your idea for a group assembly of those interested in music for the motion picture and its attendant possibilities, in my opinion, is a forward step, and you may count upon me for full measure of support.

"I shall be glad to lend my time to such an undertaking for music in the theatre needs the whole-hearted attention of all of us, its practical application to the motion picture and the theatre in general. Many a picture has been ruined by its musical setting, and I should indeed be pleased to join with a cooperative body with the standardization of picture music as the pertinent aim.

"Motion picture managers could learn much, I feel, from such an organization as you propose. The Strand is, indeed, open to any who might care to study anything along the line of music as we apply it.

"Please don't hesitate to call upon me in this matter, or for anything that calls for the betterment of the profession."

B. E. Cornell, manager of the Eckel

theatre, Syracuse, N. Y., writes:

"We have carefully noted contents of the NEWS and think the conference idea very good.

"Kindly notify me when you decide to hold the meeting and I will be there, as am very much interested."

John C. Freund, the oldest and foremost authority on music in America, the Music Trades and popular and venerated figure wherever music is known, writes:

"I shall be most happy to be of any service whatever in the movement which I consider of vast importance for two reasons:

"First, we are only in the infancy of our appreciation of what music can do for us, not so much as to what we can do for music.

"Second, the tremendous popularity of the films affords an opportunity for propaganda which cannot be over-estimated. With sincere appreciation of the enterprise of the Motion Picture NEWS."

Artur Bodansky, foremost orchestral conductor in America, of the National Symphony Orchestra, Metropolitan Opera House, etc., says:

"I am sure this idea will work out, as everything else did that you began."

Edwin Franko Goldman, conductor of the Goldman Concert Band (which was heard by half a million people this past summer in New York), writes:

"It will give me great pleasure to attend the conference which you are planning to hold toward the end of October or the beginning of November. I will be glad to assist in any way possible."

Joseph Breil, the man who made the first orchestral score for pictures (Cairbia, Birth of a Nation, etc.), said:

"I shall be glad to become active in the project, for I believe it will tend to clear the atmosphere of many clouds that have thus far befogged the vision. Your idea to bring about a standardization of music for the film is a tremendous one—very difficult of achievement, considering that so many musicians, orchestra leaders and composers, neglect continuously to study the theatre, and consequently fail to grasp dramatic values in music. (It is this conception of theatrical values that established forever Wagner and Puccini in the operatic world. And there is no reason why it should not be made equally important in the adaptation of music to the film.) It can be accomplished, if the men appointed to help in its establishment, will be sincere and not keep both eyes on the dollar mark while the tongue utters platitudes. The development of an organization to bring together musicians, managers, publishers and others is likewise a big thing, and pointed in the right direction.

"As you say there are 'big things to be done in this direction,' and I am heartily in sympathy with it. You may count on me as one of your most enthusiastic supporters. I will be glad to have you make an appointment with me to talk over some of the points which I think should be covered in this conference, so that when the affair opens, we will be able to know what it is all about, and what we plan to do."

C. M. Tremaine, head of the National Bureau of the Advancement of Music (which represents the piano and player piano industries and which is in touch with scores of newspapers all over the United States), tells this:

"I am greatly interested in the plan proposed and hasten to assure you of my hearty sympathy with it and the pleasure it will give me to cooperate. The development you have in mind for motion picture music and musicians is one to which I want to give more than merely my passive support, and I shall be glad to take a conspicuous part in furthering it.

"I expect to send out a story about it in the near future. Also, if you want me to and I have time, I will write a special article for the Motion Picture NEWS strongly endorsing your idea."

Felix Feist, the wide-awake vice-president of Goldwyn, says that he will be there in full attendance if it is evolved during his time in town.

Nat Finston, formerly conductor of the Capitol theatre and now head of the Goldwyn music, says:

"Your idea of a get-together of producers, managers, musicians, is a good one. I believe, greater will be the results from a closer co-ordination of the people actively engaged in the 'movie' sphere, than has yet been attained. There seems to be a need of a sort of exchange periodically of ideas for the running, managing, producing, scoring of film which seems to me would put the whole 'game,' the country over, far, far ahead."

Maybe it would be said that Samuel Finkelstein is not an ardent supporter. Not yet, but wait. He represents all the musicians of New York City. He is head of the musical union. Here is his letter. Read it for yourself:

"I should be pleased to attend the conference or any meeting that may be designated, if ample time is given, to be present for the discussion and welfare of any proposition; but I fail to understand at this time the important value of this conference, and what way the manufacturers of instruments are connected with the Moving Picture Films, or where the connection of the publisher enters into the matter. However, I shall not discredit anything that may contain a progressive idea in your mind, though I cannot see the value of it. I am not conversant with the situation that you wish to place for all interests concerned, but I assure you that I will be a willing and interested listener at the start; the issue will then decide the question as to prominence. Kindly acquaint me of your future action."

Haensel and Jones are managers of musical artists of international reputation. Fitzhugh Haensel, the head of the corporation, says:

"While I hardly feel that I could be of value to you in your plan, still I shall be more than glad to attend the conference and see what develops."

A. L. Abrams, of the American Photo Player Company, wired to say he would be there or would have a representative. Dan Barton, head of the Bartola Company, says the "Idea is a very good one, and I will be glad to give you all the co-operation possible." Mrs. David Allen Campbell, editor of the official organ of the women's musical clubs, "The Musical Monitor": "I am greatly interested in a Motion Picture Musical Conference—and I'll call in all our women to help."

Here is a splendid letter from the big house of Lyon & Healy:

"In our opinion there is a real need for the movement which you outline. Anything that has for its purpose the educating of exhibitors to the need for better music—music that is in keeping with each and every scene on the screen—is a step in the right direction."

"Although at this early date we do not like to promise definitely that we will have a representative on the ground, let us assure you that anything within reason that you may adopt in this direction has our moral support and if we can arrange without too great a sacrifice to be represented at the conference you mention, you may count on us."

"We hope you will keep us apprised of what further steps you are taking."—E. J. Exter; Lyon & Healy.

Another is here from Marr & Colton (organ manufacturers).

"We think your scheme of a conference of all parties directly interested in the music problem for Motion Pictures an excellent one. You can be assured of our support in this matter and we will gladly do anything in our power to make it a success."

"The structural outline of the organization as stated is excellent and we believe that this can be enlarged upon and made to be of great benefit to all parties concerned. Assuring you of our interest in this matter."—W. C. Arnold.

Joseph W. Stern, musical publisher, considers the plan "feasible, and will decide a little later if we can join with you."

M. Witmark, also publishers, have said they would doubtless join. Rudolph Wurlitzer, head of the important house bearing his name, says that he is for it, and has asked his New York manager, Mr. Ryan, to look further into the plan. Mr. Ryan himself has indicated his interest in the conference.

For those who missed last week's issue, we reprint a part of the article.

There is the matter of the Music Tax. There is the ever-prominent matter of cue-sheets.

There is the newly developing call for musical features—prologues, interpolated songs, etc.

There is the possible need for a Musical Circuit of Theatres, with a special kind of an agency or agencies to handle it.

There is the matter of standardization of Descriptive Music—the need for making it easy to select the right kind of music for every kind of scene, mood, emotion, etc.

There is the question of the kind of music to use—popular, classic, etc.

There is the matter of developing specialized conductors, men who understand the picture technique.

There is the matter of educating music publishers to picture needs, and educating picture people to the matters already offered by publishers.

There is the matter of the kind of permanent instruments to be used; questions of acoustics.

There is the matter of competition and alliance with other musical activities.

There is the matter of How to Let the Public Make the Most of the Music and Make the Most of the Public who want the Music.

These are only a few of the matters which the manager, conductor, musicians and many other factors must think about.

Then it must not be forgotten that certain experiments have been carried on.

Riesefeld and Rothapfel have made extraordinary successes and have developed a "Technique"—as have many other pioneers in other cities.

Dozens of important conductors have come into being with their fine ideas and successful experiments.

Andreas Dippel, on the other hand lost a fortune in his music-picture experiments.

Vast schemes for many present growing musical needs are on foot or are in the course of development.

Many have ideas and theories worthy of attention.

These and many other present treasures of information could be brought before the industry through the medium of a conference.

To bring the matters to a head, the NEWS, as mentioned before, decided, after conferences with all of its editorial departments, to Issue the Call.

Tentatively (and positively unless otherwise changed) here are the details of the Conference.

It will be held in New York City.

It will be held in the last of November or the beginning of December.

It will last not less than two days or more than four days. Headquarters to be announced.

All correspondence for the time being to be sent to Charles D. Isaacson, Music Editor, Motion Picture News, New York City.

"The Story of Carmen"

(Continued from last week)

DUE to the development of the big plan of the Musical Conference, we shunted off the main story of the department, in the very midst of our discussion on "visualizing music"—that is, finding the story description in the music. We started to tell our "Story of Carmen," and published as far as the end of the first act.

We will now continue the "Story of Carmen," (going on from the end of first act):

It is the inn of Lillas Pastia, at the end of the dinner hour. A dance is on, the sound of castanets and guitars and tambourines. Gypsies whirl about. Carmen sings of the gypsies, "Tra la la, when I hear the gay guitar, cheeks now flush and jewels shine, round and round in merry maze, love beguiled, faster, faster let me swing, reason lost at last, madder and madder the dancers become, yelling and screaming."

They are about to close the cabaret when the approach of the Escamillo is heard. Now, he is the greatest bullfighter in all Spain, and in Spain he is honored above all men. He is brawny and egotistical, and expects homage. "I want bright eyes. Attend, on your guard, the toreador is here. Think of me in the ring, when the bull advances fast, do I swerve? No, no, honor to the toreador. Carmen, will you love me, I know you not. But you shall."

Now the inn is deserted except by the gypsies and Carmen. They tell her that she is wanted to go on an expedition, a very profitable one—smuggling. She surprises them when she says that she can't go because she is in love with a dragoon. But I think I can bring him with me. Jose enters, tells Carmen he has been in prison for two months for his crime of letting her free. But it is all right for love of you, Carmen.

"Only now were some officers here and they made me dance," says Carmen, which makes Jose jealous, but she tells him she will dance for him. The trumpet recall is heard in the distance. Jose is about to leave, reluctantly, but Carmen will hear of no such thing. "What? Here am I tiring myself trying to dance, thinking he loves me, and he wants to go. Take your sword and go; you do not love me. Go; I will not have you." "Ah, Carmen, how wrong you are. Look," and from out his uniform he takes the faded bunch of flowers. "This you threw to me, and all through these long months in prison, night and day, they have conjured you up in my imagination. They held out the hope that I would meet you again. I love you." "If you love me, then come with me to the mountains, up there, where we never will be parted."

"Why Carmen, to do that would be to be a deserter—such infamy! I could not do that." "Then you don't love me. Go." Jose pauses but a moment and says: "Then I go. Farewell. I cannot be a deserter." He is about to leave when the officer comes in, sees what's happening, and strikes Jose. There is trouble immediately, and then Jose sees that now he is disgraced. He promises to go to the mountains, where all is free—with his Carmen. The curtain falls.

Now picture a wild, desolate scene up in the mountains. Jose is gazing down to the plains below. "Of what do you think?" asks Carmen. "Somewhere there is an old woman who thinks I am an honest man; my mother." "Better go to her," says Carmen, who has begun to tire of this jealous, tense man. "Go from thee. If you say that again I'll kill you."

(Continued on next page)

"What matters. If fate wills it. Let me see what the cards say. I will shuffle. What is this, spades, death? I will shuffle again." But no matter what she does, the cards register doom, death. "Death," she says. "Well, so be it. Carmen will defy it."

Now, in the meantime, Micaela has been sorely tried. She has been following the guilty Jose. She has a duty to fulfil. Jose's mother is dying—and she must carry the message to him.

She leaves, frightened at a shot, and Jose is accosted by Escamillo, who confides to him that he is in love with one Carmen, who thought she cared for a dragoon, but is tired of him.

"Is it so," asks Jose, "then the lover will kill you." A duel, but Carmen stays the hand of Jose.

"You saved my life, Carmen," says Escamillo, "at least we'll meet again, and it is allowed me to invite all who love me to watch me in the ring at Seville."

"Carmen, beware," says Jose, "I am weary of suffering; don't try me." It is then that Micaela arrives, and begs Jose to return to his suffering mother. "Go quickly, Jose, this life is not for you," urges Carmen.

"You tell me to go, you Carmen. Ah, you seek other lovers, the toreador. No, I will not

go. Micaela leave me. This accursed woman has ruined my life. I love her, and we cannot separate."

"Then one word more, my last," weeps Micaela. "Your mother is dying, and will not be able to see you."

"Dying, dying, you say? Then, then I leave. I leave you Carmen, but we meet again." And as they go, Jose and Micaela, the toreador's song is heard. Jose pauses, Carmen watches his departure—and he is gone. The Curtain drops.

(Concluded next week)

"HELP YOURSELF"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Allegretto), Collinge

- 1—Theme (2 minutes and 30 seconds), until—S: At Screening.
- 2—"May Dreams" (And con moto), by Borch (2 minutes and 45 seconds), until—T: "If Rosamond Vallant."
- 3—"Spring Blossoms," by Castille (2 minutes and 15 seconds), until—T: "Despite the fact that."
- 4—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 50 seconds), until—T: "Rosamond's little message."
- 5—"Capricietta," by Varley (3 minutes), until—T: "Mrs. Finessey has sufficient."
- 6—Theme (3 minutes and 25 seconds), until—T: "One of the fundamental."
- 7—"Frivolette" (Entr' Acte), by Baron (2 minutes and 30 seconds), until—T: "Oliver, I won't have you."
- 8—"Eccentric Comedy Theme," by Roberts (30 seconds), until—T: "Foxy Grandpa."
- 9—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 30 seconds), until—T: "Mrs. Browning would give."
- 10—Theme (1 minute and 15 seconds), until—T: "As a member of the Cult."
- 11—Piano solo improvised to action (25 seconds), until—T: As becomes her prominence."
- 12—"Dramatic Agitato" (for general use), by Hough (1 minute), until—T: "But with so many."
- 13—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "If I ever catch my."
- 14—"Wierd Oriental Theme," by Levy (3 minutes and 15 seconds), until—T: "Emily introduces a little."
- 15—"Comedy Allegro," by Berge (1 minute and 20 seconds), until—T: "Fell Pythagoreans."
- 16—Continue to action (20 seconds), until—T: "Mrs. Browning is convinced."
- 17—"Cannibal Carnival" (a characteristic), by Levy (3 minutes), until—T: "Never before has Three Pines."
- 18—Continue to action (2 minutes and 50 seconds), until—T: "They talk 'bout Sholomon."
- 19—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until—S: Oliver fighting.
- 20—Theme (1 minute), until—T: "Rosamund, are you cured."

THE END

"SUNDOWN SLIM"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Twilight Reverie" (Dramatic Moderato), Berge

- 1—"Adolescence," by Berge (2 minutes and 30 seconds), until—S: At Screening.
- 2—"Sleeping Rose" (Valse Lente), by Borch (2 minutes), until—T: "Antelope—a man's town."
- 3—Continue to action (1 minute and 30 seconds), until—T: "A few miles away."
- 4—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "While in Antelope."
- 5—"Clematis" (From Moutonniere Suite), by Tonnig (2 minutes and 30 seconds), until—T: "Your brother went upstairs."
- 6—"Gruesome Misterioso" (for infernal or witch scenes), by Borch (1 minute and 5 seconds), until—T: "You call that a joke."
- 7—Theme (2 minutes and 15 seconds), until—T: "As the sun rose."
- 8—"Dramatic Agitato" (for general use), by Hough (1 minute and 45 seconds), until—T: "Anita, daughter of."
- 9—"Caprice Joeux" (Allegretto), by Varley (4 minutes and 5 seconds), until—T: "Tell your father I fired."
- 10—Continue pp (40 seconds), until—T: "Your kind invitation."
- 11—"Conspirators," by Santos (2 minutes and 35 seconds), until—T: "As the shadows of evening."
- 12—"Dramatic Conflict," by Levy (1 minute and 30 seconds), until—T: "Reckon I ain't going to."

NOTE: To action pp or ff.

- 13—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "Meanwhile Jack Carliss."
- 14—Continue to action (1 minute and 50 seconds), until—T: "Back in Antelope."
- 15—Theme (2 minutes and 40 seconds), until—T: "Billy has told me."
- 16—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 20 seconds), until—T: "Connecting Fernandos."
- 17—Produce effect followed by "Turbulence," by Borch (1 minute and 15 seconds), until—S: Shot is fired.
- 18—"Dramatic Tension," by Andino (3 minutes and 10 seconds), until—T: "Believing Fernando dead."
- 19—Continue to action (1 minute and 50 seconds), until—T: "To hell with his papers."

NOTE: Watch shots.

- 20—Theme (1 minute and 55 seconds), until—T: "Weeks passed."

UNTIL THE END.

"THE MARRIAGE PIT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

- 1—Theme (4 minutes), until—S: At Screening.
- 2—"May Dreams" (And. con moto), by Borch (2 minutes and 10 seconds), until—T: "Wealth had not brought."
- 3—"Twilight Fancies" (Melodious Moderato), by Fromel (3 minutes and 20 seconds), until—T: "The same tape which recorded."
- 4—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 35 seconds), until—T: "The following afternoon."
- 5—Theme (1 minute and 50 seconds), until—T: "In love as in business."
- 6—Continue to action (1 minute and 20 seconds), until—T: "As a love-maker Strong was."
- 7—"Kiss A Miss" (Valse Chantee), by Baron (1 minute), until—T: "The Rossiter-Strong engagement."
- 8—Continue pp (25 seconds), until—T: "While far into the night."
- 9—"Moorish Rose" (fox trot), by Baron (2 minutes and 10 seconds), until—T: "A new day but the same."
- 10—Organ improvise to action (wedding ceremony), (55 seconds), until—T: "And so in a small town."
- 11—Theme (2 minutes and 30 seconds), until—T: "The beginning of the."
- 12—"Budding Spring" (Moderato), by Platzman (1 minute and 25 seconds), until—T: "He had sought love."
- 13—Continue to action (2 minutes and 30 seconds), until—T: "While another discovered."
- 14—"Dramatic Recitative" (for heavy dramatic situations), by Levy (3 minutes and 5 seconds), until—T: "Yet the passionate kisses."
- 15—"Frivolette" (Entr' Acte), by Baron (1 minute and 25 seconds), until—T: "Billing and cooing often."
- 16—"Cornado Land" (Valse Lente), by Leith (1 minute and 45 seconds), until—T: "Elinor realizes that each."
- 17—Theme (4 minutes and 5 seconds), until—T: "I want to work and forget."
- 18—"Hilo Bay" (guitar waltz), by Levy (2 minutes and 25 seconds), until—T: "A well laid plan, took."
- 19—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 30 seconds), until—T: "Strong's willingness to help."
- 20—"Dramatic Agitato" (to action pp or ff), by Hough (2 minutes and 10 seconds), until—T: "Friday the 13th."
- 21—"Dramatic Tension" (for general use), by Levy (2 minutes and 25 seconds), until—T: "Dalton double-crossed your."
- 22—Theme (1 minute and 30 seconds), until—T: "Meanwhile an awakened wife."
- 23—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T: "That evening at Zolden's."
- 24—Theme (2 minutes), until—T: "Remember, my dear, your."

UNTIL THE END.

"THE GREAT LOVER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Celeste Aida," Verdi

- 1—"Twilight Reverie," by Berge (2 minutes and 45 seconds), until—S: At Screening.
- 2—"Gems from Manhattan Opera House" (medley selection), by Tobani (5 minutes and 20 seconds), until—T: "The opening of the Opera."
- 3—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 25 seconds), until—T: "The moment the Transonia."
- 4—Continue to action (50 seconds), until—S: Paurel at piano.
- 5—"Echoes from Manhattan Opera House" (selection of operatic airs), by Tobani (6 minutes and 10 seconds), until—T: "Wednesday morning finds."
- 6—Theme (3 minutes), until—T: "My dear Miss Warren, I."
- 7—"Graciella" (valse Italienne), by Kretchmer (5 minutes and 20 seconds), until—T: "Then the director can sing."
- 8—"My Heart At Thy Sweet Voice" (from Samson & Delilah), (3 minutes and 50 seconds), until—T: "When a great lover comes in."
- 9—"Don Juan—Overture," by Mozart (3 minutes and 40 seconds), until—T: "Jean Paurel's first appearance."
- 10—Organ improvise to action (between the acts), (1 minute and 50 seconds), until—T: "We are not in good voice."
- 11—Theme (4 minutes and 25 seconds), until—T: "Ethel, I want you to marry."
- 12—"Dramatic Recitative" (for dramatic and heavy situations), (2 minutes and 50 seconds), until—T: "Sabattini, you mus."
- 13—"Don Juan Selection," by Mozart (2 minutes and 45 seconds), until—T: "Ladies and gentlemen, owing."
- 14—Theme (5 minutes and 15 seconds), until—T: "The first American born."
- 15—"Adagietto" (From Symphonette Suite), by Berge (4 minutes), until—T: "Ethel decides to throw."
- 16—"Narrative," by Pement (2 minutes and 15 seconds), until—T: "Someone who knew me years."
- 17—"Love Song" (Dramatic), by Flegier (2 minutes and 30 seconds), until—T: "You have been Paurel 'The Great Lover,'"
- 18—"Frivolette" (Entr' Acte), by Baron (50 seconds), until—T: "Don't you remember her."

UNTIL THE END.

Music makes Films talk

CHARLES D. ISAACSON, in Motion Picture News, points out that "music is the voice of the film—not the human speech, but the speech of the action, the mood, the emotion, the spirit of the ensemble."

And no matter what the mood, emotion or spirit of the film you show, its impression will be enhanced if you accompany it with an

ESTEY THEATRE ORGAN

which renders every type of music with the effect of a full orchestra—although only one man is required to operate it. You will find an Estey in the Capitol Theatre, New York, and in houses with a seating capacity as low as 300.

Let us tell you how successfully and economically an Estey can be built in *your* theatre, and demonstrate the effect it will have on your popularity, your prestige, and your box-office receipts.

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Cue Sheets
Latest Hits

MUSIC

Musical,
Equipment

News Musico-Musical Conference Rouses Country

Authorities in Every Division Send Greetings—Give Promise of Aid

ALTHOUGH the opportunity to sound out the real sentiment of the country at large on the musical-motion picture conference has not been fully opened, nevertheless there is no doubt of its certain success. There is no question of its live interest. In fact, from every city in the country have come letters of congratulation, of commendation, of support. In the correspondence are represented theatre owners, managers, conductors, producing directors, producers, directors, authors, composers, cue-sheets makers, newspaper editors, instrument manufacturers, music publishers, societies, etc.

Digest of the Comments

The conference is a necessity is the consensus of opinion.

There are live and valid reasons for the meeting.

The results of a conference which drew up decisions on any one of a score of problems would amply justify the effort.

The News, they say, is to be commended upon for the step. Almost any time is as good as another, excepting the holiday season, but it is better to give you ample time for preparation.

Advance work in preparing all the objects, subjects, letters for discussion will save time and should be done before the date of the session.

So Far Decided

The conference will not be called until January—the second week in the year.

It will be open to all who desire to attend, but it is requested that you send notice of your intention to the News Music Department.

From week to week until the date of the meeting all information necessary to a full understanding will be carried in brief form in this department. Watch it and you'll miss nothing.

Things to Be Done

Send along your suggestion concerning the ways and means of carrying the conference to the most lasting and productive results. Remember that the purpose of the conference is to thrash out and settle all questions related to music and pictures—not pictures alone or music alone, but the two in combination. Remember the intention is to bring all the successful ideas of the past to the attention of all—to aim to eliminate the mistakes—to facilitate the development of musical numbers—to encourage the newly growing agen-

cies—to make cue-sheets better—to make it easier to amalgamate the performance of orchestra or soloist with the picture, to discuss prologues, novelties, etc.

Do everything you can to bring the conference to the attention of all who ought to know of it. Send along word of it to your movie editor in the newspaper.

Remember that you are needed in the discussions. *Remember that you will get more out of the idea in proportion to the way you get into it.*

Heralding a Movie Conference

Karlton Hackett

in the Chicago Evening Post

THERE is no need at this day to discuss the importance of music in the movies since the public has long since decided the question. However, this is the age of combination and standardization, and it is evident that the powers that be in the motion picture world will have to take up the question and make some new rules. The pressure of the music department all over the country is becoming so great that some practical scheme will have to be worked out if everything is to move comfortably and to the reasonable satisfaction of all concerned.

A number of the principal figures in the business, including artists, producers, managers and orchestra conductors, are feeling the need of getting together for mutual benefit and protection. The old free-and-easy days, when anybody could rent a store, fit it up as a picture house for a few dollars, hire a professor to pound the box and make money, have gone, never to return. A successful movie theatre is now but one cog in a great machine and the necessary financial outlay is such as brings it within the realm of big business.

How much influence any combination can bring to bear on the subject is something of a question since the public has a way of deciding such matters for itself, sometimes refusing in the most disconcerting manner to be driven, but almost always quite willing to be led.

There are theatres where the music has attained to the importance of symphony orchestras, which have made their offerings so attractive as to divide the honors

with the pictures. Naturally such theatres can exist only in large communities, but they have exerted an influence all along the line and made it altogether out of the question for the old-fashioned piano pounder to satisfy the public. Nevertheless, the capable pianist still has a place in the picture house which he can fill with remarkable power.

Better a good pianist or an organist than a mediocre orchestra. But there is no place in the movie houses for the academic musician with owl-eyed notions of educating the popular taste. There is an unlimited future in the motion picture business for the musician if he have the wit to understand what is wanted. The popular composer now finds here a great field. Some people still affect to roll up their eyes in horror over "rag," despite the fact that herein we have made a genuine contribution to music, and one indigenous to American soil. Jazz is, of course, one step lower down in the scale, with the black earth from which it sprung clinging to it, yet here again is a genuine creation which in course of time will make its influence felt in the symphony halls.

There has been a pretty nearly unbridgeable chasm between the music of the symphony hall and that of the people's affection. The best of music was so guarded in temples set apart that the great mass of the people had no opportunity to learn of its beauties. In the movie house there is a practical meeting ground. Here the people have shown a keen appetite for music, if only it were brought to them in attractive form. Greater use should be made of this melting pot.

If a conference is held of the powers that be, something ought to come of it that would be for the benefit of the public and the profit of the movie men. The people want music in the movies. There are a vast number of people capable of giving it to them. There ought to be some way of bringing them together to their mutual benefit.

Wants Producers Included

Music Editor:

May I suggest that you include all producers and distributors as well, for in the last analysis, the exhibitor's problem is the

October 16, 1920

producer's and distributor's problem. I believe it is high time such a move were made, and an efficient, standardized music service be effected, so that our pictures may not be marred in their presentation by lack of appropriate musical setting.

I agree with you heartily that the cry of the industry today is for prologues with musical accompaniment. It might interest you to know that Equity Pictures was the first to include prologues in every press book, beginning with the very first Young production over a year ago, and that it has found a keen demand among exhibitors for these preludes. Going a step farther, Equity has recently officially affiliated with the New York Concert Bureau—the musical agency you so rightly praise—to supply first-run houses with the soloists and ensembles as a prelude to the picture.

I sincerely trust the conference will be a reality, and that it will have the co-operation of every member of the industry.—*J. I. Schnitzer, President Equity Pictures Corporation.*

Of course, Mr. Schnitzer, you're invited. So are all producers.—**MUSIC EDITOR.**

Further Letters About the Big Conference

Hugo Riesenfeld wrote a second letter, following his first brief comment last week:

Please accept my heartiest congratulations on the progress you are making toward bringing about a convention of the men most interested in motion picture music. If your latest announcement in the NEWS is any index of what you expect to accomplish it will have the hearty support of every person interested in improving the programs of American film houses, which, even as they are now, are the best in the world.

So much waits to be done in a field that is richer in promise for real music than any that had even been dreamed of before the arrival of the motion picture. At the Rivoli, Rialto and Criterion, we have been trying not only to please the public with our accompaniments to pictures and our incidental programs, but to create a taste for a knowledge of good music, which we can satisfy later. Each year has seen a steady progress toward better music. Numbers that we would not have dared to put on our programs three or four years ago are now played as a matter of course.

But it is not for my theatres that I am most interested in your proposed convention; it is for the smaller houses throughout the country and the millions who attend them. The good that can be accomplished by a combination of effort between producer and exhibitor is beyond estimation. If proper scores were prepared, scores that were as available to the house that has only one instrument as to the theatre with an orchestra of fifty musicians, if some thought were given to the music when the film is made, so that selections might be played for a minute or more instead of a few seconds, as we often have to do now; if, in a word, more attention were paid to the music that accompanies the film, we would have better music and, ultimately, the films would be benefited.

If there is anything I can do to help further your laudable work in this matter, please do not fail to call upon me.

Very sincerely,
HUGO RIESENFELD,
Managing Director, Rialto Theater.

Representing the entire musical world, C. M. Tremaine writes as follows:

Early next week I plan to send out to the trade papers an article about the motion picture project, and will be glad to invite the manufacturers to participate in the conference in the article.

My suggestions regarding the specific points in your last letter are:

1. The time you mention for the conference, the end of November or the beginning of December, coming in between Thanksgiving and Christmas, seems to me a pretty crowded time for most of the people who would attend the conference, and I am wondering whether early in January might not be better. That is a natural time to set new forces in motion. So far as I am concerned, or the people of the music industries, one time is as good as the other.

2. The conference ought not to last longer than two days. As I understand it, it is not the thought to map out detailed plans looking to immediate results,

but rather to get fresh influences working, with developments to follow gradually.

3. The session I think should be held in some hotel rather than in any theatre.

4. Subjects to be discussed might include: How to put more emphasis on the musical part of the program, both in the outside advertising and with the audience present; improving the music in the smaller picture house, or how the motion picture theatre can serve to popularize good music in its community and so win more prestige; concerted action to make available more music adapted to the needs of the small orchestra; opportunities on the program for local musical talent in solo work; cooperation with local musical movements such as Music Memory Contests among the school children, Christmas Eve Caroling, Music Weeks, etc.

I shall continue to give the whole matter thought and as further ideas occur to me will be glad to pass them to you.

C. M. TREMAINE,
National Bureau of the Advancement of Music.

John C. Freund is active. He is editor of *Musical America*, the leading magazine of the musicians.

I would suggest the first week in December for the meeting. By that time the result of the elections will not only be known but will have been threshed out and explained and we shall have settled down to normal conditions again, so that we will have free minds to deal with.

As I suggested to you before, I think that there should be a meeting at a luncheon the latter part of the week when most newspaper men on the daily papers are fairly free, where we could thresh out the course of proceedings to be followed at the real meeting.

The duration of the conference will depend a great deal upon the matters which are brought up naturally. It should take place at 2 p.m. in the afternoon, as you won't find it possible to hold the people much after half past four or five. That has been my experience. If a good deal of interesting matter develops, it will probably mean an adjournment, which I would advise rather than finishing the conference at a later hour with half the members having left. It should not be held in a theatre but in one of the leading hotels and don't go to the Commodore—even Caruso couldn't stand that.

With regard to specific subjects and exhibits I would say that that would be a matter for discussion at the preliminary.

With regard to inviting the members of my staff to discuss the matter, I would suggest that be done after we have had the preliminary meeting.—*John C. Freund—Editor, Musical America.*

From those who are imposing the music tax:

Regarding the proposed Motion Picture Musical Conference, we are of the opinion that your plan is a meritorious one and should result in bringing about a cooperation between the author and composer and publishers of music, the musician, the theatre owner, and other industries affiliated with the general development of music.

We shall be pleased to appoint a committee of our members to attend the conference, so that the aims and purposes of this society will be clearly presented to those in attendance.—**AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS.**

From a leading agency for music in theatres:

I am more anxious to do anything to help bring the finest music into the Motion Picture theatres, and I think I may say, that I have done a great deal. A look at the list I am enclosing of artists who have honored me by asking me to book them in the motion picture theatres, will show that I think nothing too good for this style of entertainment. As a matter of fact I think it is doing more toward the education of the so called "masses" for an understanding and appreciation of really good music than anything I can think of at this moment.

I also am informed by my artists that the courtesy shown them by everyone connected with the management of the theatres where I have sent them, is equal to that shown the finest artists in the finest opera companies. In fact in my opinion, fortunate indeed is the artist whose voice qualifies them to sing in the theatres of the motion pictures. They must be very good indeed to please.

Your articles in the Motion Picture News are wonderful and may I tell you how much I enjoy reading them?—*Mrs. A. K. Bendix—Bendix Music Bureau, 701 7th Avenue, N.Y.C.*

Jules Daiber, prominent concert manager, writes:

"I have received your letter of September 7th, and you can count me in to join in the Motion Picture Musical Conference to be held sometime the beginning of November."

A number of prominent newspaper men have written. For instance:

I think that your plan is a splendid one, as there has really been a remarkable development in the musical part of picture presentation.

Despite the increase in the prominence of music in the picture houses within the past two or three years, I believe there is much opportunity for critical comment with a view to clarifying the conception of music's place in the film theatre, especially now. Still more important perhaps, would be some discussions of the proper synchronization of melody with the

photoplay, and of the tiresome commonplaces which music directors are prone to fall into.—*EDWIN SHALLERT, Music Editor, Los Angeles Times.*

"I believe in music in the motion picture theatre and shall be glad to help in any way I can. What practical benefit I can give I do not know, but I am always willing to try." Here is something from an article I wrote after your announcement was made.—*KARLETON HACKETT, Music Editor, Chicago Evening Post.*

*See reprint from Karleton Hackett's article in other column.

From a noted composer (of "The Robin Woman" and "Land of the Sky Blue Water"):

Dear Friend Isaacson:

I have no doubt that such a conference as you propose would be a fine thing for musicians and for the picture house. I am very much interested in getting together the big producers and the composers of the country. It will be but a short time till the various companies now using scores with music culled mostly from old stuff already in print (classics of course which will always be needed in the make-up of a good synchronized score) will go afield for brand new material and will come to the American composer for SPECIAL music. The matter of always using the older familiar things with the pictures will be exhausted after a while, it seems to me, and the fresh and specially written material will be called for. The independent companies are beginning this work, but the larger companies are as yet satisfied with a score made up of "things already in print." Perhaps you have seen the account of the music I am doing for the new Omar Khayyam picture.

CHARLES W. CADMAN,
Los Angeles, Calif.

Theatres Want Instruments Installed

Music Editor:

I am remodeling a theatre here and when completed will seat about 425. This is a town of about 8,000 people with two state schools, students numbering about 2,500. There are two other shows here, one about 400 seats, the other about 425. One has (————), large size, no one in particular to play it, don't keep the music up. Other has just installed a (————), \$6,500. I hardly think he will have a regular man with it all the time.

At both schools, of course, they are used to good music and have Lyceum courses of the best talent in the country. So from that you can draw your own conclusion.

We are putting in every thing new and as I have been reading your articles with much interest in the NEWS, and think you are doing a great and much needed good, I would like your advice and assistance in selecting my music and my instrument.

The one already here seems to be to have too much volume for the building. Wouldn't a smaller size do better?

You see, in a town this size and seating capacity considered, I must be careful about costs, *still I must put in something good musically as I intend to follow your articles and make ours a musical theatre.*

Please send me your Musical Aids and other suggestions you are able to give.—*GROVER S. CAMPBELL, Denton, Texas.*

Music Editor:

I am thinking of installing an organ or photoplayer in a theatre with one thousand seats, perhaps there will be only 900,—what would you recommend? Out here in a country town we can't afford a three-manual organ, especially because I only have a short term lease on the house. I thought of installing a (————) organ because it could easily be moved when my lease expires should I lose the house.

Or would you recommend a (————) organ or a regular (————). Kindly advise me and it will be confidential. Let me know what you think of the (————) organ and just what you would install if you leased the house under these conditions. Thanking you for reply.—*H. R. WEBER, The Orpheum theatre, Chambersburg, Pa.*

That noted New York writer known familiarly as "Round the Town," S. Jay Kaufman, owner of "Theatre World" and famed critic, recently had the following to say and in his usual manner hit the nail right on the head.

MOVIES WITHOUT MUSIC

Seeing a film without music impressed upon us the great part music plays in the showing of a film. So much so that the best of films would more than likely be a failure. We had occasion to see a "big film" at a Broadway theatre, where it was accompanied by a first-class orchestra. Later on we saw the same film at a ten-cent movie and accompanied by an organ only. The result was terrible. You would not have thought it was the same thing at all. Music, and good music, is necessary to the showing of a film. Music can mar or make a film.

Leo Feist Commends "News Music"

I have read your article "An Alliance with the Music Makers" in a recent issue of MOTION PICTURE NEWS, and want to compliment you on the thorough manner in which you have gone into the subject, and also thank you for advancing a new idea for the furthering of the love of music in this country.

Music publishers are striving to give the public better music than ever before, they are spending fortunes each year to create a demand for this music, a demand which increases enormously with the opening of each theatre where music is a feature.

Motion pictures with good music are a fine type of entertainment and I believe with others that the music is fully as important as the picture. If the exhibitor will combine with his picture music which in addition to being good is also timely, I am sure his entertainment will be vastly improved. Timely tunes are the ones that the publisher has decided will suit the public taste, the ones that he is spending a fortune every year to popularize. If the picture exhibitor will join the publisher in his campaign of exploitation, if he will let his public know that the reigning song hits of the moment are first heard in his theatre, that they have been started on the way to world wide popularity by his theatre orchestra or singers, he will I believe attract larger audiences to his theatre and build up a reputation of being far ahead of the times in his particular field.

Co-operation between publisher and theatre owner can result in but one thing—success.—LEO FEIST, President, Leo Feist, Inc.

Musical America, the leading musical journal, states editorially:

That the motion picture is doing its share for the development of music as well as finding a field for the musician, is attested in Washington by the fact that nearly \$500,000 was expended on film music during the past year. This included salaries, instruments, scores, appointments for musical settings, etc. Something like 300 musicians were engaged to accompany the pictures. Competent directors are installed, seven handsome organs are now put in the largest theatres and orchestras ranging from ten to thirty men are giving the public excellent music. Even the smaller type of house finds it a paying proposition to advertise the augmenting of its musicians on Sundays. Tom Moore, Harry M. Crandall and Marcus Loew, who represent the biggest motion picture interests in Washington, place no limit on the money to be expended at the musical end of the films. Each of these men placed large libraries at the disposal of his orchestral directors, so that everything worth-while of old and new compositions is at their command. The uninformed might be surprised to see symphonies, concertos and grand opera scores in these collections; the works of Tchaikovsky, Debussy, Mendelssohn, Bach, MacDowell and hosts of others.

The artistic musician is entering more freely into this field. During the past year Washing-

ton has had a number of recruits from the Boston and Philadelphia Symphony orchestras, as well as some from Baltimore, New York and elsewhere. The salary is excellent and it is an all-year position at home. The variety, sudden changes and wide range of compositions develop the musician and test his mettle, while the changes, weekly and sometimes oftener, put the players on the plane of the stock company or of opera with a frequent change of bill.

Thomas J. Gannon is director at the Palace, and Comedio O. Vioni has an orchestra of 26 men at Crandall's Metropolitan. Loew's has Leon Brusiloff, Daniel Breeskin is at Moore's Rialto.

Big Chorus in Theatre

MR. ISAACSON:

"We have just done a most unusual thing for a moving picture theatre organization: we took the California Theatre Ensemble of forty people to San Diego and gave a series of concerts down there. Our announcements were fine and press notices excellent and we made a big hit. It was a wonderful advertising idea too, if we wanted to think of it as such, but we went over so well they are anxious to have us in a return engagement for a week.

"Will enclose one of the programs, so you can get an idea of what we did. Mr. Charles Wakefield Cadman also made a personal appearance with us one evening. Am also sending you, under separate cover, a couple of our recent programs from the California. Am adding your name to our regular mailing list, as you might find something of interest occasionally."—W. G. Stewart, Producing Director, California Theatre, Los Angeles, Calif.

Wants Jazz Music

MUSIC EDITOR:

"I am wondering, Mr. Isaacson, if you could help me with regard to keeping me posted with the newest numbers of Rags, Jazz Fox Trots, Blues, etc. We have a great difficulty on this side in getting anything up to date. I would be very glad to cable or forward in the usual way by post any sum you may spend on my behalf.—Victor Sheridan, Associated Cinematograph Theatres, 75 Shaftesbury Avenue, London.

Organist Seeks Position

MUSIC EDITOR:

"I understand that you have an agency through which organists can get in touch with theatre managers. I would like to get a movie organ. Have played large two manual organs in church for twenty years. Can play both popular and standard music. I want to quit teaching, and church salaries are not enough without pupils to pay expenses. Besides, I am deeply interested in the movies.—L. T. Benjamine, Algona, Iowa.

Seattle Musician

Liborious Hauptmann, master pianist and leader of Clemmer's Augmented Orchestra, Seattle, is considered one of the greatest motion picture interpreters in the entire country. He is one of those rare combinations of artist per-

former and artist teacher. When only seventeen he was teacher in prominent music institutes in Vienna and later in the Academic of Music in Geneva, Switzerland. He appeared in many recitals in Europe and also concertized with Mme. Carreno.

He was born and educated in Vienna and is a college graduate as well as a graduate of the Vienna Conservatory of Music and master school of Piano Playing, completing his course and receiving his diploma under the personal instruction of Emil Sauer. He studied theory and harmony under Ludwig Crande and Richard Hemberger.

The Story of Carmen

(Continued from last week)

It is the square in Seville.

And now comes the toreador, Escamillo. All hail the conquering hero comes. Escamillo comes with Carmen leaning on his arm. She is dressed in her gayest, in a shawl of magnificent colors. He leans to her. "Escamillo," swears Carmen, "I love only thee." Escamillo goes into the arena, the orchestra plays. Out of the crowd comes Jose, pale, thin maddened. He calls Carmen aside and they are left alone.

Says Carmen: "You are here," "I am."

"So I was warned, and told fear for your life."

"I do not threaten you, Carmen. I love you. I come to plead with you. Let us go to a new life under the skies."

"Why ask me that, Jose? I cannot lie. I do not love you; all is ended."

"Carmen, I would save you. Come, come."

"I do not love you, I cannot love you. If I must die, so be it."

In the midst of the conversation is heard: "If thou lovest me you will be proud of me." "Love thee, shouts are heard in the arena acclaiming Escamillo, the victor.

At these shouts, Carmen rushes to enter the arena, but Jose stops her. "Let me pass, I say, let me pass."

"To him, to him the victor. No."

"Well, you fool, I love him, him—and you may kill me if you like. Strike here, or let me pass."

Jose stabs her and Escamillo rushes to her and throws himself upon her body.

The End

Now how is the opera to be presented. Naturally no theatre will give it in entirety and very few will be as ambitious as the Capitol theatre (New York) and the California theatre (Los Angeles). Those two give big bits.

Mos theatres will give overtures—medleys of the best airs—some even will venture some vocal numbers—say the Habanera, the Flower Song and Micaela's Aria.

How much more effective it will be when this is done to surround the music with my story printed in the program in whole or a part—or sentences flashed on the screen.

Audiences want to know what it's all about. If you use this sort of a plan they will understand. And if there is one thing which is more important than any other in music for pictures I would say:

Make the music mean all it can.

Don't leave the listeners in a quandry!

(Watch next week's issue for a continuation of this idea.)

"PRISONERS OF LOVE"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad),
Levy

- 1—"Hindoo Hop" (An oddity), by Levy (3 minutes and 20 seconds), until—S: At screening.
- 2—"Ala Pare" (One-step), by Henry Verdun (1 minute and 50 seconds), until—T: "I'm thinking of men."
- 3—"Theme (2 minutes and 15 seconds), until—T: "There is a deadly little."
- 4—"Continue to action (1 minute and 20 seconds), until—T: "Don't blame him, blame."
- 5—"Appassionato" (Aria from Tchaikowsky's "Romeo and Juliet"), by Berge (2 minutes and 45 seconds), until—T: "Blanche had yet to learn."
- 6—"Continue to action (40 seconds), until—T: "My mother trusts me."
- 7—"Dramatic Recitative" (For heavy dramatic situations), by Levy (4 minutes), until—T: "Blanche's mother was of."
- 8—"Theme (2 minutes and 50 seconds), until—T: "If your mother is told."
- 9—"Queen of My Heart," by Baron (1 minute and 40 seconds), until—T: "Time sped and Blanche's."
- 10—"Twilight Fancies" (With ad. lib. effects of grind organ), by Fromel (3 minutes and 45 seconds), until—T: "In Frisco one of those."
- 11—"Spring Blossoms," by Castillo (1 minute and 30 seconds), until—T: "It is all very well for a."
- 12—"Tragic Theme," by Vely (4 minutes and 20 seconds), until—T: "Jim's life had been."
- 13—"Theme (4 minutes and 35 seconds), until—T: "Primitive instincts." (Man is never needed).
- 14—"Moonlight Shadows," by Baron (2 minutes and 5 seconds), until—T: "Time soon proved to them."
- 15—"Cavatine" (Dramatic), by Bohm (2 minutes), until—S: Interior of cabaret.
- 16—"Coronado Land" (Valse Lente), by Leith (1 minute and 40 seconds), until—T: "It's Wesley Davis, our big."
- 17—"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 30 seconds), until—T: "You have given me one year."
- 18—"Lento Allegro" (From Symphonette Suite), by Borch (1 minute and 50 seconds), until—S: Candle extinguished.
- 19—"Because You Say Good-Bye," by Levy (2 minutes and 45 seconds), until—T: "The next few weeks."
- 20—"Flirty Flirts" (Mel. Rubato), by Levy (2 minutes and 5 seconds), until—T: "In the months that followed."
- 21—"Theme (2 minutes and 15 seconds), until—T: "The cold finger of Nemesis."
- 22—"Musical Thought," by Tittlebaum (3 minutes and 35 seconds), until—T: "I am just dying to show."
- 23—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (3 minutes), until—T: "I have brought Blanche with."
- 24—"Pizzicato Misterioso" (For burglary and stealth), by Minot (2 minutes and 30 seconds), until—T: "I want you to know that."
- 25—"Kiss a Miss" (Valse chantee), by Baron (1 minute and 10 seconds), until—S: Close-up of bride.
- 26—"Dramatic Andante" (For suppressed emotions), by Borch (5 minutes), until—S: Blanche enters.
- 27—"Sorrow Theme" (For general use), by Roberts (2 minutes and 10 seconds), until—T: "Remember, you can make her."
- 28—"Theme (1 minute), until—T: "And for a long time."

UNTIL THE END

"YOU NEVER CAN TELL"

(Realart)

Specially selected and compiled by M. Winkler

The Timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

- 1—"Theme (2 minutes and 40 seconds), until—S: At screening.
- 2—"Humorous Drinking Song," by Roberts (50 seconds), until—T: "Perfectly willing to let."
- 3—"Kiss a Miss" (Valse chantee), by Baron (2 minutes and 15 seconds), until—T: "With a thousand dollars."
- 4—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 40 seconds), until—T: "No wonder Rowena."
- 5—"Continue ff (45 seconds), until—T: "I lost a perfectly good."
- 6—"The Booster" (Trombone rag), by Lake (1 minute and 50 seconds), until—T: "On the night of the."
- 7—"Theme (1 minute and 55 seconds), until—T: "Back on the job."
- 8—"Mamselle Caprice" (Parisian intermezzo), by Baron (4 minutes), until—T: "Come wuz me upstairs."
- 9—"Laughing Beauties" (Light moderato), by Berge (2 minutes and 40 seconds), until—T: "At the close of the."
- 10—"Adolescence" (Entr'Acte), by Collinge (3 minutes), until—T: "After a half hour of."
- 11—"Spring Blossoms," by Castillo (4 minutes and 45 seconds), until—T: "I think I'll take a sweep."
- 12—"Theme (2 minutes and 10 seconds), until—T: "May I see you tomorrow?"
- 13—"A Musical Thought" (Dramatic moderato), by Tittlebaum (2 minutes and 15 seconds), until—T: "Please don't follow me."
- 14—"Capricious Annette," by Borch (4 minutes and 45 seconds), until—T: "Next day, however, he took."
- 15—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 50 seconds), until—T: "By the way, where do you?"
- 16—"Twilight Reverie," by Berge (2 minutes and 50 seconds), until—T: "It's only a short dash."
- 17—"Adagietto" (From symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "After a day of anticipation."
- 18—"Continue ff (50 seconds), until—T: "How dare you, you little."
- 19—"Chanson Melancolique," by Collinge (4 minutes and 5 seconds), until—T: "With her golden dreams."
- 20—"Theme (2 minutes and 50 seconds), until—T: "Do you love me?"
- 21—"Mysterious Nights" (Valse dramatique), by Berge (2 minutes and 35 seconds), until—T: "On the night of the."
- 22—"Coronado Land" (Valse lente), by Leith (2 minutes and 50 seconds), until—T: "Mother, my little sweetheart."
- 23—"Theme ff (3 minutes and 15 seconds), until—T: "I thought you would enjoy."
- 24—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 30 seconds), until—T: "All right, but I must phone."

UNTIL THE END

"ONLY TAX FREE MUSIC IN ALL REALART CUES."

"THE FURNACE"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad),
Levy

- 1—"Theme (1 minute and 30 seconds), until—S: At screening.
 - 2—"Organ solo improvised to action. Wedding ceremony (2 minutes), until—T: "In a drab overcrowded."
 - 3—"Voice of the Chimes" (Sacred Andante), by Luigini (4 minutes and 30 seconds), until—T: "Anthony's best friend."
- NOTE: To be produced as organ solo with chime effects.
- 4—"When You and I Were Young Maggie" (old popular song) (40 seconds), until—T: "These weddin's is a."
 - 5—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 30 seconds), until—T: "The wedding breakfast or."
 - 6—"Aces High" (Aeroplane march), by Roberts (2 minutes and 50 seconds), until—T: "Most of the guests are."
 - 7—"That Cat Step" (a new rhythm), by Breaux & Henderson (3 minutes and 50 seconds), until—T: "Their destination is."
 - 8—"Theme (8 minutes and 30 seconds), until—T: "I feel stupidly tired."
 - 9—"Frivolette" (Entr' Acte), by Baron (2 minutes), until—T: "After this Folly tru to."
 - 10—"Dramatic Recitative" (for heavy dramatic situation), by Levy (3 minutes and 45 seconds), until—T: "Today the General is having."
 - 11—"Budding Spring" (Moderato), by Platzman (2 minutes and 30 seconds), until—T: "But, in spite of the."
 - 12—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 20 seconds), until—T: "When suddenly out of an."
 - 13—"Babillage" (Entr' Acte), by Castillo (2 minutes), until—T: "Dear old thing take me."
 - 14—"Hindo Hop" (an oddity), by Levy (3 minutes and 5 seconds), until—T: "A few weeks later."
 - 15—"Moorish Rose" (fox trot), by Baron (1 minute and 30 seconds), until—T: "There is only one way to."
 - 16—"Continue to action (1 minute and 5 seconds), until—T: "It's a surprise to find."
 - 17—"Theme (5 minutes and 30 seconds), until—T: "Breakfast the next morning."
 - 18—"Eccentric Comedy Theme," by Roberts (1 minute and 20 seconds), until—T: "You really mustn't miss."
 - 19—"Adagietto" (from Symphonette Suite), by Berge (4 minutes), until—T: "On the day planned for."
 - 20—"A Musical Thought" (Dramatic Andante Moderato), by Tittlebaum (3 minutes and 40 seconds), until—T: "The next day Keene wonders."
 - 21—"Dramatic Reproach," by Berge (2 minutes and 25 seconds), until—T: "After this Count Svenson."
 - 22—"Love Theme," by Lee (3 minutes), until—T: "For days following."
 - 23—"Theme (4 minutes and 25 seconds), until—T: "Evening finds Keene awaiting."
 - 24—"Half Reel Furioso," by Levy (4 minutes and 55 seconds), until—T: "After Anthony's departure."
- NOTE: Begin pp tempo moderato then to section pp or ff.
- 25—"Slimy Viper," by Borch (4 minutes and 5 seconds), until—T: "Wait here I know."

NOTE: To action pp or ff.

- 26—"Theme (3 minutes and 15 seconds), until—T: "As I am the one most."
- 27—"Serenade Romantique" (And. con moto), by Borch (2 minutes), until—T: "I'll go over to the Manor."
- 28—"Theme ff (1 minute and 15 seconds), until—T: "On Board the 'City of Light.'"

THE END

Only tax free music in all Realart cues.

"EARTHBOUND"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Romusical Thought" (Andante Dramatic), Tittlebaum

- 1—"Theme (1 minute and 10 seconds), until—S: At screening.
- 2—"Continue to action (3 minutes and 30 seconds), until—T: "In Jim Rittenshaw's office."
- 3—"Theme (3 minutes and 25 seconds), until—T: "At the Rittenshaw home."
- 4—"Queen of My Heart" (Sentimental ballad), by Baron (2 minutes and 45 seconds), until—T: "The De Windt home where."
- 5—"Theme (6 minutes and 5 seconds), until—T: "The love call."
- 6—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "And dearie, if people."
- 7—"Cavatine" (Dramatic), by Bohm (4 minutes and 40 seconds), until—T: "No man has secrets from."
- 8—"Dramatic Recitative No. 2," by Levy (3 minutes and 15 seconds), until—T: "When Caroline misused love."
- 9—"Tragic Theme," by Vely (4 minutes and 5 seconds), until—T: "When Daisy used love wantonly."
- 10—"Andante Dramatico" (For dramatic emotion), by Borch (3 minutes), until—T: "When Jim's love turned."
- 11—"Andante Doloroso" (Depicting pathetic emotion), by Borch (4 minutes), until—S: Dick falls downstairs.
- 12—"Theme (4 minutes and 10 seconds), until—T: "An earthbound presence."
- 13—"Dramatic Tension" (Moderato agitato, descriptive), by Borch (6 minutes and 35 seconds), until—T: "Spirit moves with the."
- 14—"Organ solo improvise, "Nearer My God to Thee" (2 minutes and 25 seconds), until—T: "Seeking the way of the."
- 15—"Dreams of Devotion" (Sacred dramatic), by Langey (2 minutes and 50 seconds), until—T: "The impulse of the evil."
- 16—"Omnipotence" (Sacred dramatic), by Schubert (5 minutes and 25 seconds), until—S: Flashback to interior of cathedral.
- 17—"Theme (2 minutes), until—T: "Your struggles with conscience."
- 18—"Twilight Reverie," by Berge (5 minutes and 10 seconds), until—T: "We know, fellows, we can."
- 19—"Poeme Symphonique" (And quasi adagio), by Borch (4 minutes and 50 seconds), until—T: "Within an hour I should have."
- 20—"Theme ff (3 minutes and 20 seconds), until—T: "Take me home, Harvey."

Music and The Picture

The Prologue—

Some Suggestions and Variations of the Idea

By Charles D. Isaacson

WHY the Prologue? The story is told concerning the famous opera "Pagliacci" that the composer, preparing for a performance upon the good services of a noted baritone, was told:

But my dear maestro, there is nothing for me to sing. Can't you give me something else to do?"

And then came the famous, if not the best, music of Leoncavallo—the noted Prologue to "Pagliacci," known among musicians as *the Prologue*. In it, the composer, in the old-fashioned style of playwrights (who always used prologues as a necessity), explains to the audience what is coming in the opera, and establishes clearly the atmosphere of the composition. He says: "This is about stage people and stage people are human, despite their comedies and their seeming frivolity—back stage they suffer and mourn the same as you." Then the audience knows what is going on *between the lines* of the speeches.

The Prologue is the most classical of inventions and the oldest device of playwrights—it comes from ancient Greece and Rome and Judea.

But it is the newest invention of the enterprising motion picture impressario.

We hear a good deal about the Prologue. Even a great many of those who are going some phase of it, are not fully acquainted with its fullest possibilities.

May I be therefore permitted this opportunity of analyzing the Prologue, its possibilities, its intentions, at the same time suggesting some likely variation of its use?

Perhaps the best way of describing the Prologue is to say that its intention is to polish forcibly before the rise of the main the most vital and throbbing part of the motive of the play. To take the audience fresh from their supper, their problems, their own every-day atmosphere of city or farm, flat-house or man-sion, lodging room or castle, and transfer them to a state of understanding with the play-world. To overcome that inertia which is generally apparent at the beginning of a play or a story: The listener has been thinking of those things which have been living in the playwright's mind, the director's heart, the players' existences; hence, for a little while, until the end of the story or play or picture takes

Get Your Name on the News Music List

We are assembling the names of all musicians, composers, conductors and others interested in any phase of the new art of Picture Music. Send your name and paragraph description of yourself.

Be listed among the leading members of the new art. No charge for listing. But you don't want to be out of it.

Send name and details to Music Editor, Motion Picture News.

hold of the listener's attention, the running start has been a limping one—the Prologue supplants this condition with a concentrated essence of the best bit of the play or its atmosphere *beforehand*.

The Prologue is equivalent to the Chairman of the meeting who introduces the Speaker with eloquence and generous compliments. The Speaker is just a Speaker, but the Chairman classifies him into a Governor of a Great State, who did this and that and the other thing for the good of humanity, the One Person in the Universe who is equipped to discuss this Most Throbbing Subject of So and So which has been chosen for this Evening's meeting. So with the halo upon his head, and his atmosphere enveloping him, the Speaker advances amidst great applause, already Fairly Well Established in the Attention of his listeners—with a running start sufficient to enable him to Jump Off at Once!

If you were sitting in your office in the midst of all your multitudinous duties, Mr. Exhibitor or Mr. Director, and a gentleman walked in with a Brilliant Idea, you might listen and you might not. But if a few moments before his arrival, your best friend and trusted adviser had telephoned you in great secrecy: "There's a famous gentleman coming to see you; he's done more for the big Blankey-Blank folks in Such and Such a City than anybody else. In fact, he's the one that made them. He sprouts ideas like a field does wheat. And every idea is a jewel and every word a pearl"—would you be looking for that man? Would you let him get away?

If the traffic policemen of your amiable city saw a red touring car go by, it would

mean nothing out of the ordinary to them, but if word had been sent ahead:

"Watch for the Sing Sing convicts just escaped; they are in a red touring car"—every automobile which faintly resembled the passionate color would get the watcher on his most admirable behavior and set his blood boiling.

In other words, a Prologue can establish the atmosphere of the picture. It can take the best moment of the play and put it first (without giving the secret away). It can offer the Great Opportunity first in a glimpse so the less important bits will be passed over graciously. It can pique the curiosity and whet the desire. It can establish the state of mind and the mood of the action. It can tell the audience how wonderful the author, actor, director is—how he went through hell's fire and the North Pole's ice to bring what is being presented tonight; it can show all the past impossibilities of getting what has been filmed. It can simply arouse the imagination and the curiosity by suggesting that there is something hidden apparently which only the more alert clever ones in the audience will fully comprehend.

If the Picture is of the Far North, the Prologue might be an icy scene, with freezing music, whistling winds, shivering Eskimos—possibly an actual blast of frozen wind shot across the hall added for realism—close-ups of icicles, snow-drifts, seals, ice-bound ships, etc., etc. Possibly the introduction of a living singer in furs with a dog-sleigh, possibly something from the music of Peer Gynt or Olaf Trygvason. That's one way. But that same picture might contain some moment of tragic or melodramatic suspense which would cause the showman to forget the locale of the action and concentrate on the action itself. Thus, the climax of the play might be a terrible mountain-slide. Then the Prologue could be a scenic which would represent that moment—with music that built up the horror of it. Even some of the actual film itself might be used in the Prologue—the best bit from it—the memory of the Prologue would make the actual showing of the scene of a stronger value later. Just as when a magazine editor lifts out the climax from his story and illustrates it with a picture and a title un-

(Continued on page 3612)

Music and the Picture

(Continued from page 3543)

derneath (which of course is looked at first by the reader); when that moment arrives in the regular action, the reader unconsciously says, "There's the part—the exciting moment has arrived." Then that would be *another* way of making a Prologue. But on the other hand, the whole story might be one of some distinct mood. Say dire tragedy, utter forlornness, bitter disappointment. Then the Prologue might establish that Mood—with a scenic drop that concentrated the effect of despair, with music that accentuated it, in the orchestra, or the organ, or the singing or dancing novelty. In the colors—gray and black—with a living figure lying prone upon the stage, in a fit of weeping and sobbing, or in utter melancholy—or just a close-up of a sorrowing distraught face, moving about, always in that attitude. There is *another* way of introducing the picture with a Prologue. Or, in the same picture, the showman might feel that the Influence of some Character stands out predominant. Thus the heroine might be under the care of a person who appears but a moment, or under the seeming protection of God or Fate. Then the showman, being of a picturesque turn of mind, might create a Prologue which attempted to bring that Great Influence to the attention of the audience.

So I might go on without end, over a single feature picture. The way we might summarize the Prologue opportunities is as follows:

The Prologue can be used to create the feeling of the locale—the climate, the place, the time, the historical epoch, the geographical distance; for instance, northern lands, tropical lands, the nationalistic feeling—French, Italian, Swiss, African; aboriginal or ancient moods, a diagrammatic effect showing how far the place is from the scene of the theatre; the costume effect of the period; the historical characters of the decade, etc.

It can be used to bring forward the dramatic climax of the play—either in the freak of nature or man or fate—thus, earthquakes, floods, etc.; the change of sentiment, the birth of a mob spirit, etc.

It can be used to establish the dominant mood of the picture—tragic, comic, farcical anger, hatred, revenge, forgiveness, misunderstanding, quaintness. You can make the audience laugh at once and ex-

pect to laugh; or you can put long faces on them at once and keep them so even during the beginning of the play where the story is getting under way. It can be used to lift out some character if the heroine is of a particular mould, personality, direction of mind or action, or is under some particular ban or hardship.

Next week the Music Editor will outline some of the big things which are happening in Music, which are worthy of the exhibitor's attention. The article is called "Musical Movements at Work."

The Coming "Movie" Music Conference

By C. M. Tremaine

Director of National Musical Advance Bureau

(Editor's Note—Mr. Tremaine is one of the most useful men in America—being the driving force of musical interest in hundreds of communities.)

THE MOTION PICTURE NEWS is to be congratulated upon two things—in-
augurating a special section in its magazine devoted to music and placing it under the direction of Charles D. Isaacson.

The importance of music to the "movies" has been recognized by the progressive manager for a number of years. Now, however, it is being forced on the attention of those whose custom it is to wait for the other fellows to do the experimenting. There are naturally some in every industry who trail all along the line. These people have been slow in introducing music, slow in improving it, slow in extending it. The demonstrated facts are now proving even to the skeptical the value of music as a money-making asset.

I would like to pay tribute to Charles D. Isaacson for his success in spreading music among the general public. That, however, can come at another time. The subject of this article is the "Motion Picture Conference." The time is ripe for such a gathering for many reasons, one very adequate reason being the phenomenal increase in the music loving audience.

It is obvious that the manager who can attract those who come for the music as well as those who come for the picture will have a larger clientele than if he caters to but one of these groups. Then there is a large public which as yet is unconscious of the music appeal. Although these people would not voluntarily go to hear music their enjoyment is increased by good music and they gravitate toward those houses which provide it in combination with the picture. Evidence abounds everywhere that we are coming into a music era and that the association of music with motion picture performances is inevitable.

Shakespeare divided the life of the individual into what he called the "seven ages of man," giving in a few sentences a clearly defined picture commencing with his entrance into the world and extending

to his final exit. No one has attempted an equally graphic and condensed portrayal of the story of the human race as a whole. We can piece together but part of the picture—that which has already transpired. History, which haltingly tells us of many ages of man, takes us from the stone age through the age of Greek philosophy, culture and art, Roman militarism, feudalism and medieval decadence, the age of chivalry and religious fanaticism down to the ages of more material progress known as the mechanical age, electrical age, etc. We are on the threshold of another distinctive age—which will witness the marvelous development and utilization of aeronautics.

There are still other forces which are certain to serve us. In passing from the despotism of autocracy to the full enthronement of democracy, mankind as a whole has developed latent powers which heretofore have not been attributed to the masses. In educating each individual unit, civilization as a whole has moved forward and the new forces have been uncovered one by one.

Life has become more complex as the power, the desires and the efficiency of the individual have grown. A harmonizing influence is needed both to relieve the tension and to so act on the physical and nervous organism as to satisfy the natural craving for a counter influence, created by the conditions, and to provide a pleasurable relaxation. It has been abundantly proved that music has supplied and is still supplying this need. It therefore would be no stretch of imagination to prophesy that we now may be entering upon a music age and that music will be universally recognized as a necessity in our daily lives as never before.

It behooves the motion picture manager to take cognizance of the evidence before him and adjust his plans so as to profit thereby. How he can profit most and what his plans will be are questions to be considered, and it is for this reason that the coming music conference is being called. Someone had to take the initiative and as it is the province of a trade journal to lead the way in its particular field, so it was to be expected that a motion picture magazine should issue the call.

Both the industry and the public are to be felicitated upon Mr. Isaacson's constructive aggressiveness. The leading spirits in the screen world will undoubtedly put their full influence back of the movement and make it the success the conditions unquestionably warrant.

CORRESPONDENCE

NEWS

My Dear Mr. Isaacson:

The success at the Brooklyn Strand of the experiment in interpretative music as translated with the aid of the screen, has impressed upon me that there is much yet to be accomplished before music in the motion picture field reaches the top peak of perfection.

It falls upon such men as yourself to point the way for such triumphs as "Music in Motion" and for that reason I am writing you to encourage you not to falter in pushing to a consummation the contemplated conference relative to improved music for motion pictures.

The lasting success of the motion picture depends upon the utmost development of it, and the upbuilding

of the music by-product is one of the promising factors of potent importance in that development.

You realize that I stand firm for anything that will make the art of motion picture as lasting as the hills. There is no doubt that music—brought home to the maximum in the most telling way—will serve as the agency to that end.

EDWARD L. HYMAN,
Managing Director,
Strand Theatre,
Brooklyn, N. Y.

From a Leading Artist Agency

It is not often that one reads such a concise, intelligent, interesting article on any subject as Mr. Johnston has written in your issue of October 9. As far as I can see, there is not a wasted word in it.

Of course, it goes without saying, that I agree with everything he has written. As a matter of fact, it might interest you to know that more than a year or a year and a half ago, the scheme that you are working on now, I tried to start with Mr. Riesenfeld at that time. He told us then he did not think the time was ripe, and I know you will not take it amiss when I say I think we were better equipped to have a bureau to supply this demand under our control than anybody else in the business, and that was my original idea with Mr. Riesenfeld. I have also written him lately on the subject, but I rather imagine from his answer that he is apparently awaiting development from your work.

If there is anything in the world that we can do to help the scheme along, let us know.

WOLFSOHN MUSICAL BUREAU,
A. F. Adams, Prop.

From 2,000,000 Club Women

Dear Mr. Isaacson:

Your idea for a music conference of Motion Picture people is a very good one and I am more than casually interested. One of my plans is to have a standardized list of selections similar to that adopted by the clubs for Music Memory Contests, and ask the clubs to endorse that and encourage the use of these selections in their movie houses.

Massachusetts has already experimented with such a list and I expect to have a report of their work soon. With best wishes for the success of your plans,

Sincerely,
ANNE F. OBERNDORFER,
Chairman Music Committee,
Federated Women's Clubs.

**HAVE YOU
PLANNED
TO
BE
PRESENT
at the
FIRST NATIONAL
CONFERENCE OF
MOTION PICTURE AND
MUSICAL MEN?**

Every live exhibitor, musician, producer and accessory man interested in the future of musical achievements in the motion picture theatre will wish to be present.

Every exhibitor and producer seeking to use music for greater profits will wish to be present.

Every maker of music and instruments and manager of artists will desire to be present.

Send Your Name
to
Charles D. Isaacson
Motion Picture News, Inc.

Note the data:
January 9-10
New York City
Hotel to be announced
First session new association
Discussion of Music Tax, prologue,
musical circuit, artist distribution,
music cues, synchronized music,
standardization of instruments, music,
advertising, etc.

Most prominent men in the field will be present. Special performances.

Biggest Event of the
Musical Picture Year

From a Broad-Minded Producer

I have read the many endorsements by noted music authorities of the proposed conference, and it surely makes one feel that he is not fighting alone. As for the one dissenter, John H. Kinsky, I might mention what you already know, viz: that the Kinsky houses are using more music and concert numbers now than they ever did. Some weeks ago, while I was out in Detroit, they had a New York tenor who came from the Capitol and was making as much of a sensation as the picture. Whatever they may think about music personally, the fact is they realize that a few musical numbers will increase their box office receipts.

I repeat that your proposed conference comes in the nick of time. This country was never as music-mad in its entire history as it is now. Witness the appearance of so many opera companies and community choruses in every town and hamlet. If exhibitors will insist on being blind to the demands of the public, so much the worse for them. When the use of organs and orchestras was first thought of, the majority of exhibitors threw up their hands in holy terror at the expense involved. Now you will scarcely find a fair sized theatre without its organ or orchestra. The investment in music has paid the exhibitor in the past and it will pay more so in the future. We all know of several first run houses whose reputation has been earned and maintained on the strength of the music they offer, and not particularly on any other feature.

The need of more music is inevitable. A theatre cannot supply its patrons with a full two or three hours of pictures. For one thing, there are not enough pictures on hand, and for another, there must be variety. The picture-music combination is the natural transition from the vaudeville period. The past few years has seen the building of a phenomenal number of new first run houses for the presentation of motion pictures, and not for vaudeville. This fact is a symbol of the times, and should convince the most obstinate exhibitor that this is an age of music.

Finally, the development of public taste makes the necessity for better music all the more pressing. There has been a great boom in the music field. The popularity of concerts is universal. If the exhibitor will not satisfy the public appetite, another agency will. That is why I am with you in this musical conference and venture the prophecy that it will be the germ of many others in the future.

With heartiest wishes for your continued service, I am,

J. I. SCHNITZER,

Equality Pictures Corporation,

Aeolian Hall, N. Y. City.

**DO NOT FORGET THE
DATES OF THE**

**MOTION PICTURE
NEWS
MUSIC CONFERENCE**

NEW YORK CITY

JAN. 9-10

"THE NEW YORK IDEA"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
1—Theme (2 minutes), until—S: At Screening.
2—"Lohengrin Wedding March," by Wagner (1 minute and 5 seconds), until—S: Bride coming down stairs.
3—"Voice of Chimes," by Luigini (45 seconds), until—T: "Cynthia's mother had."
4—"Babillage" (Entr' Acte), by Castillo (1 minute and 35 seconds), until—T: "The Phillimore home on."
5—"Twilight Fancies" (Moderato), by Fromel (3 minutes and 25 seconds), until—T: "I have been buried long."
6—Theme (1 minute and 35 seconds), until—T: "The newlyweds forego."
7—Continue to action (1 minute and 20 seconds), until—T: "After a separation of."
8—"May Dreams" (And. con moto), by Borch (50 seconds), until—T: "Supreme Court, New York." (on papers)
9—Continue to action (1 minute and 25 seconds), until—T: "In due time the newlyweds."
10—Continue ff (30 seconds), until—S: Close up of newlyweds on borseback.
11—"Kiss A Miss" (Valse Chantee), by Baron (5 minutes and 30 seconds), until—T: "The morning after a late."
12—"Aces High" (lively march), by Roberts (55 seconds), until—T: "Society gathers to witness."
13—"Galop No. 7," by Minot (1 minute and 20 seconds), until—S: Race starts.
14—Continue to action (2 minutes and 35 seconds), until—T: "Home Sweet Home."
15—Theme (1 minute and 5 seconds), until—T: "Thanks to Judge Phillimore."
16—Continue to action (2 minutes and 25 seconds), until—T: "A little surprise luncheon."
17—"Spring Blossoms" (light novelette), by Castillo (2 minutes and 40 seconds), until—T: "The week end at Terrace."
18—"Sleeping Rose" (Moderato), by Borch (6 minutes and 25 seconds), until—T: "Until this moment I didn't."
19—"Sparklets" (Moderato), by Miles (4 minutes and 20 seconds), until—T: "Wilfrid Cates Darby, whose."
20—"Coronado Land" (Valse Lente), by De Leath (4 minutes and 15 seconds), until—T: "He's promised to be a."
21—"Flirty Flirts" (Melodious rubato), by Levy (3 minutes and 25 seconds), until—T: "I'll be frank, Cynthia."
22—Theme (4 minutes and 30 seconds), until—T: "This was more than even."
23—"Serenade Romantique" (and. con moto), by Borch (2 minutes and 30 seconds), until—T: "You're marrying the wrong."
24—"Capricious Annette," by Borch (3 minutes and 45 seconds), until—T: "It's a long story but."
25—"Musical Thought" (Andante Moderato), by Titlebaum (5 minutes and 35 seconds), until—T: "Half an hour later."
26—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "For the last time, will."
27—Theme (6 minutes), until—T: "Second choice not half bad."

THE END

"ONLY TAX FREE MUSIC IN ALL REALART CUES"

"OFFICER 666"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Frivolette" (Entr' Acte), Baron

- 1—"Heavy Misterioso" (for general use), by Levy (3 minutes and 5 seconds), until—S: At Screening.
- 2—Theme (2 minutes and 40 seconds), until—T: "Travers Gladwin has circled."
- 3—"Adolescence," by Collinge (4 minutes and 30 seconds), until—T: "Two ladies, sair."
- 4—"Sparklets" (Moderato), by Miles (1 minute and 50 seconds), until—T: "You aren't thinking of."
- 5—"Perpetual Motion," by Borch (2 minutes and 40 seconds), until—T: "We can't call the police."
- 6—"May Dreams" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "How would you like to make."
- 7—"Scherzetto" (from Boutonniere Suite), by Berge (3 minutes and 50 seconds), until—T: "10 o'clock Officer Travers."
- 8—"Laughing Beauties" (light moderato), by Berge (3 minutes), until—T: "Officer, I want you to arrest."
- 9—"Misterioso" (for general use), by Andino (4 minutes and 20 seconds), until—T: "Alf Wilson, the international."
- 10—Theme (3 minutes and 50 seconds), until—T: "Don't be alarmed, sorr."
- 11—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "I can't have him arrested."
- 12—"Vive Finale" (From Symphonette Suite), by Berge (2 minutes and 25 seconds), until—T: "So you resigned from the."
- 13—"Comedy Allegro," by Berge (3 minutes and 25 seconds), until—T: "You'll explain everything."
- 14—Theme (1 minute and 50 seconds), until—T: "No, I'm not going with you."
- 15—"Half Reel Hurry," by Levy (2 minutes and 10 seconds), until—T: "Because I painted it."
- 16—"Hurry" (for pursuit or races), by Minot (3 minutes), until—T: "It isn't the gun that."
- 17—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 45 seconds), until—T: "Ryan locked this on you."
- 18—"Gavotte & Musette" (allegro), by Raff (4 minutes and 5 seconds), until—T: "Get your men together and."
- 19—Theme (4 minutes), until—T: "It means that we're engaged."

UNTIL THE END

"THE U. P. TRAIL"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Twilight Reverie" (Expressivo Andante), Berge

- 1—Theme (1 minute and 50 seconds), until—S: At Screening.
- 2—"Indian Intermezzo," by Herbert (55 seconds), until—T: "Relentlessly pushing its."

NOTE: "WATCH SHOT."

- 3—"Perpetual Motion," by Borch (1 minute), until—T: "Amid the confusion impromptu."
- 4—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "And on man sat like."
- 5—"Moorish Rose" (fox trot), by Baron (3 minutes and 20 seconds), until—T: "Fight is Larry's middle."
- 6—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 10 seconds), until—T: "Place Hough, a professional."
- 7—Theme (55 seconds), until—T: "It was fine of you to tackle."
- 8—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 40 seconds), until—T: "In California a party of."
- 9—"Tragic Theme," by Vely (1 minute and 45 seconds), until—T: "We're going east soon."
- 10—Theme (2 minutes and 45 seconds), until—T: "Neal passes an idle afternoon."
- 11—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 5 seconds), until—T: "On the night before Neal's."
- 12—"Dramatic Agitato" (for general use), by Hough (2 minutes), until—T: "As the moment draws close."

NOTE: "WATCH SHOT."

- 13—Theme (1 minute and 35 seconds), until—T: "Beauty, you don't belong."
- 14—"Indian Misterioso," by Levy (3 minutes and 50 seconds), until—T: "On its journey from."
- 15—Continue to action pp or ff (1 minute and 45 seconds), until—T: "When night fell."
- 16—"Dramatic Suspense," by Winkler (3 minutes), until—T: "Morning, Neal continues."
- 17—Theme (3 minutes and 45 seconds), until—T: "The place is yours."
- 18—Continue ff (20 seconds), until—T: "Hey, stop that fish, he's."
- 19—"Chant Erotique," by Berge (2 minutes and 55 seconds), until—T: "Back to Benton for supplies."
- 20—"Twilight Fancies" (Moderato), by Frommel (4 minutes), until—T: "Toiling East Durade and."
- 21—"Dramatic Recitative No. 2," by Levy (1 minute and 45 seconds), until—S: Durade enters cabin.
- 22—Continue to action (1 minute and 35 seconds), until—T: "Durade's party slowly."
- 23—"A Musical Thought," by Titlebaum (1 minute and 45 seconds), until—T: "Durade's agents had preceded."
- 24—"Dramatic Agitato," by Simon (3 minutes and 45 seconds), until—T: "Business thrives at."
- 25—Theme (1 minute and 10 seconds), until—T: "You don't know how happy."
- 26—"Dramatic Tension," by Andino (3 minutes and 35 seconds), until—T: "An evening later."
- 27—"Slimy Viper," by Borch (2 minutes and 5 seconds), until—T: "Get out and don't ever."
- 28—"Dramatic Tension" (for general use), by Levy (2 minutes and 35 seconds), until—T: "When Beauty had arranged."
- 29—"Hurry," by Levy (1 minute and 20 seconds), until—T: "I heard you blowin' you're."
- 30—Theme ff (2 minutes and 30 seconds), until—S: Allie enters Neal's room."
- 31—"Half Reel Hurry," by Levy (2 minutes and 50 seconds), until—T: "Durade's gang is filing in."
- 32—"Roses that Die Bloom Again" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—S: Good to be handy sometimes.
- 33—Theme ff (45 seconds), until—T: "Where the rainbow never."

UNTIL THE END

"HER BELOVED VILLAIN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Melodious Rubato), Levy

- 1—"Budding Spring" (Moderato), by Platzman (4 minutes and 30 seconds), until—S: At Screening.
- 2—Theme (2 minutes and 10 seconds), until—T: "At dinner that night."
- 3—"Caprice Joyeux" (Allegretto), by Seeligson (1 minute and 30 seconds), until—T: "Passing weeks prove that."
- 4—"Frivolette" (Entr' Acte), by Baron (1 minute and 30 seconds), until—T: "All of which proves that."
- 5—"Chicken Reel," by Daly (1 minute and 20 seconds), until—S: Close up of chickens.
- 6—"Comedy Allegro," by Berge (1 minute and 5 seconds), until—T: "Do you really love only."
- 7—Theme (2 minutes and 15 seconds), until—T: "Don't worry your mother and."
- 8—"May Dreams" (And. con moto), by Borch (1 minute and 50 seconds), until—T: "How did you win Suzanne?"
- 9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Joseph, I am going shopping."
- 10—Theme (2 minutes), until—T: "Who was that?"
- 11—"Conspirators," by Santos (2 minutes and 50 seconds), until—T: "I have a plan, you take my."
- 12—"Madrila" (one-step), by Samuels & Levy (2 minutes and 5 seconds), until—T: "Now we will go to my club."
- 13—"Humorous Drinking Song," by Roberts (1 minute and 5 seconds), until—T: "In another hour Poulard."
- 14—Continue pp (10 seconds), until—T: "Come, Doctor Poulard."
- 15—"Moorish Rose" (fox trot), by Baron (2 minutes and 20 seconds), until—T: "The annual masked ball."
- 16—"Concert Waltz," by Durand (2 minutes and 15 seconds), until—T: "Perhaps you would like."
- 17—Repeat: "Humorous Drinking Song," by Roberts (45 seconds), until—T: "6 A. M. and all's not well."
- 18—"Storm Furioso," by Levy (1 minute and 20 seconds), until—T: "8 A. M. and the worst."
- 19—"I Won't Come Home Until Morning," (1 minute and 50 seconds), until—T: "Well, I am going to send."
- 20—"Hurry," by Minot (2 minutes and 25 seconds), until—T: "Leave us at once."
- 21—"Vivo Finale" (Allegro), by Berge (3 minutes and 50 seconds), until—T: "You see what a considerate."
- 22—"Babilage" (Entr' Acte), by Castillo (3 minutes and 50 seconds), until—T: "You'd better ask your wife."
- 23—"Impish Elves," by Borch (3 minutes and 10 seconds), until—T: "I am leaving my husband."
- 24—Theme ff (2 minutes and 20 seconds), until—T: "Who told you all this?"

UNTIL THE END

"ONLY TAX FREE MUSIC IN ALL REALART CUES"

"THE JAILBIRD"

Arranged by Rheel E. Moulton, American theatre, Butte, Montana.

Theme: "Love Nest From Mary"—Chorus Only

This picture is played to action of 14 minutes to the reel.

W is intended as a warning cue for Seque.

- Screening.
- "Remembrance," by Thelma.
- D—Second convict goes out door. Seque.
- "In the Bungalow," by Languey.
- D—MacLean comes to desk and sees shirt. Seque.
- "Dramatic Finale No. 63," by Smith. Continue until title.
- "Mrs. Perry." "Bon Vivant," by Zamecnik. Continue until
- D—Fade out. Seque. "Hey, Rube," Alfred, until
- W—Shakes hands with sheriff. Seque. "Cuddles" (start at fifth bar with hold.)
- Continue until close up of Lead. Seque, last 16 bars of "Anvil Chorus II Trovatore.
- D—Start to walk away. Seque. "Hawaiian Moonlight" (Valse), by Klickman.
- W—Lawyer leaves. Theme (Start at Chorus.)
- T—"That evening." "Love's Enchantment," by Varley.
- T—"With the Old." Theme (Chorus only, repeat last 16 bars as Lead talks to grocer.)
- D—Lead walks out. "Under the Leaves." Theme. To action.
- T—"Convinced at Honesty." "The Busy Bee," by Bendix.
- T—"The arrival of the Eminent." "Ken-Tuc-Kee," by Weidt. Until
- T—"Now we'll put on." "The Conspirators," by Santos.
- T—"With the twilight." Theme (Last 16 bars of Chorus.)
- T—"Possessing every." "Flickering Firelight," by Penn, until
- D—MacLean and Skeeter walk away. Seque. "Pekoe Dance," by Tschakoff, continue until
- T—"I'll meet you." "Lost Happiness," Eilenberg Op. No. 33. Play up to fade out last 16 bars of theme.
- D—Doug leaves. Seque "Hurry No. 26," by Lake. Play to action
- T—"Reception in honor." "Turkey in the Straw." Play first strain twice. Break to action.
- D—When old man starts speech. "Whispering Flowers," by F. v. Blon.
- D—Doug leaves platform. Seque. "I'll Always Be Waiting for You," (waltz), start at second strain.
- D—When banker waltzes away with aunt. Seque Theme last 16 bars slow.
- D—After Title. "You don't need to explain, just come back." Seque. Chorus. "Till We Meet Again," pp increased to action. Continue until Warden says, "I always knew you were an honest crook." Repeat last 4 bars of chorus until finish.

Arranged by Rheel E. Moulton, American Theatre, Butte, Montana.

Music for Your Theatre

No. 23

Countrywide Musical Movements at Work

BY CHARLES D. ISAACSON

FOR the exhibitor and his musical director who are alert to impulses and influences which are convertible into box office revenue, the present musical season offers an unlimited number of fascinating opportunities.

On the assumption that everything of a musical character, which strikes your city or town, is grist to your mill, this article has been written to indicate how, what, when and where to move! Yes, everything of music which comes to your community can be utilized to make patrons for your theatre. How? By linking it in some way at the right time and in the cleverest manner possible.

What are the movements of a musical character which are moving around the country?

I will attempt to give you a slight understanding of the musical affairs on foot—which can be “harnessed to do business for you.”

The big opera companies are to make tours. The Metropolitan Opera Company will follow its regular Southern tour. The Chicago Opera Company will enter the most extensive tour ever known in America—visiting the Far West, the Middle West, the Northern cities. The San Carlo Opera Company, under the leadership of Mr. Gallo, will visit probably ninety cities. There are innumerable other opera companies, including four which are under the direction of Ralph Dunbar of Chicago and the Creatore Company. The Scotti Opera Company is giving grand opera in about fifty cities.

The leading orchestras of America—the Boston, National, Philadelphia, Chicago, Cleveland, Detroit, St. Louis, etc., etc., will spread their concerts into the cities of all the neighboring country.

The prominent artists are covering towns and cities they never entered before. For instance, five hundred cities have asked for John McCormack on his return to America. It is utterly impossible for the leading musicians to take all the engagements which are being offered them—it is practically a seller's market!

The great ballets of the world are in America. For instance, Pavlova, called the incomparable, will be in over one hundred cities; Fokine and Fokina (creators of the ballet) will be the stars in half a hundred festivals; the great choirs of Italy, Russia, America are on tour for solid engagements everywhere. Oratorios are announced in all big cities. The community chorus movement has grown steadily—with announcements of several hundred in steady formation. Then there are those clusters of music clubs.

My great guns!

**HAVE YOU
PLANNED
TO
BE
Present
at the
FIRST NATIONAL
CONFERENCE OF
MOTION PICTURE AND
MUSICAL MEN?**

Every live exhibitor, musician, producer and accessory man interested in the future of musical achievements in the motion picture theatre will wish to be present.

Every exhibitor and producer seeking to use music for greater profits will wish to be present.

Every maker of music and instruments and manager of artists will desire to be present.

Send Your Name

to
Charles D. Isaacson
Motion Picture News, Inc.

Note the data:

January 9-10

New York City

Hotel to be announced

First session new association

Discussion of Music Tax, prologue,

musical circuit, schools for picture

music training, artist distribution,

music cues, synchronized music, stand-

ardization of instruments, music, ad-

vertising, etc.

Most prominent men in the field will

be present. Special performances—

Special material also for small theatres

Biggest Event of the

Musical Picture

Year

America, as I have remarked before, is going veritably music mad.

The thing I would advise you to do is this: Watch your town for all advance announcements of coming musical events. Get yourself on the mailing list of the local concert managers, the local music clubs—and even the resident managers of great artists and musical organizations.

Knowing what is coming, then it behooves you to know what to do. Let us look at a practical case.

The Great Orchestra of the Biggest City near you is coming for a series of three concerts. They are going to play the Fifth Symphony of Beethoven, the Schubert Unfinished Symphony on another program, and on the third will include Dvorak's “New World Symphony.” Also on the first program there will be a celebrated soprano, say Galli-Curci in an aria from “Dinorah”; in the second a violinist, say Kubelik in a concerto by Wieniawski; and in the third a great pianist, say Ornstein in one of his own mad compositions.

During the weeks wherein these concerts are given, is there any reason why you cannot play either the identical numbers of these programs? Or if you haven't an orchestra is there any reason why you cannot do an organ or piano transcription? Or even another composition of the same composer? Is there any reason why you cannot announce that the *Particular Orchestra* is coming and then

show their program and also say, “*In our theatre you can hear the same composition either before or after or in place of the great orchestral concert—all thrown in with your picture show*”? “*That you can learn more of the beauties of the symphony by hearing us do it again, or by getting an idea of it here, when you go down there, the performance by that orchestra will mean more.*”

In connection with the soloist, when Galli-Curci sings, why can you not put on a good coloratura soprano in the same aria? Why can you not put on Galli-Curci's record possibly on a good phonograph in your theatre? Why can you not make a still picture of her on the screen and play a bit from the operas she has appeared in—letting your orchestra or pianist do the music without any voice? When Kubelik plays, why not your star local violinist in the same composition? When Ornstein plays, why can you not even go so far as to engage an Ampico Reproducing piano and do as some other theatres have done—advertise the invisible Ornstein.

When the Pavlova ballet or any other ballet comes to town, that's the time to put on a high-class esthetic dancing number. When a grand opera is being played, that's the time to put on a Rigoletto “Medley” or an act from “Pagliacci.”

When a man like John McCormack arrives, that's the time to put on his favorite songs—like “I hear you calling me” and

These things seem self-evident to the writer of these words. When the interest of the musical public of your community is concentrated on any visiting or local musical enterprise, then it is good publicity and direct business building to divert part of that attention to your house. For those who would go to the concerts, the information you give them may bring them first or afterwards to you—for those who are infatuated with the artists and the orchestras and operatic scores will want another taste—if it be only the substitute taste you can give. But for those who do not go to the regular concerts and who don't want to go—the fact that they can get some kind of an idea at your theatre will appeal strongly.

I can see an enterprising motion picture manager grabbing the visiting musical organization in some way. For instance, when the *Great Orchestra* comes he will pay whatever the price demanded to bring over the orchestra for a single performance either before or after their regular concert—or engage the conductor to come over for a guest performance, or get the

(Continued on page 3804)

Report from Users Indicate That "New Era" Organ Is a Satisfactory Theatre Instrument

Flexibility in Installation Made Possible by Use of Small Electric Cable Between Organ and Keyboard

THE Marr & Colton Company, Warsaw, N. Y., are building concert organs which have proved satisfactory in the many theatres where they have been installed. Their beautiful quality of tone, together with their dependability, is reported to make them an ideal theatre instrument.

This company also builds the famous "New Era" organ which has solved the music problem for the theatre owner who wants the best quality of pipe organ music but who does not want to go to the expense of installing a large and costly instrument.

In the "New Era" the organ is in one case which contains all the pipes and can be placed anywhere in the theatre. The only connection between the key-board and the organ is a small electric cable. In most new theatres these organs are being placed in an organ chamber back of a grill. They are played from an organ manual fastened to any piano in such a way that both the organ and the piano are under easy control and can be played individually, or if desired the organ can be played with piano accompaniment.

These organs are artistic in every sense of the word, refined in tone and of ample

volume. They are made with the same care as the most expensive pipe organ. The voicing is done by especially trained artists, which accounts for their beautiful tone. These instruments give to an audience that restful, musical background so much desired and at the same time bring out the emotions as they are developed in the story on the screen. They sound like and answer the purpose of a large and expensive organ. On special occasions, when desired, one can secure from these instruments a majestic volume of orchestral tone that is unsurpassed—while under normal conditions the instrument produces unusually soft, sweet and delicate music.

The stops are carefully selected. The Vox Humana stop is remarkable for its human quality of tone. Violin, flutes, bass and violin cello, clarinets, etc., are faithfully reproduced. The expression pedal secures all the various degrees of expression at the will of the player. There are no traps in these organs except when especially ordered. The standard instruments produce nothing but organ music of the finest quality.

These organs are very simple mechanically and are easily played. Any piano player who is a musician can get beautiful

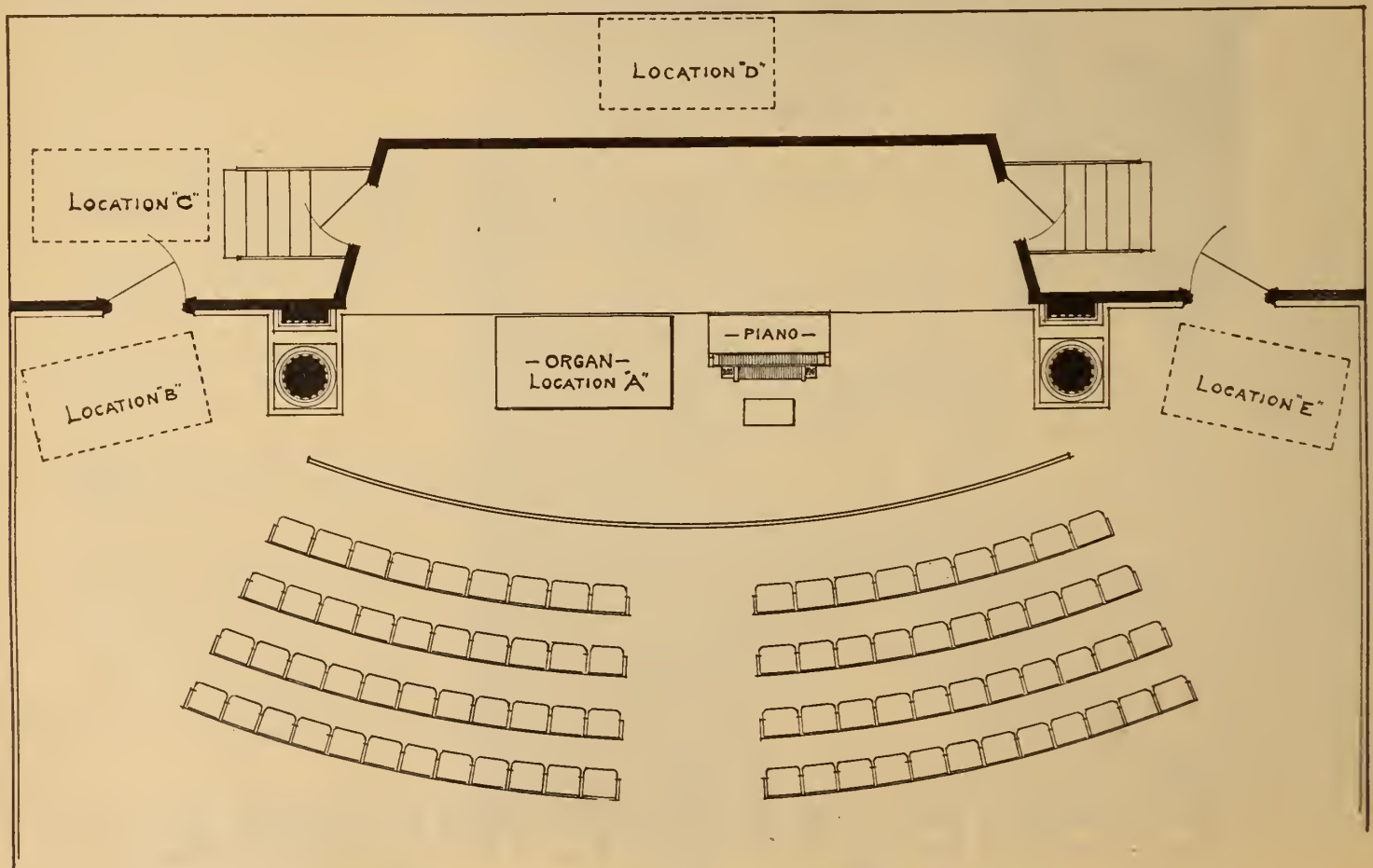
results in just a short time. The "New Era" organ, as noted above, does not contain any traps or jingle. It is all music of a beautiful quality of which one never tires.

The above drawing shows the flexibility of installation. In view of the fact that the only connection between the organ and the key-board is a small cable, which can be made any length, it will be seen that the organ can be placed anywhere in the theatre, near to or apart from the piano and key-board.

The "New Era" has been found to be an ideal instrument for use in theatres all ready constructed where no provision had been made for the installation of an organ. This organ can be installed without making any structural alteration in the theatre and without interfering for a moment with its regular program.

Every organ is guaranteed and they are remarkable for their durability and the small amount of care required to keep them in playing order. There is nothing complicated about their construction, and with ordinary care they will last as long as the theatre in which they stand.

These organs are built in several styles which range in size for from the larger to the smaller motion picture theatres. They are reasonable in price and quickly installed in any theatre or auditorium. They are being used by many well known exhibitors who speak in the highest terms of their tonal quality and durability.



Plan showing several locations for organ. In many theatres they are being placed in an organ chamber at one side

Musical Movements at Work

(Continued from page 3718)

visiting star singer to make one appearance at the motion picture house. Of course the very biggest stars wouldn't do that right away, but the lesser lights would surely be induced to see the wisdom and the price. Even though it were not possible for the motion picture manager to announce the appearance of the artist in this manner, because it would seem to hurt the regular business of his concert—the prestige of having him in the house, announced as news afterwards, would be big! And let a manager do this three, five, ten times during a year—and the whole music world (locally) will be watching his every move.

I think of the modern motion picture manager with his hands out to grasp every musical idea—seeking to reflect every musical thought in his house, his programs, his own entertainment, his publicity. I see him directing his advertising, his new stories in such a way as to bring about the effects suggested, making deals with the musical folks locally and distant to aid him, to build—

To build what?

This idea: The Motion Picture Theatre is the house to hear the best music, the music of the moment and the artistic world. It is the finest art theatre in the community.

To aid the reader of these pages to a spurt of his imagination in the direction suggested above, I have given a rapid survey of the country's musical activities, and taking certain cities and towns at random I am hoping that you will see what's happening in your home if I haven't mentioned it.

"WOULD HAVE NO OTHER!!!"

**"SIMPLEX Machines
in good condition.
Would have no other."**

DIXIE THEATRE, WINONA, MISS.

ROCHESTER, N. Y.

George Eastman builds school for music and pictures; Three great concert courses with Braslau, Garrison, Lazzari, Fride Hempel, Amato, LaForge, and others of high rank visiting. There is a symphony Orchestra, festival chorus, special recitals of quartettes and trios for chamber music. There are several high school orchestras and interest is alive in a memorial to David Hochstein.

PITTSBURG, PA.

Pittsburg Orchestra. Special series of concerts run by May Begle, Ellis, James A. Bortz, Heyn. The Apollo Club is busy, so are the Pittsburg Male Chorus and Cecilia Club, Tuesday Musical Club, Berthaler Trio, Sandek Ensemble, Dallmeyer Russel Piano Recitals; Gabrilowitsch, Creatore Opera Company, the La Scalo Orchestra is coming; Zimbalist, Kubelik, Casals, Bauer, Arthur Hackett, Mischa Levitzki, etc.

SAN FRANCISCO, CALIFORNIA

Chicago Opera Company season, San Francisco Symphony Orchestra. Oppenheimer's concerts, concerts by London Quartette, Leopold Godowsky, Josef Hofmann, and about seventy other concerts. Many Music Clubs, University of California special music work; concerts by Jessica Colbert, Edwin Lemare city organist, etc.

NEW HAVEN, CONN.

Thirty organists, Sprague Memorial Series, Yale Glee Club and Musical Club, Six Bands, One Symphony Orchestra, Choral Art Society, Women's Music Clubs, 275 Teachers of Music, Yale School of Music Concerts, High School Orchestra, High School Chorus and Glee Club, Eight Choral Societies, Two Concert Managers, Several Opera Clubs.

FORT WORTH, TEXAS

Harmony Club Chorus, Music Study Club, Enterpean Club, Apollo Chorus, Music Memory Contest, Public School Music Credits, Six Church Orchestras, Y. M. C. A. Band, Municipal Band, "Pop" Concerts, American Legion Artists' series, Harmony Club Artists' series.

WORCESTER, MASS.

Worcester Music Festival, Steinert Concerts, Ellis Concerts, Worcester Oratorio Society, Philharmonic Choral Society, Worcester Music Club, Church Choral Societies, American Legion Glee Club, Theatre Orchestras, Swedish Societies, Worcester Polytechnic Institute, Clark College and Holy Cross College, Musical Clubs, High School Orchestras, Organ Recitals, Studio Musicales, etc.

LOUISVILLE, KENTUCKY

Civic Music Series, Wednesday Morning Club Series, Louisville Male Chorus, Crescent Hill Choral Club, Jubilate Chorus, Conservatory of Music, Mothers' Music Club, Music Study Club, Public School Music Courses.

PORTLAND, OREGON

Western Musical Bureau, Steers-Coman Musical Bureau, Elwyn Musical Bureau, Symphony Orchestra, Oratorio Society, Apollo Club, Orpheus Club, Columbia Singing Society, MacDowell Club, Monday Musical Club, Multnomah Male Chorus, Multnomah Glee Club, Portland Grand Opera Association, and numerous smaller musical clubs.

The New Music Forum

Queries and Opinions

Tell us of your musical references, difficulties, discoveries, etc.

Here is where the motion picture fraternity meets for music discussions.

Music Editor:

As you know I have just returned home and I really have not had the opportunity to read your article appearing in the edition of *MOTION PICTURE NEWS* under date of Sept. 18th. Personally I am opposed to music tax, not so much as to the cost it involves, but rather the principle. Why hasn't some prominent shoe manufacturer organized and told the merchants who buy their product that they must pay a specific tax. We buy this music outright from the publisher paying his stipulated price and in presenting this music in our theatres we are certainly helping the publisher directly and the author indirectly in popularizing same. Please do not get the impression that we are disposed to be arbitrary about the question. The above is merely an expression of our views on the subject. You can appreciate the fact that it is well nigh impossible for us to maintain a complete library necessary for the proper synchronizing of a picture, without having to use some of this copyrighted music. For that reason we have already paid the tax.—A. B. Cook, Majestic Theatre Co., Jackson, Miss.

Music Editor:

With great interest I have been watching your pages in *MOTION PICTURE NEWS*, the past two weeks, regarding conference to be held in New York City in the near future. I have been working along these lines, or, I might say, planning along these lines, the past six or eight months, and I congratulate you upon bringing the matter to the focus. Handling a great many musical artists, both instrumental and voice, I have been eagerly looking for this outlet and, rest assured I shall be with you at the conference, whatever date is set. I hope to meet not only the producers, but other musical managers as well.—James Saville, Masonic Temple, Chicago, Ill.

Music Editor:

I have long had it on my mind to write you and congratulate you upon your becoming associated with the *MOTION PICTURE NEWS* or rather congratulate the *MOTION PICTURE NEWS* upon acquiring your services as music editor. I have just received your letter of October 7th enclosing proof sheets of the articles to appear in the October 8th issue and this provides the final push to make me sit down and write.

I have always been tremendously interested

The New Era Organ

THE MARR & COLTON COMPANY, Inc.

Also Builders of Famous Marr & Colton Concert Organ

This organ has in truth made possible a new era of music for the medium and smaller sized theatre of quality. Every owner is a satisfied owner.

(Write for Literature)

WARSAW, N. Y.

in music as a feature and vital factor in the presentation of moving pictures. It was I, when connected with G. Schirmer, Inc., New York, who negotiated with the Paramount Company to furnish them with two complete scores a week for their five-reel features which we did for a period of nearly two years at a very considerable loss but a loss which is not to be regretted as it no doubt helped to further the cause which now seems to have come to a point where serious musicians and progressive producers alike are interested and concerned.

As a means of cultivating the masses by bringing to them the best music and making them familiar with the things that are beautiful in life, motion pictures stand alone and that really good music is appreciated and enjoyed by the crowd when presented in the proper way, has been conclusively demonstrated at all the large picture theatres in New York, particularly the Rialto, under the fine management of Dr. Riesencfeld. Unfortunately, in our country the man in the street is still apt to think of the Fine Arts and particularly music, as something effeminate, something that interests only the so-called "intellectual high-brow" and the idea of attending a Symphony concert in a concert hall is one he cannot get familiar with, but when this same music is brought to him through the vehicle of the motion pictures and he can go to a *show*, it is different and he hugely enjoys the performance of the music. Many times was I surprised and delighted to witness this.

The feature of symphonic music with the picture program and the appearance of artists is one thing and the adequate and artistic interpretation of the pictures is another and the latter, in my opinion, is in a measure just as important as the former. The musical accompaniment, some producers say is 50% of the performance, I say it is 60% because atmosphere, to which music is the greatest contributor, is the only thing which distinguishes the showing of a picture in a house like the Rialto and Nicolodeom in a small hamlet. The number of feet are the same, the negatives identical, the methods of throwing them on the screen do not differ and it is only in the presentation, the creating of an atmosphere; luxurious surroundings, harmonious light effects, comfortable seats and above all things artistic music that the manager attracts an audience, which would not care to view the film in a cheap house.

Practical experience is developing a large number of able moving picture players among whom I include conductors but altogether too little attention has been devoted by the managers to that feature of the game. Interpreting moving pictures is an art in itself not beneath the attention of serious musicians; whereas several years ago the mere mention of moving picture playing to so-called "high-brows" invariably caused the raising of "eyebrows." I am glad to say that artists and players of no mean quality are taking the idea seriously with the resulting pecuniary gain to themselves and the unquestioned increased enjoyment to the audience.

The development of the art of accompanying of moving pictures is a subject which, in my opinion, might well be taken up at the conference that is proposed to be held. This development in my opinion, should start with the instruction which the pupil receives from his teacher when he is learning the instrument; I am referring of course particularly to the organ and piano. To become a virtuoso is the goal of many but is reached by only few. However, to earn a substantial livelihood as a professional musician is something which is within the reach of all serious students of music and it is in this direction that the new art of accompanying of moving pictures has opened up a wide field.

Why shouldn't an organist or a piano teacher give his pupils practical instruction in picture playing? A competent instructor would be a valuable asset for every music school and conservatory. This is a subject which is not among those mentioned in the articles to be taken up at the conference and which might well be added.

I won't enlarge any further on the subject, perhaps an opportunity will present itself when I can give you many ideas in person. I do not want to tire you with a long letter but I do not wish to come to a close without commending you and the MOTION PICTURE NEWS most heartily upon putting this musical conference under way. It is a long and firm step in the right direction as the future will undoubtedly show.—E. R. Voigt, General Manager, Boston Music Co., Boston, Mass.

Music Editor:

We have read quite a bit about your music department, and think that it is a very good thing for every one in the least way concerned in the motion picture theatre enterprise, and we wish you every success with your new department and want to assure you that any assistance we can give you, we shall be only too pleased to do so, and we are always at your service.—Rudolph Wurlitzer Co., Cincinnati, Ohio.—By E. Peterny.

Music Editor:

It was with unusual interest we read Mr. Johnson's editorial in the October 9th issue of the MOTION PICTURE NEWS and the same interest has followed us through your articles regarding the first annual conference on music and motion pictures.

This movement strikes a keynote in the development of really high class motion picture entertainment. There is absolutely no question but that music plays a very big part in the proper presentation of motion pictures, and considering the enormous amount of money being spent on individual productions these days it is not only a need but an absolute necessity that good music help bring such production property to the public.

As a firm believer of this, our organization has in the past, and will continue in the future, to put on individual showings, of its big product, under auspices, which permit the proper presentation to the exhibitor, and in such presentation the music takes a large part.

If all the success which your movement deserves attends you there will be no limit to it.—Robertson-Cole Co.

Music Editor:

Can you place me in immediate touch with a first class organist for motion picture work? Am willing to pay at least \$75.00 per week to the right kind of player. He must know how to cue pictures and must be versatile. Our organ is a style 135 Hope Jones Unit Wurlitzer. The organist must be a union man.

Trusting that you can put me in touch with a good man, and thanking you for the service.—Mgr. Rialto Theatre, Akron, Ohio.

Leading Southern Critic Writes:

After reading the articles you recently sent me I feel inclined to heartily support any movement which would better the quality of music in picture houses, and which would open the way for legitimate concert singers in such theatres.

Any assistance that I may be able to give will be cheerfully given.—Maurice J. Matteson, Columbia, S. C.

From Dallas Music Dealers:

I wish to compliment you on the work that the MOTION PICTURE NEWS is doing for the betterment of music in picture theatres. This is a

movement which musical people are very much interested in.

We are glad to see a journal, like the MOTION PICTURE NEWS, taking a forward step along this line.—Robert N. Watkin, Dallas Music Industries, Dallas, Texas.

Music Editor:

I am to make a business trip to the East, owing to pressure of business, has been delayed. If possible I want to arrange this trip so as to be in New York City for musical conference, as I do not know if I can make two trips; therefore if you can give me anywhere near an estimate of the date of the conference I will do my best to arrange accordingly. I would like very much to attend the conference, for I believe it is going to be a great stimulus in the musical end of the profession.—Dan Barton, Bartola Musical Instrument Co., Chicago, Ill.

Music Editor:

If I am in the neighborhood, I should be pleased to attend as I think it is a good thing. Wish you could see one of our shows here. We tried to develop our talent as in that way it becomes educational.—W. G. Stewart, California Theatre, Los Angeles, Calif.

Music Editor:

There is surely a great need for more and better music in every public entertainment.

When you are ready for your meeting in January concerning the fostering of better music with motion pictures, I shall be glad to do anything in my power to help the cause.—W. S. Stoner, The Forecast Magazine, 6 East 39th Street, N. Y. C.

Editor, News:

I have to thank you for your very kind interest in the matter I have written to you about music. I am receiving from various firms communications and music. If you will be good enough to keep me posted with anything appertaining to "our" department, I will be extremely obliged.

Thanking you once more for your great kindness and assistance.—Victor Sheridan, Associated Cinematograph Theatres, London, Eng.

Editor, News:

I certainly appreciate your interest in matters musical, and realize that you need not have replied to my query, but since you did, I thank you warmly. On the day preceding the one on which I wrote you, a letter came to hand from a friend residing in San Francisco to the effect that "there is a scarcity of really high class singers," and suggesting that if I would consider the work, there would be no very great difficulty in securing me engagements at the high grade moving picture houses.

There is so much chaos and unrest in the world at the present time that it is refreshing

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No. 24

How to Judge Music Cue Sheets

By Charles D. Isaacson

THE best music cue sheet is the one you make yourself.

The next best music cue sheet is the one which fits into your own conditions and is made the way you would do it, if you had the understanding.

The thing to remember always in examining the cue sheet which is sent for your guidance is this:

"Does it fit the picture and does it help it?"

Unfortunately too many music sheets are designed to get rid of a mass of music which is slow-moving and which is dragged into the score for the purpose of making the exhibitor buy orchestra parts he'd never purchase otherwise. A cue sheet which is the product of a music publisher is generally to be looked upon with suspicion, for it is logical that no matter how honest the compiler, he is going to favor his own company's product over any other. If your cue sheets seem to be concentrated on the songs and selection of a certain group of publishers, to the exclusion of all other companies, watch your step.

I do not mean to say that it is not possible for any big concern to give satisfactory results for all pictures without going outside of its own library, but it is improbable. In other words, no music producer has all the genius in the world and has no more right to monopolize a theatre program than did the old time film-maker who attempted to sew the exhibitor up into contracts to rent no other pictures but their own brand.

The right kind of cue sheet must be made from the exhibitor angle and the picture angle.

I am interested in the welfare of the theatre owner in these discussions, and I must be brutally frank and honest.

In examining a cue sheet, the first and uppermost question for you to keep in mind is its relation to the picture. A man doesn't need to be a musician to answer this question. Anybody can tell if a piece of music fits in with the situation of the picture. The more experience you have in judging music settings the better you will be able to tell whether the selection is the most useful which might have been chosen. If there is a love scene, any romantic melody will do to be sure, but just as there are variations of

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love acting, so there are variations of love melodies. Some love is all mush and requires mushy ballades; some love is highly heroic and calls for depth of emotion; some love is more passion and sexual music is more fitting. . . . The better you know the music that has been written the better you'll be equipped to judge the closeness with which the melody fits to the shading of an idea. . . . *But one sure thing you can tell if the music is absolutely out of keeping with the meaning of the picture!* I have seen cue sheets which suggested compositions which not only were adaptable, but were *nullifying!* Imagine, in a recent cue sheet for a picture which I will not mention, the compiler had recommended a jazz dance number for a scene in the home of a bishop! Was he trying to satirize the actor? Was he attempting to make a burlesque of the action? For that was exactly what he was certain to accomplish.

The matter of being equipped to judge the relation of music to action, and action to music is one which I have already treated quite exhaustively; but I believe that the time is ripe for me to go into the subject again. This department has been running under my direction for half a year, all but two weeks; many have become habitual readers of our music dis-

cussion who were not with us during the first few weeks. And besides, even those who have followed the articles from the start, will be glad to refresh their memories and gain some of the new thoughts on the older subject.*

But now, I wish to adhere to the matter of music cue sheets. Before using one, figure to yourself, is this written to sell me music, or is it written to help me exhibit my picture more effectively? When you have made up your mind that your picture will be aided by the music which is suggested, then don't stop to worry about the matter of getting the necessary equipment.

I said at the start of this article that the best cue sheet would be the one you made yourself. Why? You would know your field, your patrons, your local conditions, your instrument and players and your music library. Consequently you would not only think about the picture but the kind of musician and instruments you had to play the musical accompaniment. Also you would select from the music you had on hand.

For the moment let us think of another allusion which will help to make this matter clear.

A good many theatre managers have a collection of letters of different kinds for their signs. When they need to make up a series of words and titles for the billboards or their lobbies or to be thrown on the screen, they just go to their collection and use the right kind of letters.

When a theatre has built up a good library of music, properly classified according to titles of the compositions and composers—but more particularly according to the usefulness of the compositions, then it is easy to find the appropriate hits for every purpose. A good picture-musical leader would be able to bring you on demand from his library any number of bits to illustrate every episode in a picture from the ocean storm to the calm rustic retreat; from the drunken woodsman to the quaint little girl in her nursery.

The best kind of a cue sheet consequently would be that which was made at home. The musical leader there would be acquainted with his ammunition, he

Editor's Note: Mr. Isaacson will run this article next week. He calls it "First Step in Musical Understanding."

How to Judge Music Cue Sheets

(Continued from page 3901)

would know his own limitations and he would know his audience.

Some cue sheets offer music which is "over the heads" of certain audiences and cheap stuff to others. Do you suppose that the Rialto, New York, would dare to offer the claptrap numbers which can be gotten over in neighborhood houses appealing to a different class. Dr. Reisenfeld, I would say, knows best how to build his own cue sheets. But the cue sheets he made would be ridiculous in a little theatre. How would the little theatre get the effects which the big Rialto Orchestra with its complete library can use? I am told that John Barrymore in "Dr. Jekyll and Mr. Hyde" was Dr. Riesenfeld's biggest financial success and that he is going to bring it back for a two weeks' run again—a return engagement. I am told that the success in a large measure was due to Riesenfeld's extraordinary cue sheet. Out in the country, that cue sheet was as good as nothing.

What we are driving at is this: Don't just take the cue sheet for gospel—consider your audience, its taste and development, consider your library and consider your musicians.

After you have decided upon the accuracy of the cue sheet compiler's judgment, then you can begin to adapt his suggestions. If you haven't the empty ump symphony which is mentioned but you have the blankety blank sonata on hand, and your judgment tells you that the situation will be well illuminated by the substitute bit, use it.

Now all along, I have spoken against cue sheets which are made to sell music.

But now I wish to talk in the other direction. The musical director or his manager would be absolutely short-sighted who would not buy the music which is essential to the success of the picture. If a musical library is not stocked up, don't be niggardly. Buy the music which is going to be useful always. Be sparing of the fly-by-night music purchases, the music which is dead by tomorrow, but be generous in the buying of music which will be as good ten years from now as today. You can always go back to the good music. You don't want, to be sure, to give your hearers the same old tunes night after night. Rotate—keep your musical scores for the picture always fresh. . . . Yet I would not be misunderstood; there are certain songs of the moment which are just right for a situation, and which nothing else would replace. A situation where the dance hall or the vaudeville stage is depicted should have the last minute ragtime sensation.

In judging a cue sheet, these are some of the ideas which can be remembered. After the score has demonstrated its right character, its

"aidability" to the picture, then you have the privilege of adapting, changing, fitting the numbers to suit your library, your instruments, your public. Buy whatever is needed, for today and for all time; don't just buy music which is suggested, because it is down on the cue sheet and is intended to make you a "sucker."

More on the Prologue

Two weeks ago I wrote some ideas on the prologue, its advantages and possible variations; many letters were received asking certain questions. The best way to answer the queries is to print the following additional thoughts. Particularly is the attention of the reader called to the last paragraph below, namely, "Only one suggestion further," and to the end of the squib.

It can be used to sketch influences which were at work before the start of the story. Thus in a picture of Katherine MacDonald's "The Notorious Mrs. Lisle" the prologue could have suggested a woman being flayed and thrust aside—possibly a reminiscent bit of the Magdalene, etc. In the case of Mary Pickford's "Suds" a prologue might have shown some poor man and woman (living figures), coming out with an infant, and leaving it a foundling before the door of a rich house—a policeman comes along, picks it up and takes it to the station house.

It can be used to create a bizarre effect or a state of curiosity or anxiety or restlessness—without any particular reference to the story proper. This in a mystery play; a prologue could be created with a series of figures moving across the stage for no apparent reason and doing something which the audience cannot understand. Curiosity only.

It can be used to tie up a current bit of news to the picture where there is a connection. A flash of the newsprint on the screen, or a bit out of a news reel—and then into the picture.

It can be used to show how the film was taken. Thus, in the case of certain different subjects, the hardships that the actors and directors or the author went through establish the mind of the audiences upon the wonder of the scenes which have been filmed.

It can be used to show how the author became famous, or what his great forte has been, or what his past successes have been, or anything of that sort. Thus in a picture of Rex Beach, the man is almost more interesting than his pictures—a scenic of him and a few title suggestions of his life, introduces his pictures well.

This is only a brief summary of some of the possibilities of the Prologue. Anything which will serve to start the feature picture with a Bang! And with a Running Start! And with the minds of the Audiences Focussed! And in the Proper Tune!—that anything is good prologue work.

Only one suggestion further—Rather no prologue at all than one which lags, or limps. If it doesn't excite and arouse, it's no good. A prologue must be packed full of stuff. It must be one thing or another, not a lot of things mixed up. If it's going to be northern atmosphere pack it full of that and nothing else—and use every known device you can lay your hands on to squeeze the few moments of the Prologue with that spirit. If it's to be tragedy and forlorn hopelessness, don't leave anything out of the Prologue which can be utilized to create that dejected state of feeling. Weep yourself and get all your ushers weeping if it'll help.

The Prologue must be fast, tight and Unified!

Savoy, Syracuse Opens with New Organ

The beautiful Savoy theatre of the T. G. Thompson Company, Syracuse, N. Y., was opened on Wednesday, October 20, after having been closed for several weeks.

Pauline Fredericks in "Madame X" was the attraction and was beautifully presented. The musical program was very effective and there were many words of praise for the new Marr and Colton organ. The instrument has a wonderful quality of tone and a carefully selected range of stops.

There was an overflow attendance at all performances, which indicates that this popular house has not lost any of its prestige during the weeks it has been closed.

The New Music Forum

Queries and Opinions

Tell us of your musical references, difficulties, discoveries, etc.

Here is where the motion picture fraternity meets for music discussions.

Music Editor:

"I have been following your musical department in the MOTION PICTURE NEWS, and think this is a move which nicely fills a want in this direction, and trust you may keep up the good work.

"I would thank you to have the Casino theatre, Halifax, Nova Scotia, listed in this department.

"This is a union city, the musicians' union being recognized by theatres here a short time ago. At the present time we require a director (violin) and cellist, and would thank you for your kind attention."—D. Sullivan, Casino theatre, Halifax, N. S.

Music Editor:

"Just a line to mention the fact that in connection with the Robertson-Cole production with Otis Skinner in 'Kismet' there is a number called 'Kismet' that has been accepted as a theme for the picture—published by Will Rossiter, 'The Chicago Publisher.' This number, I might mention, was written by a young man who is very well known to the patrons of the better-class vaudeville theatres—Mr. Hershall Henlere."—Jimmie Brown, New York Manager, Will Rossiter, "The Chicago Publisher."

Music Editor:

"I am looking for location as organist in the South or West. Am employed at present by the Western Circuit Amusement Company, and until four months ago was employed by the largest

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full house, and most of it recruited from among theatre company in the West. Labor trouble, over which I have no control, prompts me to look for another location.

"Am a thoroughly competent picture and concert organist with thirteen years' experience in the business, having played all makes and sizes of organs; have a big repertoire of classic, standard and popular music, everything in fact to make the music of a picture theatre a success. Full of pep and progressiveness, always looking for novelties to break the ordinary routine of picture playing. Am adept in arranging prologues.

"Your music conference idea is great; an idea that I have had for a long time, and you can rest assured that I will be there if at all possible."—*Thomas Bruce, Rex theatre, Aberdeen, Washington.*

Music Editor:

"We have been following with great interest the preliminary announcements for the Motion Picture Musical Convention, and we look forward with great pleasure to participate in this convention, as we know that it will make its impress for much good in the development of motion picture presentation.—*Shea Amusement Company, Harold Franklin.*

Music Editor:

"Relative to Motion Picture Musical Conference which will be held in New York in January, while a bit premature, I feel confident that this company will be represented at the meeting.

"If your movement entertains the whole-hearted effort it deserves, instead of making the

exhibitor carry an overloaded orchestra 'camouflaged' with the idea to educate the 'dear old public,' I know you will earn a vote of thanks from the entire industry, as well as the public themselves who will benefit by the saving, instead of a fruitless waste as at present in vogue.

"Thanking you for your invitation, and wishing your department much success."—*Maurice F. Barr, Manager, New Orleans theatres.*

Music Editor:

"While I do not consider myself an authority on things musical, and while I do not often take the occasion to air my views, I am going to inflict some of my ideas upon you.

"I happened to attend a concert about a week ago given by several operatic stars. The one and only deplorable thing about this concert was the house. I am satisfied that our local director did not make a cent, and, in fact it is very probable that the performance was a loss. It is also a shame that people such as these artists, of nation-wide prominence, should be asked to sing for such a small house.

"I think that the motion picture theatres in this country, aside from any selfish object are in a position to educate the people to an understanding of the better things in music. I also believe that it is to the interest of every one who cares for good music to actively assist in improving the music in the motion picture theatres and in elevating them to the highest standard possible.

"If the public, who go to picture shows, have their musical taste educated at these places, concerts such as the one I mentioned will have

the very people who now would say that they do not care for 'High Brow' music. Personally, I would not go to a picture show that did not furnish the audience with good music as well as a good picture, and I feel that that is the attitude that is rapidly becoming popular.

"I am glad to note what you are doing in this direction and, if at any time I can help you in my small way, command me."—*George Steinmetz.*

Music Editor:

"Regarding this work, while I am not active in orchestra or picture work of any kind, I am much interested in an organization of which you speak, and it looks like a big step in the right direction, for by representing music in the right form to the masses, we cannot help but better the profession from every point of view.

"I am familiar with your work in New York and have often wished I might be enabled to see some such work put forth in the West.

"You might be interested in knowing that we have here in Boise, two splendid (small) orchestras in picture work, and I would suggest that you write to Mr. DeWitt DePue (who is really an artist), leader of the Strand orchestra, Box 1295. I showed him your letter this morning and he was eager to get some information from you.

"The other, George Jeffries, director of the Pinney theatre orchestra, who is also a splendid, live leader.

"If I can be of any service to you in the future, do not hesitate to call upon me."—*Oliver C. Jones, Boise Academy of Music, Boise, Idaho.*

"A THOUGHTLESS WOMAN"

(Pioneer)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—Theme (1 minute and 25 seconds), until—S: At Screening.
- 2—"Babillage" (Entr' Acte), by Castillo (3 minutes and 30 seconds), until—T: "Half way through the great."
- 3—"Adagietto" (from Symphonette Suite), by Berge (4 minutes and 5 seconds), until—T: "Basil Boulton, son of."
- 4—Continue pp (1 minute and 15 seconds), until—T: "You're ruining my social."
- 5—"Twilight Fancies" (Moderato), by Fromel (2 minutes and 15 seconds), until—T: "There are those whom."
- 6—"Petite Duchess" (Moderato), by Baron (3 minutes and 30 seconds), until—T: "A few weeks after."
- 7—Theme (2 minutes and 20 seconds), until—T: "Through the weeks."
- 8—"Serenade Romantique" (And con moto), by Borch (3 minutes and 15 seconds), until—T: "Lovers' quarrels always."
- 9—"Spring Blossoms" (Novelette), by Castillo (1 minute and 55 seconds), until—T: "The usual Saturday afternoon."
- 10—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes), until—T: "Where an expectant group."
- 11—Theme (3 minutes), until—T: "Basil's eagerness to marry."
- 12—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (3 minutes and 10 seconds), until—T: "A reception at which."
- 13—"Moorish Rose" (fox trot), by Baron (2 minutes and 20 seconds), until—T: "In strange waters."
- 14—"Hindoo Hop" (oddy fox trot), by Levy (3 minutes and 50 seconds), until—T: "Annie receives a lesson."

NOTE ff during dancing scenes only.

- 15—Theme (2 minutes and 5 seconds), until—T: "You'll find out that."
- 16—"Dramatic Tension" (for general use), by Levy (4 minutes and 40 seconds), until—T: "Morning."
- 17—Theme (1 minute and 50 seconds), until—T: "Let us arrange."
- 18—Continue to action (20 seconds), until—T: "Can't I drop you off."
- 19—"Serenade," by Widor (4 minutes and 15 seconds), until—T: "Back where love again."
- 20—"Musical Thought" (Andante Dramatic), by Titlebaum (1 minute and 50 seconds), until—T: "Another visitor."
- 21—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "She is mine."
- 22—Theme (1 minute and 5 seconds), until—T: "Love's misery."
- 23—"Salvation Army Song" (1 minute and 30 seconds), until—T: "Wanting to find."
- 24—"Dramatic Suspense," by Winkler (4 minutes and 25 seconds), until—T: "Of course we did."
- 25—"Dramatic Recitative" (for heavy dramatic situations), by Levy (1 minute and 55 seconds), until—T: "I hate you."
- 26—Theme ff (2 minutes and 50 seconds), until—T: "I am his wife."
- 27—"Love's Old Sweet Song" (40 seconds), until—T: "Dare we further."

UNTIL THE END

"THE SONG OF THE SOUL"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Roses That Die Bloom Again" (Sentimental Ballad), Levy

IMPORTANT NOTE

The most appropriate theme for this picture is the composition composed by Briel, entitled "The Climax" (Song of the Soul), published by Chappell & Co. This composition is, however, subject to the tax imposed by the American Society of Authors, Composers and Publishers. I suggest that orchestras not having the license from the above Society, use the number suggested as the theme.

- 1—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 15 seconds), until—S: At Screening.
- 2—"Hurry" (for pursuit and races), by Minot (1 minute), until—T: "Come quick, our house is."
- 3—Theme (40 seconds), until—T: "The pity of it."
- 4—Continue to action (1 minute and 30 seconds), until—T: "In after years."
- 5—"Twilight Fancies" (Moderato), by Fromel (4 minutes and 40 seconds), until—T: "When the only tie that."
- 6—"Twilight Reverie" (Expressivo Andante), by Berge (1 minute and 30 seconds), until—T: "A glade boat doesn't hold."
- 7—Theme (1 minute and 50 seconds), until—T: "The following summer brings."
- 8—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Jinny has grown to worship."
- 9—Theme (1 minute and 50 seconds), until—T: "At the cane mill."
- 10—"Queen of My Heart" (sentimental ballad), by Baron (2 minutes and 25 seconds), until—T: "In the shadow of death."
- 11—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "In alligator swamps."
- 12—"Bleeding Hearts," by Levy (1 minute and 35 seconds), until—T: "I lost my way, I was."
- 13—Continue to action (55 seconds), until—T: "Into the life of the."
- 14—Theme (3 minutes and 30 seconds), until—T: "Hope."
- 15—"Baby Dreams" (Little Reverie), by Boyanner (1 minute and 30 seconds), until—T: "With the coming of the."
- 16—Continue to action (1 minute and 50 seconds), until—T: "But his conscience."
- 17—Theme (1 minute and 20 seconds), until—T: "Jinny insanely jealous."
- 18—"Dramatic Agitato," by Simon (4 minutes and 5 seconds), until—T: "A lynching party."
- 19—"Impish Elves" (allegretto), by Borch (2 minutes and 30 seconds), until—T: "He's white clear through."
- 20—"Because You Say Good-Bye" (ballad), by Levy (3 minutes and 45 seconds), until—T: "You see, I'm a specialist."
- 21—"Thoughts At Twilight" (Moderato), by Kendal (1 minute and 35 seconds), until—T: "I've changed my mind."
- 22—"Love's Enchantment" (Intermezzo D'Amour), by Varley (3 minutes and 10 seconds), until—T: "After the operation."
- 23—"Chant Erotique" (Dramatic), by Berge (1 minute and 20 seconds), until—T: "I can't bear to think of."
- 24—"A Musical Thought" (Andante Dramatic), by Titlebaum (4 minutes), until—T: "The day arrives when."
- 25—Theme (3 minutes and 20 seconds), until—T: "I'll never see you again."

THE END

"JUST OUT OF COLLEGE"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—"Marriage Blues" (Fox Trot), by Berkin (1 minute), until—S: At screening.
- 2—Theme (3 minutes), until—T: "Some seniors prefer to sit."
- 3—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "Mrs. Luella Pickering."
- 4—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 30 seconds), until—T: "We will break the news to."
- 5—"Spirit of Youth" (Allegretto), by Dahlquist (2 minutes), until—T: "Go to your mother."
- 6—"Hunkatin" (Half Tone One-step), by Levy (1 minute and 45 seconds), until—T: "It's no joke to me."
- 7—Theme (1 minute and 15 seconds), until—T: "What will be your address?"
- 8—"Mamselle Caprice" (Intermezzo Novelette), by Baron (2 minutes and 45 seconds), until—T: "Pickering was what you might."
- 9—"Adolescence" (Intermezzo Allegretto), by Collinge (2 minutes and 45 seconds), until—T: "For quick returns you will."
- 10—"Savannah," by Rosey (1 minute), until—T: "This is wild cat stock."
- 11—Theme (2 minutes), until—T: "With an insatiable."
- 12—"Sparklets" (6/8 Allegretto), Miles (2 minutes and 30 seconds), until—T: "Genevieve Chizzle has not."
- 13—"Eccentric Comedy Theme," by Roberts (45 seconds), until—T: "Out in the tall of Incut."
- 14—Imitation of village band (direct cue) (2 minutes and 30 seconds), until—T: "Boys, the Star Spangled Banner."

IMPORTANT NOTE: Although the direct cue in this picture calls for the playing of "The Star Spangled Banner" it is suggested that this be ignored and any bright composition be performed for the reason that if the direct cue is followed by musicians the audience in the theatre will stand up.

S: When audience sits down.

T: "They're just making fun of you."

- 15—"Valse Moderne" (Valse Lente), by Rosey (3 minutes), until—T: "Meanwhile the pickle king has."
- 16—"Moonlight Shadows" (Caprice Novelette), by Baron (1 minute and 45 seconds), until—T: "If the Bingo Pickle."
- 17—"A Mermaid Honeymoon" (Light Moderato), by Zamecnik (1 minute), until—T: "A few tired business men."
- 18—Theme (45 seconds), until—T: "The yokels uplift."
- 19—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 15 seconds), until—T: "Pickering makes inquiries."
- 20—"A La Mode," by Rosey (2 minutes and 45 seconds), until—T: "Another big moment for Bingo."
- 21—Theme (1 minute and 45 seconds), until—S: When Caroline calls on Ed.
- 22—"Madrigal" (Allegretto Characteristic), by Donatelli (2 minutes and 30 seconds), until—T: "Tell him I'm eating pickles."
- 23—"Frivolette" (Entr' Acte), by Baron (2 minutes and 30 seconds), until—T: "Why do you have the gall?"
- 24—Theme (1 minute and 45 seconds), until—T: "Aw, don't bother me, I'm busy."

UNTIL THE END

"FIXED BY GEORGE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Laughing Beauties" (Light Moderato), Berge

- 1—Theme (2 minutes and 15 seconds), until—S: At Screening.
- 2—"Capricietta" (Allegretto), by Varley (3 minutes and 50 seconds), until—T: "Each week-end Mrs. Dare."
- 3—"Capricious Annette" (Light Novelette), by Borch (2 minutes and 45 seconds), until—T: "I wish you were a."
- 4—"Babilage" (Entr' Acte), by Castillo (1 minute and 40 seconds), until—T: "Harry Starr, whose violent."
- 5—Theme (4 minutes), until—T: "Mrs. Poole on couch."
- 6—"Adolescence," by Collinge (2 minutes and 15 seconds), until—T: "Doctor, can I have a few?"
- 7—"Lovelette" (Allegretto Grazioso), by Levy (4 minutes and 20 seconds), until—T: "Sam, sorely in love with."
- 8—Theme (2 minutes and 15 seconds), until—T: "Little did old man Time."
- 9—"Frivolette" (Entr' Acte), by Baron (4 minutes and 5 seconds), until—T: "Do you really think he'll?"
- 10—"Reve D'Amour" (Dramatic Andante), by Zamecnik (3 minutes and 5 seconds), until—T: "Our car is gone."
- 11—"La Petite Duchess" (light adagio caprice), by Baron (1 minute and 40 seconds), until—T: "This is a fine mess."
- 12—"Comedy Allegro," by Berg (2 minutes and 15 seconds), until—T: "Arthur!"
- 13—Theme (2 minutes and 40 seconds), until—T: "Who is that woman?"
- 14—"Mamselle Caprice" (3/4 Moderato), by Baron (3 minutes and 30 seconds), until—T: "My husband is in there."
- 15—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 15 seconds), until—T: "Dr. Poole, what are you?"
- 16—"Coronado Land" (Valse Lente), by De Leath (2 minutes and 50 seconds), until—S: Mr. Starr arrives.
- 17—"Galop" (characteristic), by Minot (1 minute and 40 seconds), until—T: "Dr. Poole is married."
- 18—Continue to action (35 seconds), until—T: "Father is upstairs killing."
- 19—Theme (2 minutes and 55 seconds), until—T: "Keep cool and I can explain."
- 20—Continue to action (1 minute), until—T: "It's all right boys, bring."

THE END

"BLACKBIRDS"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental Ballad), Baron

- 1—Theme (1 minute and 15 seconds), until—S: At Screening.
- 2—"Adieu" (6/8 Allegretto), by Favarger (1 minute and 50 seconds), until—T: "It was in Paris."
- 3—"Galop No. 7," by Minot (1 minute), until—T: "The hawks of Paris."
- 4—"La Petite Duches," by Baron (1 minute and 35 seconds), until—T: "Not such bad luck."
- 5—Continue to action (2 minutes), until—T: "At the Paris apartments."
- 6—"Silvery Brook" (Valse Lente), by Braham (5 minutes and 40 seconds), until—T: "With the shores of France."
- 7—Sinister Theme (1 minute and 5 seconds), until—T: "And in a New York hotel."
- 8—Theme (4 minutes and 20 seconds), until—T: "In the few days."
- 9—"Chant Erotique" (Dramatic), by Berge (40 seconds), until—T: "You think this Trask would."
- 10—Continue to action (3 minutes and 5 seconds), until—T: "New York, where chance."
- 11—"Frivolette" (Entr' Acte), by Baron (3 minutes and 30 seconds), until—T: "Face to face with."
- 12—"Laughing Beauties" (light moderato), by Berge (3 minutes and 15 seconds), until—T: "Haven't I seen you."
- 13—"Dramatic Tension," by Levy (3 minutes and 5 seconds), until—T: "What is your game?"
- 14—"Sparklets" (3/4 Moderato), by Miles (4 minutes and 50 seconds), until—T: "I am depending upon you."
- 15—"Silver Threads Among the Gold," by Danks (3 minutes and 10 seconds), until—T: "She told herself."
- 16—"Ave Maria," by Gounod (2 minutes and 5 seconds), until—S: Close up of page from Bible.
- 17—"Dramatic Reproach," by Berge (2 minutes and 40 seconds), until—T: "Well, have you got it?"
- 18—"Sinister Theme" (for scenes of impending danger), by Vely (4 minutes and 40 seconds), until—T: "To save her name."
- 19—"Misterioso" (for general use), by Andino (1 minute and 30 seconds), until—T: "You took it and now you."
- 20—Theme (2 minutes and 10 seconds), until—T: "Maids, men and the."
- 21—"Dramatic Suspense," by Winkler (4 minutes and 40 seconds), until—T: "Detectives, what do they?"
- 22—"Dramatic Agitato," by Simon (2 minutes and 30 seconds), until—S: Trask running after Duval.
- 23—Theme ff (40 seconds), until—T: "No, she has."

THE END

"ALL TAX FREE MUSIC IN REALART CUES"

"BELOW THE DEADLINE"

(Ascher Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chant Erotique" (Dramatic), Berge

- 1—"Half Reel Furioso," by Levy (2 minutes), until—S: At Screening.
 - 2—Continue to action (2 minutes and 25 seconds), until—T: "Buck Elliott, dockmaster."
 - 3—Continue to action (1 minute and 50 seconds), until—T: "The thrills of the evening."
 - 4—Theme (2 minutes and 5 seconds), until—S: Close up of girl.
 - 5—"Dramatic Narrative" (for scenes of reminiscence), by Pement (1 minute and 20 seconds), until—T: "Elliott's cunning widened."
 - 6—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (3 minutes), until—T: "As the wrath of the storm."
 - 7—"Dramatic Recitative No. 2," by Levy (5 minutes and 25 seconds), until—T: "The emergency hospital."
 - 8—Theme (1 minute and 5 seconds), until—T: "Satisfied of Elliott's."
 - 9—"Adagietto" (from Symphonette Suite), by Berge (3 minutes and 10 seconds), until—S: Interior of hospital.
 - 10—"Dramatic Conflict," by Levy (1 minute and 40 seconds), until—T: "It's too late, Buck."
- NOTE: to action pp or ff.
- 11—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 40 seconds), until—S: Interior of hospital.
 - 12—Theme (1 minute and 20 seconds), until—T: "Who did this?"
 - 13—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes), until—T: "Defiantly scheming to."
 - 14—"Dramatic Agitato," by Simon (1 minute and 45 seconds), until—S: Fight in boathouse.
 - 15—"Flirty Flirts" (Melodious rubato), by Levy (35 seconds), until—T: "You're the guy that."
 - 16—"Dramatic Tension," Andino (3 minutes and 40 seconds), until—S: Buck entering room through window.
 - 17—Theme (2 minutes and 5 seconds), until—T: "Captain Willis was killed."
 - 18—Repeat "Dramatic Tension," by Andino (3 minutes and 30 seconds), until—S: Close up of warrant.
 - 19—"Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—T: "Confident that Donovan."
- Note: Begin pp with ad. lib. tympany rolls.
- 20—"Dramatic Agitato" (for general use), by Hough (1 minute and 30 seconds), until—T: "Take these birds over to."
 - 21—Theme (25 seconds), until—T: "At last a moment."

THE END

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Music and The Picture

The Approaching Conference of the Motion Picture and Musical Men January 24-25-26

BY CHARLES D. ISAACSON

YOU have been watching the announcements of the First Motion Picture Musical Conference. Perhaps you have seen it in your local newspaper, or heard it discussed in your association or received a letter from your foremost music patron—or come in contact with it in anyone of a score of ways.

Or what is most likely, you have doubtless seen the Stories in the Music department of THE MOTION PICTURE NEWS, which is the originator, sponsor and promoter of the plan.

Although the publicity concerning the meeting so far, has been very modest, it is really amazing that the idea has taken a mighty hold on both the picture and musical industries.

This would indicate even to the casual observer that the project is right in principle, theory and practice.

Over five hundred letters of commendation have been received from every part of the United States. Most of these are from directors, musical authorities and composers, who welcome the Entente Cordial of the Picture and Music Fields. Perhaps to the readers of the MOTION PICTURE NEWS, the musical interest, while of value, may not seem quite as significant as the strong support which has been promised by picture men.

Scores of prominent theatre managers and owners have written in unqualified terms that the conference is a necessity, and have said, "We will be there—and consider it a privilege to be there." Also some of the best producers sensing the growing importance of the Music-Score for the Big Feature have asked for the privilege of being admitted. They thought the producers were going to be excluded! *Not so, they were informed—and it is safe to say that probably every important producer will have a representative on the ground.*

In addition to the main elements in the picture—the Theatre Managers, the Producers, and the Musicians of all kinds—there will be on hand the originators, devisers and inventors of the best ideas for the Machinery of the Idea. That is to say, that the foremost composers, music publishers, instrument makers and others

Now is the time
to register
for the

FIRST NATIONAL
MOTION PICTURE
MUSICAL CONFERENCE
New York City—January 24-25-26, 1921

Under the call of
THE MOTION PICTURE NEWS
MUSIC DEPARTMENT
Charles D. Isaacson
Editor

will bring forward their proposals and suggestions.

What will be done with this assemblage of thinkers? The old saying of "Birds of a Feather flock together" will hold particularly in the case of the Motion Picture Musical Conference. Hence there will be at once a unanimity of desire and intent.

Only those who have certain views and ambitions in common will attend—necessarily.

Here are some of the views and ambitions which will be in the mind of every person attending the conference:

Music and Pictures Belong Together—the music illuminating the picture and making it more intelligible to the beholder as well as more interesting—breathing a voice into the silent frame and uttering the spirit of the emotions rather than the words.

It is necessary that Music be better understood by the theatre manager, because until he realizes that there is a definite science of music, a language of the notes which can be indexed according to moods, emotions, descriptions, the whole matter will not be as intelligible as he desires. Also when the manager knows the general principles (in which by the way, a technical knowledge of music is absolutely unnecessary) then he can pick his musicians, supervise their pro-

Mr. Isaacson's article on "The First Step in Musica' Understanding" will appear next week, instead of this as previously announced.

grams and understand the good and bad in scoring, cue-sheeting; he will be able to judge his instruments and sense the publicity and advertising possibilities of all that is to be done in the use of music.

It is necessary that the Showmanship ideas as related to music be definitely co-related and illuminated. It is necessary that the Musicians be made to realize that the Theatre Field is utterly different from the concert world, the operatic world and in a greater degree the Vaudeville World!

The age of Camouflage in Motion Picture Music by musicians and would-be musicians must end, right now at the very start of the real movement of picture music.

Cue-sheets must be made for the theatre and not for the publisher or composer.

The little theatre must be taken into consideration in the making of special music scores.

The Music Tax question must be settled by the two industries in a body, and not allowed to become a moot question between individual theatres and the Composers' Association.

There must be a standardization of instruments; an understanding of acoustics; a means of procuring musicians which is easiest for the theatre manager—a channel through which specially trained picture musicians can be obtained; there must be made sheet music particularly and specifically adapted to picture needs; there must be some training school for picture musicians, so that they can learn in their own time and not at the expense of the theatre manager and his patrons.

There must be a new group of distributing organizations whose duty must be to forward musical specialties to fill in the program—so routed that they can easily be engaged at a nominal cost—and so routed that they can be used where they fit into the needs of the program.

(Continued on page 4146)

The New Era Organ

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(Write for Literature)

WARSAW, N. Y.

Music For Your Theatre

(Continued from page 4086)

A synchronizing of effort must be arranged between producers, musicians, musical distributing agencies and the theatres to coincide with release dates.

Where are the specialized conductors and musical showmen who can jump in and handle the whole situation?

When is it right to use classical music, when is it right to stick to jazz, and which is the best business? Why is it that the motion picture theatre finds its best channel in emulating the concert and opera house and not the vaudeville house? Not to compete with but to draw from the musical houses is the desire of the picture man.

The motion picture theatre can direct to it the better and ever better members of the community and can attain a prestige and glamour which delight the heart of every serious showman.

Together the two industries joined in an organization can do much more than ever will be accomplished by the individual sputtering around and fussing about of a few in scattered territories.

These ideas and viewpoints are in the minds of the men and women who are being drawn to the conference. "Birds of a Feather," etc.—and as remarked, it will be particularly true of the great meetings of January 24-5-6 in New York City.

There will be no loss of time. Be assured of that. There will be none of the meaningless discussion of the machinery of organization—no frittering of time on matters of politics. The conference will get down to serious business from the first moment of the meetings. All this is being worked out now—in advance. The program of activities will be definitely unified, constructive and continuous in its progress of intent.

At the beginning the proposal of the Society of Motion Picture Music will be presented and voted upon; the selection of a board of governors selected from the various industries. To this Board of Governors all matters pertaining to music in theatres will be submitted during the year, and the Board will pass its judgment, thereby stamping the viewpoint of the allied industries.

One of the first matters to be submitted before the newly organized body, in entirety, will be the matter of the Music Tax; and it is proposed to offer a pact to be signed by the Composers' organization which levies the tax and the Picture Industry, whereby that problem will be settled definitely and finally.

Brief, plainly spoken and picture-worded addresses will bring the latest word to the industry from the best-equipped men in these

fields; the producer, the composer, the manager-showman, the little theatre owner, the publisher, the conductor, the orchestra man, the dancer, the singer, the club women, the concert managers, the new artist distributing organizations, the vaudeville representative, the newspaperman, the cue-maker, the instrument manufacturer, the organ maker, the music publisher, the organist, etc.

The subjects will be all those which are in the minds of the "birds of a feather."

Among the prominent speakers will be Samuel Rothapfel, Hugo Riesenfeld, Edward Hyman, Joseph Briel, Edward Voigt, Nat Finston, Erno Rapee, John C. Freund, C. M. Tremaine, and a list of others to be announced in detail.

There will be special trips and definitely explained versions of shows to the Rialto theatre, with Hugo Riesenfeld going into careful explanations; to the Brooklyn Strand with Edward Hyman; to the Capitol with Samuel Rothapfel in charge, etc.

There will be close-up versions of some of the latest musical ideas offered to the industry.

The full program is not made up yet. But in the six weeks between the day that this is written and the time that the conference gets together, the last detail of the arrangements will have been completed.

THE TIME TO SEND IN YOUR REGISTRATION TO THE CONFERENCE IS NOW—IF YOU WISH ANY FURTHER INFORMATION WRITE AT ONCE TO CHARLES D. ISAACSON AT THE MOTION PICTURE NEWS, 729 7th Avenue, New York.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Editor Music Department:

"I am sure you will be interested to know that we had an innovation idea in our theatre. We gave out cards with the title, 'What's your favorite melody?' On the back were, 'Please play—(name of selection). Requested by (name of patron),' also address and telephone. Then by mail we inform our patrons when their music is being played at our theatre. It is working like a charm. Kindly let us know what other managers and musical directors think of this idea."—R. E. Moulton, Musical Director, American Theatre, Butte, Montana.

Music Editor:

"Will you please send me a list of the music publishers whose music cannot be played in theatres without tax."—Bowen & Charles Theatre Circuit, Tenino, Wash.

Music Editor:

"I am most heartily in sympathy with your campaign looking toward the improvement of music in the motion picture theatres, and particularly with the more logical synchronization of music with pictures.

"It seems to me that every producer of big pictures should furnish orchestra leaders with such a schedule as you have arranged and printed in your columns for some prominent pictures. With the cooperation then of such a bureau as you propose there would be no further excuse for hit-and-miss music in the picture houses.

"You will doubtless be interested to know that the American Indian Film Company is now making a one-reel feature picture entitled, 'The Land of the Sky-Blue Water,' from the legend which inspired Charles Wakefield Cadman to

write his famous song of that name. For this little picture Mr. Cadman is writing a complete musical score to synchronize throughout the picture. This little picture is the first product of our company and is put out really as a sample of the type of product that may be expected from us. Incidentally it introduces Tsianina, the famous Indian singer, to the film, to the film public. Mr. Cadman is also under contract with us to write the most complete musical score yet attempted in the picture world for a super-production Indian film that we have in preparation. Mr. Cadman will compose an overture and an orchestral intermezzo in addition to the synchronizing music and will also provide one or two impressive choral numbers for the larger theatres where bodies of singers are available. This score will be issued with orchestral parts for full orchestra, a condensed form for smaller orchestras and also a score for piano or organ. It will also be cut for the mechanical organ roll. You can see that we regard music as of great importance from the fact that we are making such elaborate arrangements for the use of Mr. Cadman's music with this picture.

"Wishing you all success in your campaign for better theatre music and assuring you of my desire to be of any assistance possible."—J. C. Wilcox, Manager, The American-Indian Film Co., Denver, Colo.

Dear Mr. Isaacson:

Too often theatre managers have let themselves become swayed into the belief that their audiences would be so deeply absorbed in the pictures that they would not pay much attention to the musical scores or how nearly or not they came to being in the right strain.

That condition, it is pleasing to note, has changed a great deal within the last two years but still despite the efforts of motion picture producers to introduce the musical cue sheets, many theatre managers have continued to ignore the real bona fide value of good music to the successful screening of pictures.

"Slipshod methods have been pursued and have not gained anything for the theatre. If more attention is paid to music it will enhance the possibilities of the theatres. It makes no difference if the theatre has a piano, an organ or an orchestra, proper music is essential. Furthermore, proper music is not only essential but it is also essential that the person or persons playing be qualified to understand the merits of music in conjunction with pictures. And the demerits, I might add.

"The formation of an organization to be known as the Association of Music and Motion Picture Men which will meet in New York next January, I believe to be a very excellent idea. Through the means afforded by such an association, I feel that much of beneficial nature to the theatre is to be gained. It will be possible to thoroughly discuss the questions involved and to bring a broader and more general understanding of the subject. I note that one of the questions to be discussed is the question of

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whether popular or classical music should be used. That is a subject debatable but there is the answer that the picture should be made the basis of the music.

But in connection with classical music, one point must be borne in mind and that is what might be termed the "dry" classical music must not be used. It must be sprightly and never dull. Of course if the picture is one which tends to touch the heartstrings such as "Humoresque," rag time should not be played, but neither should the unresponsive music be offered motion picture audiences, as the majority of audiences are not inclined to enjoy any music except that which sets them to humming, unless as I said before, the picture has an element of, to use the newspaper term, sob stuff.

But still, there is no necessity for offering some of the ragged dragging music that we have been forced to sit through in some theatres. Classic stuff, yes, but classic with a little zest.—*F. E. Kenny.*

Music Editor:

I will be at liberty on and after November 1 and am desirous of obtaining a position as musical director. I play piano and organ and also direct orchestra, all of which I am doing at my present position; am experienced in cueing and conducting for motion pictures, this being my present employment.

Have had over twenty years' experience as leader of orchestra for vaudeville. Up to a short time ago have had charge of the orchestra at the Orpheum theatre, this city, where I have been employed for the past eleven years in the capacity of musical director.

I have a large library of orchestra music of

nearly two thousand copies. I would like a position where vaudeville and pictures both are given, but will consider this or either separate.—*Wm. B. Millette, 104 North Third Street, Allentown, Pa.*

Dear Mr. Isaacson:

I am deeply interested in your work and I shall certainly be at the conference. I have prepared many players for "movies" and I always insist on sterling workmanship and a high standard of interpretation. It is the future world for organists and I shall do all I can to further the musical end of the "movie" world.

If there is anything I can do please let me know. You have a big task before you, but you can count on every worthy musician to help you. Will you let me know price of subscription to MOTION PICTURE NEWS, I want it surely.—*Walter Heaton, Reading, Pa.*

Music Editor:

I will name a few of the artists available for long tours in picture theatres:

Margot Wylie, coloratura; Elizabeth Stackowitz, lyric; Jean King, lyric; Lurena Smith, mezzo; Alice Booth, mezzo; Ruth Simmons-Worthington, contralto; Wm. Tell Mitchell, tenor; Gaetano Viviani, baritone; Hazel Gilso, violinist; the Folklore quartette and the Coleman Trio, also the American Syncopated Orchestra and Singers, Inc.

The quartette and trio are colored, the folklores are acclaimed by the critics as one of the few old time negro organizations left.

Viviani an Italian baritone, Mr. Campanini had promised him a place with him this year, not a try-out, but a role.

Looking forward to meeting you at the con-

ference in January, and thanking you for your kind expression, I am, *James R. Saville, American Syncopated Orchestra, Chicago, Ill.*
(*Letter from H. Eugene Hall.*)

My Dear Mr. Isaacson:

It seems to me that the proposed conference should offer the adherents of the films and particularly those who have much invested in them, the very finest opportunity possible to present proof to those who are not in the heckling class of an intent to put the business on a plane commensurate with that enjoyed by good music everywhere as an attraction in itself.

There is no doubt of the superior part music plays in the most successful of the big theatres devoted to the pictures. I am heartily in accord with our editor and president on this subject. Music Editor:

I have noticed with growing interest the advance made in the music of motion picture houses, the laudable endeavor to fit the music to the picture as perfectly as possible, and the serious attitude of the directors of the orchestras and organists in these theatres.

The motion picture houses are sure to be among our most powerful influences in popularizing good music, for not only do musicians attend these attractions, and applaud the every day increasingly better music, but, those who have not been accustomed to the better and best music, are growing more and more discriminating in their appreciation of it.

Trusting that your movement will be highly successful in the building of the music in every motion picture theatre, I am—*Ella May Smith—President, The National Federation of Musical Clubs.*

"WEST IS WEST"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Musical Thought" (Dramatic Andante), Titlebaum

- 1—Theme (1 minute and 20 seconds), until—S: At Screening.
- 2—Continue to action (2 minutes and 40 seconds), until—T: "Some distance away."
- 3—"Conspirators" (sinister misterioso), by Santos (2 minutes and 35 seconds), until—T: "That evening."
- 4—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 25 seconds), until—T: "At the big house."
- 5—"Heavy Misterioso" (for general use), by Levy (1 minute and 40 seconds), until—T: "Everything is set."
- 6—"Dramatic Conflict," by Levy (1 minute and 40 seconds), until—S: Scene of Explosion.
- 7—"Bleeding Hearts" (a floral poem), by Levy (2 minutes), until—T: "My Daddy."
- 8—Theme (4 minutes and 30 seconds), until—T: "The following afternoon."
- 9—"Devotion" (light moderato), by Deppen (2 minutes and 50 seconds), until—T: "There's nothing here for a."
- 10—"Dramatic Agitato," by Simon (1 minute and 40 seconds), until—T: "Gimme that letter."
- 11—"May Dreams" (And. con moto), by Borch (3 minutes), until—T: "And so it happened."
- 12—Theme (2 minutes and 10 seconds), until—T: "Ready to make good."
- 13—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 10 seconds), until—T: "Old J. C. takes command."
- 14—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 40 seconds), until—T: "It sure felt good."
- 15—"Reve D'Amour" (Romance), by Zamecnik (1 minute and 25 seconds), until—T: "Dinner hour in San Clemente."
- 16—"Coronado Land" (Valse Lente), by Leith (1 minute and 25 seconds), until—T: "The reception saloon."
- 17—"Men of Harlech" (Welsh song) (1 minute), until—T: "Now for a song."
- 18—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes and 15 seconds), until—T: "I am no gun man."
- 19—"Slimy Viper," by Borch (1 minute and 5 seconds), until—T: "Pretty sure of me."
- 20—"Pizzicato Misterioso," by Borch (2 minutes and 5 seconds), until—T: "Daylight and dynamite."
- 21—"Furioso" (depicting conflict and riot), by Shepherd (2 minutes and 10 seconds), until—S: Close up of burning fuse.

NOTE: Begin pp then to action. Watch explosion.

- 22—"Perpetual Motion," by Borch (2 minutes and 20 seconds), until—T: "Sure I did it."
- 23—"Dramatic Recitative No. 2," by Levy (2 minutes), until—T: "It's too late to start."
- 24—"Gavotte & Musette" (Allegro), by Raff (2 minutes and 10 seconds), until—T: "Mr. Armstrong understands."
- 25—Theme ff (2 minutes and 25 seconds), until—T: "His mind filled."

THE END

"OH LADY, LADY"

(Realart)

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Melodious Rubato), Varley

- 1—"Capricietta" (Light Moderato), by Varley (2 minutes and 40 seconds), until—S: At Screening.
- 2—"Frivolette" (Entr'Acte), by Baron (4 minutes and 20 seconds), until—T: "So poor Will pined for four."
- 3—Theme (3 minutes and 25 seconds), until—T: "No man can be trusted."
- 4—"Canterbury Bells" (From Boutonniere Suite), by Tinning (1 minute and 15 seconds), until—T: "Also at the inn is Jack."
- 5—Continue to action (2 minutes and 50 seconds), until—T: "Then just as Will is in."
- 6—"Sinister Theme" (For scenes of impending danger), by Vely (25 seconds), until—T: "May Barber."
- 7—Theme (4 minutes and 40 seconds), until—S: Scene fades back to Bebe Daniels.
- 8—Continue pp (30 seconds), until—T: "Fine. I'll shoot into the."
- 9—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 15 seconds), until—T: "During the next two hours."
- 10—"Lohengrin Wedding March" (2 minutes and 20 seconds), until—T: "We will now rehearse."

NOTE: To be produced as organ solo pp or ff.

- 11—"The Vampire," by Vely (2 minutes and 10 seconds), until—T: "She's marrying him. Stop."
- 12—Theme (3 minutes and 50 seconds), until—T: "Keep it up, Will."
- 13—"Twilight Reverie" (Andante Dramatic), by Berge (2 minutes and 10 seconds), until—T: "How Will and Haie occupy."
- 14—Theme (1 minute), until—T: "And when Molly gets Will's."
- 15—"Hindoo Hop" (an oddity fox trot), by Levy (1 minute and 5 seconds), until—T: "At the studio party."
- 16—"On Hilo Bay" (Hawaiian Guitar Waltz), by Levy (1 minute and 30 seconds), until—T: "In the midst of the gaiety."
- 17—"Naughty Hawaii," by Sanders & Carlo (1 minute and 20 seconds), until—T: "Come, let's give her a."
- 18—Continue to action (2 minutes and 40 seconds), until—T: "Meanwhile Mrs. Farrington."
- 19—Prelude from "Carmen," by Bizet (2 minutes and 20 seconds), until—T: "Perhaps this is a chance."
- 20—"Japoloma" (Sparish Dance), by Sanders & Carlo (1 minute and 10 seconds), until—T: "Ri la begins the dance."
- 21—"Comedy Allegro," by Berg (1 minute and 5 seconds), until—T: "Woman, away with you."
- 22—"Moorish Rose" (Fox Trot), by Baron (1 minute and 5 seconds), until—T: "Will Finch, I don't want you."
- 23—Theme (3 minutes and 50 seconds), until—T: "Come, my daughter, we will."

UNTIL THE END

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Abram's Makes Synchronized Music Possible

The Synchronized Scenario Music Company of Chicago, the organization of which recently was announced in *MOTION PICTURE NEWS*, makes it possible for every theatre to have the proper musical accompaniment to all features, according to Arthur J. Abrams, vice-president of the S. S. M. Company.

Mr. Abrams, who invented the method of synchronizing music to pictures, so that any musician may play in perfect time with the picture, has provided also, in case the film is cut and is shorter than the original length, that the music can be utilized in just the same way as if the picture was full length.

Mr. Abrams, it will be remembered, is the man who successfully synchronized phonograph records to pictures in the past and has had a varied experience in both pictures and music. The service offered by the new company is the result of Mr. Abrams' personal investigation of the music situation in theatres throughout the country, during which he found that in the majority of cases, the musician does not know what music he is going to play for the feature as he cannot see it before the show starts and has to do the best he can while the picture is being run, being forced to rely entirely upon the repertoire which he has in his head, resulting often either in inappropriate music being played, which spoils the picture entirely, or in the same music being used over and over again, so that patrons become tired of the repetition. To avoid this Mr. Abrams planned the Synchronized Scenario Music Company scores, whereby it is not necessary to see the picture before showing and the musician does not have to rely upon memory or have to be an experienced picture player, as the score is perfectly timed to every speed of projection and cued to every scene in complete book form.

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Music and The Picture

First Steps in Musical Understanding

BY CHARLES D. ISAACSON

FOR exactly half a year I have had the privilege of addressing the Motion Picture Industry through the columns of the MOTION PICTURE NEWS; since that time over a thousand members of the industry have been in personal touch with me over some specific problems of music and the picture; since then the music pages have moved from the back of the book up to the forward section, and a great many correspondents have asked for a summary of the earlier remarks.

Instead of making any formal review of the suggestions of the past, I feel that I had better reconstruct the whole foundation upon which we are building the music-picture structure. The well-informed will, of course, simply pass over this installment of the department and turn to the general remarks in the Music Forum. The beginners in the idea will find the thoughts which are expressed of elemental value.

First, why do we use music with pictures at all? Not because the theatre manager is primarily interested in art or music or the development of the United States, but *because he wants to make more profits*. How can music help him make more profits out of the theatre? The answer is three-fold; music can be utilized to *illuminate and improve the picture with which it is played; also music can help to round out the general program; and it can draw the music-hungry public*.

That's the whole story; that's all there is. As Ethel Barrymore might remark, "That's all there is; there isn't any more." Excepting, of course, that while those three facts cover everything, they must be thoroughly understood. The layman might admit that the sun is 90,000,000 miles from the earth, but if he were in a business where it was essential that he understand why that is and understand the scientific principles back of that statement, he would need to investigate the subject more thoroughly.

It is good business for the motion picture man (be he proprietor, manager or advertising representative, producer, musician, conductor, author, actor) to thoroughly understand the reasons, problems and possibilities of picture music.

It is all very well for a theatre manager to sidestep the music matter—but he is losing out to his competitor who doesn't sidestep it. It is all very well for a theatre manager to say "All right, we'll have music,—Jim, let's have music hereafter," and let it go at that, but he won't get his results unless the music is handled right (for truly I can say, better leave the mu-

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Under the call of
THE MOTION PICTURE NEWS MUSIC
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CHARLES D. ISAACSON,
Editor

sic alone if you can't do it right). It is all very well for the manager to hire a musical director and leave it entirely to him. The engaged man may be good and he may be bad, but unless the Chief knows what's what, the theatre is at the mercy of the musical conductor. Of course, when the Right Man is in the job of musical director, the best way is to let him alone and give him every bit of cooperation and encouragement. But how do you know the right man is in the job? For, further, it may be added, that just because a man is a musician, that doesn't make him a picture success! And just because a man knows pictures and can fiddle a bit, that doesn't make him a picture musician.

No, my dear sir, if you are anxious to make good with your theatre, your productions, whether you be of the theatre, the film studios or the orchestra, you must understand the Psychology of the Film. Now a lot of people who think they know the Film Industry have said to me: "Isaacson, cut out that sort of talk. Psychology—pah, why they don't know what the word means. You're talking over their heads." Now, I don't believe it. While this is entirely off the subject, I think there is too much rot about the ignorance of the exhibitor. I believe and honestly could swear to this belief—that most of the exhibitors who read my columns know a confounded sight more than I ever will know of the big ideas that are worth while. I believe that when I discuss my subject I am at liberty to act as if I were talking to men and not to school children. And I am proceeding on that assumption. By all the gods and little fishes, why should I hesitate to discuss the psychology of my subject? Isn't the exhibitor dealing with schemes calculated to excite, make curious, eager and anxious to see the pictures he shows? Isn't the exhibitor dealing in psychology and methods of getting into the minds of prospective patrons with his publicity, his lobby, his billboards, etc.?

Come now, let's knock that foolish idea on the head and kill it. The exhibitor isn't a boob and he does want to be treated as if he were a thinker. At least, as far as I am concerned, that's how he's going to be treated.

So, if you please, I insist that for the good of your business, it is necessary that you understand the whole story of music and what it can do.

I said that the power of music to make patrons and profits for the theatre is three-fold.

I said that the music can be utilized to illuminate and improve the picture with which it is played.

Why? I'll give you the best proof first. It's this: Play a film without any accompaniment and then with musical accompaniment. The first is dead, tomb-like, stupid beside the other. The music breathes life into the action. It gives a voice to the spirit of the situations. Can you think of a house all silent with people who could not talk, suddenly being given a voice? Now, I am certain that some of my readers are saying: "But wouldn't the best thing be to use synchronized phonographic reproduction of the actual words that are supposed to be spoken." Personally, I do not think so. The big quality in motion pictures is that no specific words are understood. The audience deals in the film with emotions rather than words. The audience sees a feeling—sees an anger, sees a spirit of passion or love or tenderness or tragic abandon. Why rob the audience of its own imagination—which is more alive during the film presentation than during the stage action.

And here is something which has never been sufficiently understood.

I should like to make it the subject of a whole book. I had the opportunity of talking about it in Collier's Weekly and I'm talking about it again and again in lectures wherever I go. May I reproduce a few words here because they are right in point?

"The motion picture is opening minds; it is arousing imagination; it is dusting out attics of brains and breaking up old dirty furniture. It is making provincials into cosmopolitans.

"The motion picture is giving new vision. Where brains were dark and closed, the flash on the screen has brought light and understanding. People who are alone and living the same existence day after day cannot be expected to dream dreams and hold play with pretty ideals. Lethargic, slow-moving mentalities are those which are accustomed to being driven through a continuation day after day, of the same ordinary ideas. Shock the brains, inject a different idea, and something happens. The story is told of a farmer family whose life was as drab and flat as a gray desk. A terrible tragedy—their daughter robbed of her precious virtue; it was only sorrow to them; but it shocked, it reacted, it brought life into a nearly dead existence.

(Continued on page 4331)

First Steps in Music Understanding

(Continued from page 4226)

"The motion picture has been a shock to many. It scandalized, it brought blushes to the cheek, but it got inside, it unlocked brains. It set imaginations at work. It made people think outside themselves.

"Now, if there is one way out for America and the rest of the world in these present crises, it is through imaginations. If people have lively imaginations, if they can see further than their noses, if they are able to put two and two together with a little gray matter, then we will laugh at disorder, and take care of our Ship. The radicals who are setting flame to our orderly state are men of vision and imagination gone off on a tangent. The people who are to show them the respect due our nation, must have as much or more vision and imagination, properly directed.

"There is the call to the imagination. The listener must arouse his imagination with that of the artist-creator and the interpreter. He may not look with dull attention or listen without the exercise of his own superior functions. When imagination is operating, the whole being of the individual is transformed. The life of the imagination is capable of bringing joys far more poignant than those of reality. There is a great need for imagination. I think I shall establish the life of the imagination, and we will have meetings every day and we will imagine everything we desire, without cost or trouble. Such a wonderful thing! But seriously, what is pleasure and enjoyment but the exercise of the imagination? I know millionaires who might sign their names to checks for fabulous sums, whose imagination is so dead they could not see anything unless it were laid right before their eyes. And I know some very poor folks, myself included, who can imagine enough to make them happier than all the millionaires put together. To be able to hold the past of history and the future in my imagination—to conjure Caesar and Napoleon into my home; to imagine the wars of the Carthaginians and the errors of the Inquisition; to imagine the home of Buddha and of Mohammed; to imagine the meeting between Samson and Delilah and of Romeo and Juliet. To imagine the wonders of Cathay and even California and ancient India. Some people just have no imagination; pity them.

"You see the motion picture makes the watcher exercise that same imagination. It doesn't permit him to have everything fixed for him. The words not being there, he must be alert and active himself. This is something generally overlooked. You go to a stage play—everything is given the listener; you go to a film play, the watcher must participate and exercise his own functions.

"Therefore, returning to the subject of the musical idea, one can readily see that anything which serves to give impetus to the imagination and clothes the mood of the action in the right atmosphere, is quite properly within the right technique of the picture theatre.

"Now the very first step in musical understanding is to catch one important idea. This step is so important, that if you don't understand it, if you don't believe it, if you don't follow it—you will never make a success of picture music. But once you do grasp it, once you do understand, once you thoroughly believe it, everything else is easy.

"Here is that first step—that all-important point:

"Music is a language that is universal and has its alphabet, its words, its sentences, its stories. You can say anything you like in music. You can do anything you like in music. You can laugh, cry, swear, plead, go crazy, become mute, run a race, go to sleep, become sick, fight, riot, war, make a revolution. You can paint an Indian, Irishman, Chinaman, Italian, savage, priest, marchioness, effeminate man, bad boy, gurgling baby, sweet old lady, doddering profligate, dignified judge. You can indicate thunder, sunshine, fields in summer and winter, icebergs, mountains, valleys, rivers, waterfalls, clouds, sunshine. You can give the feeling of antiquity, of the jungle, of the open ocean, of the crowded city, of the tiny village, of the farmhouse.

"If you see that this is true, everything else is easy. Music doesn't make an absolute picture or description of anything. For instance, it doesn't make an actual crying baby, it suggests it. Music is suggestive rather than actual. It doesn't show the Chinaman, but it makes the mind go through the same process as it would if a Chinaman appeared. See therefore how the picture and the music dovetail. The film shows the actual idea, devoid of the subtle feeling of actuality. The music brings forth the subtle feeling which would be the response of the actuality but does not show the real thing.

"If the music were played alone, the listener would feel happy or sad or excited or calm; but when the film works with the music, the listener and watcher feels *happy with* the heroine, *sad with* and over the death of the mother, *excited with and about* the terrible thing that is being enacted in the wife's boudoir, is *calm with and in the spirit* of the country scene where the young couple have just emerged.

"Now it is as plain as anything that when the right kind of music is used as accompaniment to the film, at the right time, the film becomes illuminated and improved.

"But is also as plain as can be, that if the wrong kind of music is in the wrong place that the film is misunderstood and hurt. The listener becomes distracted, the music is saying one thing, the film another, and he can get no good out of either.

Also if the music is badly rendered, he is conscious of that; just as conscious of it as he is when the actor on the stage doesn't register what he is supposed to show. The musician must be a passive creature—he must never appear during the film presentation—I mean the audience must not be conscious that an artist is making the music, or that an orchestra is doing it. The performers of the music must sink out of the audiences' attention, but their playing must be true to the spirit of the picture.

"Of course, in making the music right, there's a big problem—get the right man with the right associates, and provide the musicians with the proper instruments and the proper music for the library. But the Right Man? How are you to know him. If he appreciates the first step

(see above) and can follow it through and can play well and is neither a snobbish high-brow or a dub of the cheap-underworld, he will be a valuable assistant. And right here I must repeat, that when the motion picture theatre tries to compete with the vaudeville and the music hall, it is lost! LOST! But when it tries to lift its tone and atmosphere to rival the concert hall and the opera house without getting high-faluting and forgetting the box office, it is ON THE ROAD!"

(This discussion will be continued next week)

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Word is received from the West that Overland Magazine of the Coast carried an important discussion on the part played by the Motion Picture theatre in developing music. Illustrations of the Robert Morton Organ and the Fotoplayer were used.

The Musical Courier (a magazine devoted to the art) now carries a column of information about film music.

The Pantages Theatre in Los Angeles has installed a Robert-Morton Organ which is remarkable in that the organ pipes are under the stage instead of along the proscenium as is generally used. The orchestra is lead from the organ and a more rapid response of the tonal quality and volume is obtained from this method which has proven very successful in Pantage's million dollar theatre in Los Angeles.

The Fort Worth Record carried a two column article recently commending the Musical-Motion Picture Conference:

IMPROVEMENT OF MOTION PICTURE MUSIC TO BE SUBJECT OF CONFERENCE IN NEW YORK CITY WITHIN NEXT FEW WEEKS

"In line with the rapid forward strides music development is making throughout the country, is the concerted interest being taken in the improvement of motion picture music, the first annual conference on which will be held in New York City early in the new year.

"The conference is the result of a call issued by the Motion Picture News, the music editor of which is that distinguished journalist, Charles D. Isaacson, who, for some time, has conducted the Family Music Page of the New York Evening Globe, and whose presiding genius is responsible for the 1,000 free concerts for the people of New York, given at the Metropolitan Opera House with the world's greatest artists as soloists.

"Pioneers in the motion picture world, men who stand at the head of long chains of theatres, and leading orchestral conductors and musicians have already signified their intention of attending the conference and of lending their aid in solving the problems which are retarding the development of motion picture music."

"Those most interested predict as great a success for this campaign and conference as for any previous developments in the music world fostered by Charles D. Isaacson."

Music Editor:

"Answering your inquiry, we have music cues on all our pictures but only have music scores on "Broken Blossoms" and "The Love Flower."—United Artists Corporation.

Music Editor:

In response to your call to the First Annual Motion Picture Musical Conference as proposed to be held in the near future at New York, you may count upon me to heartily answer "Here" at the first roll call for the organization of a much needed permanent institution that should make for greater progress in the motion picture world of music.

The need is great and the time ripe for a big get together of managers, producers and conductors that a closer relationship be established among this great fraternity throughout the land, a keener appreciation of the problems met by each, and ways and means devised which will make their solution easier.

There is a need for more concerted action. Too much in the past has it been an individual struggle of individual managers and orchestra leaders working out their own salvation for their own particular theatre, whereas, if an agency were created for the exchange or dissemination of programs, overtures, special features, etc., that had been used successfully, how much might the abler leaders help the younger, and all profit by the experiences of their fellow workers.

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A monthly magazine devoted to this effort might prove very helpful. This is just one of the many needs that the conference might well take up. Personally, at times I have made special trips to New York to get in touch with some of the big fellows there, feeling as many of my fellow directors, the need of getting new ideas and a bigger grasp upon the opportunities for a wider field of uplift and endeavor in our calling.

We need all the inspiration, all the best thought of all those who have directed their best efforts to the development of the great new industry and art to its present place of dignified influence for good if we are to successfully carry forth and develop the highest ideals from the standpoints of good business and fine art.

New demands, new possibilities are before us. We should organize for a bigger success. The conference will help.

DANIEL BRESKIN,
Director of Music,
Rialto Theatre,
Washington, D. C.

Music Editor:

It is real gratifying to know that some one is really taking an interest in better music for feature photographs. East Pittsburg is only a small town, but possesses a large drawing population, and we are endeavoring to present our programs with the correct musical scores for every feature. Mr. E. H. Shakeley, formerly musical director of the Olympic Theatre, Pittsburg, Penn., is in charge of our music department.

The writer will consider it a great honor to be among those present during the Music Conference and shall look forward with much anticipation to the opportunity of participating in such a splendid undertaking.—J. Howard Lichenstein—The Sedler Theatre, Pittsburg, Pa.

Dear Mr. Isaacson:

I am very much interested in the proposed convention of motion picture musicians to be held in New York, and want to assure you that I will be pleased to indeed do all, whatever my small part may be, in the furthering of music for the films. I do not believe anyone is more able to appreciate how badly the music for pictures generally needs improvement. I have some fourteen houses to take care of and you can readily see just what I am up against in trying to make the various leaders see the advantage of some serious thought and some hard work in order to make the picture more interesting and more saleable.

I want to say also that I think your idea of stories with the music an exceptionally good one, and one that will have a great deal to do with the making of good music, popular music.

I will be in New York for the convention without fail.—Bert Hallowell—Musical Director, Greensboro, N. C.

Dear Mr. Isaacson:

Relative to your article on "Acoustics" in MOTION PICTURE NEWS of October 30, 1920.

In a subject so broad and far reaching, your article might be summed up into a series of "DONT'S" and with one or two exceptions, a safe guide to follow; and if followed, productive of better acoustical fundamentals in theatres.

May I be allowed a correction? If memory serves rightly, the City College of New York City, was designed by Geo. B. Post and Sons, and not by Stanford White. In either case the fault is not theirs, but in those responsible for the employment of architects without due thought being given to their qualifications for properly handling the acoustical problem, and while both firms rank highest in their profession, it would have been safer to have employed an additional associate expert on acoustics. That monument of gorgeousness and architecture, the present Century Theatre at Columbus Circle, is still more virile proof that money alone will not buy proper acoustical perfection. As you possibly recall, wires were tried and finally a large canopy was dropped from the ceiling over the auditorium in an attempt to make a correction, thereby concealing entirely from view a most elaborate and beautifully designed ceiling.

I cannot agree with you that the mere finding of the trouble and then correcting it will suffice. The original trouble is too often caused by the improper use of materials in the general construction caused by an unwise attempt to save money on construction, consequently precluding any possibility of ever making a full correction. The only sure way, is to employ at the outset, those who are familiar with the pitfalls, and whose experience and training are centered in the design of theatres.

I agree with you most thoroughly that there is nothing uncanny about acoustics; but it is uncanny the way the average theatre owner will entrust his theatre problems to any architect regardless of the latter's experience. There are times of course when a most worthy and well qualified architect must make his knowledge subservient to the wishes of the theatre owner, but that is the exception and not the rule.

As a general rule, the acoustic properties of an auditorium are dependent upon nothing more mysterious than its shape, size, materials and contents. Usually the architect has control over all these factors except size and since he should know accurate methods for computing loudness and distinction, no excuse is plausible for bad results. Girders and beams projecting below the ceiling, or under the balcony; odd shaped ceiling domes and improper handling of the sounding board are a few faults to be avoided. By all means keep fan grilles out of the sounding board and proscenium arch. There is a certain type of ventilating system that has given excellent results, where it is necessary to blow the air in from the ceiling, and it is in the use of this system particularly that grilles in the sounding board and proscenium arch should be avoided. Fans properly adjusted that are in the roof space, should not ordinarily interfere with the acous-

tics, but care must be taken that they be of the noiseless type.

A correction of faulty acoustics can be accomplished at times by the application of softening materials, such as specially prepared felt applied in an intelligent manner, but care must be taken not to overuse this material, for too much would be as bad as none at all. Carpets on the floor will always help and the free use of draperies and seat covers will at other times give a decided improvement. Each case, however, requires individual study and no fixed rule can govern.

In the particular problem you mention, I would suggest the entire ceiling be furled down to a level surface below the beams with a treatment of acoustical felt such as made by the Johns-Manville Co.

Concluding, I can but refer to my article recently published in MOTION PICTURE NEWS to substantiate what is contained herein. Start out right by employing the right architect to design the theatre, those in whom entire confidence can be placed, so that you will feel assured that when the theatre is opened, not only acoustics, but sight and projection will be correct, and that a further outlay of money to correct that which you have already paid for, will not be necessary.—Henry Prince, Benjamin & Prince, Dallas, Texas.

Dear Sir:

I have read and am reading all your articles with great interest. I recently wrote and published in one of our local dailies an article entitled "The Evolution of the Picture Player," and I strive always to give the best I know. In your position and with your experience you can tell me something I should very much like to know and that is—do the best picture players depend solely upon improvisation? I improvise some but try to work out a regular program for each picture. Will you tell me also where I could procure some names of selections for melodramatic music? I should think some of these organists with vast repertoires could publish a book of references to music to aid the inexperienced player.—J. Butler, Organist—Rialto Theatre, Medford, Oregon.

Music Editor:

Your conference idea is a great and timely thought. The phase of "Music in the Movies" that interests me principally is this: Through the development of the symphony orchestra in the moving picture houses we may some day arrive at the realization of a hope that many of us cherish—the hope of seeing a symphony orchestra of Americans presided over by a conductor equally American. My experience as a music critic has led me to the conclusion that the greatest artists are the American artists, and I wish with all my heart that your conference might conclude to "give the American orchestra musician a chance first."—Philip Gordon, Director of Music, Newark, N. J.

Music Editor:

I am the owner of the Star Theatre, of this city, population 3,400, seating capacity 275, width of theatre 22 ft., length 100 ft., using piano; local talent hard to get and only fair. Would like to install automatic musical device at a reasonable cost. What instrument would you advise? Thanking you in advance for your trouble.—W. B. Hitchcock, Star Theatre, Upper Sandusky, Ohio.

Music Editor:

We have the first run of all William Fox pictures in this city. What we have been receiving from them are not music cues but tempo cues. In your department we notice cues of music pictures. Do you have such cues for the William Fox Pictures, regular program and specials?

We are to use "While New York Sleeps," November 21st. The week of November 7th we used "The Plunger," featuring George Walsh, and "Her Honor the Mayor," the week of November 14th we used "Girl of My Heart" and "The Challenge of the Law," all four of these being William Fox pictures.

Kindly let me know as to music cues on these pictures.—Rialto Theatre, Dayton, Ohio.

Music Editor:

I am operating this theatre in a very small town of less than 1,200 and am having a great deal of trouble with musicians, as you will see I cannot afford to pay top salary to only one musician and as to more than to work in the evening only, I cannot keep very long as they drift around a lot, and the most of them have not had any experience playing pictures and so are disqualified. I have now a fairly good pianist, and I have been considering buying a small mechanical orchestrian such as a Wurlitzer or Photoplayer, etc., have also considered a small pipe organ, but as the investment means about \$3,000 or more, I hesitate. Now I have a small house seating 315, remodeled store, 24 ft. x 90 ft. inside, incline floor, ceiling at rear 14 ft. in front about 21 ft. I wish to ask if it would be advisable to purchase an instrument as mentioned. I am partial towards Wurlitzer, price \$2,850 F. O. B. Los Angeles, Calif.

Any advice you could give me that will better my musical program will be highly appreciated, and if there is any charges for such advise. Am ready to pay.—Henry E. Lang, Kingman, Ariz.

Music Editor:

I am enclosing a little booklet with comments on my lectures as I thought that the "dope" might help in your campaign for the music addition to movies—I mean that some of this boost might make people think that my belief in music, etc., meant something.

It occurs to me that Professor Louis Leaky, Room 805 Carnegie Hall, might be of real service in your movement since he makes it a business to cultivate all musicians and artists and at his loiterers' meetings

and also in his French Salon there are always a number of well known musicians. Use my name in asking him to help the cause.

Mrs. Jackson Edwards, who has recently come to New York and was formerly a great worker for music in Pittsburgh circles might be of help. Her address is 745 Riverside Drive.

I think that Mrs. Oscar Hammerstein (if you have not already invited her) would help in this big cause. She seems to be so eager to give more music to New Yorkers.

Have you asked Mr. Adolph Lewisohn's cooperation? He wants to help humanity and if given a few words of publicity, generally opens his purse strings.

With every good wish.—M. Stoner, New York.

From Leading Baltimore Critic

Your information about the coming conference on Music and Motion Pictures has given me much to reflect upon, and I must congratulate you for your courage in steering the movement to fruition. Here's hoping that your organization will prove epoch making in musical enterprise.

I've been bored beyond endurance by the awful mess served as the so-called musical accompaniment of many otherwise interesting films. Surely a standardized effort will result in eliminating many crude abominations and, I believe, with careful scrutiny and perhaps through ambitious editing the matter of musical garb of a picture may be kept within the realm of good taste, both appealing to the general as well as not offending the more cultured musical mind. Such ideal conditions will surely be beneficial to our young generation, and also give the emotional stimuli to the host of "Movie Lovers."

I might press upon your valuable time by briefly stating our local conditions in movie music. Our two principal houses employ only small orchestra combinations, far from adequate, but at least an attempt is made to use a cue sheet with some little attention to synchronizing effectiveness. However, the point that I would object to in the general tone of our local movie music is the inclination to "mawkish slush." Doubtless this may be traced to the demands of the clientele or may be a slight misjudgment on the part of the orchestra leaders. But it does seem abortive to have gems of the classics mauled over by a vibrating fiddler, or by unnecessary pommelling of Indian drums and poorly tuned timpani, or with the asthmatic gargle of muted trumpet, and the terrible wiggle of that dread the Tremolo or Vox Humana on the organ. It seems to me that just these little details of bad taste are deplorable and might prove the canker that will eat away the vitality of the media for real development. That there is art value and also simple appeal possible cannot be gainsaid. Only through a vigorous propaganda, which must reach the smaller centres and not be directed to the Metropolis alone can the field of motion picture grow to a verdant future.

I have purposely gone into an account of my impressions of our local conditions, for if your organization is to prove efficient it will doubtless need information from all angles, therefore my personal views will be accepted in good form, I hope.

If I can assist you in any way from this point, though far afield, I shall gladly give your questions attention.

Again wishing your organization success and encouraging you to continue your efforts and personal direction, from which doubtless there will arise a better condition, I am,

FRANZ C. BORNSCHEIN,
Baltimore, Md.

Editor News:

As regards musical acts and numbers, the writer can foresee the coming necessity for this, providing that the talent can be superior enough to satisfy as a whole the different localities and not leave a taste in the patron's mind of vaudeville. The farther the first-class picture house keeps away from the idea of vaudeville and maintains a high class clientele, the surer he will find the admission prices of this type of house will always exceed the general run of vaudeville houses.

CHAS. H. WILLIAMS, Mgr.,
Strand Theatre,
PROVIDENCE, R. I.

News Music Editor:

We will be glad to run the motto and information at the bottom of letters as suggested.

We are giving this conference our thought and hope to have some suggestion later. Assuring you of our hearty support and cooperation,

Marr & Colton Company.

Swinnen Makes Organ Arrangements

Firmen Swinnen is the author of a series of twelve organ transcriptions for pianists and organists in theatres. Mr. Swinnen has made a national reputation for his work as organist at the Rialto theatre, New York, where he has had occasion to improvise and score hundreds of films. His twelve selections (published by G. Schirmer's, N. Y.) cover every possible mood and emotion.

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"BUNTY PULLS THE STRINGS"

(Goldwyn)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "I Love a Lassie," Harry Lauder

1. Theme (4 minutes and 45 seconds), until—S: At Screening.
2. "Donny Brook" (Scotch Overture), by White (2 minutes and 55 seconds), until—T: "Susie Simpson is Waitin'."
3. Dramatic Recitative (for heavy dramatic scenes), by Levy (2 minutes and 50 seconds), until—T: "Rab's Gettin' Ower Old."
4. Scotch Fantasia, by Pop (3 minutes and 30 seconds), until—T: "After the Supper Hour."
5. Theme (3 minutes), until—T: "Just a Wee Bit Gift."
6. "In the Gloaming," Song (3 minutes and 10 seconds), until—T: "When Night Dims the Gloaming."
7. "Dramatic Suspense," by Winkler (4 minutes and 30 seconds), until—T: "What Brings You Here From."
8. "Melody of the Bell," by Herberts (3 minutes and 30 seconds), until—T: "Morning Brings a Solemn."
9. Eccentric Comedy Theme, by Roberts (1 minute and 30 seconds), until—T: "This Will be Peter McLeod."
10. "Blue Bells of Scotland," by Tobani (4 minutes and 25 seconds), until—T: "If I Cannot be Your."
11. "Dramatic Narrative" (for scenes of reminiscence), by Pement (1 minute and 40 seconds), until—T: "So Tam Small of My."
12. "Auld Lang Syne" (Fantasia), by Tobani (2 minutes and 35 seconds), until—S: Close Up of Tolling Bell.
13. Continue ff (1 minute and 25 seconds), until—T: "I'll Trouble You For."
14. "Babi'lage" (Entr' Acte), by Castillo (3 minutes and 25 seconds), until—S: Interior of Church.
15. "Auld Robin Gray," song (3 minutes and 40 seconds), until—T: "The Visiting Minister."
16. "Hurry" (for pursuit and races), by Minot (4 minutes and 25 seconds), until—T: "Nothing Short of Murder."
17. Theme (2 minutes and 40 seconds), until—S: Scene on Cemetery.
18. "Bye Waltz," by MacLaughlin (1 minute and 55 seconds), until—T: "Cud Ye Prove That."
19. "Gallop No. 7," by Minot (1 minute and 10 seconds), until—T: "Let's Fight, If I Lick."
20. "Scotch Poem," by MacDowell (2 minutes and 25 seconds), until—S: After the Fight.
21. "Scotch Lullaby," by Kunets (4 minutes), until—T: "Monday Morning."
22. "Capricietta," by Varley (2 minutes and 5 seconds), until—S: Mob Approaches Tam Baggart's House.
23. Repeat: "Scotch Poem," by MacDowell (2 minutes and 50 seconds), until—T: "How Comes It That You Have."
24. Theme (1 minute and 50 seconds), until—T: "The Double Wedding Will Be."

THE END.

"RISKY BUSINESS"

(Universal)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Adageito" (From Symphonette Suite), Berge

- 1—"Babillage" (Entr'Acte), by Castillo (3 minutes), until—S: At screening.
- 2—"Adolescence" (a novelette), by Collinge (2 minutes and 50 seconds), until—T: "At That Moment Dear."
- 3—Theme (40 seconds), until—T: "You Did That Purposely."
- 4—"Petite Duchess" (Moderato), by Baron (2 minutes and 10 seconds), until—T: "The Guest from England."
- 5—"Capricietta," by Varley (1 minute and 50 seconds), until—T: "Day Dreams in Which A."
- 6—Continue pp. (25 seconds), until—T: "Well What's the Game."
- 7—Theme (2 minutes and 45 seconds), until—T: "The Next Afternoon."
- 8—"Battle Agitato," by Levy (1 minute and 40 seconds), until—T: "Oh Captain Chantry."
- 9—"Kiss a Miss" (Valse Chantee), by Baron (5 minutes), until—T: "Oh, Captain, You're Wonderful."
- 10—"Flirty Flirts" (Mel. Rubato), by Levy (35 seconds), until—T: "I Will Call for You in A."
- 11—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (4 minutes and 50 seconds), until—T: "The Masque Ball."
- 12—"Birds and Butterflies" (Char. Allegretto), by Levy (1 minute and 55 seconds), until—T: "Mme. Renwick Wishes You."
- 13—"Phantom Vision" (Sinister Allegretto), by Stevenson (2 minutes and 35 seconds), until—S: Lights go out.
- 14—"Dramatic Tension" (for general use), by Levy (1 minute and 55 seconds), until—T: "The Following Afternoon."
- 15—Theme (3 minutes and 50 seconds), until—T: "The Sunset Hour Finds."
- 16—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "I'm Worried About."
- 17—"Dramatic Reproach," by Berge (2 minutes and 20 seconds), until—T: "Mr. Ralli Is In."
- 18—"Half Reel Hurry" (3 minutes and 45 seconds), until—T: "Take Off Your Hat And."
- 19—"Boeme Symphonique" (Andante Dramatic), by Borch (2 minutes and 50 seconds), until—T: "Trust and Implicit Faith."
- 20—"Lento Allegro," by Berge (2 minutes), until—T: "I'm Going to Give Myself."
- 21—Theme (50 seconds), until—T: "And What Shall I Read In."

THE END

"WHAT HAPPENED TO ROSA?"

(Goldwyn)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Madriola" (Spanish Song), Levy

1. Theme (3 minutes), until—S: At Screening.

2. "Capricietta," by Varley (1 minute and 15 seconds), until—T: "Percy Peacock, Floor Walker."
3. "Hindoo Hop" (An oddity), by Levy (2 minutes and 45 seconds), until—T: "Late That Afternoon."
4. Theme (1 minute and 50 seconds), until—T: "Can't You Hear The."
5. "Hunkatin" (half-tone jazz), by Levy (1 minute and 40 seconds), until—T: "With the Clairvoyants Wild."
6. Eccentric Comedy Theme, by Roberts (1 minute and 45 seconds), until—T: "Only Half Understanding."
7. Theme (1 minute and 50 seconds), until—T: "Holy Mike."
8. "Kiss a Miss (Valse Chantee), by Baron (2 minutes and 55 seconds), until—T: "Back to the Old Grind."
9. "On Hilo Bay" (Hawaiian guitar waltz), by Levy (3 minutes and 15 seconds), until—T: "After the Day's Drudging Toil."
10. "Sleeping Rose," by Borch (2 minutes and 50 seconds), until—T: "A Few Days Later."
11. "Hindoo Hop (repeat), by Levy (1 minute and 5 seconds), until—T: "That Night When the."
12. Theme (3 minutes and 20 seconds), until—T: "A Lovely Unknown Face."
13. "Gallop No. 7," by Minot (3 minutes and 45 seconds), until—T: "What's Become of Our Little."
14. "Coronado Land (Valse Lente), by Leith (1 minute and 55 seconds), until—T: "A Sorrowful Homecoming."
15. "Scherzetto" (from Symphonette Suite), by Berge (3 minutes and 25 seconds), until—T: "After a Morning of Poignant."
16. "La Petite Duchess," by Baron (4 minutes), until—T: "We Couldn't Find Any Trace."
17. "Marriage Blues," by Samuels (2 minutes), until—T: "Well Young Man Where Does."
18. Theme (2 minutes), until—T: "Mayme Sees Her Spanish Costume."

THE END

"THE HIGHEST BIDDER"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Capricetta" (Allegro Moderato), Varley

- 1—Theme (2 minutes and 40 seconds), until—S: At screening.
- 2—"Moonlight Shadows" (Valse Lente), by Baron (1 minute and 50 seconds), until—T: "By Moonlight Even Sally's."
- 3—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (4 minutes and 40 seconds), until—T: "The Souths.de of Washington."
- 4—Piano solo improvise to action pp. or ff. (55 seconds), until—T: "Sally Playing the Piano."
- 5—"Babillage" (Entr'Acte), by Castillo (2 minutes and 10 seconds), until—T: "Mrs. De Witt's Car Is Waiting."
- 6—Theme (4 minutes and 10 seconds), until—T: "May I Tell You Now."
- 7—"A Musical Thought" (Dramatic), by Titlebaum (3 minutes and 20 seconds), until—T: "In Washington Square Where."
- 8—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 20 seconds), until—T: "Ferncliff on the Hudson."
- 9—Theme (1 minute and 35 seconds), until—T: "By the Time the New."
- 10—Continue to action (1 minute and 45 seconds), until—T: "Fanny Sees in Hastings."
- 11—"Petite Duchess" (Melodious Gavotte), Berge (4 minutes and 40 seconds), until—T: "Two Days Later the Human."
- 12—"Serenade Lointaine" (Serenade Rubato), by Berge (4 minutes and 40 seconds), until—T: "Amid the Old Surroundings."
- 13—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (2 minutes and 45 seconds), until—T: "What Do You Mean By."
- 14—"Sleeping Rose" (Valse Lente), by Borch (4 minutes and 20 seconds), until—T: "My, But You're the Sly One."
- 15—"Dramatic Narrative," by Pement (2 minutes and 50 seconds), until—T: "There, There, Child, Cry It."
- 16—"Thoughts at Twilight" (Andante Cantabile), by Fromel (6 minutes and 25 seconds), until—T: "I Don't See How I Can."
- 17—Theme (2 minutes and 50 seconds), until—T: "Hastings, Both of Us."

THE END

"OUT OF THE DARK"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Dramatic Suspense," Winkler

- 1—"Budding Spring" (Moderato), by Platzman (4 minutes and 50 seconds), until—S: At screening.
- 2—Theme (2 minutes), until—T: "The Cosmopolitan City."
- 3—"Sing Song Girl" (Chinese Mel. Intermezzo), by Tbiele (1 minute and 50 seconds), until—T: "One Night He Offered To."
- 4—"Dramatic Agitato," by Simon (1 minute and 25 seconds), until—T: "During the Dinner He Kept."
- 5—"Serenade Romantique" (And. con moto), by Borch (1 minute and 25 seconds), until—T: "Although Your Affair Was."
- 6—"Tragic Theme," by Vely (4 minutes and 50 seconds), until—T: "When May I Come."
- 7—"Foami Symphonique" (And. Quasi Adagio), by Borch (3 minutes and 5 seconds), until—T: "After a Night of Fear."
- 8—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (4 minutes and 35 seconds), until—T: "I Understand You Are in Love."
- 9—Theme (3 minutes and 20 seconds), until—T: "And When Help Came B'anche."
- 10—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "Before I Order an Arrest."
- 11—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "The Superintendent of the Sanitorium Is Here."
- 12—"Dramatic Conflict," by Levy (2 minutes and 30 seconds), until—T: "Mr. Lydiard Is Ill."
- 13—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—T: "Two Years Ago I Fell In."
- 14—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—T: "It Was My Brother Chester."
- 15—Theme ff. (1 minute and 30 seconds), until—T: "Oh, I Wish I Could Hear."

THE END

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WILL BE THE HEADQUARTERS OF

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January 24, 25 and 26th

Music and The Picture

First Steps in Musical Understanding (Continued)

BY CHARLES D. ISAACSON

THEN when you believe that music is a language, and that it can be applied to the film to interpret, illuminate and give speech to the silent screen, the biggest obstacle has been hurdled.

For when you believe that, you will be able to use your own common sense as to whether the right effects are being used. You will be able to hear for yourself (without being able to play a note yourself) whether the spirit of the orchestral performance is in harmony with the film. Even if your orchestra consists of one piano, you will know by hearing and seeing if things are going right. You will know if your musician is using a comedy piece of music with a tragic episode. You will be able to say: "Jim, for goodness' sake (or whatever other phrase you use), Jim, for goodness' sake, cut out that comedy stuff; it's ruining the whole scene."

But mainly you won't need to worry about the musical scoring of the pictures, because you will be able to pick your right man. There's the next important step—*get the right man*—the man with the right viewpoint—not a highbrow who looks down on stunts and effects where they are necessary—and not a boob who can't rise above the commonplace when it is going to make a picture to do so. The right man, whether he's his only musician, or whether he heads on orchestra of eighty, has this motion picture musical viewpoint. The sooner the industry realizes that the best symphonic conductor might fall in the picture theatre, the sooner we'll move faster all around. The sooner the industry realizes that a vaudeville conductor generally can't make good (because he's down, down, down, and doesn't know how to climb on necessity) the more trouble will be avoided.

With the right man at your right hand, the musical division is on the road to success. Then comes the matter of musical equipment. *What is to be your permanent installation?* You need permanent musical installations in most cases, just the same as you need your screen, your projection machine, etc.

Choosing a musical installation is a difficult matter, unless you know what you're going to do with it. If you find you can't afford to pay or cannot get good musicians, then you are up against the necessity of using mechanical machines, with rolls that go by electricity or foot power. But if you can hire a good player, give him the best instrument you can afford—for human renditions are still the best after all. It is not like having a player piano with accurate and exact reproduction of the great pianist—but even that

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Many of the leading producers.

Many of the great musical periodicals. Associations of exhibitors.

Associations of musicians including the musical unions.

Association of musical artists.

The motion picture directing fraternity. Cue-sheet makers; instrument builders; music publishers; managers of artists; the new distributing agencies, etc., etc.

type of instrument is not good, because for screen accompaniment the musician must cut and fit and pattern his performance with the picture. If you're to have an organ of this or that type—in addition to the size of your pocketbook and possible returns on the music, one must consider the acoustics.

Not every instrument fits into every house—some buildings have certain peculiarities that special arrangements must be made to make the music sound equally well and powerful in all parts of the theatre.

After the instrument—*How big can you make your orchestra?* The bigger the better, I would say—it looks like success and sounds better. But for me, give me one good player than one hundred who play only fairly well. Get the judgment of a real musical authority before you engage your first man, and then leave it up to him after that. But always keep before the musical director this creed: "*Don't just get quantity. Give me quality. Pay a little more if necessary and use fewer men, but give me the real musicians.*"

After the men and instruments are in hand, *what about the library of music?*

It isn't necessary to install an immense library of music at once, any more than it is necessary to engage a symphony orchestra before you can have music. But I would say that you want to have in

your library at the start the best standard classics of opera and the orchestral repertoire.* One must keep up to date as well with the popular airs of the moment.

* In a forthcoming issue, Mr. Isaacson will publish a list of standard music which ought to be in every film library.

Now all that I have said so far relates to the matter of music for the picture.

Then it must be remembered that the interlude music—the performances in between the pictures—the feature songs, solos, overtures, etc., call for a special kind of attention.

With the coming of the music into the theatre has grown a need for further use of that music. The patrons liked the playing of the screen accompaniment so much that they asked for special numbers. Therefore, the orchestra always plays an overture, a composition which is written to open an entertainment with blare and triumph; overtures are used before all operas, musical shows, most stage plays and now in all high class picture houses. In the musical show it brings in advance the best bits in condensed form. In the picture theatre it can be used to create the kind of atmosphere which builds up to the feature picture, or it can be just a fine musical flourish. After the orchestra had its opportunity to play alone—the medleys of opera, the great overtures, symphonic works, popular bits, etc., the audience wanted also some solos.

So started the use of solo violinists, singers, pianists, dancers, etc. And later duets, trios, quartettes, etc.

One of the early steps in musical understanding is an appreciation of the opportunities for special musical numbers—the splendid and beautiful means of *raising the standards of one's house.*

It is essential that one be aware of the vast new interest in music—for *people are literally hungry for it.* This is partially due to the war's reaction, but comes from many other causes, which need not be analyzed again. Nevertheless, it is a fact that in the smallest town are many who wish a temple of music.

Therefore, when the exhibitor has once caught the spirit of the musical advantages he realizes that he can *turn all that interest into his house.*

He knows then that everything musical that's going on is manufacturing interest for his house (if he knows how to put the public mind in that state. He knows that every music store, orchestra, singer, teacher, music club will fly to his support

(Continued on page 4493)

First Steps in Musical Understanding

(Continued from page 4432)

if he will only let them know).

One side to the musical question which so many have overlooked is this:

Good music raises the level of the house. It draws an ever-better clientele. A clientele that sticks. A clientele that is willing to pay better prices.

There is a continual interest in providing good music. It is a serial without any ending! The public knows it always can get a lot of good music at your house no matter what else happens.

The musical interest is something that sticks. Your favorite film star series may go to another house when the contract is over, but the music reputation is always yours, as long as you keep it up.

Music makes reputation for you—your house, not any other company.

With all these general musical ideas in mind, the film man is ready. If he will keep to a high standard, advertise to reach the music-lovers and create a real musical show as a foundation for the picture entertainment, he cannot go wrong.

Of course all through this review of twenty-five weeks' articles on music, the understanding man has just skipped. But for the newcomer—if these thoughts are credited—if these first steps are taken, the way is clear.

The future is full of glorious opportunities for the film music-maker.

Now we can resume our general talks. Next week's discussion is called "The Complete Picture Production."

Hotel Astor to Be Official Headquarters

Arrangements have just been completed whereby the first conference of the Motion Picture and Musical fraternity will be held in the Hotel Astor, Broadway and 46th-47th streets, New York, January 24, 25, 26. The management of the hotel have expressed their best wishes to the two fields of music and pictures and have promised to show every courtesy for which that house is famous. A large reception room will be at the disposal of the representatives for the three-day sessions.

The management of the hotel has urged that those who are coming to the conference ought to make their reservations as far in advance as possible. Representatives to the conference will be given first opportunities of course, but it is important that no delay be made in making the reservations for rooms—now!

In order to be most comfortable, send your hotel reservations to the Hotel Astor at once.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Mr. Isaacson:

It is with great satisfaction that I note the wonderful strides you are making in connection with the Motion Picture Musical Conference. The new dates in January are perfectly agreeable to me; also your plan to have the guests visit my theatre on the afternoon of the second day.

I am giving the coming event the serious thought which it deserves, and do not doubt that it will prove to be a milestone long to be remembered in the industry.—Hugo Riensfeld, Managing Director, Rialto Theatre.

WAR TAX PACT

Dear Sir:

We have your communication of the 12th inst. advising us that the Motion Picture Musical Conference will be held on January 24th, 25th and 26th, and assure you that the date is satisfactory to us.

In accordance with your suggestion, we shall prepare to offer to the conference a contract guaranteeing the motion picture industry against the possibility of an exorbitant tax, provided they agree to pay the present license fee.

We presume you have heard of the proposed plan of synchronizing music, which a gentleman named Arthur J. Abrams, of Chicago, representing the American Photoplayer Co., has been endeavoring to consummate. His scheme is to synchronize music for every picture manufactured and to sell the same to the picture theatres throughout the country. Don't you think this is a matter which should be given considerable thought at your conference?—American Society of Composers, Authors and Publishers, by J. Rosenthal, General Manager.

Music Editor:

In answer to the question with regard to the Fox Film cues, I wish to say the following:

The Fox Film Corp. will not permit any one to see their pictures for the purpose of making a music cue unless it is their own man. I have had several discussions with Mr. Geo. Rubenstein, the general musical director of the Fox theatres, and have tried to induce him to mention the compositions as I do, and not only the tempos. However, I failed in the attempt and was unable to convince him that my idea was the better one. From authentic sources, I know that Mr. Rubenstein is not with the Fox Film Corp. any more, but up to the present I have not been able to find out who is his successor. When I do I will get in touch with him and hope for success in inducing him to cue Fox pictures in the way I suggest.—M. Winkler, Belwin, Inc.

HOW TO LEARN ORGAN

Dear Sir:

In reference to a query you have had in regard to a pianist learning the art of operating an organ for motion picture theatre purposes.

The first principle, of course, for any pianist to operate a pedal instrument such as we manufacture would be to get some practice on foot

pedal work, as all our unit orchestras are of the foot pedal type.

The idea of practicing on a pedal two manual reed organ is very good. This will assist the pianist to a certain extent in becoming proficient in the art of using the pedals.

However, you appreciate that on the organs, especially of our type of construction, the tablet arrangement is somewhat different and they get a different combination when using the different effects.

Now we have at our Chicago office a special arrangement for beginners on organ work. Prof. C. B. Ball, at the head of our studies there, takes a "greener," as we would term it, and puts him through a thorough study on the organ. We have a practice piano there with a pedal arrangement, and then we have a demonstration organ that we use especially for the purpose of breaking in players to play our instruments.

It would probably be worth while for this party who is making inquiry of you in reference to learning the organ, to make a trip to our Chicago office and interview our Mr. C. B. Ball, and it will do him more good than going to the expense of buying a reed organ for practice purposes. We have made quite a lot of motion picture organists of ordinary piano players, and through our school or studio at Chicago we have developed some wonderful talent.—R. Wurlitzer Co.

We read with interest the question asked by a man playing the piano for pictures, and we believe that if he would practice on the small two manual reed organ he would get some excellent experience. We would also suggest that he purchase some of the numerous books on organ playing and practice from which he could gain considerable information. We would recommend particularly the books by Stainer, the English organist.

In many cases where we have placed our instruments in the hands of pianists we have had them come to the factory for a short stay and have given them instructions there which has helped them to master the organ in a very short time. Of course, in this line of work, as in any other, "practice makes perfect."—Marr & Colton Co.

Music Editor:

I should deem it a favor if you would give my name to firms in New York that make a specialty of foxtrots, one steps and bright ragtime numbers.

I might mention that I have three very fine

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(Write for Literature)

WARSAW, N. Y.

orchestras in London picture houses and would give the numbers full justice.—*Alfred Filer*, Alfred Filer's Orchestra, Golders Green, London.

Music Editor:

Want to tell you how much I'm enjoying your articles in the *MOTION PICTURE NEWS*. They are fine, and up to the minute in ideas, suggestions and advice.—*Chas. S. Stenge*, People's Theatre, Roanoke Rapids, N. C.

Music Editor:

Noting your article in the issue of November 6th of the *NEWS*, am pleased to state that I will be glad to become associated with you and other musical directors in the good work you are to undertake.—*Eugene Conte*, Musical Director, Plaza Theatre.

Dear Mr. Isaacson:

I have read the article on "The Story in the Music" and have considered the subject with considerable care. You open up an interesting range of possibilities. Your idea, I believe, were it to be carried out with a reasonable degree of skill, would lead both to a better understanding and to a keener appreciation of the meaning of music on the part of the general public.

Every musical composition, as you say, is the expression of certain emotions in the heart of the composer, and should convey a definite message to its hearers. Certain broad feelings, such as joy, sorrow, anger and love, are readily recognized by the average auditor, but only a relatively small number of people can appreciate the full significance of the work. Especially is this true under the conditions which prevail in the average cinema theatre during the playing of an overture when half the people are chatting together and thinking of anything on earth except what the orchestra is playing.

Here is where your translation of the moods and emotions pictured by the music—its story, if you will—comes into play. Your theatre goer, once he finds his attention directed to the meaning of the music, to which he is listening, pays closer attention to it than he would have done otherwise. Knowing what the composer intended his strains to signify, he strives to get this meaning out of the selection, and, as the composition is unfolded, he finds himself in possession of a new conception of it. He beholds the "light that never was on sea or land" toward which the composer is endeavoring to direct his attention, and his æsthetic sensibility is awakened.

His attention having been called to the fact that every piece of music carries a message as definite and direct as that conveyed by a poem or a painting, he begins to look for its significance in every selection he hears. The result is that, as he exercises the poetic instinct which exists to a degree, be it greater or lesser, in every man, he becomes more and more susceptible to the influence of music. He also becomes more and more appreciative of the meaning of the compositions to which he listens, until a day arrives when he no longer requires the assistance of language translation to catch the thoughts the composer put into his work.

Of course, if this effect is to be produced, the language versions must be done with the greatest care. Their writer should be of an imaginative temperament. He should, moreover, so far as possible, learn exactly the conditions under which the composition he proposes to explain was written, in order better to understand the meaning as the composer intended it to be.

I should be interested to know how your experiment at the Brooklyn Strand came out. Will you please tell me about it?—*Allen B. MacMurphy*, Ann Arbor, Mich.

CRANDALL'S IDEA FOR SPECIALLY PRINTED MUSIC
Dear Editor:

Knowing that you are always interested in anything for the betterment of the motion picture business at large, I am writing a few suggestions here in regard to music.

One of the things that is very hard to overcome in most of the picture theatres, especially in theatres carrying large orchestras, is the light from the orchestra pit reflecting upon the screen, to say nothing of the light that reflects in the people's eyes. Many things have been done to overcome this, such as setting music stands at different angles, making large, clumsy, deep music stands, etc., all of which have helped a little, but never remedied the real trouble.

If you will take the time to go into one of the large theatres and have all the lights in the orchestra turned out, observing closely the results, and then have all the lights turned on (being sure at all times to have the music on the stands) you will be surprised to see, even in the best regulated theatres, the reflection from the music stands that this test will reveal.

As you know, we work out things very thoroughly here in Washington, and we have fully come to the conclusion that this fault can be cured, but not so long as the paper of the music is white. It occurs to me that if there were any way that this could be reversed—for instance, black or maybe a blue paper with white notes on it—it would probably cut out the reflection. I am enclosing you herewith for illustration a photographed piece of music. You will note that the notes are white, while the background is a dark gray. There is no reflection from this piece of music. Of course, I realize that this photographed music would not be practicable for commercial purposes on account of the tremendous price of photographing, yet I believe that some of the larger music houses, if this were brought to their attention, could devise an inexpensive method of printing music that would overcome this thing once and for all.

Hoping that you will look into this and anxiously awaiting your reply as to some results, I beg to remain with kindest personal regard.—*H. M. Crandall*, Crandall Theatres, Washington, D. C.

P. S.—As I am using enclosed piece of music for experimental purposes, will appreciate your returning it after you are through with it.

Following this letter, the question was put up to several important publishers. This is what they said:

Dear Sir:

I note your inquiry whether we ever thought about special sheet music for motion picture theatres that can be seen better, instead of the present way of printing the notes in black on white paper.

It is true that such an idea would be very valuable to moving picture orchestras, but the expense involved would more than offset the advantages. It would be very difficult at this late date to bring out music in this form. The condition could not be improved, unless the music for the moving picture orchestras is gotten out in this manner by all publishers. But, as I stated above, the expense involved is

far too great to give the idea serious consideration.

Our house is always desirous of taking progressive steps, but in this case I feel the expense involved makes the idea impracticable.—*Gustave Schirmer*, G. Schirmer, Inc.

Music Editor:

Answering yours of November 10th regarding the advisability of printing music in white on black, as it would do away with the glare of the light, I feel that is not a feasible scheme. This drawback will have to be overcome in other ways, such as using matted or even colored bulbs, preferably yellow or a very green on the desk lights. But not only would the process be expensive, but I am sure that if there are some who favor it, there would be just as many and perhaps more who would be opposed to it.—*E. R. Voigt*, Boston Music Co.

Mr. Charles D. Isaacson:

I can only say that we are more than anxious to do anything that will bring music of the very highest class into the motion picture theatre. I consider your plan a most remarkable and helpful one, and at this writing I can assure you that we can be relied upon to join in the Motion Picture Musical Conference which is to take place in New York City next month.

You will see by the programs of our Broadway Strand and the Majestic theatres that music, instrumental and vocal, is playing a very important part in the make-up of our entertainments. The Majestic orchestra of thirty members is the largest theatre orchestra in Detroit and our Broadway Strand organization of twenty is now an attraction in itself.

I feel that the motion picture theatre has done more to bring high class music to the people of moderate means than has any other line of amusement, and a conference such as you have under consideration will be the means of still furthering those ends. If there is anything we can do on this end to help please do not hesitate to call on us.—*Francis A. Mangan*, Broadway Strand Theatre.

Dear Mr. Isaacson:

With regard to overcoming the objections from the orchestra player's standpoint in moving picture theatres to the present manner of printing music.

While your idea might be developed and by using green paper and white notes the reflection eliminated, we doubt whether the proposition can be made commercially successful.

Please let us know what the views of other publishers are in the matter. We presume, of course, that you have written to several publishers along the same line.—*Carl Fischer*.

It is impossible.—*Winkler*, of Belwin's.

(When other answers are received they will be published.)

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Music and The Picture

The Complete Picture Production

A Talk to Producers

By Charles D. Isaacson

OUR editorial chief, who signs in bold strokes, "W. A. Johnston," on the first page of each week's NEWS, once made a very astonishing statement.

We were in conference in his inner sanctum sanctorum, with several important gentlemen; a certain production then before the field came up for discussion, when Mr. Johnston said:

"I tell you, that they could have added \$75,000 to the value of that picture, if they had provided it with the right kind of music!"

Everybody gasped; I didn't, because I have long seen the light in that way, nevertheless I was delighted that the Chief had caught the fever and had analyzed the possibilities so accurately. Then and there I determined I should make the matter the subject of a special article in the music department, and here it is.

One will admit that a big feature is not complete, no matter how well it is made, until it has been provided with its musical atmosphere. Then how short-sighted it is, under examination, for a producer to spend a fortune in the taking of the scenes, in advertising the production, and then neglecting to add the finishing touches of the music.

I am reminded of former days when I was associated with the matter of national advertising. It was the fever at the time of everybody to rush into the *Saturday Evening Post* with pages and double pages, at five and ten thousand dollars a chance. Having the space the advertiser sat back and took a deep breath and objected to the proper making of drawings, engravings, type-setting to make that space look most attractive—he objected to the use of Brains to put into the space. What good were the two pages at ten thousand unless as much as was deemed wise was spent to make the advertising pull?

If a picture can be ruined by bad music, why should the producer take a chance on it? Is that good business? I would say that it is mightily short-sighted to send the big investment out on luck that it will be taken care of, in some way.

If a picture can be practically carried over by good music, why shouldn't the producer spend all that is deemed necessary to leave no stone unturned to provide the best music?

Making a big feature and then calling in any old individual for a quick glimpse at the advance screening, and being satisfied with a typewritten "cue-sheet" is the height of folly.

It should be thoroughly believed by now, that the money spent for the music must

PROMINENT FIGURES TO ATTEND THE FIRST ANNUAL MOTION PICTURE-MUSICAL CONFERENCE

New York City, January 24-25-26, 1921
Hotel Astor, Official Headquarters

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Many of the most prominent theatres and chain theatres of all sections of the country.

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Many of the leading producers.

Many of the great musical periodicals.

Associations of exhibitors.

Associations of musicians, including the musical unions.

Association of musical artists.

The motion picture directing fraternity.

Cue-sheet makers; instrument builders;

music publishers; managers of artists; the

new distributing agencies, etc., etc.

go on the production costs—not on the distribution. Moreover, in the appropriation for making a picture, sufficient leeway ought to be left for providing the music.

It should be considered that the money spent for the right music score is *Picture Insurance*.

It must tear the heart out of a director to walk into a theatre and hear a fifty-cent musical accompaniment to his five thousand dollar picture. It must make him think of a diamond set in brass—and the diamond looks like a piece of glass.

The question of Music Score for the Feature Picture is so important that it ought to engage the serious attention of every producer, director and star.

A bad picture can be glossed over and made to seem good with a wonderful musical score. A good picture can be kept up to its standard with the right kind of musical score.

Here is the way that the producer, the man who puts up the capital for the production, the author who writes it, the director who puts it out, the star whose acting and reputation are at stake, should think—*We don't want to endanger our offering with a chance on the music.*"

I know that no serious producer would be so short-sighted that he would refuse to hire the right kind of actors at any price—the right kind of director—the right kind of scenic artist. Why skimp on the music?

Remember that you're not through with your picture until it is all complete, fool-proof, self-starting and self-selling.

You spend a fortune on your advertising to the exhibitor and then give him a complete selling and advertising campaign. You won't take a chance on his failing to find the keynote in your publicity and exploitation appeal. How do you know he can find the keynote in the emotional appeal for the music?

The biggest feature successes, we all know, have been those which have been accompanied on tour by complete paraphernalia of score, and even the orchestra and singers and dancers!

But it isn't necessary to go that far.

The theatre man wants to know how to stage your feature, Mr. Producer. He has his orchestra, whether it be eighty-five pieces or less; he has his instruments. He is willing to make special arrangements for the picture to put it over right—he will engage extra musicians, singers, dancers—if he knows what to do with them.

Now, as I see it, the far-visioned, hard-headed producer will engage the best picture-composer he can find. Long before the picture is ready for release, he will put the composer to work. He will not say: "Compose me a complete score." But he will say: "Show me how to put that feature over musically." Then the composer will select the music of literature that fits best, and compose what doesn't fit. He will orchestrate it for the big-city first-run houses; he will then make several adaptations. He will scale it down to all size orchestras—and even to a piano score.

It will cost money—of course it will. But suppose it costs \$20,000 to make the music right. And suppose only that much comes back on the music—(it is assumed that if necessary the scores could be sold at printing cost—although I would not recommend that)—isn't it good picture insurance?

The producer can say to his exhibitor: "This feature is ready for production. The picture is not only a winner, it has not only the most perfect exploitation angles—but we have made it all ready for your musical director. Not just a cue-sheet made by a hack, but a score specially adapted to this one picture—and in special arrangements to fit every size of house and orchestra. We have shown what special acts can go with it—what songs can be interpolated in it, what kind of a prologue is suitable, etc., etc."

Personally I would go further. I would engage musical directors to see the picture into the houses. I will tell you of my

(Continued on page 4665)

The Complete Picture Production

(Continued from page 4600)

scheme, and any producer can have it with my compliments.

I would make certain "musical correspondents" in each territory of the country. I would select these men for their musical and picture understanding. Their job would be to represent me as the producer at the theatre when a big feature picture was about to go on. Well in advance of the showing, the correspondents would be sent the score of the music, and would be given full suggestions. The correspondent musician would then confer with the local first-run house musician, and together they would "conspire" to make the best kind of showing.

These correspondent musicians would be akin to the service-men in the field.

Only their job would be to watch over the musical progress of the pictures. They would be kept on some kind of a retainer basis. And it can be done—and moreover it will be done—watch it.

However, that is going further afield, and is not essential to my argument.

There are certain essentials in the general argument I am making.

Until the producer sees the wisdom of protecting his features with a musical shield, he is always in the hands of the most ignorant musician. And that musician can ruin him. It is a weak link which can break the entire chain.

For the reverse side of the picture, there are coming "Grand Opera Films"—pictures on a par with the Metropolitan Opera music for grandeur and prestige and atmosphere.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

News of the approaching Conference of Motion Picture and Musical Men is not only attracting interest throughout the United States, but is beginning to excite friendly comment in foreign countries as well.

Among the many letters which the Musical Editor has recently received from abroad is one from Sasha Votichenko, the distinguished Russian composer, who is giving a series of Tympanon Recitals in Italy and France. The letter is addressed from the Hotel Canada in Paris, and is as follows:

Dear Mr. Isaacson:

I have just received news of the First National Conference which I am sure will appeal to all who are concerned with the problem of Music and its relation to the Photoplay. I regret that I shall not be in America in time to attend the Conference, but as I am deeply in sympathy with your high purpose and aims, I wish to take this opportunity to express a word of greeting and my sincere congratulations for the

work which you have already accomplished as a means towards bringing better music into the motion picture theatres.

With best wishes for the success of the convention,
SASHA VOTICHENKO.

Dear Mr. Isaacson:

Your article "How to Judge Cue Sheets," which appears in the current issue of *MOTION PICTURE NEWS* is, in my estimation, the best thing ever written in the *NEWS* on a subject of such vital interest to Musical Directors. No one can appreciate such articles more than I, for the reason that I, among many others, have had to put up for many years with the idiotic cue sheets that have and are being written by these self-styled experts. I can truthfully say, and I am sure the majority of Directors agree with me, there has not been ONE cue sheet written which has filled the purpose for which it was written to HELP the Director who has to play for a picture before seeing it.

One thing I differ with you. That is, when speaking about some nonsensical cue sheets, in not mentioning the writer of same. The person who wrote the cue sheets received a good sum for the effort (?) and is supposed to be capable of the work, therefore if he writes cue sheets that are a joke mention his name, so that he will (after reading what others think of him) either learn to write better ones or go back to his real work.

Some time ago I read an article by "G. H. Bruce" in which, in answer to a young lady who wrote him for advice as to how to obtain work as a cue sheet writer, he said (I do not remember the exact words) the majority of movie companies did not give attention to the ability of cuesheet writers but that they (the producers) favored persons who applied for the work with a fraternal button in their coat lapel and with plenty of talk which enabled them to make an impression.

He is right. For they will not give persons with genuine ability a chance. Mr. Bruce wrote the cue sheet for "The Garter Girl," a Vitagraph picture. Mr. Bruce suggested WIGWAM—an Indian Fox-Trot, for a scene in which Mr. Griffith does an Oriental dance. Can you picture an Indian trot for a dance which demanded the dance Oriental Dance by Loubomirsky (published by Schirmer)? But of course Mr. Bruce did not think (?) at the moment that an Oriental dance is not an INDIAN dance. I wonder what the other Directors thought of Mr. B. when they saw what he suggested?

In a scene showing a Minuet being danced, Mr. "Jones," the writer of a cue sheet, suggests "The Campbells Are Coming." Since when is the aforesaid number considered a MINUET? This was for the picture "Darlin' Mine." I acknowledge Mr. "Jones'" ability as a musician, and a GOOD one, too, but when he writes such suggestions I wonder what the others think. I could write on forever about the foolish numbers the present writers put down on cue sheets, especially the ones who are in the publishing game, too, and favor their issues which fit no more than a square peg in a round hole. And they get away with it.

I am enclosing an article, one of the many that I have written for the *Musical Enterprise*, called "Have Mercy." It was written many months ago and only substantiates what you have written in the current issue of the *NEWS*. We must be absolutely impartial. "Roast" those who do not do the work as it should be done, and credit those deserving. We must do as one well-known cue sheet writer, who favors only his own publications on the many cue sheets (?) he puts out. He said to me:

"Write all the articles you like on the bad cue-sheets, but don't mention any names!" He admitted, like all gentlemen do, that his own were bad. But he was afraid to see it in print. It might stop directors from buying his own music suggested on his own cue sheets. And cuesheet writers get paid to arrange them to help Musical Directors!

YOU can remedy this sin. Thru your column, Mr. Isaacson, you can help musicians get the help they are entitled to from the producers. Better cue sheets. When you took charge of the music column in the *NEWS* I knew that I could not afford to miss a single copy of the *NEWS* because you were going to make things hum, and you have. I'll be at the convention. No one can afford to be absent. Keep up this good work. The criticizing of things that should be remedied, the suggesting of things that all directors should "Ease up" and the answering of questions vital to the betterment of the music for movies. I know you can and will improve things. You can print the article "Have Mercy" in your column if you like, but mention the *Musical Enterprise*.

JOE ZIVELLI,

Musical Director, Empire Theatre.

Staten Island.

Dear Editor:

I have been a careful reader and observer of all your articles in the *MOTION PICTURE NEWS* and have read them with interest and deep thought because I think it a fine movement, worthy of consideration.

I am employed at the Gem theatre in this city and am a general fellow. I am regularly in charge of the music for pictures. We have an electric organ and it is sure some job to pick the proper rolls for the picture but I have never yet given up.

I have just graduated from High School here and have had about six years' training and experience playing in the High School orchestra which I liked very much. Sometimes it was good and sometimes bad. The orchestra ranged all the way from ten to twenty pieces, depending on occasions. I have also had about 7 years' playing in the brass band, and am still playing in that. I like music very much and attend everything musical that is given around here.

My instrument is the cornet or trumpet. I play solo in the band and played first in the orchestra, sometimes being in full charge of the orchestra.

I have tried twice to organize a small orchestra and have not been altogether unsuccessful. It is not that I cannot control the boys or am not liked, but it is hard for them to stay interested. I would like to get one started and put it in this theatre if possible, and ask your advice on how to get and keep the boys interested. Of course, you can readily see the manager would not want to pay a lot of money out and get nothing in return. He is very anxious to see me start one, for he wants a change of music.

I would just for once like to show the people around here what can be done in the way of music, and I ask your help and advice to do it.

I can get the following instruments: several violins, cornets, clarinet, saxophone, flute, trombone, traps and piano. This saxophone is C. Please tell me what part this saxophone can play in the orchestra. Is the piano absolutely necessary? I ask this because I find it hard to get anyone to stay with it. Would it be better to cut the saxophone out? Can get no bass or cello at this time. If saxophone can

play the cello part, as I am told, would that do in place of cello? Tell me if the above combination is good or not and what you would advise. They are amateurs in a sense but have all had from 3 to 6 years' experience playing in band and orchestra.

Also tell me where we can secure music that is not so hard to play, but good and pretty? Tell me the best kind for this arrangement and where we can get it cheap and for nothing if possible.

I do not care to have this printed in the NEWS with my name. Please put me on the NEWS mailing list and send me anything you have that will help me now or later on. I hope to have your personal reply and advice on all these matters. Send anything that will help. Hoping to hear from you immediately, for I would like to have something ready for special attraction during the holidays for special pictures, I remain,

ORGANIST.

The Answer:

Your letter is rather different than the average inquiry I receive. From what I gather you are trying to organize an orchestra of semi-professionals for a motion picture theatre and your main question is what kind of a combination should you have and then how can you keep your boys interested.

Let's take the second question first—how to keep them interested. I presume they are going to be paid. The first thing then is to find out how much the theatre manager is going to spend. Make the offer to the boys, tell them what they are to get and mention that after a certain time if the orchestra works up their salary will be raised.

Then, too, there is another phase of the matter that should be helpful, and that is this. As the orchestra becomes popular with your townspeople, there will be many other engagements, dances, weddings, etc., and your reputation will be made, and your boys may then be able to graduate from your orchestra to some of the bigger orchestras. There is a growing demand for men for symphonic orchestras.

Of course the next thing to do is to show them how you can do interesting things accompanying the picture and doing special numbers. If you have some soloists, play them up!

The combination you suggest is all right. The saxophone is not essential. The saxophone might play the cello, but you won't have enough bass. Certainly you must keep the piano, but let him do very little playing except for strong bass accompanying.

I would suggest that you communicate with the different publishers and build up as good a library as you can.—MUSIC EDITOR.

Dear Mr. Isaacson:

I have read with great interest the literature relative to your Music-Picture conference.

While what I have to say on the subject can hardly be of value to you, still it may interest you, as bearing on the probable effect of such an organization as you contemplate on the picture industry of the small town. (Greeley census is 11,000.)

We have two picture houses managed by intelligent men. They employ directors for their orchestras whose musicianship is of a high standard. The orchestras, though small, are competent and they play as good music (by this I mean classical) as they are permitted by what they consider popular taste. I am sure they would be delighted to play more real music.

The picture houses certainly offer a splendid opportunity for furthering the general musical

education of the American people. I am entirely for it!

Wishing you great success in the undertaking,

LOTTIE WELLS CLARK.

Greeley, Colo.

My Dear Mr. Isaacson:

I am greatly pleased with the opportunity to express my undivided interest in the deliveries of your approaching conference. As I shall not be able to meet you there personally, I beg this way to offer my most sincere wishes for the unqualified success of one and all the meetings.

My personal activities are touching nearly every line of musical endeavor, and so, of course, I am aware of the fact that, next to school and, perhaps, church, the greatest direct influence on the life of our people lays in the realm of the movies. If now the latter power is willing to join forces with Madama Musica, giving her under favorable conditions full opportunity to serve in her missionary labor of culture and refinement, reaching thus the masses in a wide and so far practically unexplored field, writer—as a musician—cannot refrain from hailing your efforts in this latest line of artistic endeavor as one of the most vital and most important movements in the theatrical history of modern days.

WM. MEYER.

Jacksonville, Fla.

Dear Editor:

Thank you for your letter of the 10th containing suggestion about motion picture music being printed in reverse. In this connection the writer has also had some thought along the same line except that the reverse printing was to be done directly from the plates identical with our proof copy as per the sample enclosed.

I personally believe that the green is better than the blue or black. This would of course necessitate a special edition, and the writer is somewhat in doubt as to the commercial value of such a special edition.

Owing to the cost entailed in their production from the plates made up as they are now, this is of course impossible as this is a hand process. Printing this way in quantities would necessitate a great outlay for reverse plates. However, the thought is a good one and the opportunity may be afforded at some future time whereby advantage may be taken of it. In the meantime we wish to thank you for your kind suggestion. Would ask that you kindly pass on our reply to your inquirers.

LEO FEIST, INC.,

By M. L. O. Smith, Mgr., B. & O. Dept.

Dear Mr. Isaacson:

You ask that we discuss the conference amongst my associates. I am doing this and have been doing this, because, as you know, the advancement of music is the nearest thing to my heart, and therefore it is on my lips.

I wish to call your attention to one thing which I have found in Chicago and possibly you have found it in New York. It is well for us to know it now, in advance, that we may be fortified. *Amongst the vaudeville producers there is a certain amount of antagonism against this conference.* One of the reasons is they do not have music at heart and seem to think that the people want vaudeville skits and acts and not music. Another point, they think that music will eliminate some of their business; therefore, they will make the fight against us.

I am just bringing these matters to your attention in advance, but rest assured I have no

worry on the subject because I know consensus of opinion of the public in the larger places regarding music and that the smaller places are slowly drifting that way and are becoming more eager, I might say, for music, month by month, as exemplified by the number of music clubs which have sprung up recently in the smaller places, where it never was thought of a few years ago. The motion picture house is practically the melting pot in all the cities and towns today and therefore, to educate the masses we have got to meet them on their own ground, and I have no doubt after this conference we will be a hundred per cent better fitted than we are today.

JAMES R. SAVILLE.

Dear Mr. Isaacson:

Have been very much interested in your plan for the convention in January. As I understand it, the invitation is general, and for all those interested in correct musical interpretation of the films, and, as organist of one of the largest of the Crandall theatres in Washington, I want to register my name as one of those wishing to attend.

Your articles in MOTION PICTURE NEWS have been read with great interest. Many of the things you advocate I have tried out personally and know that they have been proved by successful results. Am particularly glad to see you take up the cue-sheet evil.

Most of the sheets sent out greatly underestimate the intelligence of even a small town audience, I know that if I had played "Impish Elves" or "Capricious Annetta," etc.,—as many times as I have seen it indicated—my position as organist would have long since passed into other hands. There is a great tendency to "play down to the intelligence of audiences" any way, which is, I think, a mistaken one.

When I began my work playing pictures, without previous experience, I was told never to attempt anything beyond light and popular numbers—that the people did not understand anything else. That is one order I did not obey. I started in to use, and have used ever since, all the good things I ever knew, also tried to keep in touch with the new and popular numbers, and the appreciation of the audience has been an incentive to a continuous search for music newer and better as well as an effort to make mine the things which the classics have to offer. At the Knickerbocker the organ alternates with the orchestra in the interpretation of the feature and the program is laid out carefully for each.

So we are trying and I hope that the convention will be a great success and an inspiration.

MILDRED M. SMITH.

Organist, Knickerbocker Theatre.

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Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (1 minute and 15 seconds), until—S: At Screening.
- 2—"Sleeping Rose" (Valse Lente), by Borch (4 minutes and 30 seconds), until—T: "In the glittering heart of."
- 3—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 20 seconds), until—T: "Now let us play my little."
- 4—"The Vampire," by Vely (2 minutes and 35 seconds), until—T: "Nine o'clock."
- 5—Theme (1 minute and 50 seconds), until—T: "Oh, Chris, before I forget."
- 6—"May Dreams" (And. con moto), by Borch (2 minutes and 20 seconds), until—T: "Next morning an apparent."
- 7—"Spring Blossoms," by Castillo (3 minutes), until—T: "Away from the city's."
- 8—Theme (30 seconds), until—T: "Norine, you must listen."
- 9—Organ solo improvise to action "War Songs" ad. lib. (2 minutes and 10 seconds), until—T: "That evening for the."
- 10—"America United March," by Perry (2 minutes and 20 seconds), until—T: "I shall never forget."
- 11—Continue pp (50 seconds), until—T: "And I'm very glad to have."
- 12—"Dramatic Reproach," by Berge (4 minutes and 45 seconds), until—T: "Friday proves a day."
- 13—"The Roses That Die Bloom Again," (Sentimental Ballad) by Levy (1 minute and 5 seconds), until—T: "She had thrust the steel."
- 14—"Hindoo Hop" (Oddity Fox Trot), by Levy (3 minutes and 30 seconds), until—T: "That night and the studio."
- 15—"Turbulence," by Borch (2 minutes and 10 seconds), until—T: "Lo Cap'n, what are you?"
- 16—Continue pp (25 seconds), until—T: "Your friends and their."
- 17—Theme (1 minute and 25 seconds), until—T: "The following morning before."
- 18—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 50 seconds), until—T: "In Horton's office."
- 19—Continue pp (20 seconds), until—T: "Norine, you've been a."
- 20—"Dramatic Tension" (For general use), by Levy (1 minute and 5 seconds), until—T: "Trimming trimmers."
- 21—Continue to action (2 minutes and 25 seconds), until—T: "The parting of the ways."
- 22—"Dramatic Agitato," by Simon (50 seconds), until—S: The fight."
- 23—Theme ff (2 minutes and 30 seconds), until—T: "I saw red, forgive me."

THE END.

"HEARTS UP"

(Universal)

Specially selected and compiled by M. Winkler.

Theme: "Queen of My Heart" (Dramatic Ballad), Baron

- 1—Dramatic Narrative, by Pement (2 minutes and 20 seconds), until—S: At Screening.
- 2—"Dramatic Agitato," by Simon (1 minute and 40 seconds), until—T: "The place Jim Drew called."

Note: Begin pp then to action.

- 3—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 55 seconds), until—T: "And on this tragic night."
- 4—Continue pp (1 minute and 45 seconds), until—T: "And so it came about that."
- 5—Theme (2 minutes and 50 seconds), until T: "And so it came about that."
- 6—"Coronado Land" (Valse Lente), by Leath (3 minutes and 45 seconds), until—S: "Interior of hotel."
- 7—Theme (2 minutes and 50 seconds), until—T: "He wanted to tell her the."
- 8—"Phantom Visions" (Mysterious characteristic), by Stevenson (1 minute and 5 seconds), until—S: "Night scene in street."
- 9—"Kiss a Miss" (Valse Chantée), by Baron (2 minutes and 20 seconds), until—T: "And out of the vision."
- 10—"Serenade Romantique (And. con moto), by Borch (4 minutes and 20 seconds), until—T: "While in the room below."
- 11—"Sparklets" (Moderato), by Miles (1 minute and 50 seconds), until—T: "Meanwhile Harding had stayed."
- 12—Continues to action (1 minute and 45 seconds), until—T: Santo Rito Rancho.
- 13—Theme (2 minutes and 10 seconds), until—T: "When evening shadows."
- 14—Dramatic Recitative No. 2, by Levy (2 minutes), until—"His first job."
- 15—Continue to action (3 minutes and 20 seconds), until—T: "Little dreaming that the."
- 16—"Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: "You were right, Harding."
- 17—"Sinister Theme (for scenes of impending danger), Vely (1 minute and 55 seconds), until—T: "Too often are our."
- 18—"Dramatic Conflict (Hurry Heroique), by Levy (1 minute and 40 seconds), until—S: "After the fight."
- 19—"Roses That Die Bloom Again," by Levy (4 minutes and 30 seconds), until—S: "After the fight."
- 20—Theme FF (50 seconds), until—T: "Mr. Brent or drew whatever."

THE END.

"HOLD YOUR HORSES"

(Goldwyn)

Specially selected and compiled by M. Winkler

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (3 minutes and 20 seconds), until—S: At Screening.
- 2—"Wedding March," by Lohengrin (20 seconds), until—T: "If Beatrice News."
- 3—Continue to action (25 seconds), until—T: "She would have drowned."
- 4—"Scherzetto" (From Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "He would have jumped off."
- 5—"Hunkatin" (Half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Canavan oozes out as."
- 6—"Turbulence" (Play pp or ff), by Borch (55 seconds), until—T: "The next day brought more."
- 7—"Capricietta," by Varley (2 minutes and 5 seconds), until—T: "And he didn't even get."

Note: Watch explosion.

- 8—Theme (1 minute and 45 seconds), until—T: "It's wonderful what a red."

Note: Watch explosion.

- 9—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "Jim James, political."
- 10—Continue ff (45 seconds), until—T: "There followed a little."
- 11—"Irish Dragoons" (Medley), by De Ville (2 minutes), until—T: "That night Canavan."
- 12—"Eccentric Comedy Theme" (Begin pp then to action), by Roberts (2 minutes and 10 seconds), until—T: "I have been looking for you."
- 13—"Half-Reel Hurry" (Begin pp then to action), by Levy (2 minutes and 20 seconds), until—T: "After learning the might."
- 14—Theme (1 minute and 50 seconds), until—T: "Through the year's Canavan."
- 15—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: "And now a little high life."
- 16—"Caprice Joyeux," by Varley (2 minutes), until—T: "I'm thinking society is."
- 17—Theme (5 minutes and 10 seconds), until—T: "I am delighted but really."
- 18—"Kiss a Miss" (Valse Chantée), by Baron (1 minute and 45 seconds), until—T: "On the night of the Cadbury."
- 19—Continue to action (1 minute and 30 seconds), until—T: "The Cadbury's guests expected."
- 20—"Coronado Land" (Melodious Valse Lente), by Leath (4 minutes and 5 seconds), until—T: "Soon after Beatrice began."
- 21—"Serenade Lointaine" (6/8 Allegretto), by Berge (3 minutes and 10 seconds), until—T: "Beatrice's recovery after."
- 22—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 50 seconds), until—T: "This was a language."
- 23—Theme ff (3 minutes), until—T: "Once more Canavan is."
- 24—Continue pp (15 seconds), until—T: "And he ate with the first."

THE END.

"TWO KINDS OF LOVE"

(Universal)

Specially selected and compiled by M. Winkler

Theme: "The Roses That Die Bloom Again" (Sentimental ballad), Levy

- 1—Theme (4 minutes), until—S: At Screening.
- 2—"Queen of My Heart," by Baron (4 minutes and 40 seconds), until—T: "Red Dorgan always alone."
- 3—"Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A few miles below was."
- 4—"Adieu" (Dramatic Moderato), by Favarger (4 minutes), until—T: "The morning sun shone."
- 5—"Dramatic Conflict" (Hurry), by Levy; (3 minutes and 20 seconds), until—T: "My name is Mason."
- 6—Continue pp. (20 seconds), until—T: "Is this the kid's dad."
- 7—"Sinister Theme (for scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "Next day and all nature."
- 8—"Dramatic Agitato," by Hough (3 minutes and 55 seconds), until—S: "Close up of men on bridge."
- 9—Continue pp (50 seconds), until—S: Mason is carried into cabin.
- 10—Theme (55 seconds), until T—"No magic so potent."
- 11—"Dramatic Agitato" (begin pp then to action), by Simon (3 minutes and 50 seconds), until—T: "Twas a Spanish woman."
- 12—"Bleeding Hearts" (a floral poem), by Levy (3 minutes and 5 seconds), until—T: "Days drift into weeks."
- 13—"Baby Dreams" (little reverie), by Boyaner (3 minutes and 5 seconds), until—T: "Days drift into weeks."
- 14—Theme (3 minutes and 25 seconds), until—T: "One by one each doubt."
- 15—"Dramatic Tension (for general use), by Levy (3 minutes and 40 seconds), until—T: "At powder cave."
- 16—"Dramatic Tension, by Andino (1 minute and 40 seconds), until—T: "At powder cave."
- 17—"Dramatic Conflict (hurry), by Levy (3 minutes and 10 seconds), until—S: "Woman fighting Dorgan."
- 18—Theme, FF (2 minutes), until—T: Lovers meet at journeys.

THE END.

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Music and The Picture

Holidays, Seasons and Music

By Charles D. Isaacson

IF isn't always possible to book the pictures which fit into the holiday spirit, whether it be Christmas, Easter, Fourth of July or Columbus Day. But it is always the opportunity of the manager to add appropriate atmosphere with music.

I have purposely waited until this last moment to offer some thoughts on Christmas and music in the picture theatre, so as not to interfere with any plans which you may have had on foot. My purpose in these articles is to be suggestive rather than purely serviceable; I hope to arouse the imaginations of my readers so that they may follow their own inclinations along the lines I have started.

Therefore, before offering a type of Christmas picture program, I should like to indicate the atmospheric possibilities of music.

It is a comparatively easy matter to suggest any season, any holiday, any idea with music. For instance, a patriotic program can be made which veritably shrieks Americanism, nationalism and "My Country," and it isn't necessary to use the "Star Spangled Banner" only, either. Christmas is written into music with a flavor which is as significant of the event as Christmas trees and holly! The suggestion of Easter instantly offers a thousand opportunities, for the church literature of music is rich in compositions written expressly for the time of lilies.

A theatre manager books his pictures generally pretty far in advance, or he has to take his features more or less in schedule form. He cannot, except on rare occasions, select the feature or the comedy with any regard to the timeliness or appropriateness of it with the date. He cannot make Christmas picture programs; he cannot celebrate the coming of spring or the Emancipation Proclamation or Armistice Day or St. Valentine's Day or Washington's Birthday. Of course it is possible to make the picture supply the seasonable clue, but it is difficult. Of course, the news reel and some special short bits do bring something of what is needed.

But the music without any difficulty creates the atmosphere.

It is like decorating your house with lilies for Easter, holly and evergreens for Christmas, flags and skyrocketers for Fourth of July.

People do like to be reminded of the event we celebrate. It is peculiarly a part of human nature to like to become part of an atmosphere. We feel good when we see the flags flying from the house-tops on a national holiday. We respond to the sight; we feel grateful for the attention

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with which the individual celebrants have added their touch of color.

When we enter the home of a friend, it gives us a thrill to find that there is a Christmas tree, with burning candles and many colored trimmings. The stocking hanging on the mantel-piece recalls old time's fun. The mistletoe is an impetus to kiss the pretty girl who's nearest to us.

So, it follows that the theatre which takes cognizance of the qualities in human nature which delight in seasonable reminders, atmospheric touches, holiday reminiscences endears the patrons to the house.

"It isn't simply a place where pictures are shown," the patrons say; "it's a home-like institution. They're always doing something which is different, always doing something which is so appropriate."

The best showman in the world is the man who can create a feeling in his patrons of a personal, intimate communion between themselves and the house. It is *their* place, not simply a theatre. It becomes a club house, so to speak. There is a personality upon the place. Oh, my hat is off for the theatre man who makes a personality shine out of his house. Several prominent managers have done this. When the public walks up to the box office and into the theatre and watches the show, it knows that that personality is expressing itself all the time.

There's a friendliness in a theatre with a personality which can never be felt in a place where they simply show pictures.

Don't forget that you don't make the pictures, so you can't put any of your genius in that. Your personality hasn't any place in the pictures themselves.

Only in the way that the pictures are presented—the atmosphere of the house—can you count. That's where the personality is made.

The music is the *only* place in the program where personality is created.

Keep a continual musical atmosphere in your program; keep the musical atmosphere in keeping with the turn of events, holidays, seasons, etc., and that spirit of homeliness and friendliness cannot help but pervade.

Therefore it is well to keep in mind that musicians have supplied music for every occasion. It is written—if you will only find it. And do not for one moment think it is difficult to find. You can turn to any well informed musician and ask him for music for any occasion and the probability is that he could call off enough compositions for a whole week's entertainment. If I, for instance, were asked to produce a musical atmosphere for Christmas, I could name at least one hundred appropriate numbers. To show you what I mean:

Christmas carols, including "God Rest You Merry Gentleman," "The Lost Chord" of Sullivan; "Ave Maria" of Schubert or Gounod, "Holy Night," "Peaceful Night," choruses from Handel's "Messiah," especially the "Hallelujah" chorus, Verdi's "Requiem," slow movement from Beethoven's "Ninth Symphony." "Adeste Fideles," Toy-maker's music, from Victor Herbert: "Babes in Toyland," "Star of Bethlehem," "While Shepherd's Watched Their Flocks at Night," "Hark the Herald Angels Sing," "Hosanna," etc.

It is not hard to pick from all the opportune music which is available in the Christmas literature. And the remarkable part of it is that from a single instrument up to full symphonic orchestra, there are arrangements aplenty from which to select.

Christmas atmosphere can be made with music, by chimes, religious choruses, quaint old biblical melodies, joyous children's songs, bits of hymns. Some managers with audiences not largely Christian might feel hesitant about using what might seem to be secular numbers. But this is found to be a mistaken fear—the entire world, including the Jewish public, understands that Christmas has

(Continued on page 300)

Music and the Picture

(Continued from page 128)

come to be a time for rejoicing and is glad to hear the music without necessarily thinking about the religious aspects of it.

I should like to take this occasion to present some definite suggestions for the holiday music—compositions which can create the atmosphere of the moment.

Take St. Valentine's Day week: time of lovers, cupid's bows, pink ribbons and proposals. Here are just a few obvious and highly appropriate selections.

Overture, "Romeo and Juliet," Kreisler's "Love's Joy," "Oh Promise Me" of De Koven, "Mikado" chorus, "She's Going to Marry Yum Yum," "Wedding March," Mendelssohn or Wagner, "Angels' Serenade," "Drink to Me Only with Thine Eyes," "Coming Through the Rye," "Barcarolle," "Tales of Hoffman."

When turning further on the calendar, Washington's Birthday, February 22, a time for patriotic celebration:

Medley of America, songs of war and peace, Hopkinson's old songs, imitation of Ben Franklin's musical glasses, bugle calls of the U. S. Army, Schubert's "Marche Militaire," Turkish march from "Ruins of Athens" (Beethoven), "Prelude C Sharp" of Rachmaninoff, "March Slav" of Tschaikevsky.

Going over a few weeks into Easter, when the Lenten business is supposed to drop off, there are opportunities for music which draw those same crowds to church. Here are some of the selections:

"The Palms of Faure," "On Wings of Song," Mendelssohn, Midsummer Night's Dream Overture, "The Holy City," "The Lost Chord," Hallelujah chorus from Handel, "I know that my Redeemer Liveth," Angel's Chorus, "The Heavens are Telling" (Haydn), Gloria from Mozart's Twelfth Mass, "Cujus Animam" from Rossini's Stabat Mater.

At this time I am not attempting to give any detailed list of holiday opportunities. I should just like to touch on different types of suggestions. For instance, as a last example, suppose you were planning on a Hallowe'en week's atmosphere; I am sure you could get it with selections like the following:

Scherzade ballet (Rimsky-Korsakoff), College Songs, Hansel and Gretel Music of Humperdinck, Schumann's Scenes from Childhood (some of them), "Orientale" of Cesar Cui, Afternoon of a Faun (Debussy), Wild's Man Dance (Ornstein), Laughing song, from "Manon."

Don't forget the newly written compositions that are appearing every day. In this connection, I might say that often a new song or instrumental number of the popular variety seems to have no particular and direct value except in a situation which may not arise until many months afterward. It is worth while to study the new music as it comes along.

Some Musical Personalities

(Under this head the musical individuals are introduced to the Fraternity. Send in your biographies.)

Harold Price, organist. Have spent twelve years in the business, beginning in the days of the one-reelers. Have made a special study of organ as used in theatres for a good many years, and have played successfully for some of the best houses in the country. At present with the Strand theatre, Greensburg, Pa.

Cady C. Kenney, organist and pianist—thirty-three years old—began study of music at age of nine—concertized as pianist at twelve—held first church position when fifteen years old and has played organ in church continuously since—instruction in organ received principally from Hamlin Hunt (Minneapolis) and W. Middelschulte (Chicago), in piano with Emil Liebling and Allen Spencer (Chicago), and all branches of musical theory with Adolf Weidig (Chicago)—took a two year's post-graduate course in the American Conservatory, Chicago. Held teaching positions in Simpson College, Indianola, Ia., Christian College, Columbia, Mo. (director of music), MacPhail School of Music, Minneapolis, and State University of Wyoming, Laramie, Wyo. At present organist and choirmaster in St. John's Episcopal Church, conducting a private studio for piano and organ students, and is pianist at the Clinton theatre and with a dance orchestra, and substitutes at the Strand theatre (playing organ), Clinton, Ia.—experienced in composing, arranging and orchestrating music, and leading orchestra and band—has good organ library.

Wade Hamilton, organist. A young organist of 24 years of age and has been interested in music all his life, but in the last six years, he has placed a great part of his efforts in moving picture music. Of course he has aspirations of becoming something in the picture music world, and is striving to that end by being constantly on the alert for new ideas.

Mr. Franz Otto, Coach and Conductor of Chorus and Orchestra, Teachers Certificate, Chicago Musical College, 1902 Post Graduate work, Berlin, Sterns Conservatory, 1903, Operatic repertoire, Chorus Conductor, of Student Chorus.

Lortzing Opera, 1907 to 8, Berlin, Musical Director Y. M. C. A. Winnipeg, Manitoba, 1906 to 7, Conductor, Y P Chorus, Dubuque, Ia. 1910 to 18, Conductor Saengerbund and orchestra, Dubuque, Ia. 1915 to 18, Musical Director Dubuque High 1918 to date, third year. Supplied singing specialties for various motion pictures, conducting orchestras, for classic pictures such as Julius Cæsar, Richard the Third, Evangeline, David Copperfield, and others. Vocal teacher since 1902.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Editor:

As per request of one of your newspaper representatives here, we are enclosing two of our Musical Scores as used by us during the past week. Any comments or space for these in your paper will be appreciated.

—American Theatre, Butte, Montana.
Louise Glaum in "Love Madness." Theme—"On the Trail to Home Sweet Home." Scored to timing 1,000 feet—14 minutes.

No. 1—Screening—Intermede Chinois—Continue until title.

No. 2—T.—Norwood's home at Long Island.—Theme—Chorus only—until.

No. 3—D.—Fade out to den—Seque—Dramatic Rec.

No. 4—T.—The Evening Performance—Madrio Or fast One-step.
No. 5—D.—At Shot—Finale—Symphonette Suite Gradual Diminuendo.
No. 6—D.—Flash to Bedroom—Last 16 bars Theme—Chorus.
No. 7—T.—At Police Headquarters—Sinister Theme—Vely.
No. 8—T.—Daddy Knows the Kind—Con.
No. 9—D.—Man Leaves Room—Firefly dance light type. (Biz. Doorbell).
No. 10—T.—We would like to see Mr. Norw alone.—Tbeme—pp and slow.
No. 11—T.—The morning sunlight.—Con. Them
No. 12—T.—Private office—Dramatic Tension 64—Sbepard.
No. 13—D.—Newspaper clipping—Mist—Dra.
No. 14—T.—Mistake—Starlight—Jobnson.
No. 15—T.—October—Tragic Theme—Vely.
No. 16—T.—I'll wait for you—Andante Dra.—Bo
No. 17—T.—Continually encouraging—Theme.
No. 18—D.—She closes door—Seque—Shadows the night—Borch—To action.
No. 19—T.—If you're such a coward—Heavy 1 terioso—Levy.
No. 20—D.—Woman takes off mask—Norma o ture—Start at 10th bar.
No. 21—T.—Why so much interest?—Theme.
No. 22—T.—I guess we understand—Adagietti Symphonette Suite—Berge.
No. 23—T.—Eight o'clock—Patbetic Andante—V
No. 24—D.—At door of Chief's room—Frivo Cupids—Intro. and 4/4 Mod. only.
No. 25—T.—She phoned at six—Myst. Dram Borch.
No. 26—D.—Crook enters room—Dance of Ba deres—No. 2—Rubenstein.
No. 27—T.—My husband—Pbone—A B C—Dr.
No. 23—Luz.
No. 28—T.—Lloyd—Lloyd—Chorus—X.

As arranged by
RHUEL E. MOULTON,
Musical Director,
American Theatre,
Butte, Montana

Dear Editor:

I am very much interested in your letter of 24th advising me of the conference of motion picture exhibitors, executives and musical authorities, to be held in New York City, January 24th, 25th and 26th. I will be very glad to attend this meeting and feel sure that it will be of great service to the various branches of the industry.

May I suggest that you include in the program special reference to the music with short subjects. You know very well, a great many of our best theatres are giving a considerable amount of attention to the musical settings which they accord short subjects, and I believe that there is much interest aroused by inviting some exhibitors to talk on a particular subject.—E. W. Hammons, Educational Exchange, New York.

Dear Editor:

I beg to acknowledge receipt of your favor of 24th instant requesting my attendance at the motion picture musical conference and in answer thereto say that I will either attend the conference in person, or if prevented, will delegate another representative of the American Federation of Musicians to do so.—Joseph N. Weber, President, American Federation of Musicians, New York.

Dear Editor:

I received your last article, forwarded from Monterey Hotel and really enjoyed reading it. A peach. That matter of cue sheets is a crime. Of course, I discarded the cue sheet, as it is, long ago but there are hundreds of leaders, who are compelled to use it, with what results anybody knows. I fought that cue sheet atrocity for the last four years with all the means I could command.—N. Mirsk care The Orchestra, Marlborough-Blenheim, Atlantic City, N. J.

Dear Editor:

We will be glad to have a representative at your proposed music conference, January 24th, 25th and 26th.

We think it an excellent idea.—C. L. Yearsley, Associated First National Pictures, Inc.

Dear Editor:

We shall hope to be represented in your music conference by Charles W. Cadman, the famous composer, who is under contract to write incidental music for all our Indian films. Mr. Cadman will be filling concert dates in Texas during the middle of January and I believe that his bookings will allow him to proceed to New York in time for your conference.—J. C. Wilcox—American Film Co.—Denver, Colo.

My Dear Mr. Isaacson:

I am thoroughly in sympathy with your campaign for a better analysis of the relation of music to motion pictures. Mr. Alois Reiser, Conductor of the Strand Symphony Orchestra, joins me in expressing the willingness of the Strand organization to cooperate with you, at any time, when you may so desire.

Looking forward to your visit, and trusting it will be soon, I am, with kindest personal regards, Edw. L. Hyman, Managing Director, Strand, Brooklyn.

My Dear Mr. Isaacson:

I can assure you that I feel that there are tremendous possibilities in the development of music in connection with the motion picture theatres and I am glad that the sentiment is beginning to crystallize under such splendid leadership as your own and Freund's. I have spoken to but one motion picture manager in Akron about the matter—he had just installed an especially fine organ in his theatre and was eager to see it put to good purpose. I am we

(Continued on page 303)

"HER FIRST ELOPEMENT"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricietta" (Allegro Moderato), Varley

- 1—Theme (4 minutes and 10 seconds), until—S: At Screening.
- 2—"La Petite Duchesse" (Melodious Gavotte), by Baron (2 minutes and 15 seconds), until—T: "Cut me off then."
- 3—Continue to action (30 seconds), until—T: "As a matter of fact."
- 4—"The Vampire," by Levy (1 minute and 10 seconds), until—T: "Dupont's Island and."
- 5—"Serenade Lointaine" (6/8 Moderato), by Berge (3 minutes and 20 seconds), until—T: "In the Maitland office."
- 6—Theme (4 minutes and 50 seconds), until—T: "Filled with sympathy."
- 7—"Kiss A Miss" (Valse Chantee), by Baron (5 minutes and 33 seconds), until—T: "If that goes we shall be."
- 8—"That Cat Step," by Breau & Henderson (1 minute and 10 seconds), until—T: "Nor I with you, Miss."

Note to be produced on phonograph.

- 9—"Cup of Love" (1 minute and 15 seconds), until—S: Maitland stops phonograph.

Note to be produced on phonograph.

- 10—"The Conspirators" (sinister Misterioso), by Santos (1 minute and 50 seconds), until—S: Phonograph stops.
- 11—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "Dinner hour at the Varden."

Note: Watch effects of ringing bell.

- 12—Theme (4 minutes and 15 seconds), until—T: "Well, listen to this, I."
- 13—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (2 minutes), until—T: "The next morning while."
- 14—"May Dreams" (And. con moto), by Borch (3 minutes and 20 seconds), until—T: "Meanwhile Captain Harding."
- 15—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 30 seconds), until—T: "Then comes the formal week."
- 16—"Capricious Annette" (Moderato), by Borch (2 minutes and 40 seconds), until—T: "I'm going after that."
- 17—"Love Theme" (For general use), by Lee (2 minutes and 5 seconds), until—T: "Alone in her room."
- 18—"Hindoo Hop" (A fox trot oddity), by Levy (2 minutes and 50 seconds), until—T: "Lotta's quiet little party."
- 19—"A La Paree" (Bright one-step), by Verdin (2 minutes and 50 seconds), until—T: "One-half hour has wrought."
- 20—"Dramatic Recitative" (For heavy dramatic scenes), by Levy (2 minutes), until—T: "Now suppose you tell your."
- 21—Theme FF (2 minutes and 50 seconds), until—T: "Young man, you must marry."

"ALL TAX FREE MUSIC IN REALART CUES."

THE END.

"OUTLAWED"Specially Selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagietto" (from Symphonette Suite), Berg

- 1—Theme (50 seconds), until—S: At Screening.
- Note: With ad. lib. railroad effects.
- 2—"May Dreams," by Borch (and con moto), (2 minutes and 10 seconds), until—T: "So Far Love and Romance."
- Note with ad. lib. railroad effects.
- 3—Galop No. 7, by Minot (to action on pp or ff), (two minutes and 20 seconds), until—S: Hat flies out of train window.
 - 4—"Hurry," by Minot (for pursuit and races), (1 minute and 20 seconds), until—T: "Little Lady, I Didn't Mean."
 - 5—"Theme," (2 minutes and 5 seconds), until—T: "You Took a Snapshot."
 - 6—"Serenade Romantique," by Borch (and. con moto) (1 minute and 45 seconds), until—T: "The Benton Ranch."
 - 7—"Turbulence," by Borch (1 minute and 35 seconds), until—T: "Sierre Madre Had Often."
 - 8—Theme (2 minutes and 5 seconds), until—T: "Just What the Message That."
 - 9—"Perpetual Motion," by Borch (3 minutes and 45 seconds), until—T: "Men, We're in Luck There."
 - 10—"Dramatic Conflict," by Levy (to action pp or ff), (2 minutes and 10 seconds), until—T: "Daddy I Couldn't Help."
 - 11—"Conspirators," by Santos (sinister misterioso), (55 seconds), until—T: "Didn't You Drop This."
 - 12—Theme (3 minutes and 10 seconds), until T: "As the Days Pass Barbara."
 - 13—"Dramatic Suspense," by Winkler (3 minutes and 50 seconds), until—S: Sheriff Arrests Fleming.
 - 14—Continue ff (45 seconds), until—S: "Sheriff Reading Telegram."
 - 15—"Phantom Visions," by Stevenson (skeleton characteristic), (3 minutes and 50 seconds), until—T: "When the Nightbird's Call."
 - 16—"Sinister Theme," by Veely (2 minutes and 10 seconds), until—T: "Well, Mr. Benton By This."
 - 17—Continue pp, (1 minute), until—T: "Good-Night."
 - 18—"Half Reel Hurry," by Levy (to action pp or ff), (7 minute and 45 seconds), until—T: "The Trap is Set."
 - 19—"Dramatic Agitate," by Simons (1 minute and 40 seconds), until—T: "It's Only a Scratch."
 - 20—"Agitate," by Minot (for scenes of tumult), (6 minute), until—T: "The Only Chance."
 - 21—Theme (35 seconds), until—T: "Don't Worry, Bob, You Have."

UNTIL THE END.

"HONOR BOUND"

(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental ballad), Baron

- 1—Theme (50 seconds), until—S: At Screening.
- 2—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (2 minutes and 30 seconds), until—T: "To the outer world."
- 3—Continue pp (50 seconds), until—S: Close up of newspaper clipping.
- 4—"Because You Say Good-Bye," by Levy (3 minutes and 10 seconds), until—T: "That afternoon."
- 5—"Recuerdos" (Mexican Caprice), by Santos (1 minute and 40 seconds), until—T: "Time and environment."
- 6—"Dramatic Reprach," by Berge (1 minute and 15 seconds), until—T: "While Jim Strong when."
- 8—"Japoloma" (Modern fox trot), by Sanders & Carlo (40 seconds), until—T: "In this mind of lust."
- 9—"Dramatic Recitative No. 2," by Levy (2 minutes and 10 seconds), until—T: "I want to speak to you."
- 10—"Evening Breeze" (characteristic Allegretto), by Langey (4 minutes and 30 seconds), until—T: "Listless days merged into."
- 11—"Moorish Rose" (fox trot), by Baron (2 minutes and 50 seconds), until—T: "Soft strains of music."
- 12—Theme (3 minutes and 5 seconds), until—T: "I think it's time for us."
- 13—"Twilight Reverie" (Andante Dramatic), by Berge (1 minute and 45 seconds), until—T: "Tropic night, silent and."
- 14—"Dramatic Agitato" (for general use), by Hough (3 minutes and 10 seconds), until—S: Native girl enters Jim's room.
- 15—"Dramatic Tension" (for general use), by Levy (3 minutes and 20 seconds), until—T: "I think you might at least."
- 16—"Dramatic Agitato," by Simon (5 minutes and 10 seconds), until—T: "The day brought to Billy."

NOTE: FF during fight.

- 17—Theme (3 minutes and 10 seconds), until—T: "In honor bound."
- 18—"Appassionato," by Borch (1 minute and 50 seconds), until—T: "No matter how many faults."
- 19—"Roses That Die Bloom Again," by Levy (5 minutes and 20 seconds), until—T: "When we in our helplessness."
- 20—"Capricietta" (Melodious Caprice), by Varley (1 minute and 50 seconds), until—T: "Travelling arm in arm."

THE END

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(Write for Literature)

WARSAW, N. Y.

(Continued from page 300)

dering if the fact that so many theatres are installing organs would suggest an unexplored avenue to many excellent organists who have contented themselves with giving desultory recitals in churches.

I feel, of course, that the biggest thing about the movement is the absolute psychological need for music in motion picture houses. The best talent among authors and artists is gradually being drawn into the service of the movies. The talent, to find its complete expression, is bound to demand the best there is in music or there has got to be something to take the place of the human voice—and even from a purely commercial aspect it behooves the enterprising musician to assemble his forces and say, "Here, I've been studying up on this proposition and I know just what you need."

There is of course a deep seated aversion among managers to anything "high brow," but that difficulty can be pleasantly sugar coated. Indeed I have found from my newspaper experience that men really prefer a woman with brains providing she is willing to powder her nose and fluff up her hair a bit. And it is the same with art.

I shall be glad to receive any further communications concerning the proposed conference, will make any investigation you might desire and will use any propaganda that I can in our paper.—Josephine Van Degrift—The Beacon Journal, Akron, Ohio.

My Dear Mr. Isaacson:

I am heartily in accord with your idea of making the moving picture house a center for music distributions as well.

If the musical accompaniments, which now are generally only an annoyance, can be made to really fit the picture and chosen from the best sources, the result should certainly be an artistic whole, and no doubt the better class of people might be attracted to these theatres. Personally I believe that if even in small centers and raw new towns, such as some of our western cities could be given a gradual diet of some better class singer or cellist or fiddler, even—that eventually we might create a music public that would support the artists when putting on concerts and recitals of the legitimate kind.

I am wondering if the small town movie house couldn't be made the place of giving local talent, of the better art, a chance. Must we necessarily have the Galli-Curcis for consumption at once? Where then is the smaller talent ever going to get its opportunity? I rather hope the conference may take that up favorably—and lend a helping hand to the struggling lesser ones in their final decisions as to whom they shall have as "attraction" for their movies.

Sincerely wish I might attend the conference; it would be very interesting, but away off out here one attends nothing very interesting but just tries to keep up with the everlasting H. C. of L.

Your work for music is wonderful and I follow it all with the greatest of interest. Sorry you were not operating the free concerts when I was a "Manhattanite."

Here's to your success, long and continuous. I'll be interested always in these good movements.—Louise Valdora Kelly, Academy School of Music, Great Falls, Mont.

Making Special Organ Attachments

•**N**O, those are not coffin cases, for, believe you me, they're just plumb full of action."

So William Wood, organ specialist who cares daily for the five huge unit organs in each of the Portland theatres operated under the banner of Jensen and Von Herberg, stoutly defended his youngest "child." William, or "Billie" as he is more generally known, is sometimes described as the organ nursemaid, for it is his duty to see that each of these five organs, constantly in use 12 hours a day, is at all times in perfect order. And not having



William Wood, organ specialist for the Jensen Von-Herberg theatres at work in his shop

enough regular work to keep him busy, William set about to build a pipe organ attachment which in Chicago "F. O. B." to Portland, Ore., would cost in the neighborhood of \$1,500. But his latest charge, over which he has toiled constantly—sometimes 18 hours out of the 24—will represent less than \$800.

Mr. Wood has just completed a marimba-xylophone attachment. It represents four octaves with 49 notes and the accompanying sharps and flats and is equipped with a reiterator that makes possible a second manner of playing each note. To be properly impressed one must see the two coffin-appearing cases which inclose the notes and the sharps and flats and one must be told of the 1,500 yards of magnet wire, the four dozen hard rubber "toss" balls, the four sheepskins and the 12 fishskins that are neatly fitted about each key. One cannot fail to be impressed by this knowledge, but to the uninitiated musician one may still remain hopelessly ignorant of what it is all about.

"Them things with pipes underneath" is one description that has been given of a marimba-xylophone which real musicians will tell you is only a glorified xylophone with longer and larger metal pipes giving greater resonance and beauty of sound. It is used in connection with unit orchestral

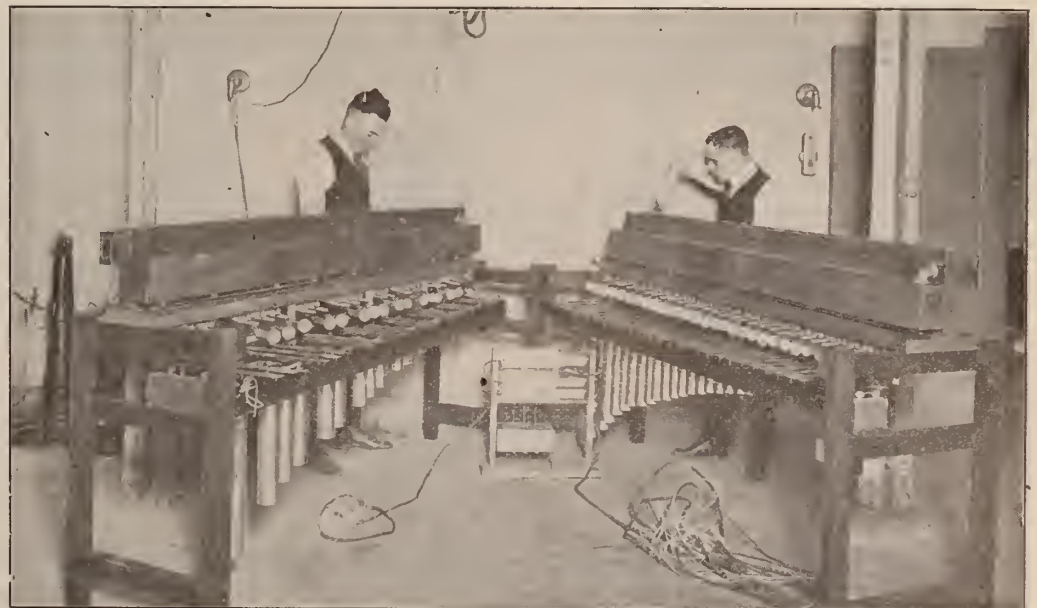
organ because the nearest imitation of the harp possible to attain with an organ connection is to be obtained through their flat, wooden keys. Electrical connection readily may be made by elaborate wiring so that certain pressure of the organ keys will play the instrument at the same time notes from the pipe organ proper are sounding.

Very minute magnetic wiring is necessitated because of the 1,500 yards which are used on this comparatively small attachment. Mr. Wood found a large size darning needle the proper tool to use in boring some of the wee chambers for the magnetic wiring.

Four sizes of hard rubber balls, "the kind little girls play jacks with," as Mr. Wood identifies them, will play this instrument, one ball for every note. The balls vary in size, as the higher notes naturally call for a smaller, more delicate touch. The electrical connection will cause these balls to fall on the instrument as the organist touches the keys.

To build organ and organ attachments one must qualify to be a first class dressmaker. Therefore Mr. Wood, already referred to as organ nursemaid, purchased four skins of "Alam-Lamb" sheepskin and carefully cut out the 49 sockets for the 49 keys. Each socket is as nice and particular a piece of dressmaking as any fastidious woman could demand, for edges are all carefully turned in, with no seams showing and with a perfect fit obtained in each of the 49 cases. Inside of the key cases even more discriminating work was done by Mr. Wood, who fitted each of the valves with fish zephyr, which he declares is nothing else than nicely cured fishskin. Incidentally one of the gravest problems Mr. Wood faces in keeping the Jensen and Von Herberg organs perfect is making this zephyr a little less appetizing to mice patrons of the theatres. A part of every organ equipment, he contends, is a mouse trap well baited with cheese.

Three weeks of "extra time" have been put in by Mr. Wood. During the latter



This is the combination marimba and xylophone attachment for an electric organ built by William Wood

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YOUNG MAN. intelligent, willing, of good habits and a hard worker wishes position assistant director. Experienced. Box 790, Motion Picture News, New York City.

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FOR SALE—Beautiful picture set, in excellent condition, now at the Dyckman theatre, 207th Street & Sherman Ave. Apply B. S. Moss, 7th floor, Palace Theatre Building. Bryant 9200.

Making Special Organ Attachments

(Continued from page 303)

part of the time he was assisted by J. Green. Their workshop has been one of the small dressing rooms of the Liberty theatre, although the apparatus over-crowds out into the hall and the xylophone itself remained in aloof dignity of an entirely separate dressing room. The marimba-xylophone, itself, was not built by Mr. Wood, who has confined his work to the electrical attachment with which its connection to the big organ may be made possible. The instrument was purchased at the cost of \$375, which amounts to just about half of the entire cost of the product when ready for the super-organ. Many self-made instruments are to be noted in the dressing-room-work-shop, all of them designed primarily to save time. A sand paper polisher, crudely made of wooden spools to which a small motor may be attached, has been one of the great time savers. "We use that polisher for everything—even for manicures," Mr. Wood solemnly asserts. The same motor used for the sand paper machine is sometimes attached to "just a common garden variety" drill and has saved many moments in that capacity.

Still Another Ascher House Opens

ASCHER BROTHERS' Portage Park theatre was formally opened last Saturday evening. With a seating capacity of 2,500 the Portage Park takes its place as the largest theatre on the northwest side of Chicago, and it was taxed to capacity at its premier performance. Jack Pickford in "Just Out of College" was the opening feature.

In keeping with the chain of representative theatres now operated by this well known organization, the newest link conforms in every way to the high standard set by Ascher Brothers.

Erected at a cost in excess of \$500,000, the new structure is one of the finest and best equipped photoplay theatre buildings

in the country. Besides the theatre, the building contains eight stores, thirty-four apartments and a beautiful ball room immediately above the lobby and foyers.

The large entrance lobby has the walls finished in marble and paneling in artistic effects, the arched ceiling in white and cream blends in harmony. The decorative scheme of the amphitheatre is blue and salmon trimmed in gold. The seats, which are all located on the main floor, are spacious and designed to assure the comfort of the patrons. An innovation in motion picture theatres is the placing of loges in the rear of the orchestra floor.

Concealed throughout the entire auditorium are thousands of light bulbs of all hues. These lights are controlled by a mammoth remote switchboard. Innovations have been installed in the lighting system which will permit, through the use of an automatic dimmer, soft or brilliant colored lighting effects, which are so used as to synchronize with moonlight, water, and other scenes, as the subject is unfolded on the screen.

Special attention was given to the question of ventilation and careful survey was made of the several systems in vogue before the acceptance and installation of the washed air system in use in this theatre. Great fans drive the air through water, purifying it before it is delivered into the auditorium. The temperature of the washed air is regulated to fit the season, by passing over heated coils in the winter and iced coils in the summer months. For every person in the theatre, thirty cubic feet of purified tempered air will be supplied every minute.

Joe Koppel, one of the ablest and most popular theatre men in Chicago, is house manager and George Koehler and his famous orchestra, formerly associated with D. W. Griffith, will furnish the music for the pictures and will also render overtures from jazz to grand opera. The latest type of Moeller pipe organ has been installed to supplement the special orchestra which will interpret the picture plays.

Rest rooms have been provided with every convenience and an attendant in charge to look after the comfort of the patrons.

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DUPLICATION & PROHIBITED,

Music and The Picture

A Mighty Crowd of Picture Musicians

By Charles D. Isaacson

I HEAR two cries coming up from the field.

On the one hand is the theatre manager or owner bemoaning the fact that he cannot put his hands on the right kind of musicians for his pictures.

On the other hand I am besieged by hundreds of musicians of the most worthy advantages seeking to find the outlet for their abilities.

Whenever a theater manager asks for the name of a man to take complete charge of his musical programs, organize his orchestra, of a hundred or one, I am happy to be able to send a list of half a dozen musicians in his section of the country with an assurance that the individuals represented are gifted with the right experience and the right point of view.

When a musician writes to us, however, it is impossible for THE NEWS to make any special effort for immediate action: the right theatrical request must be received first before an introduction can be effected.

The situation, which only three or four months ago was scarcely worth noticing, is today becoming a serious matter, and calls for a special discussion.

This department, it is clearly demonstrated, is being followed not only by managers and owners of theatres, not only by musicians now securely placed in houses where they are able to do their best—but also by many who are *not yet placed* in theatres or not yet placed in the *right* theatres.

To these latter gentlemen and ladies I should first like to speak.

I must confess that many (perhaps one out of every three) who write to me seeking a place in the motion picture field are not *ready*, and I wouldn't under any circumstances send their names to a theatre.

The fact that you can play well or that you have had the most serious kind of musical education in universities and conservatories, that you were with this or that famous European maestro, doesn't make any difference. What is your knowledge of pictures? *Just because you have attended a picture show doesn't make you a fit candidate to take charge of the music!*

Don't expect to be put in charge of a big picture palace at once when you present your card. Go out and get acquainted with picture technique. Playing picture music is something very different to playing just music, playing symphonies, or opera. You must reconstruct your entire musical understanding to make an appropriate man in a picture show. If you were ambitious to become the conductor of the Boston Symphony Orchestra, you wouldn't make an application to the directors before you had risen in the ranks,

WATCH FOR NEXT WEEK'S MUSIC DEPARTMENT

It will contain the program of the Musical Picture Convention. See how much you get for your three days in New York, January 23-4-5

Less than a Month
for the Big Musical-Picture
Conference, New York City
January 24-5-6
Hotel Astor.

Send reservations to Hotel Astor and News.

would you? Get into the smallest house you can find, and work for as little as they are willing to pay you. It's a case of experimenting on the dog, to be sure—pity the audience in the little house when you get started. Or better than that, try to get into the orchestra of a successful conductor, and study what he does. Take the last row of the second violins, and watch what is being done—and why, why, why!

A great organist writes me: "I am one of the most successful men in my profession; now, to fill in on some spare time, I am willing to take a place in a picture house of the highest standards if they will pay my price." What this gentleman says is right. He is one of the most successful recital and church organists. But he never had anything to do with motion pictures, and I wrote him that I couldn't conscientiously name him to any of my corresponding theatres. He was indignant—then he calmed down a bit, and asked what I would suggest. I said: "Spend your spare time this season going to picture theatres and hearing what the organist does. Then get in a little place, and after you've made good to your own satisfaction, I don't think you'll have any trouble landing the biggest jobs. Your name will do that for you, anyway. If it doesn't seem worth while for you to do all that, then forget pictures—or, rather, leave it to those people who are willing to concentrate on this field alone."

And of that description there are hundreds who are seriously preparing themselves. Every day I receive letters from men and women who have studied and analyzed conditions and are willing to go through all the developments to perfect themselves. They are certainly a whole lot better equipped than conservative old musicians who will not make concessions to the needs of the motion picture field. A whole lot better, I say, than the best artists who sneer at the picture public and cannot see the reason for considering that public first—not themselves and their traditions first.

THE NEWS has certainly drawn all kinds of musicians into its musical department. We never would have believed it possible that in so short a time so many hundreds of picture musicians, prospective and actual, would lay their problems and ambitions in our hands.

Having indicated these facts, it then becomes a very simple matter to criticize the managers of theatres who are going on about their music business with the wrong kind of assistance. Why is it necessary to do it? Why have poor musicians when the woods are full of the good?

You say you haven't met the best musicians. Well, that's because you never had a place to meet before. Now you have. It's this department, and THE NEWS has authorized me to freely and gratuitously serve as a committee of introduction; to bring together worth-while theatre managers with the kind of musicians they seek. The classified department of THE NEWS is wide open. Now, I have no special desire to turn this column of mine into a solicitation for advertising. Those who follow what I say will notice that I do not adhere to the trade paper custom of using a lot of publicity matter and calling it an editorial department! So when I say that the classified columns of THE NEWS are open to the musicians who are seeking theatres, and the theatres which are seeking musicians, I want you to understand that I am giving you the same advice I would give myself, knowing the conditions as I do.

This does not alter or interfere with the promised cooperation of this department to assist without charge any musician or theatre manager in getting together. But the number of musicians who are placing their names with us is growing to such proportions that it becomes more and more difficult to be of quick assistance to any individual.

Yet many musicians now enjoying a good berth in motion picture theatres have been placed through this department and are continuing to be placed!

The purpose of the present article is to make THE NEWS stand perfectly clear to all the present picture musicians, prospective picture musicians who are in correspondence with the music editor.

Also it is hoped that this statement will encourage *more* theatre managers and owners who are struggling with the problem of *finding the right musicians*—to put the problem up to THE NEWS Music Department.

(Place your request by letter, telegraph, telephone to Music Editor, Motion Picture News, New York City. State just what you are looking for. NO CHARGE.)

(Continued on page 434)

Music and the Picture

(Continued from page 374)

A New Year's Overture

Last week we told of the uses of music in seasonable situations, and in creating atmosphere for specific holidays. I listed a number of days: Christmas, St. Valentine's Day, Easter, Washington's Birthday, Hallowe'en, and along with each day was indicated the kind of music which could be used. I said then that while it may be practically impossible to book pictures which are in season, the atmosphere can easily be provided with music. In placing the Christmas list of music I said that I have purposely waited until the last moment to offer some thoughts, so as not to interfere with any plans which you may have had on foot. My purpose in these articles is to be suggestive rather than purely serviceable, to arouse the imaginations of the readers, that they may follow their own inclinations along the lines I have started.

It is with the same plan in mind that I now publish my New Year's Overture*. (As you read this over, can you not see how you make a Springtime Overture or a Winter's Eve Overture?)

Charles D. Isaacson's New Years Overture

1920
THIS TEXT APPEARS UPON THE SCREEN

A—Solemnly the dying year is carried in state by the universe; to be entombed in history. Humanity follows in naked feet, treading the icy snow, heads bent, mourning the passing of a mighty year, a year fraught with tragic memories and vain hopes.

A year of love, of passion, of sometime joy and sometime sorrow

A year of mumbling discontent and hunger, of misery and pain.

The purple procession mounts slowly the interminable peak of time.

B—Black and blacker becomes the atmosphere, until not a sign of light can be seen. It is the dark before the dawn.

C—From the earth below rise the sounds of souls that murmur, praying for surcease of pain, praying for the coming of a newer life and a finer day.

"Bring us to see the sunshine; bring us to see the light of love; bring us to see the birth of a diviner peace on earth."

"Something better, something sweeter.

"Something purer, something never known before

"Something before which the past will seem puny—

"Something new—we pray, we hope, we plead."

D—As if in echo of those who seek the unknown, lifts this voice of the soul that yearns only for the past:

"The hours I spent with Thee,
Dear Heart—

1921
THIS IS THE MUSICAL SCORE-SHEET.

A—Beethoven, 3rd symphony, Second Movement (Adagio Assai) down to the end of C minor—(eliminate C major.)

B—Write in an interlude of two bars of slow restrained chord for full orchestra.

C—Blend into Nocturne in E flat (Chopin) arranged for violin solo (not necessary to play it all—just about eighteen bars).

D—Blend into "The Rosary" for soprano solo.

"Memories that bless and Burn—
"Memories—memories."

E—Now silence, awful blackness and Infinity of Silence. Then procession is at the peak of the world. The emperor of time has dug the grave—Lower the bier, lower the dead. 'Tis the end of the year.

F—Hark! Midnight. From a myriad of spires the churchbells ring, Midnight, and the birth of Time.

Off with the old—on with the new.

The King is dead—long live the king.

Confusion! Madness! Join in—come, lift your voice. 'Tis Babel!

G—Now like the Mardi Gras, the whole world goes Dancing, Liting, Screaming a Welcome. To the New King; to the New Year, Happy New Year, Happy New Year.

Draw the curtain aside now.—We will see the intimate secrets of a Bohemian New Year's party.

Shocking! Drain the bottles.

Shocking! Kiss the women.

Shocking! Dance the orgy.

H—Yet one hears the soft whisper of violins.

I—Now the old-time songs. In the streets, the laughing, harmonized songs of goodfellowship. The inebriation of cheer and beer!
(Oh ancient rites, oh obsolete words.)

J—Yet again tender songs of motherhood, childhood and sweethearts.

K—All over the world. The new year is greeted. By Sister France, by England of old ruddy days, by native Italy.

L—And even—in this day of a newer life—even by repentant Germany.

Then the Nation of Peace and Fellowship—the Earth's king.

M—It is early New Year's morning.

It is early New Year's morning.

It is early New Year's morning and the world keeps right on.

Keeps on.

A mad world, gentlemen, a mad world, but a happy New Year to you.

To you.

* Editor's Note: Under the title of Charles D. Isaacson's New Year Overture, 1920, 1921, this is being shown New Year's Week in the Brooklyn Strand Theatre (Edward L. Hyman, managing director, Alois Reiser, conductor, Katherine Stang, violinist, Olive Nevin, soprano and mixed quartette of voices. This is where the Interpretative Overture of Marche Slav (Tchaikovsky) was played with such great success with a screen text of Mr. Isaacson's running during the progress of the orchestral playing.

E—Blend into about nine bars of Ase's Death (Greig).

F—Twelve slow solemn blows on the bell, against a vox humana organ background, blending then into a development of chimes to represent church bells, this building up a clanging of the whole orchestra, the use of all the traps—a mad New Year's greeting.

G—This blends into the "Fete of Bagdad" (Rimsky-Korsakoff's "Scheherazade") about twenty bars before the violin solo ONLY.

H—Violin soloist plays about six measures of soft strain. Dead pause.

I—Now frankly medley of New Year's fun.

Chorus fragment—"Jingle Bells," into fragment "Merrily We Roll Along," into fragment, "There's Music in the Air."

J—Fragment "Annie Laurie."
Fragment "Auld Lang Syne."

K—Fragment "Marseilaise."
Fragment English anthem.
Fragment Italian song.

L—Slight pause.
Fragment "Wacht am Rhine."
About ten bars of "Star Spangled Banner."

M—Rapid close, about twelve bars ending "Scheherazade."

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

FROM THE MUSICAL INDUSTRIES

Music Editor:

The writer fully appreciates the opportunity to cooperate with this big movement of bringing more closely together those who are interested in music and the motion picture interests.

In that connection would say I think the proper man for you to enlist would be Mr. Richard Aldcroft, who is president of the Music Industries Chamber of Commerce, with headquarters at 105 West 40th St. This chamber represents a business of about a million dollars.

I would also mention the name of Mr. Alfred L. Smith, their general manager; also Mr. C. M. Tremaine, who is the head of the Bureau of the Advancement of Music.—Spambach Piano Company.

Dear Editor:

I want to register for the Motion Picture Music Conference. Please advise me of the necessary steps. Certainly you know how to put a thing over, and I presume the conference will be a great success from outward appearances even if it will be impossible to do much practical good at so young an art.—T. Scott Burnham, Editor, American Organist.

Dear Editor:

Your letter of November 24 received and it interests me very much, as the question of better music for pictures is most important and you can rest assured that the writer will be in attendance on the specified date.

If there is anything further you may do regarding this, please be sure to notify me.—James B. Kelly, Managing Director, World Motion Picture Corp.

FROM A CELEBRATED ORGANIST

My Dear Mr. Isaacson:

I have taken the society of which I told you. Frank Seymour Hastings is its president and its vocal make-up—there are many quite prominent soloists enrolled—excellent. I am hoping to make it one of the best of New York's male choruses.

By the way, my plans have so shaped themselves that I could, with advantage to myself, take a relief organist's job in a decent New York (or nearby) theatre.

I'm very interested indeed in the conference and expect to be "right in it." I certainly hope so!—Richard Henry Warren, Conductor, Singer's Club, N. Y.

Music Editor:

I hope the thing will prove an immense success. In fact I am sure it will, for I see in your columns that you have aroused nationwide interest—and upon this I must congratulate you.

In fact your columns in MOTION PICTURE NEWS are really the most interesting, helpful and delightful reading matter I have ever come across in any magazine, and I am so glad it is being backed up so well by your Mr. Johnson. Surely both THE NEWS and you are making for yourselves a niche of fame and usefulness that will establish forever your names in the history of motion picture development. With best wishes for your success I am ever loyally yours, Joseph Carl Bresl.

Music Editor:

Notwithstanding my lack of ability in all things musical, I appreciate the wonderful music that is arranged for some of the pictures by the

FULL PROGRAM OF PLANS
WILL BE PUBLISHED
NEXT WEEK—

Watch for the next week's
News and see what three days
at the convention will bring
you

orchestra leaders of the motion picture theatres. I think it materially aids the presentation of the picture and gives the audience the right perspective and feeling for the incidents that are being portrayed.

I shall be very glad to attend the conference of picture executives, exhibitors and musical authorities that you are arranging to be held in New York City on January 24th, 25th and 26th.

My musical education has been sadly neglected. About the only instrument that I can make a sound on is a Jew's Harp. That was an accomplishment I had in my boyhood days. Don't know whether it has stayed with me or not, as I haven't tried it for thirty years.—Oscar A. Price, Pres., Associated Producers, Inc.

Dear Mr. Isaacson:

When I wrote you last, I had just started playing at the uptown theatre I mentioned to you, as contractor and director. The last letter I received from you was, I believe, dated September 10, in which you advised me to get in touch with concert bureau.

I have had the orchestra in this theatre for nearly three months now and several things have occurred of late which makes it desirable for me to look around for another house for the near future. After opening with them, they decreased my orchestra to twelve. Several weeks ago I received instructions to cut to ten, and recently to cut to eight on account of a more or less mythical drop in business.

This is quite discouraging, particularly when I had such an exceptionally fine aggregation of musicians assembled, and on the next cut, I will be forced to sever my connection with this house, for I do not care to lead a six-piece orchestra.

It is possible that at this time you may know of a New York house who wish the services of a conductor with a large library. My library, you will remember, now covers over six thousand concert numbers. I have spent over a thousand dollars in augmenting it during the past three months, and for an orchestra of twenty-five men or less, it compares favorably with any theatre library in the city, not even excepting the large Broadway houses.

"WHITE YOUTH" (Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "La Petite Duchess" (Melodious Gavotte), Baron

- 1—"Voice of Chimes" (And.), by Luigini (3 minutes and 35 seconds), until—S: At Screening.
- 2—Theme (1 minute and 30 seconds), until—S: Close-up of group of girls in garden.
- 3—"Southern Reverie," by Bendix (2 minutes and 20 seconds), until—T: "Back in the bayou country."
- 4—Continue pp (30 seconds), until—T: "Madam, you married."
- 5—"Humorous Drinking Theme," by Roberts (2 minutes and 25 seconds), until—S: Interior of wine cellar.
- 6—Theme (2 minutes and 20 seconds), until—T: "Fo lub ob de."
- 7—"Turbulence," by Borch (40 seconds), until—S: Colored fellow drops bottle of wine.
- 8—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (4 minutes), until—T: "Monsieur, will you summon?"
- 9—"Dramatic Suspense," by Winkler (1 minute and 20 seconds), until—T: "I see one who by her."
- 10—"Dramatic Reproach," by Berge (3 minutes and 5 seconds), until—T: "Following the old French."
- 11—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "When the fireflies."
- 12—Continue pp (45 seconds), until—T: "You don't have to marry."
- 13—"March and Procession of Bacchus," by Delibes (1 minute and 15 seconds), until—T: "Sunday morning petite."
- 14—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "But at the Chateau."
- 15—"On Hilo Bay" (Waltz), by Levy (2 minutes), until—T: "Monsieur Burt, will you dance?"

Note: Play to action during Jigg scenes.

- 16—Theme (2 minutes), until—S: "Close-up of watermelons."
- 17—"Comedy Allegro," by Berge (2 minutes and 35 seconds), until—S: Innkeeper locks garage.
- 18—"Conspirators" (To action pp or ff), by Santos (3 minutes and 15 seconds), until—T: "Don't marry her, we're too."
- 19—"Misterioso" (For general use), by Andino (1 minute and 45 seconds), until—S: Close-up of clock.
- 20—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 50 seconds), until—T: "I intend to marry Aline."
- 21—"Caprice Joyeux" (Allegretto), by Seeligson (4 minutes and 35 seconds), until—T: "The cold dray dawn of a."
- 22—"Birds and Butterflies," by Levy (1 minute and 40 seconds), until—T: "The field of honor."
- 23—Theme FF (2 minutes and 30 seconds), until—T: "Are you shot?"

THE END.

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feature Releases
of the Past Year,
which appeared
in the Plan Book
of Motion Picture
News, will be
found on pages
441, 442 and 443.

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Music and The Picture

Announcing the Early Plans of the First Motion Picture-Musical Conference

By Charles D. Isaacson

“WHAT can be done at a three-day session of musicians and motion picture men and women?”

This question has been propounded by a number of people in all parts of the country, especially those who have been debating: “Is it *worth while* to go to this conference?”

Well, to tell the truth, it's so hard to squeeze all that ought to be done into three days that it's running over into an extra evening! And *every minute of the time will be occupied by the visiting delegates in fruitful and significant discussion and action.*

The basis upon which the First National Conference of Motion Picture and Musical Men is called, is expressed in the following “credo.”

The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music; an alliance which will serve both musicians and motion picture interests for the mutual welfare of the industry and arts, an alliance which will further the movement to bring good music into the motion picture theatre as a means for the development of the highest type of picture patronage.

The time has come for a definite move in this direction. The First National Conference will be important not only for what it accomplishes but for what it sets in motion and for the goal toward which it moves.

The best way to make musicians understand the theatre needs and to make the theatre men get the most out of the musicians, is for both interests to know each other intimately and to make their plans in common.

With this attitude the First National Conference of Motion Picture and Musical Interests is called.

At the present writing, over one hundred important individuals have indicated their intention to be at the conference, which as has been stated is being held at the Hotel Astor, New York City. The dates? January 24-25-26.

The extra evening is in the nature of a Prelude or a Prologue to the Convention, on the night of January 23rd, for those who can make their plans to get to New York by seven-thirty the day before

Next week Mr. Isaacson will write a special story on the “Musical Aspects of ‘Way Down East.’”

the formal opening. This Prelude is in the nature of a great big Concert at DeWitt Clinton Hall, a regular Globe Concert (dedicated by The New York Globe to the Motion Picture Musical Conference. This Concert is a “Special Movie Night.” It will be held before an audience of three thousand, who will listen to the virtues of the film theatre as a means of developing art—a medium for the bettering of American taste. The subject of the principal address will be “Behold the Picture Theatre: Patron of Art.” The musical numbers will include the famous Oumansky Ballet, Emanuel Liszt, baritone; Amanda Brown, soprano; Erna Prelka, contralto; Hugo Riesenfeld and Nat W. Finston will speak. The visiting delegates will occupy the chairs of honor.)

Of course the formal opening will not come until Monday morning, January 24th. At 10 A. M. sharp, the meeting will be called to order, in the big reception room of the Hotel Astor. The purposes of the conference will be tersely and emphatically announced. Immediately the organization of the new association: “The Association of Motion Picture and Musical Men” will be affected. There will be no loss of time, in fiddling about; everything will have been prepared in advance, for submission to the delegates. Such elections and committees as shall be needed, will be quickly carried over.

Then will come the presentation of the *Music Tax Pact*, which alone makes the first conference worth while. If this pact is acceptable to both sides in the music tax feud, it will *settle an annoying problem of the industry.* The Society of American Composers and Authors will present the pact, which, if acceptable, will be endorsed by the new organization, and the *fight on that subject will be ended forever.*

Important discussions will then occupy the first morning session. The dean of the picture-musicians, Samuel Rothapfel, will discuss the psychology of picture showmanship of music. It is but meet that the man who first saw the possibilities of music in pictures should analyze his vision and hopes at the outset of the conference. Then it is particularly seemly that the dean of American musical publicists, John C. Freund, should tell how the

“Musical Fraternity Becomes the Ally of the Picture Theatre.” Mr. Freund is the owner and editor of “Musical America” and “Music Trades,” as well as other musical publications. When he speaks, his words reach every musician in America, every musical instrument and publication man. He has, moreover, two hundred newspaper correspondents throughout the country, who carry his words to their cities and towns. He represents the musical fraternity. The South will then speak through Maurice Barr, manager of the New Orleans theatre and special representative of the Saenger Amusement Company. He will tell of “Standardization of Music for the Films”—one of the big subjects of the conference. Ernest R. Voigt, head of the Boston Music Company, will show how it is essential that picture musicians must be specially trained. He has been investigating the subject, with discussions with musical schools and universities over the country. His findings are contained in “Picture Music and Musicians of the Future.”

After a short adjournment will come the first “Exhibit” of the conference—and there will be many. In the opinion of the present writer, these exhibits as handled will be worth thousands of dollars to any theatre owner, and will prove to be the most valuable lesson any musician could get!

The delegates will assemble at the Capitol theatre, where there is arranged a special musical program. This will be followed by a analytical discussion of the music in its relation to the picture. Why was the music used? How was it found? How could it be adapted to the smaller theatre, etc. This discussion will be headed by Samuel Rothapfel, and will be seconded by Erno Rapee, the conductor of the orchestra of the Capitol theatre, who will show the relation of the orchestra to the show.

Think of it! A show in the Capitol, discussed in detail as to its meanings and relationship to other theatres! What is that worth?

After this discussion, Carl Joseph Briel will tell of “The Complete Music Score.” Mr. Briel is probably the foremost film composer, and has had an opera produced by the Metropolitan Opera Company. Nat Finston, formerly conductor of the Capitol, has some important ideas on “The Grand Opera Film.”

Then “The Cue Sheet.” There's where one of the first big fights of the conference

(Continued to page 589)

Announcement of Plans for Conference

(Continued from page 526)

will take place. M. Winkler will start the discussion, and then the meeting will be open to all.

Is that a full day?

Here's the second. Sharply at ten the delegates will assemble at the Hotel Astor. The speakers are Hugo Riesenfeld, Joseph Weber, Leonard Lieblich, A. F. Adams, C. M. Tremaine, Edward Hyman and a noted film director. All of these men are so well known in their respective fields that a description seems to be superfluous.

Dr. Riesenfeld is the busiest managing director in the world. He has in his keeping the Rialto, Rivoli and Criterion theatres, and rumor says he is about to add another. He is musician, film man, conductor, writer, composer and best all-around figure in the industry, because in him actually the two arts are united. He will describe the ideal motion picture impressario.

A. F. Adams is the king of musical agents. He is the head of the Wolfsohn Musical Bureau, which is the biggest organization engaged in the development of musical artists in the world. It is the Standard Oil of music! The list of the Wolfsohn artists is the blue book of music. Think of it; Josef Hofmann, Jascha Heifetz, Reinald Werrenrath, Albert Spalding—and so on down a list of hundreds. Mr. Adams is the outstanding figure in the concert world. Now that he is planning to enter the film industry is significant that the psychological moment has arrived. Mr. Adams will discuss the "Coming of the Musical Agencies for Picture Theatres," and will tell how artists can now be routed in the theatres, with the least possible trouble.

Joseph Weber is the president of the National Federation of Musicians—the union of all professional musicians. He is the dominant figure in the musical union; a fascinating gentleman and scholar. His address will be the good will offering of the union to the new industry of picture music. His address is entitled, "What the Musical Union Has to Offer to the Picture Industry."

C. M. Tremaine, head of the Bureau for the Advancement of Music, is the man who is in touch with everything that is being done for musical development. He has at his finger tips all the work of newspapers, organizations, musicians, etc.—so that he purposes to show "How Musical Development Can Be Linked With the Picture Theatre."

Edward L. Hyman, the wideawake managing director of the Brooklyn Strand, has made a specialty of musical interpretation, and he will make an important address on that subject. Mr. Hyman has more ideas to the square yard than a dozen of the ordinary managing directors.

"Music from the Producing Director's Point of View" will end the morning session.

In the afternoon, the second big exhibit will be held in the Rialto theatre. The delegates will view the musical show, and then will adjourn to the projection room, where Dr. Riesenfeld will analyze the performance. He will strip the affair naked and expose the reasons for every note and lighting effect.

Following the Rialto exhibit, there will be a

round table discussion by producers. All producers are invited to take part, and the others will listen. The subject of music from the point of view of the producer is important to all fields of the screen and music. Among those who will participate and head this discussion are: Arrow Film Corporation, Associated First National Pictures, Inc., Associated Producers, Inc., Bray Pictures Corporation, Educational Film Exchanges, Equity Pictures Corporation, World Motion Picture Company, American-Indian Film Company, Denver, Colo.

In the evening, an informal dinner is being tendered to visiting exhibitors by the New York Concert League through its president, Hyman S. Kraft.

Do you think there's any time wasted?

The third day will be devoted to more general discussion. Mrs. A. F. Oberndorfer, Mrs. Winifred Stoner, Harry M. Prince, Richard Henry Warren, W. G. Stewart, Fred Stark, and others will make addresses. Mrs. Oberndorfer is the general chairman of the Federation of Women's Clubs in the United States. She will show "What Two Million Club Women Have to Say to the Picture Industry on Music." Mrs. Winifred Stoner is the editor of *The Forecast*. Harry M. Prince, noted acoustical authority, will speak on "Acoustics for the Average Man." Richard Warren is one of the greatest organists in the world, musician, conductor, etc. He will say, "How the Organist Can Be Most Useful to the Picture Industry." Fred Stark, Superb theatre, Raleigh, N. C., "Music and Pictures in the South." W. C. Stewart, formerly of the Capitol and lately of the California theatre, "How Far a Picture Theatre Should Go in Allying With Other Musical Activities."

In the afternoon, all delegates are invited to sit in on the general round table discussions of exhibitors, of music publishers, of instrument makers and musical devices—in which each industry will discuss music from its point of view. Among others who will participate and head in these discussions are:

American Photoplayer Co.	Belwin, Inc.
Brambach Piano Co.	Boston Music Co.
Marr & Colton Co.	Chas. K. Harris Music
Bartola Musical Instrument Co.	Pub. Co.
Steinway & Sons	G. Schirmer
Austin Organ Co.	M. Witmark & Sons
Estey Organ Co.	Leo Feist, Inc.
Estey Piano Co.	J. W. Stern Co.
Lyon & Healy	Waterson, Berlin & Snyder

The evening will bring the last exhibit. At the Brooklyn Strand, the opera, "Aida," of Giuseppe Verdi, will be played by the orchestra under the direction of Alois Reiser, with a Screen Musical Interpretation. This will be followed by a meeting in Mr. Hyman's offices, and Mr. Hyman will discuss the meanings of the idea, and its possibilities for further development.

Of course this program is not complete. Many other features will be added. For instance, the Chicago Opera Association will hold a special dress rehearsal for the visiting delegates, so that they may see close up the stars of grand opera. This special rehearsal is arranged as the tribute of the Chicago Opera Association and its board of directors to the Motion Picture and Musical Conference.

Other features will be announced between now and the assembling of the conference.

The important thing now is to send in your registration if you are coming.

Write THE NEWS and the Hotel Astor for your reservation.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Mr. Isaacson:

For some time I have been a reader of your columns in MOTION PICTURE NEWS and it has often occurred to me that you might be able to help me out of some of my difficulties. As you know, the musical director in the small town has quite a time selecting the proper music to go with the pictures, even when cue-sheets are furnished, for he is at a disadvantage in not being able to procure the music in time for the picture and often his own initiative must be brought into play because of the demands of his patrons.

Do you know of some theatre music magazine published that would help along these lines? For a town of this size we have two fine theatres, with organs in each. The company is willing to go to any reasonable expense in order to have the best in all lines and music seems to be the stumbling block. It is not often that I get to go to other towns or theatres where I can hear other music, and to buy promiscuously adds no advantage.

It is my desire to build up a good music library here, as we control four theatres in two towns and are going ahead steadily. Hence, I am at a loss oftentimes as the whole thing is in my hands. Being a very wealthy little college town many of our patrons have an extraordinary sense for good music, and they demand it.

If you are able to suggest anything that will help me out, I should be very grateful to have your suggestions in the matter. Enclosed you will find a self-addressed envelope for any reply you care to make. Hoping to hear from you at your earliest convenience, believe me.—Fred Heil, C. M. Amusement Co., Marietta, Ohio.

Dear Mr. Isaacson:

It is the general opinion that there is still great room for improvement in the musical part of the picture. The conference that is being arranged is one that is surely needed for all connected in any way with film production. It will be a great education and inspiration to all.

I firmly believe that it is in the future of the motion picture theatre that music in all its forms can be carried to its greatest heights and all the people able to enjoy it.

Relative to suggestions requested, I must say that (1) Much depends upon the musicianship of the organist and orchestra leader. (2) All music must fit the picture, the employment of the "leit-Motif" is to be considered. (3) Popular melodies (ballads and jazz) should be those known or about to be introduced to the public; too much improvised syncopation is distasteful. (4) Orchestras must give proper separation to their part in the picture just as the actor and producers give the best of their talents. (5) In the small theatres and communities where the only music is that provided by mechanical instruments and whose operators are often lacking in musical knowledge, much help and advice is needed if the musical taste and enjoyment of the people is to be influenced and considered. (6) Good music adds greatly to the enjoyment of the picture in all its scenes.—Florine Wensel, Pres. Sacramento Teacher Association.

Dear Mr. Isaacson:

We have been giving the question of the Motion Picture Musical Conference considerable thought. The idea has occurred to us that it might be a good plan if a little time could be allotted in the program to an opportunity for exhibitors to discuss the different phases of the organ as used in motion picture theatres for their musical program. This discussion might be started off with an out-line by some organ builder or organist on the development of the organ as a motion picture instrument.

It would seem to us that the different organ builders ought to treat this discussion not as a sales or advertising proposition but rather as a technical discussion answering the questions of any exhibitors. We feel sure that different exhibitors have different ideas about organ music and must have questions in their minds as to the different phases of it. The method of installation of organs is a spirit of cooperation among the organ builders present and that they would be more than glad to place their general knowledge at the disposal of the exhibitors.

Please understand, Mr. Isaacson, that this is merely a suggestion on our part and that it may or may not have your approval. We will be glad to have you enlarge upon it if you care to do so and hope that something good may come of it.

Our Mr. Marr and the writer plan to be there and you can rest assured that it is our earnest desire to help you in any way possible.

Assuring you again of our deep interest in this conference and our realization of how much it will mean to the motion picture industry, we are.—Marr & Colton Co.

Dear Mr. Isaacson:

Just what I personally can do in the way of the support of the convention I do not know, but in all events, I am sure you know I approve of better music idea in the motion picture theatre, so far as it can be done. I think the great feature of the Strand is the wonderful orchestra and the beautiful music that is presented. That, however, would not be possible in every moving picture theatre. It could be, however, minimized, and no matter if it is brought down to the smallest theatres with the auto-

matic piano, good music could be encouraged there.

Thanking you for your communication and assuring you that you have my support, I am.—Mark P. Campbell, Brambach Piano Company.
Music Editor:

Your MOTION PICTURE NEWS page is always interesting and most times mighty good; you are helping the theatre upward, and in a sane way.

I believe the organist is going to be the musician of the future theatre—but he has to wake up, and he must get a better instrument than is being built for him now.—T. Scott Buhrman, Editor, American Organist.

Experts Combine in New Musical Association

The need for some music service designed and especially arranged for each individual film has been recognized everywhere, particularly since the tremendous success of "The Birth of a Nation" and other famous pictures proved the value of especially prepared musical scores. The collaborated talents and experience of three of filmdom's foremost impresarios are represented in the new Synchronized Scenario Music Service now being furnished to subscribers by a new Chicago company of the same name, 64 East Jackson Boulevard. Mr. Carl Edouarde, music director of the Strand theatre, New York City; Mr. James C. Bradford, formerly music director of the Broadway theatre,

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Music Editor, Motion Picture News

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New York City, and previously writer of musical synopses for Famous Players, and Mr. C. J. Breil, composer of the musical score for "The Birth of a Nation," are the directors on the professional staff of the Synchronized Scenario Music Company.

This new organization, it is announced, is ready to supply an accurately synchronized music score especially written and prepared for each individual feature film, no matter by whom produced or distributed.

MUSICAL PERSONALITIES

(Under this heading interesting members of the musical fraternity will be listed.)

W. G. Stewart—who is one of the greatest experts in the country on opera—has finished his contract with the California Theatre, where he has done such fine work during the past six months putting on "opera performances." Previous to that time, Stewart was the opera man at the Capitol Theatre, New York. He was one of the best operatic baritones in years gone by, founded the Commonwealth Opera Company, was stage manager of many famous light opera companies and was once stage manager of the New York Hippodrome.

He prefers to connect on the Coast.

A. N. Wolff, leader and conductor of large bands and orchestras, 1910-11-12, director of the orchestra, Orpheum Theatre, St. Paul, Minn., big time vaudeville, 1912 to 1920 manager—45 years old, home town Rochester, ready to go any place.

Percy G. Robbins, organist, a graduate of several of Europe's largest conservatories, spent the past six years studying the adaptation of the organ to pictures.—Fort Wayne, Indiana.

Edward J. Robarge, Pittsfield, Mass.—A vaudeville and picture piano leader of 14 years' experience; married, 33 years of age; and would like to locate permanently. Would go almost anywhere. A member of the union, Local 109, in good standing.

**Registration for the Motion
Picture - Musical Conference
may be made with Charles
D. Isaacson Music Editor,
Motion Picture News . . .**

**Reservations should be made
early at the Hotel Astor,
New York**

"THE PRICE OF SILENCE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "The Roses That Die Bloom Again" (Sentimental Ballad),

Levy

- 1—Theme (3 minutes and 10 seconds), until—S: At Screening.
- 2—"Review March" (Grand March), by Berg (1 minute and 25 seconds), until—T: "While in a Southern city."
- 3—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 20 seconds), until—S: Interior of office.
- 4—Theme (1 minute and 5 seconds), until—T: "Roses mean faith to me."
- 5—"Southern Reverie" (characteristic), by Bendix (2 minutes and 30 seconds), until—T: "Elm B'uff, where many."
- 6—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (3 minutes and 15 seconds), until—T: "Just say that a stranger."
- 7—"Dramatic Narrative" (for scenes of reminiscence), by Pement (6 minutes and 5 seconds), until—T: "I'll read your mother's."
- 8—Theme (45 seconds), until—T: "May your God be."
- 9—"Tragic Theme," by Vely (3 minutes and 40 seconds), until—T: "Twenty-four hours later."
- 10—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—S: Scene in court room.
- 11—"Dramatic Reproach," by Berge (4 minutes and 40 seconds), until—T: "I need no help to tell."

Note: with ad. lib. rolls during storm scenes, with ad. lib. railroad effects.

- 12—Theme (2 minutes and 50 seconds), until—T: "That is exactly what."
- 13—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "Bedney, I want to see."
- 14—"Voice of Chimes," by Luigini (30 seconds), until—S: Interior of church.

Note: organ solo to action.

- 15—"Cavatine" (Dramatic), by Bohm (7 minutes and 10 seconds), until—T: "A visitor that."
- 16—Theme (1 minute and 40 seconds), until—T: "My handkerchief, but I."
- 17—"Bleeding Hearts" (A floral poem), by Levy (3 minutes and 10 seconds), until—T: "She has reached the crisis."
- 18—"Love Song" (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: "Today I resign as prosecuting."
- 19—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "A year later finds Beryl."
- 20—"Budding Spring" (Mel. Int. Moderato), by Platzman (1 minute and 50 seconds), until—T: "While she is absent."
- 21—"Phantom Visions" (Skeleton dance), by Stevenson (3 minutes and 50 seconds), until—T: "As the months go by."
- 22—Theme (2 minutes and 10 seconds), until—T: "After weeks of hard work."
- 23—"Spring Blossoms" (Int. Allegretto), by Castillo (2 minutes and 25 seconds), until—T: "New York, where for two."
- 24—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "Twenty-four hours elapse."
- 25—"Furioso," by Kiefert (1 minute and 20 seconds), until—T: "Promise you will not."
- 26—Theme ff (2 minutes), until—T: "I am branded a thief."

THE END

"LOVE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "The Roses That Die Bloom Again" (Sentimental Ballad),

Levy

- 1—Theme (1 minute and 50 seconds), until—S: At Screening.
- 2—Continue ff (1 minute and 30 seconds), until—T: "Tucked away in a grimy."
- 3—"Poeme Symphonique" (And. quasi adagio), by Borch (1 minute and 55 seconds), until—T: "Account of this case."
- 4—"Serenade Lointaine" (6/8 Melodious Moderato), by Berge (4 minutes and 25 seconds), until—T: "New York's East Side."
- 5—Theme ff (3 minutes and 15 seconds), until—T: "Tom Chandler, who has fought."
- 6—"Lovelette" (light melodious Int.), by Levy (2 minutes and 15 seconds), until—S: Interior of picture house.
- 7—"Queen of My Heart" (Dramatic Ballad), by Baron (35 seconds), until—T: "Mother fainted in the."
- 8—Continue to action (1 minute and 5 seconds), until—T: "Days that follow when the."
- 9—"Tragic Theme" (Dramatic climax), by Vely (1 minute and 35 seconds), until—T: "Natalie, I am afraid—afraid."
- 10—"Phantom Visions" (characteristic sinister allegretto), by Stevenson (2 minutes and 45 seconds), until—T: "Burdened with the."
- 11—"Frivolette" (characteristic Allegretto), by Baron (2 minutes and 40 seconds), until—T: "Another Spring and the."
- 12—"Capriccietta," by Varley (2 minutes), until—T: "The lease for Miss Storm's."
- 13—Continue to action (1 minute and 30 seconds), until—T: "Into a secret little world."
- 14—"Baby Dreams" (litttle reverie), by Boyaner (1 minute and 25 seconds), until—T: "Evening and the bedtime."
- 15—Theme (2 minutes and 35 seconds), until—S: Natalie reads letter.
- 16—"Petite Duchess" (Gavotte Unique), by Baron (2 minutes and 20 seconds), until—T: "The other world where."
- 17—"Hindoo Hop" (a slow fox-trot), by Levy (2 minutes and 10 seconds), until—S: Close up of orchestra.
- 18—"Air de Ballet," by Varley (1 minute and 15 seconds), until—S: Close up of scene on stage.
- 19—"Love Song" (Moderato), by Puerner (2 minutes and 55 seconds), until—T: "The first steps toward."
- 20—"Adagietto" (From Symphonette Suite), by Berge (4 minutes and 50 seconds), until—T: "At Dunning's Long Island."
- 21—Theme ff (4 minutes and 20 seconds), until—T: "To our dear gentlemen."
- 22—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "Tom, you must listen to me."

- 23—"Lento Allegro" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "And with Monday morning."
- 24—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "The bottom has dropped out."
- 25—"Birds and Butterflies" (Allegretto Intermezzo), by Vely (2 minutes and 30 seconds), until—T: "Mr. Waring is on the phone."
- 26—"In the Ruins," by Kempinski (3 minutes and 50 seconds), until—T: "At the International Engineers."
- 27—"Reproach," by Berge (3 minutes), until—T: "My machine is broken down."

Note: to action pp or ff.

- 28—"Dramatic Agitato," by Simon (1 minute and 25 seconds), until—T: "Her tortured brain snapped."

Note: to action pp or ff.

- 29—Theme ff (1 minute and 40 seconds), until—T: "And He watches over us."

"HOLD YOUR HORSES"

Theme: "Seremads Romantique" (And. con moto), Borch

- 1—Theme (3 minutes and 20 seconds), until—S: At Screening.
- 2—"Wedding March," Lohengrin (20 seconds), until—T: "If Beatrice News."
- 3—Continue to action (25 seconds), until—T: "She would have drowned."
- 4—"Scherzetto" (From Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "He would have jumped off."
- 5—"Hunkatin" (Half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Canavan oozes out as."
- 6—"Turbulence" (play pp or ff), by Borch (55 seconds), until—T: "The next day brought more."
- 7—"Capriccietta," by Varley (2 minutes and 5 seconds), until—T: "And he didn't even get."

Note: Watch explosion.

- 8—Theme (1 minute and 45 seconds), until—T: "It's wonderful what a red."

Note: Watch explosion.

- 9—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "Jim James, political."
- 10—Continue ff (45 seconds), until—T: "There followed a little."
- 11—"Irish Dragons" (Medley), by De Ville (2 minutes), until—T: "That night Canavan."
- 12—"Eccentric Comedy Theme" (begin pp then to action), by Roberts (2 minutes and 10 seconds), until—T: "I have been looking for you."
- 13—"Half Reel Hurry" (begin pp then to action), by Levy (2 minutes and 20 seconds), until—T: "After learning the might."

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WARSAW, N. Y.

Music and The Picture

Meet Mr. Richard Wagner

By Charles D. Isaacson

Of course the famous Wagner is he of the baseball world, but there was another who pronounced the name as if it were "V-ogner" and wore a velvet cap rakishly on the side of his head.

Mr. Richard Wagner of Germany wrote several of the highest-brow grand operas which ever were set on paper. They caused a revolution in fine art, and you were either a pro-Wagnerite or an anti. There was no middle course. Not even in President Wilson's manner could one be neutral by word, act and thought.

Mr. Richard Wagner died nearly half a century ago before the screen was anything more than a part of prestidigitators and shadow-artists. Mr. Richard Wagner died without ever seeing Mary Pickford, or Charlie Chaplin or Geraldine Farrar transporting opera to pictures.

And yet today, Mr. Richard Wagner is the big man in pictures!

Think of it! What the highest high-brows in music thought Richard crazy for attempting, all the modern screen geniuses are using without so much as a blush.

I am referring of course to the music scores for big features.

The "best brains" in the industry (to borrow a phrase from Mr. Harding) are using the Wagnerian method, and it's proving more successful than it ever did in "Parsifal," "Tannhauser," "Lohengrin" or "Tristan and Isolde."

A number of NEWS readers have asked for an explanation of the "leit-motif" as it is being applied to pictures and I shall attempt to furnish that information.

The plan is this. Each character in the opera or "movie" is labelled with a musical theme. Audiences have a very keen sense of hearing. Also they have good memories. In addition to a character being recognized by her face, by her play name, by her manner, etc.—she now has a *sound*. The heroine is designated with a sweet, demure, captivating melody, written expressly for her or taken from some familiar classic like "Traumeri" or Schubert's "Serenade," or Saint-Saen's "Swan" or "Love's Old Sweet Song." The villain is not only recognized by his name, his face, his sneaking effrontery or his coarse blustering manner—but by the *sound*. The orchestra labels him with a theme which is melodramatic or tragic, which clangs out of the brass or the drums. The hero is given an appropriately courageous and forceful, clear strain of notes. Each person is accompanied by a characteristic theme, which may be humorous, quaint, bizarre, awkward, tender, sympathetic, sneaky, provincial, cosmopolitan, French, Italian, etc.

I have spoken so often of the language

LAST CALL FOR THE BIG MUSICAL-PICTURE CONFERENCE

You will read these words about January 12th or 14th—ten days from now you should be on your way to New York City.

Remember the dates—

Prelude to the Conference—Evening of Sunday, January 23rd.

Formal opening—Hotel Astor, January 24th, 10 a. m.

Sessions all day January 24-5-6.

Special dinner tendered to visiting delegates by New York Concert League.

Special Music by Chicago Opera Association (special rehearsal for delegates).

Special Movie Concert Night dedicated by New York Globe, with big Ballet, Special Artists, etc.

Important Special Picture Shows at Rialto, Capitol and Brooklyn Strand, with detailed analysis of the music used—how, why, wherefore—explained by the managing directors themselves, Messrs. Reisenfeld, Rothapfel and Hyman.

Important Discussions led by foremost musicians, editors, exhibitors, publishers, instrument-makers, etc.

of musical sounds that I am certain to have impressed that thought conclusively upon my readers. Hence the "character label" is easily understood.

At first when the orchestra introduces the "motifs" they merely seem to be an additional key to the character. But as the themes are reiterated, the memory sense of the audience becomes more active and assertive. As the picture progresses the theme sounds the approach of the character and even when the actor is not near the front of the stage but is influencing the action, the orchestra can skilfully indicate the spiritual presence of the person.

Of course it is necessary to make each label distinctive and true. I recall one use of a theme recently in a picture where there was a chatterbox theme. One could see her lips moving and her tongue chattering and her unscrupulous, scandal-mongering heart beating quickly. I laughed aloud as I saw her hurrying with her secret, bursting with her importance—I could see her breathing as that music rolled and gibble-jabbled, jabbled, cackled, blathered and blabbered. I remember another theme of an old miser, which seemed to be eternally counting up his gold. Then there was a gay Irishman, whose musical motif seemed to be saying, "The top o' the mornin' to yez."

This is Richard Wagner predominant.

This is the revolutionary plan which upset all music, drama, opera.

Of course the motif not only labels the character but it also describes the idea.

Richard Wagner's musical secrets are three-fold:

1. He realizes that he can foretell the actual dramatic idea with an appropriate and familiar bit of melody.

2. He knows that there is a memory-sense in his audience which permits him to further enhance the characterizations of his players by giving each a distinctive musical theme, which always accompanies that person.

3. He has acquired the ability to give voice to the action, the mood, the idea which dominates each episode.

In the first idea, Wagner sets his audience into a state of mind in advance of the actual demonstration, and so makes it easier for the stage (or screen) to create its atmosphere. At the opening of the show, the orchestra plays an overture. It is an attempt. Think of the screen adaptation. The orchestra comes to a dead pause, the house becomes pitch dark. We expect to see the title flash on the screen. But it doesn't come. Instead a plaintive violin solo plays some familiar melody. It is so unexpected and so simple and so familiar and so tender, that the whole audience feels like crying in a homely sort of way, catching the spirit of the idea. Consider the situation. The audience, excited, eager to see this great masterpiece which it has heard so much about, ready to criticize, find fault and underestimate, is suddenly grabbed by the heart-strings, and told by the subtlety of processes: this is a simple, home-story. Then when the screen lights up after about two minutes of this sort of music, and there is disclosed a little country street, a small house and the parlor of an old-fashioned home, the atmosphere is all there. The scene becomes idealized, intensified, made heroic in its way.

Wagner's secret is in finding the keynote to his story—and in advance setting his audience in the frame of mind to understand. What is coming, thinks the audience? Is it war and revenge, as in "The Birth of a Nation"? Is it something mystic as in "Earthbound"? What is it? Well, here it is, says the orchestra, and everybody settles back, in the proper frame of mind.

This in a certain sense is equivalent to the prologue which is coming into universal use before the big feature appears on the screen. (Of course, a big feature being an evening's full entertainment, is suf-

(Continued on page 746)

Meet Mr. Richard Wagner

(Continued from page 693)

ficient unto itself; but in the case of the varied program, the prologue seeks to establish a state of mind in advance of the picture. That's what it is supposed to do, but only the good saints above can figure out what most of the prologues are accomplishing in this direction. You may remember in a recent issue of the MOTION PICTURE NEWS I directly touched upon this opportunity of the prologue to "channelize" the minds of the audience, and concentrate it upon some theme of the story, some kind of emotion, etc.

The second and perhaps the more noticeable secret is the use of the character theme.

The third secret is the way in which ideas, emotions or words can be accentuated and intensified by music. Thus the high society spirit may be contrasted in a very decided way with the simple country scenes—by the music quite as much as by the pictures. In the overdrawn bits, the music can be just as much a burlesque. Oftentimes the orchestra outdoes the actors in its delineation of an idea. What cannot be registered by the film (little shades of meaning) are clearly defined by the instruments. One may dovetail seeing with hearing. If some inventor succeeds in synchronizing a phonograph to speak with the screen, the result will not be as satisfying as the Wagner method. Did you ever for one moment think that the plain people in the audience care for the words the actor speaks. All they want is to get the idea when the idea registers, the auditor translates it into his own kind of phraseology and verbiage.

So I say, meet Richard Wagner.

I can see him smiling at the whole picture industry.

He sits there in his big chair, writing on his opera, "Parsifal." On his head lolls the velvet cap, falling over to one side. The spectacles are set firmly on the firm nose. The forehead rises high and intellectual. The hair is bushy—at the back; a little suggestion of beard is on the side of his face. The cleft chin is forward and prominent, stubborn, obstinate. How I get the impression I don't know, but something about the face makes me think of an old seaman, who has known the roughest tides. The eyes are deep and heavy lines are on the forehead from frowning and thought, with high hills drawn over the eyes. The cheeks are marked ferociously. The mouth—it is always seeming to say, "No quarter." An old captain, at Gloucester, I knew looked exactly like him. But there is an indolence about his clothes which suggest the very opposite. Soft collar, rich cravat, velvet jacket, slippers, a scent of perfume.

The room in which he sits is hung with heavy draperies, the floors are covered with thick rugs. The whole place is adorned with something that depicts the voluptuary at his worst.

As he sits writing his music, the lips going tighter, the jaws are working incessantly, grinding, grinding. He is a little man, but you don't realize it, so straight does he hold himself. He passes a theme and pauses a moment. As he awaits his inspiration he rubs his hands against a silk cloth, doing it with evident physical pleasure.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Sir:

I think that a conference along the lines you suggest, is a splendid idea, and whoever is responsible for conceiving it and undertaking to bring it to pass, deserves the hearty thanks of all concerned.

Will bring the matter to the attention of the members at our next meeting, and at this time feel perfectly safe of assuring you of our hearty cooperation in the purpose of this conference.

Very truly yours,
E. C. MILLS,
Chairman, Executive Board,
Music Publishers' Protective Association,
New York City.

My Dear Mr. I:

I have just started a series of articles in my music column in the NEWARK LEDGER on "Music in the Movies." I am going to write an article every Sunday on some phase of the subject.

PHILIP GORDON,
Newark, N. J.

Dear Mr. I:

I want to take advantage of your columns so that we can welcome into our ranks, Gordon Reid, produc-

tion manager of the New Branford Theatre, Newark, N. J.

I believe that it is fitting that we who are interested in the advancement of music in picture theatres should do everything within our power to aid men like M. Reid, in setting them up as an example of successful showmanship, that others may follow.

This week Mr. Reid presented a prologue for "Passion," which to my mind is an incomparable prologue for this picture, from the three angles of light, music and action.

I want those of us whose cause is your cause—Music for the Masses—to welcome to our ranks, on behalf of our soon to be organized conference—Gordon Reid and the men who are making his achievements possible by their vision and sound business ethics—the Fabian of New Jersey, who own the Branford and several other theatres. A wonderful combination in a wonderful theatre.

IIMAN S. KRAFT,
New York Concert League

Motion Picture News:

It is with great interest that I read your insertions that appear in the MOTION PICTURE NEWS regarding the Improvement of Motion Picture Music.

Your idea of a Music Picture Conference is great and will no doubt mark a new era toward the advancement of Better Music in the Motion Picture Theatre especially throughout the South. I will consider quite an honor to participate at your conference, and you can rest assured of my cooperation in every way I will certainly be in the Big City, January 24 without fail.

LYNWOOD M. WILLIAMSON,
Director of Music,
Rialto and Rivoli Theatres,
Columbia, S.

Cue Sheet for "The Deceiver"
Joe Zivelli submits the following official cue sheet:

Cue—Time	Description	Composition	Tempo	Remark
1. 2	D. At screening.....	*Spring Serenade (2-4 Allegretto).....		Lacombe
2. 2	T. The little home.....	Cupid's Caress (3-4 Valse Mod.) (Witmark).....		Roberts
3. 3 1/4	T. I'm living in the past.....	Romanza (3-4 And. Mod.) (T. B. Harms).....		Thomas
4. 1/2	T. George Boswell.....	(Continue) (Play Piu Mosso).....		
5. 4	T. Ivan Barnet.....	Prelude (arr. Roberts, Fischer edit.) (Heavy Dram. Begin pp.) (Play slowly to acc.).....		Rachmaninof
6. 2	T. With the sincere.....	*"Illusion" (2-4 Mod.).....		Bustanoby
7. 1	T. Out in the logging.....	Dramatic Reproach (2-4 Mod. Dram.).....		Berg
8. 2	T. The Superintendent's.....	"A Love Song" (4-4 And. d'amor.) (Chapp.).....		Wood
9. 2 1/2	T. Ivan never.....	*"Boreas" (3-4 Dram.) (Witmark).....		G. Trinkaus
10. 3 1/2	T. The Superintendent's.....	*"Prelude" (by Kistler-Fischer) (4-4 And. ram.) (to action).....		Kunihiko
11. 1 1/4	T. Many agitators.....	"Dramatic Tension" (2-4 Mod. Dram.) (Jacobs).....		Norton
12. 3/4	D. Ivan leaves directors.....	"Dramatic Suspense" (4-4 Lento Mist.).....		Belwir
13. 2 3/4	T. I took the job.....	"Moonbeams" (Jacobs) (4-4 Allegretto) (to acc.).....		Cobl
14. 2	T. As the weeks.....	"Dream of Flowers" (4-4 Mod. Espres.) (Fox).....		Coher
15. 2	T. The trees were like.....	"Butterflies" (4-4 Caprice) (Forster).....		Johnsors
16. 3 1/4	T. Intoxicated with.....	*"Serenade" (Fischer) (4-4 Mod.) (to action).....		Wido
17. 1 1/2	D. Ivan goes to men near fire.....	*"Agitato No. 4" (Open ppp. Play to acc.).....		Zamecnil
18. 1	D. Girl stops men.....	*"Serenade Romantique" (3-4 Con Moto).....		Borch
19. 1 1/4	T. When the heart is.....	(Continue) (Play much slower).....		
20. 2	T. Ivan's ideals.....	"I Love Your Eyes of Grey" (4-4 Mod. d'amor) by H. Wood, pub. Chappelle.....		
21. 2 3/4	D. Half-breed and girl.....	*"Romance" (Schir.) (4-4 And. Dram.).....		Fromme
22. 2	D. Letter on screen.....	*"Broken Hearted Sparrow" (3-4 Patetico) (by Ben dix, pub. Jacobs).....		
23. 1 1/2	T. Blinded with.....	"Agitato No. 30" (4-4 Dram. Agit.) (Begin slow and then FF fast) (watch for shot).....		Lak
24. 2 1/2	T. Praise God.....	"A Musical Thought" (Titlebaum-pub. Belwin) (4-Mod. Assai) (Quasi Dram.).....		
25. 1	D. Men massed—Ivan enters.....	"Agitato No. 20" (4-4 Heavy) (Play to acc.) (by Lake-pub. Fischer).....		
26. 3	T. That's a lie.....	"Devotion" (Fox) (4-4 And.) (Begin fast).....		Depper
27. 1	T. I never did.....	(Continue very slow).....		
28. 1 3/4	T. To the crazed.....	"Desc. Agit." (4-4 Agit.) (Begin ppp.) (fast when set house afire).....		Schoenfield
29. 2 1/4	T. Let the forest.....	"Reve d'Amor" (2-4 Mod. Andante) (Love Song (Tympani rumble till end of fire scene).....		Zamecnil

THE END.

Length—5 reels (approx.) 5,000 feet.

Projection time—55 minutes.

Scored for projection at 14 minutes per reel.

Character of picture—Dramatic.

Locale—Woods—Lumber camp—mill.

NOTE: Type of picture demands dramatic music of the kind suggested in above setting. This setting will enable the Director to play for this picture the most appropriate music at the first showing of same in theatre. The compositions have been carefully selected and will please all audiences. Unless absolutely necessary do not substitute the numbers marked with *. The remarks will help the Director to select music out of his own library and also give him the assistance to make his own selection of numbers fit the picture. Especially note suggestions of effects.

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"SHE COULDN'T HELP IT"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricietta" (Allegretto Moderato), Varley

- 1—"Clematis" (From Boutonniere Suite), by Tinning (3 minutes and 30 seconds), until—S: At Screening.
 - 2—"Children's Games," by Ascher (2 minutes and 25 seconds), until—T: "In the temment."
 - 3—"Baby Dreams" (litle reverie), by Boyaner (3 minutes), until—T: "Alright—get."
 - 4—"Pizzicato Bluette," by Lack (2 minutes and 30 seconds), until—T: "Thanks to her reputation."
 - 5—Theme (2 minutes and 15 seconds), until—T: "Tom knows how to."
 - 6—Continue to action (50 seconds), until—T: "Thus Tom cunningly."
 - 7—"Sleeping Rose" (light Moderato), by Borch (1 minute and 30 seconds), until—T: "While Nance prepares."
 - 8—"Caprice Joyeaux," by Varley (3 minutes), until—T: Railroad stations are."
 - 9—"Gavotte & Musette" (6/8 Allegretto), by Raff (4 minutes and 45 seconds), until—T: "I have been robbed."
 - 10—Theme (3 minutes and 40 seconds), until—T: "Concluding that the poor."
 - 11—"Petite Duchess" (Melodious Gavotte), by Baron (3 minutes and 55 seconds), until—T: "In this complicated."
 - 12—"Serenade Lointaine" (6/8 Allegretto), by Berge (3 minutes and 40 seconds), until—T: "The passing hours offer."
 - 13—"Heavy Mysterioso" (for general use), by Levy (2 minutes and 30 seconds), until—T: "After waiting another."
 - 14—Continue to action (2 minutes), until—T: "Grab his arm, Nance."
 - 15—"Lento Allegro" (3 minutes), until—T: "Having recovered sooner."
 - 16—Theme (3 minutes), until—T: "Realizing that in."
 - 17—"Coronado Land" (Valse Lente), by Leath (3 minutes and 30 seconds), until—T: "Won't Mr. Latimer be?"
 - 18—"Love Theme" (for general use), by Lee (2 minutes and 5 seconds), until—T: "I love you Nance; will."
 - 19—"Love Song" (Moderato), by Puerner (1 minute and 35 seconds), until—T: "On their way to meet."
 - 20—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 15 seconds), until—S: Close up of shadow on window.
- NOTE: To action pp or ff.
- 21—"Dramatic Conflict" (Hurry), by Levy (1 minute and 20 seconds), until—T: "I got you free, while I."
 - 22—"Dramatic Reproach," by Berge (3 minutes and 10 seconds), until—T: "Mrs. Ramsey's purse is."
 - 23—"Dramatic Suspense," by Winkler (4 minutes), until—T: "What have you to say."
 - 24—Theme ff (35 seconds), until—T: "And in the Spring."

THE END

"THE TORRENT"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic Ballad), Baron

- 1—"Hindoo Hop" (an oddity), by Levy (2 minutes and 35 seconds), until—S: At Screening.
- NOTE: To action pp or ff.
- 2—Continue to action (1 minute and 20 seconds), until—T: "Mrs. Velma Patton."
 - 3—"Dramatic Agitato," by Simon (2 minutes and 20 seconds), until—S: You think you're too."
 - 4—"Half Reel Furioso," by Levy (1 minute and 15 seconds), until—T: "As if angered by."
 - 5—"Phantom Visions" (Sinister Allegretto), by Stevenson (3 minutes), until—T: "After the storm things."
 - 6—Theme (2 minutes and 5 seconds), until—S: Close up on island (aviator and Mrs. Patton).
 - 7—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 55 seconds), until—T: "Now don't be alarmed."
 - 8—"Dramatic Reproach," by Berge (1 minute), until—T: "Into port came."
 - 9—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 15 seconds), until—S: Man attacking Mrs. Patton.
 - 10—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Through reckless disregard."
 - 11—"Adieu" (12/8 Dramatic), by Favager (5 minutes and 25 seconds), until—T: "Where the H— did you come?"
 - 12—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "Help him back to that."
 - 13—Continue pp (25 seconds), until—T: "Their true business."
 - 14—"Heavy Mysterioso" (for general use), by Levy (4 minutes and 50 seconds), until—T: "Night brings no."
 - 15—"Dramatic Agitato," by Hough (2 minutes and 20 seconds), until—T: "Why did yuh do it."
 - 16—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "Heedlessly we bring."
 - 17—"Dramatic Agitato," by Minot (3 minutes and 45 seconds), until—T: "To verify his suspicions."
 - 18—Theme (2 minutes and 50 seconds), until—T: "Love, if you and I together."
 - 19—"Musical Thought" (Dramatic), by Titlebaum (2 minutes and 5 seconds), until—T: "However, I have not lacked."
 - 20—"Roses That Die Bloom Again," by Levy (50 seconds), until—T: "With the tempering point."
 - 21—"Poeme Symphonique" (Dramatic), by Borch (2 minutes and 30 seconds), until—T: "Oh, for another chance to."
 - 22—Theme ff (1 minute and 50 seconds), until—T: "And then that certain."

THE END

"SOMETHING DIFFERENT"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic Ballad), Baron

- 1—Theme (3 minutes), until—S: At Screening.
- 2—"Serenade Lointaine" (6/8 Allegretto), by Berge (2 minutes and 45 seconds), until—T: "Richard Meadely, the young."
- 3—"Recuerdos" (Spanish characteristic), by Santos (3 minutes and 45 seconds), until—S: Close up of map.
- 4—Continue to action (45 seconds), until—T: "Please don't start."
- 5—"Perle Madrid" (Spanish waltz), by Lamotte (2 minutes and 15 seconds), until—T: "Santiago and the greatest."
- 6—Produce effect (10 seconds), until—S: Shot is fired.
- 7—Repeat: "Perle Madrid," by Lamotte (2 minutes and 45 seconds), until—S: Close up of dancers. (Don Mariano talking to Alicia.)
- 8—"Slimy Viper," by Borch (1 minute and 50 seconds), until—T: "Afterward with impassioned."
- 9—"Conspirators" (sinister misterioso), by Santos (3 minutes), until—S: Interior of garrison.
- 10—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "Senorita, the Commandante requests."
- 11—"Dramatic Tension" (depicting dramatic but not pathetic scenes), by Andino (2 minutes), until—T: "Night falls, the rebels."
- 12—"Galop No. 7," by Minot (1 minute), until—S: Alicia leaves garrison on horseback.
- 13—"Dramatic Recitative No. 2," by Levy (3 minutes and 35 seconds), until—T: "Dis am de kitchen."
- 14—Theme (2 minutes and 40 seconds), until—T: "As your stay will be."
- 15—"Dramatic Recitative," by Levy (4 minutes), until—T: "As for Don Mariano."
- 16—"Comedy Allegro," by Berg (2 minutes), until—T: "I have no power to spare."
- 17—"Scherzetto" (from Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "That night Alicia."
- 18—"Kiss A Miss" (Valse Chantee), by Baron (50 seconds), until—T: "If you let me go."
- 19—"Dramatic Narrative," by Pement (1 minute and 10 seconds), until—T: "The gown you wear was."
- 20—"Capricietta," by Varley (3 minutes and 15 seconds), until—T: "A tight shoe."
- 21—Theme (2 minutes and 55 seconds), until—T: "Four hours later."
- 22—"Twilight Reverie," by Berge (4 minutes and 5 seconds), until—T: "That night Alicia."
- 23—"Half Reel Furioso," by Levy (2 minutes and 10 seconds), until—T: "Then just because one small."

NOTE: With ad lib. battle effects.

- 24—"A Musical Thought" (Dramatic), by Titlebaum (2 minutes and 50 seconds), until—T: "Midnight and he."
- 25—Theme (3 minutes), until—T: "You once offered me a."
- 26—"Because You Say Good-Bye" (Dramatic ballad) (2 minutes), until—T: "Back to the same old place."
- 27—Theme ff (4 minutes and 30 seconds), until—T: "To be truly miserable is."

THE END

"ONE AWFUL NIGHT"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Caprice Joyeaux" (Melodious Allegretto), Seeligson

- 1—Theme (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Sleeping Rose" (Valse Lente), by Borch (3 minutes and 20 seconds), until—T: "The Harcourt home floated."
- 3—"Comedy Allegro," by Berg (1 minute and 5 seconds), until—T: "In the Harcourt kitchen."
- 4—"Kiss A Miss" (Valse Chantee), by Baron (3 minutes and 50 seconds), until—T: "And now you're all."
- 5—Theme (1 minute and 50 seconds), until—T: "This is where I buttle."
- 6—"Babilage" (Entr' Acte), by Castillo (4 minutes and 20 seconds), until—T: "A perfect butler."
- 7—"Capricietta" (Allegro Moderato), by Varley (3 minutes and 25 seconds), until—T: "He is a bit eccentric."
- 8—Continue ff (20 seconds), until—T: "Just why is it you."
- 9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "East is East."
- 10—"Impish Elves" (Caprice), by Borch (2 minutes and 25 seconds), until—T: "This is Mr. Bradford's."
- 11—Theme (2 minutes and 45 seconds), until—T: "Isn't it wonderful to."
- 12—"Pizzicato" (Petite Ballet), by Berge (3 minutes and 45 seconds), until—T: "Elizabeth, you're a live."
- 13—"Vivoc Finale" (from Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "You're going to bed."
- 14—"Galop No. 7," by Minot (2 minutes and 30 seconds), until—T: "You girls sleep."
- 15—"Phantom Visions," by Stevenson (4 minutes and 20 seconds), until—T: "Mr. Harcourt is away and."
- 16—Theme (2 minutes and 40 seconds), until—T: "Now go to bed and."
- 17—"Mamselle Caprice," by Baron (1 minute and 45 seconds), until—T: "How dare you insult."
- 18—"Turbulence," by Borch (1 minute and 25 seconds), until—T: "This is certainly one."
- 19—Theme ff (2 minutes and 30 seconds), until—T: "I'll have your hearts."

THE END

Music and The Picture

Last Call for the Conference

Important Meetings in New York City Next Week—Opens January 24th
—Important Film and Musical Interests Represented

By Charles D. Isaacson

WHEN these words are being read, the eve of the long-discussed Musical-Picture Conference will have arrived. And the delegates from the furthestmost points will be enroute eastward and northward.

If you have pondered up to now, pack your grip and jump aboard a train to arrive in New York City Sunday evening about seven or Monday morning about eight. Telegraph at once to the Hotel Astor to get you a room somewhere and send a wire to the MOTION PICTURE NEWS music department, so that the newspapers and other publicity channels may be apprised of your coming—also so that we can look for you and shower all the courtesies upon you which will make your visit most pleasant and profitable.

If you come you will be among over a hundred important exhibitors, managers, owners of the biggest, the medium and the little theatres where music is, or is going to be a dominant factor in showmanship and better patronage.

If you come you will be amongst the foremost musicians of America—composers, artists, conductors, grand opera and symphonic men, who are lending their presence and intellects to this historic undertaking.

You will meet face to face with the men who have pioneered the musical idea in theatres—who have made their theatres, headquarters for music—who have used music to create the best patronage in their houses. You will meet the successful impresarios, conductors, composers—the men who are now known as *picture-music experts*.

You will exchange ideas with the publishers of music who are seeking to give the motion picture theatres what is best fitted to the needs of pictures—not only for the better fitting of themes to the pictures, but for special program novelties.

You will meet with the pioneers in film music instruments. You will see what is being done to better organs, pianos, player-pianos, orchestras.

You will come in contact with the great musical artist agencies who are planning routing schemes which will materially simplify and advance the idea of engaging high class singing, dancing and playing soloists and ensembles. You will be first among the likely candidates for preferred position with these agencies.

You will be taken "into the secrets" of the greatest minds in the new art. The big men from all parts of the country for the good of the cause are opening their treasury-chests and favoring forth their riches.

How the Capitol, Rivoli, Rialto, Criterion, Strand and other noted instances of music-pictures do their work will be illustrated, point by point. Not only will you see and hear the best examples of the ideal utilization of music and pictures but you will know why it is done, and it will be explained in the theatres by the directors themselves.

I conceive this phase of the conference to be almost beyond estimate in its value for the industry—and I have no praise broad and loud enough for the bravery and unselfishness which prompts the managers of the theatres which are being turned over for the purposes.

You will have the opportunity of inaugurating the first venture of the kind in history. You will become one of the founders of the Association of Musical and Motion Picture Futurists, which is to be definite channel through which these promising new possibilities can be realized. You will have a hand in settling for all time the music tax question. You will give voice to the growing demand for better cue sheets, special music scores for big feature pictures, consideration of the need for variable scores and cue sheets for varying sizes of theatres. You will make it possible to do more cordial business with musical union; to get musicians more easily and to get musicians who understand picture needs.

You will give impetus to music schools about to train musicians especially for pictures.

You will show the strength of the musical idea in pictures and you will encourage those who have been afraid to inaugurate the policy in a large way.

THE AMAZING STRENGTH OF THE CONFERENCE

Although the Musical-Picture Conference was only mentioned *three months ago*, it has become the big idea of the year. Among exhibitors it is being watched, and will doubtless set the pace for musical standards as well as indicating pretty definite lines along which the exhibitor can afford to follow.

Producers have listened to what is be-

ing planned and the biggest will be at the meetings.

Of course the musical fraternity and art are both in the idea full strength.

The musical union is on the job.

But the most amazing thing of all is the way that the press of the United States has devoted big space to the conference plans. In New York City it is NEWS, and you know how rarely matters of this sort get in the news columns.

Not only are New York newspapers paying attention, but cities and towns everywhere are devoting articles and articles to it.

In fact, foreign countries are watching and it is not unlikely that a proposal will be presented to make next year's conference one of international propositions.

The periodicals in the allied fields are giving very liberal attention to the meetings.

Although the NEWS has been the original promoter of the affair, there is no reason why the other motion picture trade papers should not join along for the good of the cause.

The NEWS wishes at this time to announce that the plan is too big to be merely a publication scheme! The NEWS will be happy to withdraw from the actual sponsoring of the Picture-Musical Association, as soon as it is well on its feet—although the NEWS gives its word that it will be at all times an enthusiastic supporter, lending the value of its space, its columns, its editors and its music department.

Some of the Leading Lights to Be Present

It is almost an impossibility to single out the leaders among the noted authorities who have pledged their presence at the Motion Picture Musical Conference in New York City, January 24, 25 and 26. But among those who are to make addresses on live topics, lead discussions, present special exhibits, etc., the following ought to be mentioned.

Exhibitors

Barr, Maurice. He is the manager of the great New Orleans theatre of New Orleans, La. This is one of the chain controlled by the Saenger Amusement Company. Mr. Barr is, perhaps, the leading exponent of the fine music in connection with pictures in the Solid South.

(Continued on page 905)

LAST CALL FOR THE CONFERENCE

(Continued from page 848)

Wells, B. E., manager of Eckle theatre, Syracuse, N. Y. Prominent pioneer in New York art-picture affairs.

Franklin, Harold B., of Shea's Hippodrome, New York, N. Y. Mr. Franklin was the very first to join the plan. He caught the spirit of the undertaking and instantly headed the movement without waiting to see what anybody else would say.

Hyman, Edward L., is the enterprising managing director of the Strand theatre, Brooklyn, which is the outstanding picture palace of Brooklyn Borough—and has no rival in a community of three million people. It is always crowded, and Hyman prides himself on the fact that the music has given an atmosphere to his theatre, which is unmistakable. He is young and full of admirable ideas.

Wasserman, Hugo, is the managing director of the Rialto, Rivoli, and Criterion theatres of New York, and is therefore the reigning king of motion picture impresarios. He is not only a showman, but he is a musician of the highest training, a violinist, composer, conductor.

Thafel, Samuel, the producing director of the Capitol theatre, will go down in history as the first man to make the musical-picture combination. Although he is not a professional musician, he has the keenest appreciation for the art, and was the first to catch the psychology of music in its relation to meanings. He is a self-made man, and a genius of the high rank.

Clark, Fred, of the Superba theatre, Raleigh, N. C., etc.

Musical Figures

Wasserman, A. F., is the head of the Wolfsohn Music League, which controls the activities of the foremost musical artists of America, such as Josef Hofmann, Jascha Heifetz, Albert Spalding, Reinald Werrenrath, and El Garrison, etc.

Wasserman, Carl Joseph, the first composer of the musical picture score. He wrote "The Song of a Nation" and other film scores. He is the writer of the "Song of the Soul," his opera, "The Legend," has been produced at the Metropolitan Opera House.

Wasserman, Scott, is the editor of the *American Organist*.

Wasserman, Paul, a noted orchestral conductor, assistant conductor of the National Symphony Orchestra, Metropolitan Opera House,

Wasserman, John C., owner and editor of *Musical America*, *Music Trades*, etc. The dean of American musical journalists, who has done more than any other single man in history to arouse the country to the possibilities of music in everyday life. An eloquent writer.

Wasserman, Nat, formerly conductor of the Metropolitan Orchestra, Rivoli Orchestra, founder of the Ensemble Symphonique, and one of the leaders of the younger picture conductors. He is the type of man who is prepared to entirely reorganize and produce any picture theatre's musical program.

Wasserman, Phillip, though the name of a noted pianist, in this instance is the cognomen of the director of music in Newark (N. J.) schools, and a very great believer in pictures.

Kahn, Otto H. Foremost art patron in America; chairman of the Board of Directors of the Metropolitan Opera Company, author, financier, collector, musician, member of Kuhn, Loeb & Co.

Liebling, Leonard, is the editor of the *Musical Courier*, one of the world's foremost musical journals. Mr. Liebling's editorials are trenchant, terse and conservative. He is a thinker, a doer and a worthy co-operator in this conference.

Marshall, Winifred, a gifted soprano, will be the only artist to appear during the conference proper, but in the prelude on Sunday night, there will be a "Movie Concert" dedicated by the New York *Globe* to the Conference, consisting of the Oumansky Ballet (one of the world's greatest dancing organizations, including Alexander Oumansky, Maria Gambarelli, Doris Niles and Eugenie Claire).

List, Emmanuel, probably the foremost motion picture baritone of the world.

Brown, Amanda, soprano; Erna Pielka, contralto.

Parker, Albert. Although this gentleman is known as one of the screen's foremost producing directors, in this instance he will appear as a musical authority.

Rappe, Erno, now the conductor of the Capitol theatre, formerly of the Rivoli theatre, a noted Hungarian symphonic writer and musician, and recognized as one of the leaders in motion picture music.

Reed, Florence, a famous musician. She is really known best for her acting abilities, on stage and screen. She has been the star of the "Yellow Ticket," "Prodigal Son," "Roads of Destiny," "Chu Chin Chow," and is now heading the hit, "The Mirage." Her screen work is noted for its high artistry. She is, however, a musician of high attainments, and indeed in "The Mirage" plays the piano to the delight of her audience.

Stewart, W. F., formerly famous opera singer, and later manager and stage manager and producer of light opera; more recently noted for his opera performances at the Capitol theatre, and then the California theatre, San Francisco.

Tremaine, C. M., head of the National Bureau for the Advancement of Music.

Warren, Richard Henry, one of the world's greatest organists.

That the campaign for better music in motion-picture theatres, conducted by Charles D. Isaacson through the columns of the *Motion Picture News*, has struck a responsive chord not only in the United States but also abroad is evinced in the following letter to Mr. Isaacson from Albert Albon Hess, manager of the *Hollandasche Handelonderneming Cinematographie*, the Hague, Holland. Mr. Hess writes:

"With the greatest interest I am reading your excellent lines about *Movie Music* in the *MOTION PICTURE NEWS*. You may be sure that your fine articles draw much attention not only in the U. S. A.

"Experiment Tchaikowski in Strand theatre, Brooklyn, N. Y., is a document of your work, and I only wish to remark of the influence of your articles in due time on European 'Music in Bioscopes.' But we are conservative. It shall be a long way of work to go.

"I play of films realize that the time has come when the intelligence of the public demands a better class of music than has been given hitherto.

"Am sorry not to be present at the Music Conference in January.

"Wishing you a successful 1921, I am,

"Sincerely,

"ALBERT ALBON HESS, Manager."

Weber, Joseph, president of the Union of Musicians of America (National Federation of Musicians), and many others.

In other fields, for instance, leading producers including: J. R. Bray, of Bray Pictures; E. W. Hamons, of Educational Film; J. B. Kelly, of World Motion Picture Company; Oscar Price, of Associated Producers; J. B. Schnitzer, Equity Pictures.

Many others like the following:

Steinway Piano Company (Herman Irrion), American Photoplayer Company; Brambach Piano Company, Marr and Colton, Ernest R. Voigt (Boston Music Company); Charles K. Harris (who wrote "After the Ball is Over"), Nanine Joseph (of Witmar and Sons), the Association of Music Publishers (headed by Mr. Mills), Mrs. F. N. Oberndorfer, representing 2,000,000 Club Women of America; Mrs. Winifred Stoner, Harry Prince, acoustician expert; M. Winkler, cut sheet maker; Hyman Kraft, head of the New York Concert League; Jules Daiber, manager of Rosa Raisa; Charles Wagner (manager of John McCormack), and many, many others.

News Special Plans

During the conference, the *NEWS* will appear with some special articles of interest, and will be given to the delegates at the Hotel Astor.

Immediately following the conference, the full news, addresses, etc., will be published in the *MOTION PICTURE NEWS*. It will be a special musical issue. It will be dated February 7, and will be in the mails February 3. It will close on January 25 for all articles, advertising, etc. Watch for it.

"The Music Trades" Says

One of the leading publications of the musical instrument and publishers—*The Music Trades*—in its issue of January 1 devotes its entire front page to an article about the Picture Musical Conference. Signed by its editor, the article is a call to the musical trades to co-operate with the motion picture industry for the good of the new art.

This article is read by practically every manufacturer of pianos, playerpianos, phonographs, records, string instruments, accessories, and by practically every publisher of music, etc. Also it is read by the foremost dealers in music across the country.

In part, the *Music Trades* says:

"A National movement has been started to enlarge the scope and improve the character of music in the movie houses. This movement has taken concrete form in the shape of a convention which is to be held on Monday, Tuesday and Wednesday, January 24, 25, 26, at the Astor Hotel, New York, under the auspices of the *MOTION PICTURE NEWS*, one of the most able and important publications in the moving picture industry. The convention will be attended by managers, musicians, composers, directors of films. A number of leading members of the musical industries have already intimated their intention of being present."

"It is not alone the importance of music in the movie business, but the great opportunity which will be offered to the manufacturers and dealers in musical instruments of all kinds, when those engaged in the production and distribution in most of the houses, and which will naturally necessitate enlarged orchestras and a

Musical Picture Conference

During the week of the first Musical Picture Conference the

**Synchronized Scenario
Music Service**

will be demonstrated at all performances at the

Strand Theatre, New York City

Direction Carl Edouardo

**LAST CALL TO THE
FIRST NATIONAL
CONFERENCE OF MUSICAL AND
MOTION PICTURE INTERESTS**

Hotel Astor Headquarters

New York City

January 24-25-26

(Prelude to Conference, Evening of Sunday, January 23rd, De Witt Clinton Hall,
59th Street at 10th Avenue, with Big N. Y. Globe Movie Concert)

Special Features

**SHOWS IN THE BIGGEST MUSIC-PICTURE
THEATRES WITH DETAILED ANALYSIS
OF REASONS FOR EACH PHASE
OF PROGRAM**

(Rialto, Capitol and Brooklyn Strand Theatres)

far better type of musical instrument than has been generally employed.

"Here is a splendid opportunity. We would suggest that those who are interested should communicate with Mr. Charles D. Isaacson, who is the editor of the Music Department in the **MOTION PICTURE NEWS**, whose editorial offices are at 729 Seventh Avenue, New York, and express their willingness to be present at the various sessions of the convention, where they will meet not only those whom we have already mentioned, but many of the grand opera and symphonic musicians, composers, conductors, members of the musical unions, also members of the various musical organizations. They will also have an opportunity, during the discussions, to express their own views and thus aid the movement, which cannot but result in great benefit to those who publish music or sell it, to those who manufacture pianos, playerpianos, organs, band instruments—in fact, this national movement opens up a field to all those engaged in the musical industries, of vast proportions. Consequently, co-operation with the moving picture people should be wholehearted.

"There are to-day, at a modest calculation, at least fourteen thousand movie houses, of which over 90 per cent are as yet not properly supplied with musical instruments and with music, which would greatly enhance the value of the films they show, and so bring in a greater revenue than they now have. The best proof of what good music means is afforded by the leading houses in this city and other cities, which are crowded daily during the entire period of the performances. Most of these houses, where they give us a higher class of films, are enabled to charge higher prices than they otherwise could, because they have found it positively paid to employ symphony orchestras.

"Among the pioneers in this regard in New York are Mr. Rothafel, of the Capitol theatre, and Mr. Hugo Riesenfeld, of the Rivoli and Rialto. These enterprising men, fully appreciating the value of music, have seen their endeavors in this direction, which were at first almost ridiculed, bring them a clientele which is surprising both in quality and quantity. Their houses are always crowded.

"For these various reasons we sincerely trust that our principal houses will be at least represented at the coming convention of the moving picture men this month, and that they will aid the enterprising publishers of the **MOTION PICTURE NEWS**, who have been active in bringing the convention about and which already promises to be one of the most successful meetings of the kind for the furtherance of a great cause ever held in this country."

(Under this heading the new ideas, queries and suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Editor:
I have been advised by Mr. M. Winkler to see you in reference to the Convention of Movie Theatre Musicians in which I am interested. If you have seen any copies of *The Observer* within the last two years, you will have seen that I have been making propaganda for community opera. As the movie theatres will in time to come be inclined to introduce one act operas

of a practical nature, I feel that I may get much information for an article in *The Observer* from the matter coming up at this convention.

J. VAN BROEKHOVEN,
New York.

Dear Mr. Isaacson:
I quite appreciate the desirability and importance of cooperation between the motion picture industry and musicians, and in accordance with your request, shall be pleased to say a few words, a very few, at the conference to be held in New York on January 24-26.

OTTO H. KAHN,
New York City.

My Dear Mr. Isaacson:
I would like to enroll in the new Music Exchange of the **MOTION PICTURE NEWS**. I think your new department is very interesting, and what you say will do a great deal of good. I have studied organ a long time and would like to take up picture work. I am a graduate of the Rochester Conservatory of Music under George B. Penny, and am an associate member of The American Guild of Organists. I studied nearly two years with the late Mr. Edward Johnston when he was in Cornell. Last winter I did some special work under Mr. Sidney Steinheimer in New York preparing to play for moving pictures. I took about fifty lessons and worked up quite a repertoire of suitable music. If you know of any position that would be suitable for me I would appreciate it very much if you would let me know. I would prefer a small theatre in a residential suburb of some city where I could go on studying.

MISS EDNA STEBBINS,
Ithaca, N. Y.

What About the Local Union?

Dear Mr. Isaacson:
I am very much interested in the work you have done for motion pictures. We are running or attempting to run a metropolitan presentation of the best pictures, but we have our troubles with the music. There are no very competent musicians in Lawrence, and the local union refuses to allow any local musicians from any other town or city to come in here. The consequence is that we have to put up with whatever we can get locally. In spite of this we are going fairly well, but I want to do better. Our orchestra consists of seven pieces, drum, cornet, trombone, clarinet, two violins and a piano. The reason for the assortment is that these are the best players I can pick up, but I intend to enlarge the orchestra shortly if competent players can be obtained.

With best wishes for your success,
ANDREW COBE,
Manager,
Lawrence Rialto Theatre Co.

Music Publishers Protective Association

Representing the following houses at the Convention
Adrian-Reece, Inc.; Irving Berlin, Inc.; Broadway Music Corp.; C. C. Church & Co.; John Church Co.; Daniels & Wilson; Oliver Ditson & Co.; Leo Feist, Inc.; Fred Fischer, Inc.; Carl Fischer; J. Fischer & Bros.; Harold Flammer; Forster Music Pub. Co.; Sam Fox Music Pub. Co.; Goodman & Rose; Gamble Hinged Co.; Chas. K. Harris; Huntzinger & Dilworth; Hamilton S. Gordon; Walter Jacobs; Kendis-Brockman Music Co.; Edward B. Marks Music Co.; Joe Morris Music Co.; Jack Mills, Inc.; McKinley Music Co.; Pace & Handy Music Co.; E. T. Paull Music Co.; Jerome H. Remick Co.; Maurice Richmond Music Co.; Will Rossiter; Shapiro, Bernstein & Co.; Sherman, Clay & Co.; Skidmore Music Co.; Stark & Cowan; A. J. Stasny Music Co.; Clayton F. Summy Co.; Harry Von Tilzer Co.; Van Alstyne & Curtis; Waterson, Berlin & Snyder; Williams & Piron; M. Witmark & Sons.

Personalities

Lyle Bishop, Grand Theatre, Kinston, N. C.—A thoroughly experienced musical conductor and director. Has complete library and can give you just what you want. Experienced in symphony pictures or vaudeville as conductor and director.

A. L. Sloane, 237 West 107th Street, New York City.—An experienced organist, and capable to organize an orchestra and lead same. Also arranges music properly for the pictures.

A. L. Morton, P. O. Box 389, Burlington, Iowa.—A musician, pianist and composer of over fifteen years' experience.

J. C. Crippen, Box 118, Ottumwa, Iowa.—Has had 12 years' picture experience, and three years of that was on Style K Wurlitzer, and two years on a two-manual Kimball organ. Can also handle all newspaper work for theatre. Would like to make a change. Have large library of music.

Read
Page 848

for the
Plans

of the

Motion Picture
News

MUSIC
CONFERENCE

Hotel Astor

JANUARY 24, 25, 26



EXHIBITORS!
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(Write for Literature)

Greetings: To the Music Picture Convention

By Charles D. Isaacson

Full Program of
conference
in this issue—
see continuation of
this department in the back of book

WE cannot realize what it is we set in motion this week. What lies beyond our efforts and what impressive significance history will find in the things we do and say here in these sessions. The motion picture is coming to the baptismal fount of art, and fine music discovers its strongest disciple and champion in the temple of the screen. Civilization works in mysterious circles, and it must appear very strange to those who sneered at the motion picture to find here at the conference table today the representatives of the oldest art in the world. It must appear indeed incongruous to the blue-stockings who were ashamed to be seen entering the "Movie house" to hear the representatives of historic and epochal artists offering the services of these apostles of beauty. Hofmann upon the movie stage, Jascha Heifetz in the theatre, John McCormack, and yet if Caruso downs his hateful malady, may the voice of the artist fill the ears of the picture patrons.

Here's to the Association of Motion Picture and Musical Interests—may it live and prosper and serve the good of its two parent industries and arts as the best minds may deem the courses indicated by wisdom as well as necessity. The new Association can through its besought unity of purpose, sever the dividing hurdle which has placed musicians in one category and picture men in another—now there is no dividing line, and the two professions can mingle with a common purpose and understanding. Indeed out of the amalgamation of interests, a new kind of individual has grown up—it is the motion picture musician, and is also the musician-picture man.

When I first took up my pen to write

to the theatres of America through these columns, I said "It seems as if all motion picture men must become musical impresarios" and I repeat it here. With the turn of the tide of newer values and broader showmanship, the house which stands high in its community, is the theatre which has learned the value of giving something fine and beautiful, and so grappling the patrons to an institution rather than a place where pictures are thrown on the screen. A film may be shown anywhere—the difference of a week or two priority makes mighty little difference to the vast majority of picture goers. But the music enables the proprietor and director to give the house a personality, an atmosphere—the music gives the institutional touch which makes lasting patrons.

But all that might be said here of what music can do and will do, how and where and when music ought to be introduced,

(Continued on page 1070)

From Celebrities Everywhere

I am with you to the end—Samuel Rothafel (Capitol Theatre).

My life and all I have done belongs to you in this—John C. Freund (Musical America).

This is big in its import and far-reaching in its possibilities. It is right—Florence Reed, distinguished actress.

If you will permit me, I should like to tell you how much I believe in this—Artur Bodansky, Conductor, Metropolitan Opera House.

If there is anything in the world I can give you or do for you in this masterly plan and its aims, command me—Hugo Riesenfelt (Rivoli, Rialto, Criterion).

I wish you every success and offer you my best aid—Leonard Liebling (Musical Courier).

This is the biggest idea in years—Nat Finston, conductor.

It ought to accomplish wonders—Joseph Briel, composer.

The men of the union welcome the plan—Joseph Weber, President National Federation of Musicians.

The musical industries commend the action—C. M. Tremaine, Director of The National Bureau for the Advancement of Music.

We are ready to deal with the new Association—Society of Composers and Authors.

We will cooperate in every possible way—Association of Music Publishers (Mr. Mills).

Two million club women are watching—Mrs. A. F. Oberndorfer, General Chairman Women's Clubs.

The new comers to fine music who have attended 1250 Globe Free Concerts in the past five years, totalling over 2,500,000 people, commend the action of their director and founder, Charles D. Isaacson and send greetings, and best wishes. We are behind you to the very end—Beryl Sherman, Secretary Globe Music Club.

I am of the belief that there has been no move to compare with this in effectiveness—Edward

L. Hyman, Brooklyn Strand.

I consider it a privilege to come—Harold Franklin (Shea's, Buffalo).

The industry knows how I have believed in music; believe me then when I say that this conference can aid the industry more than any of us can dream at this time—David W. Griffith, director.

To the music-lovers of the screen, I send you my love and best wishes—Frances Alda, soprano, Metropolitan Opera House (Mrs. Gatti-Casazza).

Tell me what I can do to help—it will be a joy to do it—Hipolito Lazaro, greatest Spanish tenor.

As a lover of music, I am in a great joy over your plans—Ethel Clayton, film star.

Marvelous—who started this?—George Behan, screen star.

If I could do a few stunts to help, I'd do it. I love the plan—Pearl White, serial leader.

I think it's bigger than you dream it to be—Charles Wakefield Cadman, composer.

The day of music art in the film theatre has come—Josef Lhevinne, international pianist.

The future of music is through the masses. At the theatre, the people have their eyes glued on the screen, and they hear the music. Unconsciously they get the taste for the best. Unconsciously is the best way to get it. I commend your plan—W. J. Guard, secretary, Metropolitan Opera House.

This is the thing which will be remembered as long as the picture theatre stands and music is played therein—Marguerite White, rising young coloratura soprano.

I am a fan—and I know that what you are doing is right—Florence Easton, Prima donna soprano.

Without question, with reservation, I add my name to the well-wishers—Reinald Werrenrath, famous baritone.

Music can do anything to me—I will do anything for it—Lillian Gish, film star.

Fine idea—George B. Seitz, film director and star.

I'm with you—J. Stuart Blackton.

I use music in my picture studios—have you planned to discuss that phase?—Robert G. Vignola, director.

I predict the entry of the biggest musicians and musical organizations who will compete for the rights to the theatre stage.

I predict that new instruments, new musical arrangements, new kinds of scores, cue-sheets, even compositions are coming.

I predict the use of grand opera and light opera in a more important way.

I predict the coming of the symphonic and opera score and feature picture.

I see the film fading into actual grand opera, and grand opera fading into the film development.

I see the coming of a vast new music public through the efforts of the great industry of the screen.

Everyone of us who participates in any way and contributes by his presence and his advice, is giving in a marked way to an art and an entertainment proposal which will show its strength in the profits of the theatre men, the producers, a greater field for the exercise of the talents and geniuses of music and composition—and a finer life for the vast public.

The MOTION PICTURE NEWS sends greetings to the participants in this great conference. It wishes to acknowledge with the most heartfelt appreciation the magnificent support given to the effort by the leading exhibitors, producers, musicians, composers. It here and now wishes to publicly thank the musical press of the country for the loyal support given the

(Continued on page 1070-71)

Program of Conference

DAY BY DAY

(There will be other features added, but the following activities are assured.)

Prelude to the Conference at De Witt Clinton Hall, 59th Street, Sunday Evening, January 23, 1921, at 8:15 o'clock. (Capacity 3000.)

New York Globe Concert dedicated to the Motion Picture Musical Conference. Special "Movie" Night with Oumansky Ballet; Amanda Brown, Soprano; Joseph Turin, Tenor; Felice Dann, Cornettiste and Florence Reed (famous film star). Address—"Behold the Picture Theatre, Patron of Art." Blanche Dann, Emma Bachus-Baer, Accompanists; Hugo Riesenfeld and Nat W. Finston, Guests of Honor.

Formal Opening of Conference

HOTEL ASTOR

Monday, January 24, 1921

(All meetings, unless otherwise indicated, are held at the Hotel Astor)

10 A. M.—Hotel Astor

1. FORMAL OPENING
2. ORGANIZATION OF ASSOCIATION OF MOTION PICTURE AND MUSICAL MEN
3. PRESENTATION OF MUSIC TAX PACT
4. ADDRESS—"Picture Showmanship Through Music"
SAMUEL ROTHAFEL, Director Capitol Theatre
5. ADDRESS—"The Musical Fraternity Becomes the Ally of the Picture Theatre"
JOHN C. FREUND, Editor "Musical America"
6. ADDRESS—"Standardization of Music for the Film"
MAURICE BARR, Manager New Orleans Theatre, Saenger Amuse. Co.
7. ADDRESS—"Picture Music and Musicians of the Future"
ERNEST R. VOIGT, Boston Music Company
8. BRIEF TALKS
PAUL EISLER, Asst. Conductor, National Symphony Orchestra
PHILLIP GORDON, Musical Director Schools of Newark
SCOTT BUHRMAN, Editor American Organist

2:15 P. M.—Capitol Theatre

9. SPECIAL MUSIC PROGRAM
10. DISCUSSION IN DETAIL OF SAID PROGRAM
Headed by SAMUEL ROTHAFEL
11. HOW THE ORCHESTRA WAS HANDLED AT THE CAPITOL SHOW
ERNO RAPEE, Conductor

3:15 P. M.—Hotel Astor

12. ADDRESS—"The Complete Music Score"
JOHN C. BREIL, Composer
13. ADDRESS—"The Grand Opera Film"
NAT W. FINSTON
14. ADDRESS—"The Music Cue Sheet"
M. WINKLER, President Belwin, Inc.
Open Discussion on Cue Sheet

Tuesday, January 25, 1921

10 A. M.—Hotel Astor

1. ADDRESS—"How Music Development Can Be Linked With the Picture Theatre"
C. M. TREMAINE, Director National Music Advance Bureau
2. ADDRESS—"The Coming of the Musical Agencies for Picture Theatres"
A. F. ADAMS, Wolfsohn Musical Bureau
3. ADDRESS—"What the Picture Industry Can Get from the Musical Art and Vice Versa"
LEONARD LIEBLING, Editor "Musical Courier"
4. ADDRESS—"The Motion Picture Impresario"
HUGO RIESENFELD, Director Rivoli, Rialto and Criterion
5. SOME SONGS IN COSTUME
WINIFRED MARSHALL, Soprano
6. ADDRESS—"What the Musical Union Has to Suggest to the Picture Industry"
JOSEPH WEBER, President National Federation of Musicians
7. ADDRESS—"Musical Interpretation"
EDWARD L. HYMAN, Manager Strand Theatre, Brooklyn
8. ADDRESS—"The Producing Director and Music"
ALPERT PARKER, Directing Albert Parker Productions
9. ADDRESS—"The Theatre as a Community House"
MARSHALL BARTHOLOMEW

SPECIAL NOTE:—Sometime during the Conference, details to be arranged, the Chicago Opera Association will hold a special rehearsal with the leading stars, as a tribute to the Motion Picture Musical Conference.

2:15 P. M.—Rialto Theatre

10. SPECIAL SHOWING FOLLOWED BY DISCUSSION IN DETAIL OF MUSICAL PROGRAM IN PROJECTION ROOM OF THEATRE

Headed by HUGO RIESENFELD

4:00 P. M.—Hotel Astor

11. ROUND TABLE DISCUSSION OF PRODUCERS

Led by OSCAR A. PRICE, Associated Producers, Inc.
J. R. BRAY, Bray Pictures, Inc.
E. W. HAMMONS, Educational Films, Inc.
J. B. SCHNITZER, Equity Pictures, Inc.
J. B. KELLY, World Motion Picture Co.
And Others

12. ADDRESS—

Mr. OTTO H. KAHN

13. EVENING. INFORMAL DINNER TENDERED VISITING EXHIBITORS AND PRODUCERS

By HYMAN S. KRAFT, President of the New York Concert League

Wednesday, January 26, 1921

10 A. M.—Hotel Astor

1. ADDRESS—"What Two Million Club Women Have to Say to the Picture Industry"
Mrs. A. F. OBERNDORFER, General Chairman Federation of Women's Clubs in the U. S.
2. ADDRESS—"Women and Motion Picture Music"
Mrs. WINIFRED STONER, Editor "Forecast"
3. ADDRESS—"Acoustics"
HARRY M. PRINCE, Architect, Dallas, Texas
4. ADDRESS—"How the Organist Can Be Most Useful to the Picture Theatre"
RICHARD HENRY WARREN, Chatham, Mass.
5. ADDRESS—"How Far a Picture Theatre Should Go in Allying with Other Musical Activities"
W. G. STEWART, Musical Director, California Theatre
6. ADDRESS—"Scenics and Music"
FRANCIS MANGAN
7. ADDRESS—"Music and Pictures in the South"
FRED STARK, Superba Theatre, Raleigh, N. C.
8. ADDRESS—"American Opera and Motion Pictures"
J. VAN BROEKHOVEN

2:15 P. M.—Hotel Astor

9. ROUND TABLE DISCUSSION OF EXHIBITORS

Led by EDWARD L. HYMAN, Strand Theatre, Brooklyn, N. Y.
HAROLD B. FRANKLIN, Shea's Hippodrome, Buffalo, N. Y.
W. G. STEWART, California Theatre, Los Angeles, Cal.
B. E. CORNELL, Eckle Theatre, Syracuse, N. Y.
And Many Others

3:30 P. M.—Hotel Astor

10. ROUND TABLE DISCUSSION OF MUSIC PUBLISHERS

Led by Mr. MILLS of Music Publishers' Ass'n
ERNEST R. VOIGT, Boston Music Co.
CHAS. K. HARRIS MUSIC PUBLISHING CO.
Miss N. V. JOSEPH, M. Witmark & Sons
M. WINKLER, Belwin, Inc.
And Others

4:30 P. M.—Hotel Astor

11. ROUND TABLE DISCUSSION OF INSTRUMENT MAKERS AND MUSICAL DEVICES

Led by STEINWAY & SONS (Herman Irion)
AMERICAN PHOTOPLAYER COMPANY
BRAMBACH PIANO COMPANY
MARR & COLTON CO., Inc.
(History of the Organ)
And Others

Strand Theatre, Brooklyn

12. EXHIBITION OF MUSICAL INTERPRETATION at Strand Theatre, Brooklyn
The Orchestra will render "Aida" by Giuseppe Verdi—ALOIS REISER Conducting

SCREEN TEXT

Explanation in detail by EDWARD L. HYMAN, Manager

Greetings to the Convention

(Continued from page 1070)

what music and the calibre of musicians to engage—all this will be brought out by the greatest authorities who are gracing this convention with their presence and their genius.

All that is to be said of the picture theatre's needs—what the big and the little house wants—the handicaps, the advantages, the knowledge or the lack of it—this will be brought forth by the managers themselves and those who have observed conditions.

What can be done to standardize the music, the musicians, the method of procuring the directors and their men specially trained, building libraries, getting the right kind of instruments—this will be told.

How the grand opera companies and the concert managers and the tour directors can find an ally in the picture theatres, who in turn can capitalize the other forces at work for music's development—these ideas will be set in motion.

But I want to look further at this moment than anything which even the most optimistic and enthusiastic of us can hope to see completed in this week of meetings—I want to look in the future for just a few years. We must do this, those of us who really can see further than our noses.

What we do in these several days—even if we accomplish wonders—is nothing to compare with what we set in motion. We make a centralized channel for the exchange of the big ideas of the two arts now wedded. We make a means for the united expression of the picture and musical fraternity.

What will history say of what we do? I am thinking now of some other instances in the past when men joined together for purposes similar to this. Little did they know what the future would say of them, or what the future would bring as a result of their first audacious dreams. There was a time when the theatre—I mean the house of entertainment—was not a thing of reality. And some courageous men decided that there was a place where people ought to be allowed to gather. Instead of travelling players, visiting the audiences—let the audiences visit the players. So started the theatre.

Then there was a man named Monteverde who opened the first Opera House. People laughed at the idea of such a thing. But Monteverde started the opera-houses of the world.

Is it so long since that a man built the first motion picture theatre? How long ago is it anyway that a young man took his father-in-law's backroom of the cafe and opened a picture show with music (a piano). That man was Rothafel and how long ago is it that the Rialto opened amidst the derision of the picture and musical conservatives?

No, as optimistic as I am personally for the great results of our first convention of motion picture and musical interests, I see mainly that we are making a start. I predict that in the coming year, the most revolutionary things will happen in music for the picture theatres.

Synchronized Music Exchange for Chicago

WITH the formation of the Bushmint Company, this week, Chicago has the distinction of being the first city in the world

where there is a synchronized music exchange, a place where the theatre man can get complete musical scores for his pictures—the same as he can buy film, or posters or get other talent to "put the pictures over." The music exchange was started to handle the service the Synchronized Scenario Music Company has just inaugurated and controls the Northern Illinois and Indiana territory.

The Bushmint Company will be managed by Paul Bush, well known exchange and film man, and will be located at 207 South Wabash Avenue for the present.

Although the idea is entirely new, a number of the biggest theatremen in Chicago territory have endorsed it and have already signed for musical scores under the new plan as soon as the scores are ready for release. Mr. Bush's connection with the film trade has been a long one. For several years he was connected with the Pathe Company, in fact opened the first Pathe Exchange in Chicago. He then joined Samuel Goldwyn's staff and took charge of the Goldwyn St. Louis exchange. From St. Louis he went to Detroit as Universal exchange manager and later was transferred to the Kansas City office of Universal where he built up a splendid business.

Before entering the film industry he was with the American Tobacco Company and first sprang into prominence in film circles when he promoted the Jeffries-Johnson fight pictures. For a time he was in charge of the Chicago *Tribune's* motion picture department, exploiting German War films and organized the Peerless Film Exchange Company in Chicago, which handled state right features.

From Celebrities Everywhere

(Continued on page 989)

Count me with you—Dorothy Phillips, star. Anyone who can think, sees the value of your plan. I heartily subscribe to it.—Rudolph Ganz, distinguished pianist and composer.

Welcome art and artists—George Arliss.

I'm in it—Paul Althouse, leading tenor.

Add my name—Alice Gentle, leading soprano.

It's historic—Molly King.

There is something which counts—June Caprice.

I wish I might be present to say personally all that is in my mind concerning this great movement—Helen Stanley, prima donna soprano.

Anything for the good of music wins my support—Margaret Matzenauer, celebrated contralto.

Now, that's big—Frank La Forge, conductor and coach.

You have done something which in my estimation is of the greatest value to the picture theatre and musical taste—Felix Warburg, great philanthropist.

Congratulations—Charles Miller, President, M. P. Directors.

Cards of greetings came from the following stars of the screen:

Justine Johnston, Montague Love, Juanita Hansen, Claire Whitney, Frankie Mann, Corinne Griffith, Katherine Calvert, Molly King, Ruby de Remer, Hope Hampton, Martha Mansfield, Richard Bartholomes.

Other greeting cards came from:

Edmund Goulding, John F. Robertson, The R. Cecil Smiths, George B. Baker, Charles Whittaker, Allen Holubar, Robert Gordon, Ernest Shipman, Joseph Storm, Tom Terris,

George Sargent, Wally Van, Jerome Young, Harry Millarde, George Archimbaud, Lon-Chaney, Charles Biblyn, and many others.

"I am leaving Rochester on the 16th of the month for a trip south, to be gone until after the first of February so it will not be possible for me to be present at the MOTION PICTURE CONFERENCE. I have read the program and shall look forward with a great deal of interest to learning what develops at the conference. I hope that a pretty full report of the transactions will be published. The whole subject of the relation of music to motion pictures is one of great importance and I hope the conference will mark an important step in the advance of the industry—George Eastman, Eastman Kodak Company, Rochester, N. Y.

Magnificent effort—Richard Hageman, great conductor.

Delighted—Claude Warford, teacher of voice.

I'm with it—Edwin Franko Goldman, conductor.

So much am I for this big plan, that I shall lend my personal aid—Otto H. Kahn, America's leading art patron.

It is a very ambitious and worthy venture—Charles M. Schwab, head of the Bethlehem Steel Corporation.

Big doings—S. Jay Kaufmann, "Round the Town."

How fine: Yes, count me in—Dixie Howell.

Special cards from Glad Forster, Alexander Lambert, Dr. Noble (Director Juilliard Foundation for Music), Dr. Rush Rhees (President University of Rochester), Vladimir Dubinsky, Henry Hadley (great conductor and composer), Erno Rapee, Bertha Kalich, Mrs. Oscar Hammerstein, Dallas Musical Association, and many others.

Dear Mr. Isaacson:
Your program, as outlined in this week's NEWS, offers a rare treat to visiting musicians, and I am looking forward to not only the entertainment side of the convention, but to the general discussion where I am sure can be found the key to the solution of many of the difficulties that beset the average picture player.

With best wishes for the success of your splendid plans, and the hope that this convention will realize even more than all you hope for it, I am,

MILDRED SMITH,
Organist Knickerbocker Theatre,
Washington, D. C.

Dear Mr. Isaacson:
I have followed your articles in the MOTION PICTURE NEWS, for some time back, and would like to add my congratulations and appreciation for what you are doing to bring the pictures and music closer together.

When the date of the convention was first made known, I thought it would be impossible for me to attend, as we are opening a number of large houses throughout Canada. However, luck has been with me and I will be able to accept your invitation, and will probably bring my assistant, Mr. Milton Blackstone, and Dr. Harvey Bobb, who is in charge of our Organ Department.

Hoping this will be satisfactory to you and wishing you every success in bringing your ideas to a working basis, I am,

JOHN ARTHUR,
Musical Director
Famous Players,
Canadian Corporation.

Dear Mr. Isaacson:
Will you kindly note that besides myself, Mr. M. Mauro-Cottone, formerly chief organist of the Capitol, and Mr. H. Frommel, both members of our musical staff, will attend the conference.

EUGENE CONTE,
Plaza Theatre,
New York City.

Dear Editor:
I have your communication of January 7 in regard to your musical conference, to be held at the Astor Hotel January 24 to 26, and advise that I will have a representative at this meeting.

Wishing you much success and with kindest regards, I beg to remain,

H. M. CRANDALL,
Crandall Theatres,
Washington, D. C.

A reference list of Good "Movie" Music, Classified according to Screen Moods.

The Picture Player's
HANDY MUSIC GUIDE

Sent Gratis on Request
THE BOSTON MUSIC CO.
26 West Street Boston

Motion-Picture Musical Conference Opens in New York

Interesting Features Mark Sessions of First National Conference

THE first national conference of motion-picture and musical interests opened at the Hotel Astor, New York, on Monday of this week at 10 a. m. Dr. Charles D. Isaacson, musical editor of MOTION PICTURE NEWS, presided as chairman of the meeting. Although a prelude to the conference was held on Sunday evening at De Witt Clinton Hall in the form of a New York Globe Concert dedicated to the Motion Picture Conference, the formal opening of the national conference did not take place until Monday morning at the Astor. The conference has proved to be the most successful project launched to date to bring representatives of the various departments of the motion picture industry and allied musical interests on a common meeting-ground, and judging from the thorough way in which the business of the conference has been carried forward and the earnest spirit manifest at the sessions, results of a wide-spread and permanent character are to be realized. The analyses of the picture programs by Director S. L. Rothafel at the Capitol Theatre on Monday afternoon and by Director Hugo Reisenfeld at the Rialto Theatre on Tuesday afternoon were highly interesting features of the conference's schedule.

While the business transacted and the addresses delivered at the various sessions will be set forth in detail in the special musical edition to be dated February 19th, a summary of the conference at the present time is in order in view of the wide-spread interest that the first national motion-picture music conference has aroused. In opening the conference on Monday morning, Chairman Charles D. Isaacson pointed out the purpose of the conference and the need for joint discussion and consultation between the representatives of the motion-picture industry and those of the allied musical interests, so that both arts may come to a knowledge of their mutual needs and thus work together.

Following Mr. Isaacson's address, a motion submitted by John C. Breil was adopted to the effect that the musical institutions of the country be urged to establish departments in the musical schools in which musicians will be trained in matters necessary to combine music and motion-pictures. On the other hand, John C. Freund and Ernest R. Voigt in the course of their addresses pointed out the need for the exhibitors to demonstrate to the musical institutions of the country that motion-picture instruction is necessary in their schools.

A committee of motion-picture men and musicians was formed to carry forward

¶ *A new idea in Music for the Picture House is offered on Page 1136*

the recommendations that the conference would make in the course of its sessions.

Following addresses by Ernest Lutz of the Marcus Loew Enterprises and M. Winkler of Belwin, Inc., on the subject of music cues and scores, a resolution was adopted providing for the appointment of a committee of musicians and men, cognizant with the publishing business, to arrange for standardized index of themes for motion-picture theatres.

Mr. Rosenthal, representing the American Society of Authors and Composers, announced that he had come to the conference for the express purpose of saying that his society will continue the rate of ten cents per seat for any number of years desired, the same to be specified in writing. S. M. Berg of the Exhibitor's Herald, followed Mr. Rosenthal on the floor and discussed some of the differences at present prevailing between members of the motion-picture industry and the American Society of Authors and Composers. He concluded by saying:

"Mr. Rosenthal, you made a remark that in the past two weeks you have some new members, but if I may take the present status, I will tell you that we have better music that is non-taxable than you have in your entire society."

On Monday afternoon members of the conference convened at the Capitol Theatre at 3 p. m. and listened to a highly interesting discussion by S. L. Rothafel on the special musical program presented. Erno Rapee, the Capitol conductor, told how the Capitol orchestra is handled.

At Tuesday morning's session, an interesting paper on "The Spread of Music in the Motion Picture Theatre," prepared by C. M. Tremaine, director of National Music Advance Bureau, was read. Leonard Liebling, editor of Musical Courier,

addressed the gathering on the subject: "What the Motion-Picture Can Get from Musical Art and Vice Versa." He emphasized in particular the assimilation of the business men of America into the fold of music lovers and the part the motion-picture plays in winning over the male population to an appreciation of good music.

An exhibitor's angle on the musical phase of the motion-picture program was given by William Brandt of the Theatre Owners' Chamber of Commerce. Mr. Brandt told the members of the conference that the exhibitors are progressing faster than the musicians and that difficulty is being experienced, especially in the small neighborhood houses, in securing qualified musicians. He expressed the hope that the conference would be able to do something to remedy this trouble and took the occasion "to congratulate the NEWS upon the happy idea in calling this conference."

"The Motion-Picture Impresario" was the topic of an address by Hugo Reisenfeld. Joseph Weber, president of the National Federation of Musicians, touched upon the union phase of the musician's relation to the theatre-owner and predicted that within a short time the supply of musicians for picture houses would be fully adequate to the demand. "The musician is out of step," said Mr. Weber, "but give them a little time and there will be more organists and musicians in the market than the theatres can use." Following Mr. Weber's address, a discussion took place led by S. M. Berg of the Exhibitors Herald.

Albert Parker, the director, gave a brief talk on the relation of music to the work of the motion-picture director. Mr. Parker said that the usefulness of music in getting across certain effects is being realized more and more by picture directors.

On Tuesday afternoon, members of the conference adjourned to the Rialto and engaged in a discussion of the musical program. Hugo Reisenfeld led in the discussion. A visit to the projection room followed. Here the library and system of indexing themes was explained in detail.

At 4 p. m., a "Round Table" discussion took place at the Astor at which representatives of some of the leading producing organizations sat in.

The opening address at the Wednesday morning conference was delivered by Mrs. A. F. Oberndorfer, general chairman of the Federation of Women's Clubs in the United States. Mrs. Oberndorfer took for her subject "What Two Million Club Women Have to Say to the Picture

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ence, made public a week or so ago, is taken as evidence of the sentiment which exists in every city in New York State on the question of Sunday movies. This Conference is a powerful organization, sweeping in its investigations, and its recommendations to the legislature have always borne great weight. Naturally enough, when it made its report as showing that the cities were satisfied with existing conditions in their motion picture houses, the legislators took this as being about the last word.

The Motion Picture Theatre Owners of America announces that it will supply all who request it with a copy of the New York State Sunday Motion Picture Option Bill. Exhibitors, as well as civic organizations, and legislators, have been seeking this information, states this organization.

Censor Hearing in So. Carolina

A large number of motion picture producers are expected to attend the hearing before the education committee of the South Carolina Senate at Columbia, S. C., during the week of January 24, when the bill for a state moving picture censorship will be discussed. This bill providing for the creation of a South Carolina moving picture board of review, is meeting with much opposition from theater men of the state and it is expected that a bitter fight will be waged at the hearings. The bill was introduced by Representative Harris of Spartanburg in the House and by Senator Robers of Spartanburg in the Senate.

The bill has already been reported back to the Senate favorably, but the education committee of the House still has it under consideration. The bill would create a board of three members, appointed by the governor, the chairman to receive a salary of \$3,000, the other members \$2,500 each, all to be citizens of this state. The bill also provides that a tax of five cents per annum against each seat in a theatre shall be imposed on the motion picture theatres.

There would also be a tax of two dollars on each reel of film examined, films issued by religious, charitable or educational organizations to be exempted. All films in the state would be reviewed before they could be exhibited. Violation of the law would be considered a misdemeanor, punishable by imprisonment for from ten to thirty days, or by fine of from ten to one hundred dollars. A second offense would make the offending exhibitor subject to revocation of license.

Nebraska Exhibitors Busy

The Nebraska and Iowa Division of the Motion Picture Theatre Owners of America, with headquarters at Omaha, are making a strong fight against the censor bill which is now pending in their legislature. In addition to the main bill, there is a proposed measure in the Senate, which is to be a memorial to the Congress of the United States, asking for federal

Late News from the Coast

HANNIBAL N. CLERMONT committed suicide on Sunday morning by shooting himself through the head with a revolver. He was president of the Clermont Photoplays Co., which was organized around the contract of Lloyd and John Carleton with Selznick for a series of eight pictures, until January 1st, when he was deposed by stockholders, who elected C. P. Blythe president. Clermont was for many years with the Burroughs Adding Machine Co. as special representative. He was thirty-five years of age and leaves a wife and son, aged thirteen.

Walter S. Ranz, manager of the local United Artist exchange since its opening, has been appointed Coast and Mountain States special representative by Hiram Abrams. The territory includes exchanges on the Coast, Salt Lake City, and Denver.

Associated and United Artists people continue daily conferences on merger. "If all attorneys were drowned, details could be worked out in an hour," said one of those interested. Mr. Abrams left for the East Saturday after wiring that the merger was off. A United Artist attache states that a plan to distribute the product of producers other than the original four is being made now and it may result in some of Associated Products withdrawing to distribute with United Artists. Mr. O'Brien, attorney for United Artists, left for the East Thursday.

Special Pictures Corporation is to reorganize and enlarge, increasing its capital from \$250,000 to \$1,000,000. Louis R. Thompson, president and general manager, and H. J. Roberts, sales manager, since the company's organization, have resigned. Frank C. Collier, a local attorney, has been elected president; A. N. Rosenbaum, secretary and treasurer; and C. C. Craig, general manager. Mr. Thompson has been placed in charge of a new department opened for the buying and disposing of features and short subjects made by independent producers. E. H. Silcock, who has been traveling sales representative, has been appointed sales manager.

All film organizations represented at Sacramento are to combat the censorship legislation which has been introduced in the California legislature. The newspapers are working with the film interests to kill the proposed measure.

jurisdiction in the matter of motion picture censorship.

Every theatre in Nebraska is in possession of protest petitions and it is expected that half a million names will be brought before the legislature. The organization is also putting in a great deal of work in other ways, and has the backing of the only city welfare board of any size in the state.

Wisconsin Preparing

The special Mid-Winter convention of the Wisconsin Exhibitors Association, held at Milwaukee on January 26th and 27th, was called for the purpose of making a concentrated fight against Blue Law propaganda. Among the ideas used by this organization to put across their anti-Blue Law campaign, was a blotter on which censorship is ridiculed and which advertised the convention to the exhibitor and public. Full reports of the activities of the Mid-Winter Convention have not as yet been received, but it is expected that a definite line of action will be decided upon.

N. Y. Women Take Action

The Women's Division of the Republican Organization in the 13th Assembly District, N. Y. C., at a meeting held on Tuesday, January 18th, adopted the following resolution:

"RESOLVED: That the members of the Women's Division, Republican Organization, 13th Assembly District, New York City, are unanimously in favor of the exhibition of motion picture theatres on Sunday, and be it

"FURTHER RESOLVED: That copies of this resolution, which was unanimously carried at the meeting on Tuesday, January 18, 1921, be immediately forwarded to the Legislature now in session at Albany."

The meeting was addressed by Charles C. Pettijohn, Chairman of the Legislative

Committee of the National Association, who explained the industry's attitude toward censorship and Sunday closing as well as other legislative matters. So far as known, this is the first women's political organization to have taken such decided action on the question of Sunday opening.

Motion Picture Conference Opens in New York

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Industry," and her address was followed with the greatest of interest by those present. Mrs. Winifred Stoner, editor of "Forecast," followed Mrs. Oberndorfer on the floor and spoke on the topic of "Women and Motion Picture Music." Among the other addresses delivered at Wednesday morning's session were the following: "Acoustics," by Harry M. Prince, architect of Dallas, Texas; "How the Organist Can Be Most Useful to the Picture Theatre," by Richard Henry Warren, Chatham, Mass.; "Scenics and Music," by Francis Mangan; and "American Opera and Motion Pictures," by J. Van Broekhoven.

At noon the members of the conference adjourned to the Café Boulevard, where a luncheon was tendered them by Hyman S. Kraft, president of the New York Concert League.

In the afternoon, an exhibition of musical interpretation was given at the Strand Theatre, Brooklyn. The orchestra rendered Verdi's "Aida," with Alois Reiser conducting. An explanation of the screen text was given in detail by Edward L. Hyman, the Strand manager.

Later the same afternoon "Round Table" discussions took place at the Astor, in which representatives of the leading music publishers and manufacturers of instruments and musical devices took part.

Music and the Picture

"The Moonlight Sonata"

By Charles D. Isaacson

THERE was a tall thin old lady in the house. She never talked to anybody, but carried herself aloof and went straight in and out of her rooms, with the air of an empress, and the face of an Egyptian Priestess. Her hands were folded before her and her chin was out, her lips drawn tightly and her bonnet tied with ribbons from the back of her head. We knew that she was a widow—of a nobleman. She was known as the Countess Gallenberg.

I never detected a smile on her features, nor a sign of an emotion of any kind. Never once, though I watched her, trying to fathom the mystery of her existence, did I catch her unbending . . . Until the day my piano came. She was coming down the hall when the men were carrying the piano up the stairs. She stopped momentarily and looked at it, and then went off, more stiff and formal than ever.

It was the summer weather, and the doors of my rooms were open to the hall. The sounds of my practicing must have annoyed the neighbors more than once, though the rumor of a complaint did not reach me. The first few weeks were spent in bringing my hands back into their supple state—the vacation from work had done havoc to my technique. So it was nothing but a sound of scales and exercise for two hours a day. The old lady seemed to be attached to my practising. It was in this way. She paused whenever she came to my landing—presumably to catch her breath. She had never done this before the arrival of the piano. But of course she was getting older. And going up or down she rested for breath, if the practising was going on. From this I concluded that she must have been interested in piano some time in her life.

Soon my hands resumed their normal pliancy, and with zest I turned to my beloved music, hungry to express the harmonies and themes again. First of all, like a starving man, I went madly through my Beethoven. I played for several hours, rushing through trying to swallow so much at once. As I came to the beautiful notes of the Moonlight Sonata, I became conscious of the fact that someone was standing outside. I stopped playing and went to the hall. There to my amazement was the Countess Gallenberg—standing with streaming eyes.

I said, and it sounded boorishly: "I beg your pardon. May I do anything for you?"

She said, "No, thank you, I beg your pardon. You were playing Beethoven" and she went upstairs.

The incident made an impression on my mind. Thereafter, whenever I played Beethoven, I felt as if the old lady were standing outside—her eyes streaming with tears.

One day, in the midst of my Beethoven hour, the Countess bashfully stood at my threshold. A smile was on the old face as she said half as a query, half as a statement:

"You love Beethoven."

"I do, with all my heart," I exclaimed. "And you do too?" I could have sworn that I saw a faint blush rise to her cheeks, as she dropped her eyes and said:

"I knew him."

It was only a few words, but the strange implication in her answer struck me. I had said I loved Beethoven, the composer, the musician and she had said she—knew him.

To The Reader:

The First National Conference of Motion Picture Music is a matter of history . . . That it has made an epoch, established an incalculable opportunity for the new art, is best known to those who attended the unforgettable sessions.

Rather than give a hurried, newspaper-style account of the Conferences, I am taking a few hours rest (your music editor is practically exhausted after the ninety hours of vigil and rush) and then will prepare the most careful document of the findings and deliberations. The Motion Picture News next issue (watch for it) will contain a Musical Supplement, which will be the record of the three famous days. Speeches by the noted authorities, dramatic accounts of the debates, a full listing of the ideas which have been set in motion all will be contained, even to the analytical discussions of the Rialto Theatre program (as it was told in the projection room) and the Capitol Theatre program (as it was disclosed by the managing director).

The Motion Picture News Special Musical Supplement next week will be a "Cook's Tour" of the Convention and an absent treatment for those who could not come.

In the meantime, I am passing on to you a story which you might like to use sometime in connection with your musical program—if you ever use the Beethoven Moonlight Sonata. With the compliments of the News and myself you may reprint the story and use it in your advance sheets or in the program of the week. . . . Also I am publishing with the permission of the Brooklyn Strand and Mr. Edward Hyman, its managing director, their first Operatic Screen—Orchestra Digest . . . of Verdi's "Aida."

"You knew him, you knew him?" I exclaimed in another moment, jumping to my feet and taking her hands. "You knew Beethoven himself?" She smiled to me and nodded her head, "Yes, very well, for many years."

"Tell me of him, oh please tell me of him. How he spoke, and what he wore, and how he made you feel to be near him. It is like knowing God"—my enthusiasm and interest ran away with me.

The Countess smiled.

"He was a little man, very solid in the body and giving one the impression of being immovable if he chose to be. He was ugly—"

"Ugly?" I cried angrily.

"But yet noble, and beautiful," she said with softer voice. "He spoke in a gruff voice, and seemed very stern. He would look out of his great eyes and you knew he had entirely forgotten your presence, until he spoke to you of the thing you had asked him. . . . That was before he was deaf. (Afterwards he was terrible, always carrying a conversation book so you could write down your questions.) It was the younger Beethoven that I knew."

"And how did you know Beethoven?" I asked—and then regretted it. For instantly the countess grew agitated and seemed eager to go.

"He was my teacher—my piano teacher—I will tell you more of him some other time. Goodnight."

When she had gone, I looked bewildered at the chair on which she sat. She had been a

pupil of Beethoven, and she had been here. I took down my picture of the master . . . and forgot the present in the past.

That first talk led to many others. Piece by piece she reconstructed the story of Beethoven. She had come to Beethoven's city, with her father. They had been introduced to the young composer, and he had promised to teach the young lady, then in her seventeenth year. Beethoven was about thirty, serious, gruff, a hard teacher, careful about details and fingering and emotional effects. He would take no money at all—though he needed it. He made the excuse that he was well taken care of. He was so mean, so hard, such a taskmaster, saying spiteful things when she didn't play well.

Her father was a nobleman, but he had very little income from his estates at Modena. They had come from Trieste. Her father's name? And hers? "My name was Guilletta, and my father's, Count Franz Joseph Guicciardi—Oh my, oh my, I gave the name and you know me."

The old lady went panic-stricken from the room. And I saw her no more for several days. I took the next step—I knocked on her door and declared I knew nothing now that I hadn't known before. She looked searchingly at me and I reaffirmed what I had said.

"I thought you were one of those who bantered the name of Guicciardi and Beethoven about in a scandalous way. I wouldn't permit it. I thought I had closed that drama out of my life forever, but here it is up again. And this time, I will tell it to you, as it was, the true facts.

"Once there was a stupid singer named Jahn, who came to my home to dig at the secrets of my heart. I received him, and my husband, the Count Gallenberg was with us. Jahn asked me questions of Beethoven and I told him what a good teacher he was and what a fine man. Then he asked me if Beethoven had ever loved me and I froze all over. My husband watched me very carefully and I bid Jahn an icy goodnight. Now, my husband is dead, I am near death. Beethoven has been dead these twenty-five years. Sit down and let me think.

"Look at this picture. Is it beautiful? I was a beautiful girl. I can say that now, because that girl died years ago, when this woman you see here was born . . . That was Guilletta Guicciardi when Ludwig Beethoven first knew her . . . She is lovely don't you think?"

I looked searchingly and feverishly at the little picture. A tall figure of a girl, slender and delicately proportioned, lithe and graceful. Beautiful arms, and it seemed a creamy skin. The face an oval, the eyes large and black as coals, with an expression like electrically fired soft velvet. The eyebrows curved with a thoughtful air. The features chiselled in stone. In the picture Guicciardi was melancholy and pensive, with an attitude of rapt splendor. So lovely, and such a beauty.

"You like her? That was this lady so many years ago, when Beethoven came to call on us to teach me piano. I was romantic as are all Modenese. I was just such another Juliet as Shakespeare's heroine, seeing romance in everything. I had many friends, and many lovers, who sought to pay court to me. But I was cold to all of them, indifferent to all of them. For a reason . . . for a reason.

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Music and the Picture

(Continued)

"My piano teacher was so different than all of the other men. He never smiled on me, he never paid me pretty flatteries, he lived so far apart from my world and all our ordinary world, that I thought him always to be communing with the angels. He was so stern, so great, so thoroughly uncommon that—I was in love with him, really in love with him.

"He didn't know. Day after day when he called I would watch for him at the window and see him enter the door and come into the room and look at me with those stern, spiritual eyes, and command me to start. When he spoke to me, I looked so hard at him, that he seemed annoyed, and while I played he would walk behind my back and give the corrections.

"I wanted to fall on my knees before him and tell him that I . . . loved him. But he was so stern.

"Many suitors called for my hand. One more persistent than any other was the Count Gallenberg. He conferred with my father. . . and it was decided that I should marry him. It was all arranged, quite finally".

"It was the evening before the formal announcement of the betrothal, that I was to have another lesson with Beethoven. I was bursting with agony and so was he—I could see it in his face. We had started the lesson, I was at the piano, when I heard a crushing sob, and I felt myself lifted into his arms, for one moment, for one moment. . . he kissed me, his lips were salt with tears. . . then he was gone.

"I was overwhelmed. He had never known I loved him. I never knew he loved me. I pulled myself together, and went into the dining room. 'Lesson over so soon? Why you've been crying' my father exclaimed. 'Yes,' I lied, 'I didn't know my lesson and Beethoven was mean to me, and I couldn't stand it any longer. So he's gone.'"

"That night when all the family were abed, I crept out of the house and down to Beethoven's room. He was fully dressed—sitting at the piano, his head in arms. He did not hear me enter, until I fell at his feet, and threw my arms around him, and sobbed out my heart. For an hour neither of us spoke. Then for another hour, only the confession of our love. Then. . . the story of Gallenberg.

"Well, you man, you may well stare at me. I am a fine old, ugly woman to be telling of this. Look at the picture. That is the girl who spent these hours with Beethoven. . . He dedicated. . . the Moonlight Sonata. . . to me. . . Ah me, we were mad for weeks and weeks before that hateful wedding. It had to be. Beethoven had his work to do, and I would not take him from it. He loved me, always, he said. Here are letters I received from him, and even long after I was married. I saw him many times in secrecy. . . I was Beethoven's one love."

At B the tenor sang; at D the soprano had her solo; at G the ballet appeared in Egyptian costumes (all the singers were in costumes of the opera), at H we returned to the Triumphal Entrance and used the double quartette.

The stage was kept in an old rose hue light; the text being used in the scrim.

Following is the screen text which can be read, letter by letter referring to the orchestral score (at certain times the text faded out—as for instance when the singers had their solos,—then the scrim was empty, but the text resumed at the last few notes of the solos.

Note: This entire overture occupies a little less than fifteen minutes; the best parts of the opera are used, and the newest comer to the opera must leave the theatre with an absolute knowledge of the score, which he'd never get

from librettos or a first visit to the opera house.

It is said that Mr. Hyman plans to carry on a series of Operatic Digests that will bring to his patrons the whole operatic repertoire—in the course of several seasons.

The Operatic Digest

With the permission of Edward L. Hyman and the Brooklyn Strand, I am enabled to publish their first Operatic Digest. . . Mr. Hyman asked me to assist in an idea he had developed. He wished to give his patrons the popular grand operas in such a way that as he put it:

1. The lovers of opera will get what they like.
2. Those who don't know the opera but want to know something of it will get the idea of its story and action, its atmosphere and its principal melodies.
3. Those who don't know the opera and don't want to be bored, won't be bored.
4. With this in mind, Messrs. Hyman and his musical director, Alois Reiser, and I had several conferences.

We used the orchestra with sixty pieces, the pipe organ, a double quartette, a ballet and screen text. The score of the opera was not changed in any particular—excepting that we only used a small part of it—the *meat of it*—and changed the order of the selections to suit the particular psychology of our presentation.

In any opera, certain atmosphere is predominant. In *Pagliacci*, it is the actor-stage and clown bit; in *Cavalleria* it is the Church-Easter bit; in *Rigoletto* it is the tragedy of the jester; in *Tales of Hoffman* it is the water-music. . . And so on. In *Aida* the Egyptian music must be uppermost—hence we used the priestess theme as the opening and dominant bit, with the Nile scene music for the atmosphere.

Following is the score which was used:

SCORE

A—Orchestra—Priestess intonation theme (Scene 5—Act 1). (Note to conductor: very listless, sensuous, and slowly. About three full minutes.) Page 60 in score, full orchestra over to end of Page 64.

B—Tenor—"Oh Celeste Aida" (Heavenly Aida). Begin Page 7, third brace to end of Aria, Page 11.

C—ORGAN INTERLUDE—"Su del Nilo" (Up Nile). (Fiercely played, wild—about one minute—no more.) Last brace on Page 36—down to first note, second brace, Page 37.

D—Soprano—"Ritorna Vincitor" (Return victorious). (Middle part of Aria only.) Top of page 54 to end of change of key, Page 56.
Note:—If desired, this can continue to the end of Page 59 at your discretion.

E—ORGAN INTERLUDE—Nile Atmosphere. Page 204—Fade out at end of that page—A dead pause.

F—Orchestra—"TRIUMPHAL MARCH." Full orchestra, begin at the end of Page 120, the last two bars on the page, running over to the end of the fifth brace on Page 122.

G—Orchestra—Dance Theme—exotic dance—about half-minute. Page 65 down to opening of the second bar of the last brace on the page. Repeat this.

H—Quartette—Glory Chorus—Page 112, down to first bar, second brace, Page 115.

FINALE

CHARLES D. ISAACSON'S INTERPRETATION OVERTURE

AIDA

By Giuseppe Verdi.

A—Egypt. Old land of ancient splendor. The days of the Pharaohs, when Egypt was the ruler of the universe. The temples, the pyramids, the cruelties, the chanting religions of strange rites, the colorful, sensuous hot lands. . . Slaves, courtiers, dancers, priests, soldiers—and in the midst of it all in the close confines of the temples and the palaces, a conflict of opposing emotions.

We are in the Palace of the King of Egypt. The high ceilings, statues, exotic plants, the mystic temples. Deities leer, there are rows of columns, one behind the other into the distance and darkness. The god

sculptured in stone frowns. Drowsy intoning, narcotic incense, a mysterious light from above.

B—Gallant Rhadames, the finest soldier in the round has secretly adored Aida. He sings "O Heaver Aida," who is always in his thoughts.

Rhadames is slave to Aida. Aida returns the love Amneris suspects and always seeks to learn the secret of her hand-maid. To win her were Greater Than the Throne.

C—But there is no time for love-making. The rival armies are reported outside the nation, and Rhadames has been selected by high priests and king to lead the Egyptian armies.

Go forth Rhadames—up, up Nile's sacred river, guard your nation. Return—Return Rhadames, victorious.

So the people shout, the king commands, the priests pray.

D—Aida also prays for him to return victorious.

Aida, dusky maid, is held prisoner by the Egyptian Herself, a daughter of Kings, she is now hand-maid to Amneris, Egyptian princess.

Aida secretly nursing the love of Rhadames is in the midst of terrific emotions.

If Rhadames falls, my lover die—oh woe is me, Aida

Yet, if Rhadames win, my people's land will run in blood, my father conquered—while my captors flout my dearest hopes asunder.

Return victorious—what can Aida really pray?

E—Yet ever the priests commune with their idol The frowning adamant god, Ptah, looks down relentlessly.

The high priests croon—the chorus drowsily intones in the darkness and the mystic temple.

While in the distance, the Nile sluggishly flows in its ancient bed.

The moon shines brightly in a yellow dazzle; the deep blue of the sky illumined by a million stars.

The calls of frogs, myriad insects, the dull accent of the river—and the midnight calm.

In the distance, the Temple, where the priests intone their prayer.

TIME PASSES

F—Triumph. The soldiers return victorious. The entrance to the city of a thousand gates.

Vast crowds await the returning heroes. Ancient civilization's proudest march!

The King on the throne courtiers following him Bands playing Trumpeters first followed

by chariots, banners, sacred vessels. Images of the Gods Cheering crowds Rhadames on a litter—

carried by officers Victorious Rhadames Victims, prisoners

spoils of the conquered Dancing girls in a sensuous measure

brown-skinned lithe-bodied And always the victorious soldiers shouting multitude

Aida watches all; torn by her emotions—love of the victor and woe for her people.

G—One of the prisoners is her own father.

Noting the love of Rhadames for Aida, her father contrives a scheme.

He urges that the two flee and learn the secrets of the Egyptian army.

Amneris, returning from the temple, overhears, and notifies the priests of the treason.

Rhadames realizes that he has become a traitor and gives himself up.

The lovers die in a lonely tomb.

H—But Egypt goes on, Ancient land of exotic splendor The Temples The Pyramids The Nile

The Strange intoning of the Priests The Lust for Conquests, The Marvels of Victory

The Splendor of Ancient Civilization, Egypt, the Queen of the Earth.

"ALL SOULS EVE"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Love Theme: "Love's Enchantment" (Intermezzo D'Amour), VarleyGhost Theme: "Phantom Visions" (Characteristic), Stevenson
1—"Ghost Theme" (1 minute and 35 seconds), until—S: At Screening.
2—"Bard of Ireland Overture," by Kretschmer (2 minutes and 10 seconds), until—T: "In a little Irish."
3—"Ghost Theme" (1 minute and 50 seconds), until—S: Ghosts walking.
4—"Rosary," by Nevin (20 seconds), until—S: Mary Miles Minter praying.5—"A Musical Thought" (Dramatic), by Titlebaum (3 minutes and 10 seconds), until—T: "Nora's mother is in."
6—"Budding Spring" (Moderato), by Platzman (2 minutes and 5 seconds), until—T: "When the day's work in the."
7—"Innesfalten Medley Overture," by Koppitz (3 minutes and 45 seconds), until—T: "It's the day of Nora's."8—"Serenade Lointaine" (6/8 Moderato), by Berge (1 minute and 20 seconds), until—T: "After a week on the."
9—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (1 minute and 30 seconds), until—S: Close-up of wreath on door.
10—"Baby Dreams" (Little Reverie), by Boyaner (3 minutes and 5 seconds), until—T: "At the Heath home."11—"Capricietta" (Allegro Moderato), by Varley (1 minute and 50 seconds), until—T: "Maybe you could find some."
12—"Love Theme" (2 minutes and 20 seconds), until—T: "And thus it happens that."13—"Dramatic Reproach," by Berge (3 minutes and 5 seconds), until—S: Olivia at phone.
14—"Adagietto" (From Symphonette Suite), by Berge (3 minutes), until—T: "The shadowy woodland near."15—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 35 seconds), until—T: "In a human life."
16—"Love Theme" (2 minutes and 50 seconds), until—T: "On the border line of the."17—"Elegie" (Heavy Pathetic), by Baron (1 minute and 30 seconds), until—T: "But you will come back."
18—"Love Theme" (3 minutes and 25 seconds), until—T: "The love and beauty of."19—"Dramatic Recitative No. 2," by Levy (5 minutes and 30 seconds), until—T: "If I could only forget."
20—"Hindoo Hop," by Levy (1 minute and 15 seconds), until—T: "Roger accepts Olivia."*Note: To action pp or ff.*21—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 20 seconds), until—S: Close-up of Peter and Nora.
22—"Sleep Baby Sleep" (Song) (20 seconds), until—S: Close-up of music.23—Repeat: "Hindoo Hop," by Levy (2 minutes), until—S: Flashback to cabaret.
24—"Ghost Theme" (3 minutes and 45 seconds), until—T: "All Souls' Eve finds."*Note: With ad. lib. tympany rolls during storm scenes.*

25—"Half-Reel Furioso," by Levy (2 minutes and 30 seconds), until—S: Nora trying to wake Roger.

*Note: To action pp or ff.*26—"Love Theme" (1 minute and 50 seconds), until—T: "By the time Doctor."
27—"Ghost Theme" (1 minute and 30 seconds), until—T: "As Death's shadows and."28—"Thoughts at Twilight" (Moderato), by Berge (3 minutes and 20 seconds), until—T: "During the months that."
29—"Sleeping Rose" (Moderato), by Borch (2 minutes and 30 seconds), until—T: "Roger finds in Nora."30—"Continue ff (30 seconds), until—T: "You mean this is the—end?"
31—"Coronado Land" (Valse Lente), by Leath (1 minute and 50 seconds), until—T: "Free of Olivia's base."
32—"Ghost Theme" (1 minute and 40 seconds), until—S: Close-up of old man.33—"Love Theme." (3 minutes), until—S: Flashback to statue.
THE END

"RICH GIRL—POOR GIRL"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Melodious Allegretto), Collinge

1—Theme (3 minutes and 50 seconds), until—S: At Screening.
2—"Dramatic Recitative" (For heavy intensive dramatic scenes), by Levy (2 minutes and 5 seconds), until—T: "Terry McShane enjoying one."
3—"Japolomo" (Fox trot), by Sanders & Carlo (1 minute and 10 seconds), until—S: Close-up of grind organ.*Note: To be produced with grind organ effects.*4—Theme (2 minutes and 30 seconds), until—T: "Petted and pampered."
5—"Petite Duchess" (Melodious Gavotte), by Baron (1 minute and 55 seconds), until—T: "Your old man, do you mean?"
6—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute), until—T: "You'll give me dis."*Note: To be played with effects of grind organ; pp during interior scenes.*
7—"Laughing Beauties" (Moderato), by Berge (5 minutes and 50 seconds), until—S: Organ grinder leaves.
8—"Moorish Rose" (Fox trot), by Baron (1 minute and 5 seconds), until—T: "Come on, Nora, let's show."*Note: To be produced with grind organ effects.*9—"Galop No. 7," by Minot (1 minute and 35 seconds), until—T: "Beat it, kid, here comes."
10—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 55 seconds), until—S: Girl in bathtub.11—Theme (1 minute and 40 seconds), until—T: "I traded clothes with."
12—"Dramatic Agitato," by Simons (50 seconds), until—T: "Shortly after sundown."
13—Continue to action pp or ff (2 minutes), until—T: "William Durand Vanderfleet."14—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 40 seconds), until—T: "Your grandfather is home."
15—Continue to action (2 minutes and 5 seconds), until—T: "The sudden realization."16—Theme (1 minute and 45 seconds), until—T: "The end of a trying ordeal."
17—"Conspirators" (Sinister), by Santos (3 minutes and 35 seconds), until—T: "Once more Fish Alley."18—"Half-Reel Hurry" (to action pp or ff), by Levy (4 minutes), until—T: "I druv him to."
19—"Capricietta" by Varley (4 minutes and 50 seconds), until—T: "While from the big house."20—Theme (1 minute), until—T: "Through courtesy of the."
THE END

"TIGER TRUE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Elegie" (Dramatic), by Baron

1—Theme (1 minute and 25 seconds), until—S: At Screening.
2—"Hunting Scene" (Allegro Vivace), by Borch (35 seconds), until—S: Close-up of African jungle.
3—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (1 minute and 35 seconds), until—S: Flashback to Jack and Lion.
4—"Vivo Finale" (From Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "In striking contrast."*Note: Begin pp; during accident play ff.*

5—"Mysterious Nights" (Valse Dramatique), by Berge (1 minute and 50 seconds), until—T: "Sanford, I wish you would."

6—Continue to action (1 minute and 10 seconds), until—T: "That afternoon when the."

7—"Capricietta" (Allegro Moderato), by Varley (2 minutes and 55 seconds), until—T: "He must be the bouncer."

8—"Conspirators," by Santos (1 minute and 25 seconds), until—T: "Frame him to start."

9—"Dramatic Agitato," by Simon (2 minutes and 40 seconds), until—T: "Say that again, and I'll."

10—Theme (1 minute and 15 seconds), until—T: "I cannot figure your game."

11—Continue to action (3 minutes and 20 seconds), until—T: "The Tangle knew little of."

12—"Serenade Romantique" (And. con moto), by Borch (1 minute and 35 seconds), until—T: "The Tiger acquire his lair."
13—"Sinister Theme" (Scenes of impending danger), by Vely (1 minute and 30 seconds), until—T: "The sinister shadow."

14—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "Known only as the Tiger."

*Note: Begin pp then to action.*15—Theme (1 minute and 15 seconds), until—T: "You're wonderful."
16—"Grave Allegro Molto," by Borch (4 minutes and 25 seconds), until—T: "By way of the roof tops."

17—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "Please for the sake of our."

18—Continue to action (2 minutes and 10 seconds), until—T: "I was long past the."

19—Theme (3 minutes and 40 seconds), until—T: "Mary, say the word."
20—"Dramatic Tension," by Andino (3 minutes and 45 seconds), until—T: "But what about the Tiger?"

21—"Dramatic Tension," by Levy (4 minutes), until—T: "Another threat from the."

22—"Allegro Agitato," by Kiefert (1 minute and 50 seconds), until—S: The fight.

23—Continue pp (1 minute and 15 seconds), until—T: "I'm her—her stepbrother."

24—Theme ff (1 minute and 30 seconds), until—T: "Mary, what are you doing?"

THE END

"THE SNOB"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricietta" (Allegretto Moderato), Varley

1—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minute), until—S: At Screening.
2—"Baby Dreams" (Little reverie), by Boyaner (2 minutes and 40 seconds), until—T: "Lonesome little Kathryn."
3—Theme (2 minutes and 10 seconds), until—T: "And so after years of."
4—Continue to action (1 minute and 10 seconds), until—T: "As usual the cipher."
5—"America United" (March), by Perry (30 seconds), until—T: "And the flash of."

6—"Aces High" (lively march), by Roberts (2 minutes and 35 seconds), until—T: "Next to Captain Bill."

Note: To be played to action pp or ff.

7—"Capricious Annette," by Borch (45 seconds), until—S: Flashback to Kathryn.

8—"Frat College March" (2 minutes and 45 seconds), until—T: "After Bill's first."

*Note: To action pp or ff.*9—Theme (1 minute and 35 seconds), until—T: "At last the day of the."
10—Repeat: "Aces High," by Roberts (1 minute and 25 seconds), until—T: "And so Kathryn."11—"Hindoo Hop" (Fox trot oddity), by Levy (30 seconds), until—T: "To Kathryn the."
12—"Sleeping Rose" (Moderato), by Borch (3 minutes and 10 seconds), until—S: Dancers stop.13—"Moorish Rose" (Fox trot), by Baron (2 minutes), until—T: "Whims, I'm in a fierce."
14—Continue ff (1 minute and 30 seconds), until—S: Close-up of orchestra.15—"A La Parce" (One-step), by Verdin (2 minutes and 15 seconds), until—T: "Please take me to my."
16—Theme (1 minute and 25 seconds), until—T: "Buy, why?"17—Continue to action (3 minutes), until—S: Kathryn arrives home.
18—"May Dreams" (And. con moto), by Borch (3 minutes and 20 seconds), until—S: Close-up of taxi.19—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 30 seconds), until—T: "Take me to a small clean."
20—Theme (3 minutes and 30 seconds), until—T: "A few hours with."21—"Petite Duchess" (Melodious Gavotte), by Baron (2 minutes and 45 seconds), until—T: "Unaware of what the hours."
22—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 10 seconds), until—T: "About the time Kathryn."23—Theme (2 minutes and 20 seconds), until—T: "Please don't go away, Bill."
24—"Impish Elves" (Light caprice), by Borch (3 minutes), until—T: "Near four."

25—Theme ff (2 minutes and 10 seconds), until—T: "Bill, from now on you're."

THE END

"TAX FREE MUSIC IN ALL REALART CUES"

Special Music Supplement

IN HONOR OF THE FIRST NATIONAL CONFERENCE OF MOTION PICTURE AND MUSICAL INTERESTS
AND THE ORGANIZATION OF THE ASSOCIATION OF MOTION PICTURE AND MUSICAL INTERESTS

Edited by Charles D. Isaacson

What Is the Answer?

Meetings held January 24-5-6 at the Hotel Astor, New York City, special sessions being held at Rialto theatre, Capitol theatre, Brooklyn Strand theatre, De Witt Clinton High School and in the offices of many publishers, instrument makers, etc.

At ten o'clock sharp on the morning of Monday, January 24, 1921, the chairman called the meeting to order and a motion immediately following created the tentative organization of the Association of Motion Picture and Musical Interests. At the last session the chairman was empowered to appoint a special committee to draw up by-laws and a constitution and to name an executive committee representing all the interests embodied in the name of the association, this executive body to ratify the business of the conference and to issue the call for the next meetings.

The Motion Picture News in greeting the delegates made its position very clear. I was instructed by Messrs. Johnston and Gillett to state the following:

"The conference is called because it is needed. There is an absolute demand for a central organization to settle the growing problems of motion picture which it is anticipated these meetings will disclose.

"The News was happy to sponsor the plan; was happy to back it to the limit of the power of the News and its music editor. But in all fairness the News feels that the plan is too big, too vital, too elemental, to be the property or the particular hobby of a publication.

"The News has invited all the papers in the picture and musical field to cooperate.

"The News insists that the Association of Motion Picture and Musical Interests must stand on its own bottom, must run its own meetings, must work out its own internal affairs.

"Of course the News will support the plan and the Association with renewed and increasing vigor, as that Association seems deserving.

"Speaking for myself, the sooner I can relinquish the direction of the organization, remove myself from the chair, the happier I will be. Speaking for myself, I will say that my strength will be given in support of the Association, and every aid which I can draw to the plan will be given gladly and cheerfully."

What the future of the Association of Motion Picture and Musical Interests is to be none can predict with assurance. But from the temper of the two hundred who were present at the sessions, it would seem that the need for the meetings was vital, the opportunity for good work unprecedented in possibilities. All those who were present pledged their undying support to the venture. One man, William Brandt, representing five hundred exhibitors of whose association he is president, felicitated the News on the plan and declared that the Associa-

tion of Motion Picture and Musical Interests will find his exhibitors, even the smallest of them, eager to assist, for what this Association seeks to accomplish are the things his exhibitors are feeling around to solve! Speaking for the hundreds of thousands of union musicians, Joseph Weber, the President of the Federation of Musicians, agreed to form an arbitration board to settle all union problems of the picture theatres. Speaking for the organists of the country, a representative stated that co-operation would enable the exhibitors and organists to get together through the new association to settle their difficulties.

For, as was expected, the conference disclosed innumerable questions, any one of which would have deserved a gathering no less dignified and representative than that which gathered in New York.

What was accomplished is historic. The future will look back upon these sessions and will thank the men and women who were present for their energy and foresight in taking the steps they did.

It was promised to all those who were present at the conference that the News would send this supplement to them as a memento and a record of the proceedings and findings.

To the thousands who were unable to attend, but who have been anxious to know just "what happened," this supplement will perhaps prove a substitute for the real thing.

But the most important thing that the Special Musical Edition can accomplish will be this:

It will put in black and white just what took place. It will show the exhibitors and musicians of the country the wisdom and necessity for getting together. Ben Franklin just celebrated his birthday, but what he said is still true, only more so:

"In Union there is strength. Let us hang together or we'll hang separately."

Music in the theatres of the motion picture field is second only to the picture needs. Shall we work on the easiest road, following the most logical paths, or shall we all fiddle around and fritter away our efforts? Or is the better way going to be through the Association of Motion Picture and Musical Interests representing the exhibitors, musicians, producers, publishers, instrument makers—supported by all organizations of exhibitors and musicians and producers and publishers and instrument makers—supported by all publications of the film and musical field?

The conference said the latter, and it now only awaits the decision of the rest of the field to ratify.

I am deeply indebted to the News for the magnificent support given my personal efforts. I am everlastingly grateful to all who participated to make one of the most interesting and educative three days in the history of America.

CHARLES D. ISAACSON.

Members of the Association of Motion Picture and Musical Interest

A motion made by Joseph Breil and passed unanimously at the Musical Conference was, in effect: "Those present and registered at this conference of members of the Association of Motion Picture and Musical Interests, will form a tentative association, which will be worked out in constitutional form by the executive body."

Among those enrolled in the Association are:

- Adams, Mr. F. S., Rialto theatre, New York.
 Alexander, Mr. Arthur, Eastman School of Music, Rochester, N. Y.
 Alcroft, Mr., Music Industries Chamber of Commerce, New York.
 Arnold, Mr. W. C., Marr & Colton Co., Warsaw, N. Y.
 Arthur, Mr. Jack, Famous Players Canadian Corp., Toronto, Ont., Canada.
 Bendix, Mrs. A. K., Bendix Music Agency, New York City.
 Berg, Mr. S. M., Music Editor, Exhibitors Herald, New York City.
 Borchard, Miss Gertrude, National Bureau for the Advancement of Music, New York City.
 Botti, Mr. A., 4 West 108th street, New York City.
 Brandt, Mr. William, president New York Theatre Owners' Chamber of Commerce.
 Breil, Mr. C. J., 112 West 91st street, New York City.
 Buhman, Mr. T. Scott, editor American Organist, New York City.
 Burnham, Mr. J. S., 9 Groton avenue, Cortlandt, New York.
 Burr, Mrs. Louis E., 1358 East 48th street, Chicago, Ill.
 Chapman, Mrs., sister to Mrs. Oberndorfer, of Chicago, Ill.
 Cheatham, Miss Kitty, singer, New York City.
 Christie, Mr. Louis H., musical director Lyceum theatre, Duluth, Minn.
 Conte, Mr. Eugene, musical director Plaza theatre, New York City.
 Corber, Mr. B., musical director from Montreal, Que., Canada.
 Crandall, Mr., representing Equity Pictures Corp., New York City.
 D'Albert, Mr. Chas., conductor, 101 West 163d street, New York City.
 Davids, Mr. George W., manager Bardavon Theatres Corp., Poughkeepsie, N. Y.
 De Vries, Mrs. Rene, 620 Orchestra Building, Chicago, Ill.
 Donlan, Mr. T. I., manager Sam Fox Pub. Co., New York City.
 Dorey, Mr. Milnor, representing Bray Studios, Columbia Graphophone Co., New York City.
 Dubinsky, Mr. Vladimir, 547 West 147th street, New York City.
 Dubinsky, Mrs. Vladimir, 547 West 147th street, New York City.
 Durst, Mr. Harry A., from Marr & Colton Co., Warsaw, N. Y., and Philadelphia, Pa.
 Engel, Mr. Carl, Boston Music Co., Boston, Mass.
 Freund, Mr. J. C., Musical America, New York City.
 Gladus Miss Lillie, New York City, from Department of Recreation, Motion Picture Investigation.
 Glassmacher, Mr. Joseph F., Charles H. Ditson Co., New York City.
 Gould, Mr. Everett S., musical director, Gaiety Theatre Building, New York City.
 Greinert, Mr. Chas., 306 West 48th street, New York City.
 Grosbayne, Mr. Benj., 42 Holborn street, Roxbury, Mass.
 Hague, Mr. Fred M., 145 West 45th street, New York City.
 Hansford, Mr. M. M., Assistant Manager Rivoli, Rialto, Criterion, 130 West 70th street, New York City.
 Harris, Mr. Chas. K., Chas. K. Harris Music Pub. Co., New York City.
 Harris, Mr. Louis J., Messig Orchestrion Corp., Brooklyn, N. Y.
 Hoffman, Miss Grace, 216 West 72d street, New York City.
 Hollwell, Mr. Bert, Bijou theatre, Greensboro, N. C.
 Huennekes, Mr. Henry, representing Rudolph Wurlitzer Co., New York City.
 Irrion, Mr. Herman, representing Steinway & Sons, New York City.
 Johnson, Miss May, from the Musical Courier, New York City.
 Jones, Mr. F. Wynne, D. W. Griffith office, New York City.
 Jopling, Mr. Morgan W., president Delft Theatres, Inc., of Michigan, New York City office.
 Joseph, Miss Nannine, representing M. Witmark & Sons, New York City.
 Kaplan, Mr. Samuel, Torrington, Conn.
 Kissinger, Mr. Allen, New York City.
 Klingenberg, Mr. Alf, Eastman Rochester School of Music, Rochester, N. Y.
 Klugh, Mrs. Paul B., New York City.
 Knapp, Miss Penelope, New York City.
 Knecht, Mr. Joseph, musical director Waldorf-Astoria Hotel, New York City.
 Kraft, Mr. H. S., New York Concert League, New York City.
 Landis, Mr. Leonard L., 140 East 22d street, New York City.
 Lepps, Mr. Wassily, New York City.
 Liebling, Mr. Leonard, Musical Courier, New York City.
 Lutz, Mr. Ernest, representing Marcus Loew Circuit.
 MacHenry, Miss I. M., editor Concert and Opera Dept., The Bill board, New York City.
 Marquardt, Mr. Edward C., music director Strand theatre, Akron, C.
 Marr, Mr. David, president Marr & Colton Co., Warsaw, N. Y.
 Marshall, Miss Winifred, singer, New York City.
 Marx, Mrs. S., New York City.
 Mayer, Mr. Daniel, Aeolian Hall, New York City.
 Messig, Mr. George, 506 Gravesend avenue, Brooklyn, N. Y.
 Mevi, Mr. George G., Art Bookbinding Company, New York City.
 Mirskey, Mr. N., musical director Broadway theatre, Richmond, Va.
 Mohr, Mr. Frederic L., publicity and music director, Poli's theatre Bridgeport, Conn.
 Morgan, Mr. Joseph, Crandall theatres, Washington, D. C.
 Napier, Mr. Edward, organist Strand theatre, Brooklyn, N. Y.
 Nash, Miss Mabelle, soprano with First National and Universal Pictures, New York City.
 Oberndorfer, Mrs. A. F., National Chairman of Music, General Federation of Women's Clubs, Chicago, Ill.
 Parker, Mr. Albert, producing director, Albert Parker Productions New York City.
 Pauline, Mrs. J. Robert, New York City.
 Payette, Mr. John J., assistant general manager Crandall theatres Washington, D. C.
 Pownall, Miss Victoria, 604 West 125th street, New York City.
 Pritchard, Mr., representing Educational Films, Inc., New York City.
 Rapee, Mr. Erno, conductor Capitol theatre, New York City.
 Ravinson, Mr. William, New York City.
 Rice, Mr. Robert L., New York City.
 Riesenfeld, Mr. Hugo, Rivoli, Rialto and Criterion theatres, New York City.
 Risinger, Mr. Buel B., producing conductor Ascher Bros' Capitol theatre, Cincinnati, Ohio.
 Rittenberg, Mr. Arnold, 773 Eastern Parkway, Brooklyn, N. Y.
 Robinson, Mr. Lee, Music Trade Review, Talking Machine World, New York City.
 Rockwell, Mr. Will, manager Band and Orchestra Dept., M. Witmark & Sons, New York City.
 Rothapfel, Mr. S. L., director Capitol theatre, New York City.
 Schirmer, Mr. G., president G. Schirmer, Inc., New York City.
 Sherwood, Mr. Vincent M., New York manager McKinley Music Co., New York City.
 Sherwood, Mrs. V. M., 145 West 45th street, New York City.
 Smith, Mrs. Mildred M., organist Knickerbocker theatre, Washington, D. C.
 Sonneck, Mr. O. G., representing G. Schirmer, Inc., New York City.
 Stark, Mr. Fred, musical director Superba theatre, Raleigh, N. C.
 Stoner, Mrs. W. S., editor Forecast, New York City.
 Sullo, Mr. John D., Torrington, Conn.
 Summers, Mr. Earl F., musical director Virginia theatre, Wheeling, W. Va.
 Tremaine, Mr. C. M., National Bureau for the Advancement of Music, New York City.
 Van Broekhoven, Mr. J., Musical Observer, 146 West 95th street, New York City.
 Van Slyck, Miss Clara L., from The Fleet Review, Journal of Enlisted Personnel, U. S. N.
 Voight, Mr. Ernest R., from Boston Music Company, Boston, Mass.
 Wagner, Mr. Hans, leader of Alhambra theatre, Torrington, Conn.
 Warren, Mr. Richard H., conductor New York Singers' Club, New York City.
 Watkin, Mr. Robt. N., Dallas, Texas, Music Industries Chamber of Commerce.
 Weber, Mr. Joseph, president American Federation of Musicians.
 Winkler, Mr. Max, president Belwin, Inc., New York City.
 Winkler, Mrs. M., New York City.
 Young, Mr. Victor, from Thos. A. Edison Co., Orange, N. J.
 Young, Mr. W. W., producer, Friars Club, New York City.
 Zahler, Mr. Harry, 152 South 4th street, Brooklyn, N. Y.
 Zerbe, Mr. Raymond H., manager Delft theatre, Marquette Opera House, Marquette, Mich.
 Zivelli, Mr. Joe, New York City.
 Rosenthal, Mr. J., American Society of Authors and Composers.
 Maguire, Mr. Ed, organist Stanley Co. of America, Philadelphia, Pa.

Many of those present at the sessions failed to register and their names may be missing above. These persons are urged to forward their names to Motion Picture News for listing.

Analysis of the Convention

THE three days and nights and the extra night of the Musical-Picture Conference might be recorded in a formal manner—event following event—or in newspaper style (but this has already been done). Instead, it is the feeling of the writer that the field will best understand what took place and the members of the new organization will be able most clearly to remember the ideas, if the convention be analyzed and discussed under divisions of thought.

Thus, if I were asked to tell in a few brief sentences what occurred, I should probably answer the inquiry in the following manner:

1. We organized the Association of Motion Picture and Musical Interests, showing why it was needed, discussing the kind of people we want in the society, how to complete a permanent organization which will stand on its own feet. Also we touched upon the fields of endeavor which the Association must hope to cover.

2. We endeavored to organize the musical fraternity of the country in such a manner that picture needs will be better satisfied and taken care of, when once assumed. This brought in the musicians, their clubs, societies, trade and art papers; it brought in the problems of the union, pro and con, the opportunity for more and better musicians, the demand for special picture education of musicians, etc.

3. We endeavored to organize the exhibitors in such a way that standardization of conditions can be effected and a uniformity of policy in music encouraged—thus taking in prices of musicians, number of men in orchestra, kinds of organs, music purchased, style of scoring, etc.

4. We endeavored to induce the producers of pictures to study the musical situation with regard to complete scores, cue sheets, high art scores and hodge-podge thrown together affairs; to bring the producers to see the necessity of giving the cue man or the composer the opportunity to study a film almost from the time it goes to the studio for taking—and at least to see the censored film enough time in advance of release to do a good job.

5. The kind of music to be used; the question of popular, jazz, standard and classical music and just where each fits.

6. The kind of man for the job of director, what he ought to do, how he ought to operate, what liberties he should have; the combination of showmanship and musicianship.

7. The matter of standardization of music for emotional and psychological use, viz., some methods of enabling the musician anywhere to find by index the kind of music to use in any situation.

8. Program making.

9. Methods of procuring musicians easily; methods of routing artists for musical acts and novelties.

10. Tying up with the agencies which are begging for better music; to wit, the music clubs, women's clubs, etc.

11. Matters regarding instruments, acoustics, etc., involving better placing of orchestras, organs, and a means for the dissemination of knowledge regarding such matters before a permanent installation is effected.

12. Publication of music—what is wanted; what publishers are alive to the needs.

13. And an unlucky number—the matter of the Music Tax.

14. Special exhibits in theatres of inestimable value to visiting delegates.

15. Music at the convention, consisting of a Globe concert and some other special music.

16. Advertising the musical show.

17. The Community Theatre and Opera in the House.

18. Entertainment and a dinner.

19. Future Plans.

Organization of the Association

AS indicated on another page, resolutions were carried which made a tentative organization of nearly three hundred members in the new Association of Motion Picture and Musical Interests.

Under further analysis this number represents something much bigger. Mr. William Brandt represents five hundred exhibitors. Dr. Hugo Riesenfeld represents three theatres and about two hundred musicians. Samuel Rotafel represents the biggest theatre in the world and a hundred musicians. Alf Klingenberg represents the Eastman interests, Mrs. Bendix represents a hundred artists, Mr. Hyman Kraft about thirty artists. C. M. Tremaine spoke for all the piano and player piano manufacturers, representing an industry of about \$200,000,000. Joseph Weber spoke for the organization he founded and has headed for twenty-five years, and he represents hundreds of thousands of musicians of the union, to whom the word of Weber is law! John C. Freund and Leonard Liebling spoke for the leading publications in the world of music, both in the art and the industry, and gave their solemn word to advance the cause of the plan through their columns which reach every musician in the country and every musical instrument maker. Mr. Mills and Mr. Harris represent all of the popular publishers in America. G. Schirmer and O. G. Sonneck stand for probably five thousand composers! Herman Irron of Steinway not only brings the prestige of his house, but he speaks for hundreds of Steinway dealers and workmen. Mr. Ernest Lutz represents about five hundred musicians under his direction in the Loew Circuit of theatres. Messrs J. F. Adams of Wolfsohn Bureau (which he owns) and Daniel Mayer speak for the musical managers of the biggest concert stars and operatic stars of the world. Mrs. A. F. Oberndorfer and Mrs. Chapman represent five million actively alive club women. And so on down the line of names.

Every phase of the related interests is represented in the membership of the new association. There was little time wasted in parliamentary procedure as it was the absolute determination of the chairman to leave all that to committees and to keep the conference for the real business.

On another page, the resolutions are noted. Here it might be added that a special committee is now in process of formation, which is to frame the skeleton of the laws. Five important individuals will be named, and these five will choose the large executive board which is to manage the affairs of the organization. In addition committees are to be named as follows:

1. Committee on Motion Picture Education in Music Schools.

2. Committee on Encyclopedia of Musical Psychology and Ready Guide to Music.

3. Committee on the Matter of Publishers, Cue Sheets, Scores, Music Tax.

4. Committee on Women's Clubs.

5. Committee on Organists.

6. Committee on Board of Arbitration for Union Matters.

7. Committee for Producers.

8. Committee for Instrument Makers.

9. Committee to Form Exchange for Musicians and Record of their Worth.

10. Committee for Musical and Picture Trade Papers.

It is expected that within the course of a month the committees will all be named, the executive board actively working and the permanent organization on such a basis that the future of the plan will be guaranteed.

Concerning the Musical Fraternity

AT the sessions were many distinguished musicians and composers and the representatives of hundreds of others. At the very first session, I had the privilege of presenting John C. Freund, editor of Musical America and Music Trades, a gentleman of over seventy years, virile, alert, with more energy and ideas to the minute than most people of twenty-five.

I presented Mr. Freund as the veteran of musical propagandists. In introducing him I brought forth the fact that Mr. Freund and his papers have been more than generous in their support of the project, that for over a quarter of a century he has been first in every movement for the development of art, and that he could summon by the force of his spoken word and written phrase, the best in the musical life of the country.

Mr. Freund is white-haired, wears Gladstone side-whiskers and speaks in a slow, throbbing distinct voice which can be heard everywhere. He has been the guest of the governors and mayors and has addressed audiences of many thousands, being known intimately in hundreds of cities. He went to the platform, and first felicitated the chairman and the MOTION PICTURE NEWS and addressing the delegates said:

"This movement will go through many steps which other great ideas have followed. In the beginning a few faithful rally to the banner and then comes the long period of work to establish a confidence in the minds of those who are most vitally affected by the things which the movement seeks to accomplish. After a while, the field wakes up and rushes to become associated. The thing is a success. . . . I have no doubt of the ultimate outcome of what we do today. We have already stated our views editorially and I can repeat them here. We are for you to the end—and we believe the end will be great success."

Then Mr. Freund launched into his formal speech which was as follows:

JOHN C. FREUND'S SPEECH

I am not here, my friends, to tell you what you can do for music. That will take care of itself. I am here to suggest to you what music can do for you in your industry, which is growing every day in importance and in its possibilities is but in its infancy. And it is all the more important that due consideration should be given to forces which may elevate your calling, widen its scope and give it even a greater appeal than it has, for the reason that as you know the so-called "slump" has hit you.

To understand our art situation, let me first and briefly as I may show you the attitude of the public, so far as music is concerned.

Scarcely a hundred years ago there was very little music in the United States. The old Puritan hate of

it had permeated the country. They called the violin the "devil's fiddle." They allowed but seven tunes in the churches. They would not have hymn books. A young man at a university or college who took up music was looked upon as a "sissy" and as a hopeless case by his father, who was inclined to thrash any musical ability the boy might have, out of him with a broomstick. But when we began to get the great immigration from Germany, from Scandinavia, from France particularly, also from Italy, not to speak of the later English, Scotch and Irish who came, things began to change, so that within the last two decades we have reached a point where it may be said with truth that we Americans today spend more money for music, musical instruments and musical education than the rest of the world put together.

In 1913 I brought out the fact that this country was spending \$600,000,000 a year on music in all its forms on musical education and for musical instruments more than all the world spent. Now it is nearer \$900,000,000. And today we Americans can say with pride that we give the finest opera, have the largest number of great artists here, have the largest number of symphony orchestras, that our bands are increasing in number and in quality, that our music schools and teachers are just as good, and many of them better, than they have on the other side, and that our musical instruments, whose manufacture scarcely existed a hundred years ago, today pass the world in quantity and quality, for it is we Americans who make the finest pianos, organs, mandolins, guitars, reed organs. We have revolutionized the art of church organ building, and it is we Americans who have invented those marvelous appliances, the player-piano and the talking machine, which carry music into the home of the mechanic as well as of the millionaire.

Now what does this mean, so far as you are concerned?

It means that from 30 to 40 per cent. of your audiences, never mind whether they are in the smaller towns or in New York City, have already reached a certain degree of musical knowledge and culture, and that therefore they demand something better than jazz, something more than a pianist who plays by ear on an instrument that has not perhaps been tuned in six months, something more than such a piano, perhaps accompanied by a violin and a cornet, and that they resent, or at least they ears do, the musical cacophony which is inflicted upon them in the great majority of your movie houses. In plain words, the musical entertainment in the great number of the movie houses is below the intelligence of from 33 to 60 per cent. of your audiences.

To the next point.

The moving picture is given, as we know, without words. That is just where music comes in, for music begins where words end. It expresses emotions, ideals, sympathies, where mere words, however beautiful, however poetic, however well chosen, are inadequate. What would a movie be without music? It would be dead. The alliance, therefore, between music and the moving picture is absolute. Nothing can replace it.

What follows logically? That the music that accompanies the picture should not only be adequate, but appropriate. Again and again have I and my friends and others witnessed some beautiful scene and been tortured by the lady who, without rhyme or reason banged away on a piano a horrible medley of jazz and operatic melodies, going it full force, bang! without any reference to time or rhyme, and instead of our minds being filled with beautiful thoughts suggested by the fine pictures, they have been filled with thoughts of bloody murder.

Men like Mr. Rothapfel, Hugo Riesenfeld, and many others, have given us fine orchestras in some of the palaces that we have in New York, not merely because of their personal love of music, their personal musical culture, but because they very soon discovered that it paid in good, cold, hard dollars and cents. These men, my friends, are setting the example and creating a standard in these matters. And through them, the expectation of the average public is becoming more exacting all the time.

This, the first convention held to bring a closer cooperation between the musical and professional world, and the musical industries, between those who are engaged in the moving picture business, makes history, makes history for progress, makes history for enlightenment, makes history for culture. Being today the oldest publisher in the musical world, in fact, the man who gave this country its first musical paper half a century ago, I think I may take upon myself to tell you that you will have the most cordial, kindly and generous cooperation from the professional world and from the musical industries, as soon as they understand the matters that are at issue, and how much not only they can help, but how much they can be helped, by such cooperation.

Personally, I consider it to be a privilege to be present on such an occasion, and I cannot refrain from paying a tribute of respect and recognition to the young man, Charles D. Isaacs, who not only was the first to vision out such a convention, but has been the main factor in bringing it about, through the ready and generous cooperation of Mr. Johnston and Mr. Gillett, of the Motion Picture News.

These three days will bring out, through discussions, matters of great interest and grave importance, and when sent by the musical and the moving picture press through the country, will open up new fields, new vistas, higher purpose.

And let me remind you, my friends, before I close, that if slapstick, low-class, vulgar comedy has seen its day, if the persistent representation of crime and impossible adventure be eliminated, there is a vast field open to you in the musical world, a field providing a wealth of good stories, dramas, comedies, tragedies, which has scarcely been tapped.

So let us get together, work together, pull together, and we shall go far to disarm the critics, the Sabbatharians, the Blue Law agitators, who decry your work, your industry, and declare it to be one of the

debasement influences in life, whereas when it is true to itself it is one of the greatest, most noble and uplifting, as well as educational forces human ingenuity ever conceived.

Musical America was quick to carry the news of the convention. Before the third day's business had begun, the news of the first day was upon the press. On the first page the following-headlines were carried.

"LEADERS OF JOINT INTERESTS UNITED UNDER THE MOTTO 'FINER FILM-MUSIC'"

"First Attempt to Organize Association of Musical and Motion Picture Interests Brings Together 100 Representative Men in Three-day Convention in New York—Forceful Addresses by John C. Freund and Ernest R. Voigt—Convention Sponsored by 'Motion Picture News' Through Its Music Editor, Charles D. Isaacs—Resolution Asks More Attention for Film-Music in Conservatories"

The story then goes on in newspaper style to give in detail the things that happened. In the same manner, Music Trade which reaches the instrument makers carried for three large pages an account in the following manner:

"BIG CONFERENCE UNITES MUSICAL AND FILM INTERESTS"

"'Finer Film-Music Is Slogan Adopted by Leaders in Both Industries—Forceful Addresses Made by John C. Freund, Editor of The Music Trades and Musical America, Ernest R. Voigt and Others at Three Day Convention in New York'"

On the day following Mr. Freund's speech Leonard Liebling, editor of the Musical Courier, was an honored speaker. Mr. Liebling is one of the best known publicists in the art of music. He is a writer of very forceful manner, he speaks with a good presence and talks up to his point all the time. He is sympathetic to the plan in the most cordial manner.

In introducing Mr. Liebling, it was told of his remarkable support of the best in music and information was given that the Musical Courier was the first to carry news of motion picture music—the first of the music papers of the country. Miss Johnson, the editor of that department, was present all through the discussions as was Miss McHenry, musical editor of the Billboard, Mr. Hal Crain of Musical America and many other reporters not listed in the registry.

Leonard Liebling as the editor in chief of Musical Courier has developed many educational departments and has been always alive and an eager listener to the new movement. His presence at the conference was the sign for pleasure, and his speech was crisp and telling. Unfortunately Mr. Liebling did not furnish a transcript of his address, so an absolute copy cannot be given. However, the following will bring out the gist of his remarks.

"Motion Picture Musical Conference, Hotel Astor:

"Am acting chairman of the Motion Picture Division of Hoover Relief Fund drive, going on this week, which makes it impossible for me to attend. It is with much regret, because I looked forward to your conference as the biggest event for motion pictures and music since the inception of the industry and will look forward with much interest to the printed reports of your meetings.

"H. B. FRANKLIN,
"Shea's Hippodrome,
"Bpffalo, N. Y.

Leonard Liebling's Address

AFTER touching upon the importance of the film and music in the new marriage, Mr. Liebling declared that there is still a certain prejudice to be broken down among certain classical musicians.

"Last June a very noted musician called upon me said Mr. Liebling. 'He had heard that there was a vacancy at the Rialto theatre and knowing that I was acquainted with Dr. Riesenfeld, he asked me to go on the doctor and ask him to give the musician's job as conductor.

"I said that I couldn't very well do that, but would write a letter of introduction. So I dictated a note, and while I was waiting for the typewritten letter the musician told me the following:

"I know that I shouldn't be seeking a job. You know it's beneath my dignity. At least not in a theatre. I am a big man. Of course I won't sit there long—why should I? I'll fill in the summer when I can sign up a symphony orchestra in the theatre that will be a signal to get out. One must forget one's dignity nowadays."

"Just then my secretary brought in the letter of introduction, but I tore it up. The musician was surprised. He wanted to know the trouble. So I told him:

"You're not good enough for that job. I would send you to Dr. Riesenfeld, for though he may consider you, my recommendation might influence him to take you. And I would be making a mistake. You're not good enough. I repeat it. Because a man can take up the baton to conduct in a theatre he hates, before an audience he despises. Some day you'll understand what a jackass you've been. Good day."

Mr. Liebling had a good round of applause for that story, after which he told how the picture theatre is making men listen to music.

"For myself, my editors and my publication I pledge the Association of Musical and Picture Interests every last degree of support and felicitate you on what you have already done and can do."

On the matter of music, what was said by C. M. Tremaine should next be recorded. Due to a bad throat, R. C. Sedcroft, President of the Musical Instrument Chamber of Commerce, read it. Mr. Tremaine is the head of the National Bureau for the Advancement of Music, and through his activities represents the piano and player piano interests and other interests whose prime object is to spread an interest in music.

C. M. Tremaine's Speech

Before I say anything which may relate to the purpose of this gathering I want to pay a personal tribute to Charles D. Isaacs, who is responsible for our being here. I shall not say much. I do not need to say much. Many of you know him as well as I do.

As I understand it, the conference is to be a forum for the exchange of ideas, an educational opportunity for the unifying of viewpoints and a business meeting for the standardization of methods and practices wherever such standardization will prove helpful. Above all it is hoped to inaugurate a great forward movement for the greater utilization of music by the motion picture houses to the great advantage of all concerned. To what extent I fit in this program I do not know. I am the director of the National Bureau for the Advancement of Music and my interest in this conference is confined principally to the influence it will have upon the spread of music throughout the country, but I shall discuss music entirely from the viewpoint of the picture house manager—the dollars, and cents viewpoint.

You have given the public what it wants. This is largely due to the people desiring to see a picture in action, but it is due to a far greater extent to your careful study to give them the kind of picture they want. You have built a great industry out of a novelty because you have given the public something more than a novelty.

Do the people want music—not some people, but the people as a whole, the general public? This is what you want to know and there is no more important question for you to answer correctly. If you fail to read the handwriting on the wall—and there is handwriting on the wall—and fail to make use of this natural ally, you will retard your growth until you do, for ultimately you will be forced to use it.

The people do like music. The evidence is conclusive.

Music is used in industry. Employer and employee alike have welcomed its advent. It refreshes the mind and the body and relaxes the tension on the nerves. Music is used to a steadily increasing extent in hospitals, sanitariums and eleemosynary institutions for its soothing and cheering influence. Within the past few years the audiences at recitals and concerts have more than doubled. New York will have this winter the hitherto unattained total of between 200 and 300 symphony concerts, by its own and half a dozen other leading orchestras.

Municipalities, recognizing the growing desire for music among the general public have appropriated money from the public funds so that its citizens might enjoy it without cost. Baltimore maintains a municipal orchestra as well as a municipal band and has a municipal music director. New York, Pennsylvania and Maryland also have State Music directors. Dallas, Denver, Portland, and several other cities have established municipal music commissions.

What does all this mean? When the politician takes up anything it is pretty certain to be something the people want. They have had their ear to the ground also just as a few of your leaders have had their ears to the ground and with the same successful interpretation of the message they read.

I do not wish to bother you with statistics, but it may surprise many of you to know that the people of the United States are spending more money on musical instruction than on all other higher education combined. According to the United States Census Bureau the following sums were spent in higher education in 1913:

Public high schools.....	\$64,199,952
Private high schools.....	13,949,195
Other private and public schools of similar standing	13,196,033
Colleges and universities.....	89,535,110
Normal schools	14,956,105

Total \$195,838,395
The amount spent on music education of all kinds is given as \$220,000,000.

What do these figures mean as to the public's desire for music? Witness the success of the musical comedy and the popular song. Witness also the increasing space devoted by the newspapers to music.

Fifty newspapers are publishing a weekly music page treating music from the democratic viewpoint, namely that of the man on the street and the woman in the home. Five years ago there was no such music page as far as I know.

The public are buying phonographs and player-pianos because they want music. They go to concerts for the same reason. Great throngs gather together in community sings because of similar desire. Music is welcomed in industry, in hospitals and among the poor and the rich, because it satisfies a want.

Music is an attraction. It even attracts people who are unconscious of the pleasure music gives them. A few of the progressive men in the motion picture world have been quick to realize this fact and have made music more and more a feature of their appeal to the public. The proof of my argument is conclusively demonstrated by the fact that the men in the motion picture world who have done this are the conspicuous successes. The time is coming when all should utilize music for their like benefit. They should do this for the increased profit which will accrue to them, but the time is also coming when they will need to do so to maintain their relative position. Take two houses showing equally good films. The one which has the most attractive music program will steadily increase its patronage at the expense of the other. Part of the audience will come specifically to hear the music. Many others will come without being conscious of the reason, but will find themselves gravitating there because they enjoy going without knowing why. To get the full benefit of this you should exploit your musical achievements in your advertising.

Personally I wish to see the motion picture houses improve their musical offerings because I believe they will be one of the chief factors in making America a musical nation. It is the only agency which brings music to many people who would not otherwise go to hear music. But in your own interest I urge every manager here not to leave without learning something which will aid him to utilize music to make his house more attractive to his local public.

"I have purposely delayed from day to day answering your invitation to attend the Musical Conference in New York City in the hope that I might arrange to attend. I am sorry I shall not be able to, but I want you to know that I am heartily in favor of the whole movement for better music for the film and especially the Musical Conference. I am glad to see that my open letter to the American Society of Composers, Authors and Publishers has done its part in compelling them to assure the exhibitor for a square deal.

"Next in importance to the music tax question is the matter of cue sheets. I earnestly hope that all producers will unite in making COMPETENCE the one necessary qualification for the cue sheet writer, and that they will insist that all cue sheets be written from the standpoint of and for the benefit of THE EXHIBITOR, not the composer, publisher, or other interest.

"CHARLES H. LEACH,
"Jeffersonville, Ind."

Standardization of Conditions

IN the discussion of conditions, it became fairly well understood that the exhibitor of small theatres and the bigger men in certain cities are struggling with many problems. These seem to be briefly analyzed as follows:

1. Where to find specially trained musicians to take charge.
2. Where to get the right kind of organist.
3. How to know what to do in buying an organ, where to place it, how to correct it, and other matters concerned with acoustics.
4. How to know the music to procure for cueing the picture.
5. How to standardize the music for all kinds of emotions and moods.
6. How to get the artists for the special acts.
7. How to measure up the film scores which are sent along with big features.

First among those who brought up the standardization of music and its necessities was Ernest Voigt, a scholarly, thoroughly convincing speaker, who represented his house, The Boston Music Company. His address is as follows:

Much has been said and written about making America musical, about bringing music to the people in this way or that, to weld the component races of our great nation into a harmonious whole by means of music. No one will deny that tremendous progress has been achieved within the last few years. But can anyone imagine a better opportunity to sow the seeds of music everywhere, among rich and poor, young and old, than at the thousands of picture theatres to which (I have no exact figures at my disposal), but I think I am safe in saying, millions of people flock every week, ready and eager to see, and ready and eager, if they were only given an opportunity, to hear.

But the camera man has had a big start over the musician and the latter is only just beginning to realize his possibilities and I might say his responsibilities, in connection with the movies. The example set by the leading moving picture houses in New York is arousing the whole country, in fact the whole world. We are far in advance of Europe in that respect, as I had opportunity to see for myself last summer. Even Germany, long reputed the most musical country in the world, has nothing to offer that can compare with the splendid and intelligent efforts made by America, efforts to use the movies as a means of bringing to the masses the blessings of the most universally appealing art.

The photoplay, unlimited though its advantages may be, had to sacrifice something which constitutes the potent charm of the spoken drama: that is, the inflection of human speech. This loss, which might seriously impair the value of the screen drama, is, however, more than made up for by the equally emotional and more generally understood speech of tones. Viewed in that light, it becomes instantly apparent why the producers of moving pictures, realizing what aid music offers in the enjoyment of their product, have spared neither cost nor labor in order to perfect that branch of their performances to the highest degree. It is just as certain that a good picture can be spoiled by the wrong kind of music, as that good music can go a long way toward making a poor picture tolerable. Needless to say, when the right kind of music is linked with the right kind of picture, the success is complete. We saw this, not long ago, in the film play, "Way Down East," where a carefully prepared musical score constantly interpreted and emphasized the emotional appeal of the scenes. We are just beginning to see that we cannot do a picture justice or please audiences, which are becoming more exacting every day, by merely jumbling together a lot of "love motives," agitated, mysterious and imitations of animal sounds, but that it is just as important that character traits be saliently brought out by graphic strains, such as the tell-tale village gossip, in the picture just mentioned, whose evil loquaciousness was accompanied by music of unmistakable realism. The art of accompanying the moving picture by music is something infinitely more subtle, something that presents new problems to the trained musician. I advisedly use and stress the word "Trained," for it is the need of trained musicians for moving pictures that I particularly wish to dwell on today. Moving pictures require musicians who are not only well-grounded in their profession but they must be especially trained for the demands of a new and special application of their art.

Considering the many-sidedness of moving pictures, it is easy to see that the musician who wants to devote his time and talents to their musical interpretation must needs be as variedly gifted and specially trained. Nothing really has been done to bring such special training within the reach of the music student. I hope to see the day when every musical conservatory of note will have its department for the training of such players, under experienced instructors. I took occasion to write to the fifty leading conservatories in the country to sound them on their attitude toward this subject. A goodly percentage answered my letter and I am sincerely gratified to be able to report that with hardly an exception the letters showed that they are deeply interested, that the need for special moving picture

music departments has already made itself felt through numerous inquiries on the part of students. They are all looking for practical help and suggestions and are eager to know of the results of this conference. Tell them that you need musicians trained in the new art of moving picture music and they will do their part to furnish you with well equipped recruits which will put music "over the top."

Let us for a moment consider music from the all-important point of view of the exhibitor and its value to him reckoned in dollars and cents. What is the difference between the showing of a film at the Kialto, for instance, and the same reel at a dingy 10 and 20 around the corner. The actors are the same, the negatives identical, the methods of projecting the picture on the screen, made of similar material, do not differ; there are just as many feet to each reel; why is it that people throng to the former and are content to stand in line and wait their turn, when they could see the same picture perhaps a few weeks later next door at half the price? What is this mysterious difference? It is 90 per cent atmosphere. A well equipped theatre with fine appointments, soft mysterious lights, an air of luxury, comfortable seats, neatly clad attendants, and, good music. Good music, I contend, goes as far to create atmosphere as all the other factors combined, and that is why good music with his pictures means dollars to the wise exhibitor. The better the music, the bigger his box-office receipts.

Now as regards the special training. The first requirement is, of course, a thorough musical education, the mastery of piano or organ, or both, and in the case of a conductor, orchestral experience and general leadership. Of prime importance is mental alertness, the faculty to "size up" an audience, and the realization that most audiences are capable of much more education and cultivation than they are generally given credit for. As nothing is too good for the audience in the matter of pictures, so nothing is good enough when it comes to music. As the musical interpreter of emotions depicted on the screen, the player must of necessity be, himself, emotional and respond to the quick changes in the situations. In fact, if not his knowledge of life, his knowledge of the picture, must enable him to anticipate, so that his music is always slightly ahead of the film, preparing, rather than reflecting. His attention should be riveted on the turn of events, his emotions should promptly respond to pathos or humor, as they may be interwoven in the picture-play.

Not the least essential requirement in his make-up is a keen sense of humor. But his wit should be capable of attuning itself to various gradations, from subtle irony to broad slap-stick farce. It depends on the musician to suggest the proper atmosphere for a picture. Nothing is so fatal as the distorting and burlesquing indulged in by some players, who believe it their chief mission to set the house giggling. Flippancy and facetiousness are wholly out of place in a serious and educational picture. The player's attitude of mind should always be one of interest; never betray tiredness or boredom.

In order to illustrate properly in music the happenings on the screen, the musician should be endowed with psychological insight. Many books on the subject are within the reach of the student and not a few of them are written in so popular a vein that they can be understood with profit by the layman. Human nature, in spite of its complexity, can be reduced to a rather limited field of observation. There is more or less resemblance between a great many films. The intrigue is very often the same, the emotions follow each other in a given circle, the development varies in the main but slightly. Such fundamental emotions, and their related affections, should be carefully studied by the player; he should be able readily to recognize them, and he should seek to express them in turn by means of music. In order to do this successfully, he should not wait until he is in the theatre and the film has started. It is here that the higher training sets in, and that the musical conservatories should find ways of offering their students the opportunity to perfect themselves in their task. The class should possess a projecting machine to be in a position to learn from practical experience, or perhaps it could be arranged that the theatre manager permit the use of his machine and films to such classes for practical demonstration. There is no reason why moving picture producers, realizing the advantages that they will ultimately gain thereby, should not be willing to lend machines and films to responsible musical conservatories for educational use. Just as the singer, trained for opera, never knows whether she is really fit for her job until she stands before the footlights and "faces the music," a- it were, so it is in the case of a player for the movies. Only by actual experience can he learn what is required of him and how to meet these requirements.

"I take this opportunity to say to you how very admirably and efficiently you conducted the convention and the greatest credit is due you for your unceasing and determined effort in behalf of the cause. A fine beginning has been made and a great deal has already been accomplished and the future holds out the greatest of promise. Unfortunately, my being in Boston will to a large extent interfere with my taking a very active interest in the affairs of the new organization, but I need not tell you that you can count on me to cooperate with you and the committee who will have things in charge and I hope that you will not hesitate to call on me if I can be of any assistance whatever.

"E. R. VOIGT,
"Boston, Mass."

But before he sets out on his race with the fast moving film, it must be his constant aim to improve his musicianship and to develop his technique. He must cultivate musical resourcefulness, chiefly by gaining freedom and authority in musical improvisation. This does not necessarily mean that all moving pictures should be haphazardly accompanied by strains which suggest themselves to the player while he is watching the film. To begin with, only very few people could successfully do this, nor would it be at all a satisfactory procedure. People in the audience like occasionally to hear a tune that they know. In fact, only by mental association of certain melodies, or what they stand for in the pictured events or emotions, will an audience derive the proper enjoyment from the musical accompaniment. One hears much music in the movies that is as foreign to the action on the screen as anything could be, and frequently kills the effect of the photographer's art. Therefore one of the first things for the student to learn is the proper differentiation between musical moods. The classical literature, and most of all the operatic repertoire, furnish an inexhaustible store of material. The student should be trained to recognize theatrical values. The player should never forget that he is not playing in a recital, nor conducting an orchestral concert, but furnishing theatrical music for a theatrical production.

As the play progresses, gains impetus, presents its problems and intrigues, gradually reaches its climax and leads to the solution, so should the music advance and follow the march of events with an ever-increasing intensity. Nothing can give a better idea of what good moving picture music should be, than a careful study of successful operas. Therein the welding of action and music is so close that they cannot be separated; the musical characterization amounts to a labeling of each personality or situation with a pertinent phrase or motive. This matter of musical characterization cannot be dwelt upon too much. It is the most difficult problem and also the most important which the student has to solve. It will determine the choice of musical material that goes towards the effective interpretation of a film play.

Fine musical taste is necessarily a prerequisite. It will guide the choice of music and its special elaboration. A good memory, moreover, is essential. Keen interest in all the musical happenings of the day, and familiarity with new publications in the fields of serious and popular music. Although "cut sheets," issued by the various concerns, are intended to help the player in making his choice, he should be capable of making independent and proper selection of music. The main drawback of present-day cue sheets is that they are often prepared by people who are connected with special interests in the publishing field, and therefore their choice is obviously prejudiced and narrow, much to the disadvantage of all concerned. Discriminating musicians with broad experience and unbiased judgment should be engaged by producing companies for the purpose of preparing these cue sheets. A great deal would also be gained by the appointment of a committee entrusted with the preparation of a standard index of music suitable for the moving pictures, embracing the publications of all catalogues, and classified according to the peculiar needs of the moving picture organist. Additions should be made to it, from time to time, and thus the compilation would be kept up to date.

The old prejudices are fast vanishing. Musicians are beginning to realize that, while the teaching profession is woefully overcrowded, the gates are opening into a new field, promising rich harvest. But the harvest will be reaped only by those who have carefully sown, that is, have laid a proper foundation of musical culture and have applied themselves successfully to the special demands that the musical accompaniment of moving pictures are making. Perhaps our hopes will be realized sooner than we think, and special schools for moving picture musicians will spring up here and there, and encourage established conservatories to start departments for the study of this subject. A central employment bureau or exchange for organists and musicians who seek employment in the moving pictures would be of great value. In order to further these ends and to hasten the best results, I would suggest that the conference express itself in favor of such special music schools, or departments, in existing conservatories, devoted to the training of moving picture musicians, and that any resolution adopted in that sense be published by musical journals and conveyed to all musical schools in the country.

Following this address, a long discussion followed in which many participated. It was decided that the conservatories and music schools of the country must be shown that there is a demand for specially trained musicians in pictures. Not that a musician must play differently but he must understand the picture psychology

"Owing to the fact that motion picture drive for European relief opens here Monday, twenty-fourth, which demands my personal attention on several committees and the personal appearance of Will Rogers, Wesley Barry and several other stars, will prevent my attendance at Music Conference. Regret my inability to be present. Congratulations to yourself and the NEWS for the enterprise.

"MAURICE F. BARR,
"Supervising Manager, Saenger New
Orleans Theatres."

as it is practiced by the leading exponents.

So a committee is to be designated to urge the musical schools and conservatories to introduce a course of lectures upon motion picture needs. It was also shown how the exhibitors locally can tell their schools to do this. But principally it was decided to ask the exhibitor associations to pass a resolution and take such steps as will relieve this condition and turn out in the next years the kind of musicians who will understand.

At the next morning's session, it was announced that Alf Kliggenberg, head of the Eastman School of Music (Rochester) a five million dollar organization, had decided to take advantage of the information, and instal within the next few weeks a motion picture department. So immediate action was guaranteed.

In this connection, it should next be recorded that William Brandt, President of the Theatre Exhibitors Chamber of Commerce, delivered a brilliant address. Representing five hundred theatres, Mr. Brandt in terse, alert style made his listeners pay serious attention. He is an interesting speaker and what he says is always valuable.

He began in a witty way by saying that this being a musical convention it seemed to be the habit of the speakers to use notes! Then he worked into his speech. In part his address was as follows:

Five Hundred Exhibitors Issue a Plea for More Musicians

"I am a practical exhibitor, I have no Broadway theatres, rather than that I represent a vast amount of theatres, ninety per cent of which have not got a big symphony orchestra but who must, however, supply good music in accompaniment with the pictures they show. The New York Theatre Owners Chamber of Commerce, of which I have the honor to be president, owns five hundred theatres in the United States and are now building theatres that are the equal of the Rialto, Rivoli, Strand, Capitol, Criterion, etc. Only very recently, in the heart of Brownsville, the ghetto of Brooklyn, the poorest section of Brooklyn, there was opened a theatre, 'The Stadium,' which in its splendor was unsurpassed. In my mind this is one of the finest theatres in the country. Theatres of a similar character will be built and are being built in every locality in New York. There is no question at all that music is essential to the picture. Quoting the practical exhibitor, these men rate music to a good picture as forty per cent and music to a bad picture as ninety-five per cent of the showing. So you see how essential music is in the program.

"Now, let me say this—that the smaller exhibitor is not unmindful that music is the essential thing and that he must progress rapidly. The motion picture is here to stay, we have arrived and we are going to stay! We are not an infant industry—we are one of the largest industries of this country! When the war arrived, the people had to find entertainment to forget their sorrows and where could they find a more pleasing form of entertainment than the motion picture theatre of today with a nominal price of admission?"

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians, that the small neighborhood theatres cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds, then what an easy lot the exhibitor would have! I take this moment to congratulate the NEWS upon the happy idea in calling this conference. There have been conferences of all kinds—conferences of engineers, conferences for seating powers, architects, etc.—but no one ever thought of a conference for music. Such a conference has never before been called until the present moment and I hope that it will help solve the problems of the neighborhood theatre.

"We have formed a market for good musicians, the theatres of today want a good musician and a good musician should not find any difficulty in securing a good position. I think it is the duty of the musical unions to help in this movement rather than hinder it. We find that it is very difficult at times to get the proper kind of musicians from the unions and we think that the bulk of this should be passed directly to the heads of the unions so that the musicians we get should be thoroughly proficient. The unions should try to see that the men who are sent to the theatres

should be of a better calibre than they have been up to now.

"I was interested to know from Mr. Rabee's discussion that fifty thousand people attend the showing at the Rivoli and Rialto at a single showing. Now let me say that in New York City alone we have close to one million people attending theatres on a Sunday. It is very true that these people are receiving the proper kind of entertainment when they come to the theatres in these numbers, and we in turn are trying very hard to, and I hope that this conference will solve the problems of music. We are trying to give the best, and although with a small orchestra, we are giving the best music available.

"One of the problems is to get good organists. No theatre that is being built or is built is complete without an organ. Sometimes the organ unfortunately stands bare without the organist, too often so. To conclude this, I want to say that with this conference I hope that some of the wants of the exhibitors will be satisfied."

When Mr. Brandt finished, I asked him if he would be willing to serve on some special committee which would confer with the exhibitors. His answer was characteristic.

"Delighted—delighted. I'll do anything you ask me for the good of our people; and I will surely convey to our association the aims of this new organization."

Now it so happened that all through Mr. Brandt's speech, another gentleman was growing redder and more fidgety. That gentleman was none other than Mr. Joseph Weber, President of the American Federation of Musicians, or as it is better known, the amalgamated unions of musicians of America.

I had invited Mr. Weber to speak about the aims of the union. This title annoyed two or three exhibitors who wired me that they would not come because "we were trying to unionize the theatre, and that we had better spend our time on something more valuable." My attitude was this: Our exhibitors are surely coming into contact with the musical union all the time. Why not understand each other? Why not find a way by which we can thrash out our mutual problems?

Mr. Weber had evidently come with the speech I suggested in his mind, but Mr. Brandt's talk infuriated him. He came upon the stage with his lips trembling and his voice throbbing. Mr. Weber is a remarkable personality, he has the gift of eloquence and persuasiveness.

What the Union of Musicians Have to Say

He began by remarking that Mr. Isaacson had invited him to speak and had asked him to send a speech ahead, but he had other things to do beside write speeches in advance. But if he had sent the speech and it were printed over the United States he would still change it and address himself to Mr. Brandt's remarks.

"I want to say that the president of this organization that I represent does not consider that he or his organization is on the defensive. At last the American musician has come into his own, and the music art is independent of the foreign musician. But, in the picture industry, the musicians have not been given the chance to develop. The opportunity to develop himself according to the needs of the theatre man has not been given, that is why the musician has not kept in pace with the exhibitor. As far as the art of music is concerned, the American Federation of Musicians has done the most work.

"We all agree that the motion picture industry has been in the making for the last ten years. Before that it was merely an experiment. Now it is forming into a certainty and before this time the organist had no calling for the picture theatre and while the motion picture industry has been developing, the motion picture musician has not, and therefore the musician must be allowed time to develop. You cannot be furnished with the finished article from something which before did not exist. It is true the motion picture musician is out of step, but give them a little time and there will be more organists and musicians in the market than the theatres can use. Because a man carries a union card does not say that he is an honest man. I have learned by actual experiences that many employers have shortcomings. At present, the main question is that of the wage scale—in fact, the employers have oftentimes ousted out a good musician and replaced someone else who was willing to work for a lower wage.

I agree that perhaps we have not good musicians, but the matter will be remedied as best and quick as possible and you will soon have more musicians than you need for your theatres. The question of supplying musicians will be solved as far as the American Federation is concerned. But again I say that the exhibitor gives preference to the lower waged musician. In this reference let me tell you this. I was once a musician myself, considered music an art. I was a member of a symphony orchestra and was taken formerly as a good musician. This was some twenty years since. Why, we actually represented a class of mendicants working away for a beggarly wage.

"When we first started, musicians were receiving six dollars a week. Even the symphony orchestras were not paying more than fifteen dollars a week. In order to live the musicians had to go out and work for dances and cheap affairs.

"But we have changed all that. . . . I have been asked why we do not allow musicians to go from locality to locality without interference by the local union. This is to prevent bad practices which have robbed musicians of thousands of dollars and almost sent local men into the poor house.

"Let me say this: we are for education, we are for music, but we are first for the musician. We are ready to do what you want, and to be fair. Give the musician a chance and he will be in step with the exhibitors."

After Mr. Weber sat down, I asked him if he would consent to arranging a board of arbitration to settle all matters of difficulty between theatres and the union, and he said he would be happy to arrange this.

Then S. M. Berg arose, and asked for the privilege of addressing Mr. Weber a question through the chair. Mr. Berg had previously been the means of arousing some lively discussions and had assumed that he was not wanted. Mr. Berg represents the Exhibitors Trade Review and was under the impression that he was refused admission, whereas invitations had been sent to his paper as well as all others.

Mr. Berg asked if musicians might not be rated, but Mr. Weber said it was not possible to do this.

Before the morning session was adjourned, Buel B. Risinger, director of an orchestra in Cincinnati, Ohio, told the delegates that whenever he was unable to find regular musicians in the town he was playing in he always referred to the local union agency. If the head there told him he could not supply the want he very often wired Mr. Weber himself, and with the facts that he sent to Mr. Weber plus the facts from the local union agency, he meted out justice and if warranted, he would get musicians from out of town to fill his needs. Whenever he had trouble he always found willing help in Mr. Weber's office.

All of this brought out the facts that there is a great need for a central agency through which musicians might be listed and rated—and the Association of Motion Picture and Musical Interests can gradually accomplish this result.

Artists for the Musical Acts

Now next of interest and following the present line of thought, comes the matter of artists for the theatres. At the present time there are several excellent agencies which are supplying the theatre needs. Among these might be mentioned the New York Concert League, Mrs. A. K. Bendix and half a dozen others.

But the conference marked the entrance into the industry of motion picture music of the Wolfsohn Bureau, the oldest and biggest managerial offices in America—in fact in the world. They represent the greatest musicians in our midst, and that they are agreeable to a plan for the distribution of their artists through the film theatres, even such as Heifetz and Hofman is a sign of the times!

Mr. A. F. Adams, head of the Bureaus, was in California, his son and partner was suddenly

sent to bed with an indisposition, so his speech was carried by a representative and read to the conference:

It would indeed be a surprising statement for me to make to most of those who know our house, that for years we have watched the picture field and awaited the opportunity when we might consider the invasion of it!

It must be understood that our house has for nearly a quarter of a century represented the first and greatest musical artists in the world. From Schumann Heink to Heifetz, from Josef Hofmann to Mabel Garrison, from John McCormack to Alma Gluck, so it has gone. We have forged gladly the way of fine art, aiding and cooperating in the making of musical tastes and musical reputations.

I believe it will be a pretty well conceded point that it was not very long ago, when the mere suggestion that our type of artists were going to appear in the screen theatres would have been a ruinous assertion. That even today the number of houses who could give the right prestige to our international stars is very few is also generally accepted.

But the time has come, we believe, for a new attitude on the part of the most conservative musician. The film theatre of tomorrow will be known by the musical company it keeps. Today it finds itself seeking for the finest kind of prestige.

The theatre may build to the skies, put in more seats and finer fixtures than any other in the world. The orchestra may be one hundred and fifty players, a magnificent pipe organ, but of what use without the right artists—the right conductor and soloists? Let me draw a little comparison. While we are in the frame of mind where we are ready to do business with the film theatres, we are absolutely deaf to the proposals of the vaudeville people! Is not that strange? The vaudeville represents the downward grade but the modern film theatre represents the upward taste! We do not feel that properly presented that our artists will suffer any in their reputation for appearing in the right film theatre—but we would hesitate to put anybody into vaudeville. They could not come out unscathed!

Now, to make the point of my ideas. We are planning the making of contracts for our artists in the moving picture theatres. The biggest of them will not keep away. But the theatre manager must have one thought in mind. He cannot buy high-class artists for nothing or for cut rate. He must pay for quality.

I have been studying the picture situation. Today a man pays thousands of dollars for the rental of a film. How many years ago was it that one hundred dollars rental seemed impossibly exorbitant?

If it has been possible up to now for theatre managers to engage artists for a few dollars—fifty dollars, seventy-five dollars, a hundred and fifty—in his pick-up way, with folks of fair ability and no special reputation, he must prepare to see the musical artists paid for according to their worth.

If it is a fact, as we all seem agreed, that music is forty per cent of the performance, then why not consider that something like forty per cent of the cost of the show ought to go to the music?

If the engagement of an artist at five thousand dollars a week brings its just return in box-office receipts, in prestige, in publicity and advertising, why not pay it and be happy!

Do not misunderstand me. It is not necessary to spend anything like that sum. Good artists can be engaged for very economical fees.

If the motion picture field wants the big concert managers to turn their attention to the theatres, sending the internationally renowned musicians to them for special engagements, then this is the time to make the trial.

(Mr. Adams then gave some very interesting facts and figures relative to the amount of money which is spent upon high-class artists, and proposed to prepare for the field the Wolfsohn routing system for general use of one theatre in a city.)

Following this, Hyman Kraft, who is the youthful head of the New York Concert League, made a very impressive address. He said that he was supplying artists now, and making good and giving many services which are related to music in the film—sending out everything but the film; that he had engaged Nat Finston as his musical director and felt that the first consideration must be given to work such as his and Mrs. Bendix.

Said Mr. Kraft: "I have tried before to get some of the big stars. Galli-Curci stamped her foot and said never, never, never, about singing in a film theatre. We couldn't use Josef Hofmann, he wouldn't pay. We know the kind of people who are needed, and we are making good. But we're glad to see the newer houses come in; it's good competition and this field is very young."

Following Mr. Kraft, Mrs. Bendix made a very brief speech in which she said that the exhibitor was a very much maligned individual. She found him always agreeable and amenable to reason, and ready to appreciate the good in music.

Said Mrs. Bendix: "I am now supplying artists to over thirty important theatres. The routing scheme is now in operation. And we

know just how to run it. But we welcome the big houses too."

The Kind of Music to Be Used

It was Ernest Voigt who first touched upon the matter of the kind of music to be used, and although this phase of his address was passed over in the heat of the conservatory discussion, it came up for reiteration, confirmation and argument all through the three meaty days.

Stated in a paragraph, I think I can put the conference attitudes on music in the following analysis:

How much popular music can be used as compared with standard or classical music? How can operatic airs be incorporated? Shall the leader in the theatre be left upon his own resources in the making of his programs and scores for pictures? Can there be some method of standardizing music in an emotional and psychological manner? How useful is the cue sheet in its present form? How may it be improved? Should a picture be accompanied by a complete score such as is contemplated by the new organization known as the Synchronized Music Company? Should a big feature be accompanied by a specially written score such as that which Joseph Briel has composed in the past?

Many publishers were present in the convention, the principal makers of cue sheets had their story to tell, and composers added their point of view. Also exhibitors told of their experiences.

Although Charles K. Harris, who is composer, publisher and exhibitor, declared that the popular music is so essential to the exhibitor that he can close his doors without it, the general consensus of opinion seemed to be that popular music having its place in the theatre, the larger need is for what might be termed standard music.

Samuel Rothafel, Hugo Riesenfeld, Edward Hyman, Buel Risinger, Erno Rapee, Max Winkler and many others said in various ways this idea:

"The lyric of a song if that song is popular is also popular. Hence, if the words of the song do not agree with the action of the play, it cannot be used in scoring. To illustrate, 'Good-bye, mother, I'm going off with Sue' could not be used in a scene with a young man making love to his sweetheart. On the other hand, it could be used where that same boy was bidding his mother good night. . . . No matter how nice the melody might be, the lyric must be considered, but it is not considered in standard music, which is taken purely for its emotional and psychological construction harmonically and melodically. . . . In the same way, however, operatic melodies must not be utilized. Thus, if the melody of 'One Fine Day' from Madame Butterfly were incorporated, no matter how much the melody might fit, those who knew the opera would see the Japanese garden and the little lady praying for the return of her husband. . . . Music must be neutral in its original use to be most useful in pictures. . . . However, there are certain pictures where the use of standard or classical music would be simply ridiculous. Thus in Jubilo, whenever Will Rogers whistles, he should be given a popular hit for his theme. Comedies and slapstick and light dramas often call for musical comedy settings and jazz backgrounds, while the features of heavy proportions are neutralized and made ridiculous unless something substantial and classical is used."

Arguing for the making of special scores for every big feature, not factory-made, but inspiration induced, Joseph C. Breil made a brilliant address. Mr. Briel was introduced as the founder of picture scores—he made the first in "Queen Elizabeth" for Sarah Bernhardt and then brought out "The Birth of a Nation" for D. W. Griffith. S. L. Rothafel commented upon the fact that nothing has ever surpassed Briel's "Nation" score. Mr. Briel has been one of the heartiest supporters of the conference idea, and was not absent for a single moment during its sessions.

The Perfect Motion Picture Score

I am not here to tell the motion picture producer, or the motion picture manager, his business. It would be a rather presumptuous undertaking. But I have been identified with screen productions longer, perhaps, than any musician at this gathering, and as a consequence I have been privileged to observe from within practically every phase of the growth of the screen play and the development of motion picture music.

In screen plays I have seen the best and the worst. In their music scores I have heard the worst, and up to date (including even my own) I have not yet heard the perfect music score.

Therefore I ask your indulgence while we observe what is now—and what might be or what should be.

It is more than eight years since Mr. Frohman and Mr. Zukor summoned me to discuss with them the making of a music score for the first film play that the Famous Players released. It was "Queen Elizabeth" with Sarah Bernhardt in the title role.

Up to that time I had given no thought to the screen. In fact I was among those who had stayed away from photoplays. But when I saw this film and the magnificent acting of the "divine Sarah" and Lou Tellegen, I became converted.

I decided at once that the music for this picture should be a unit like the score of an opera. I was given but two weeks to do the work—a woefully short time in which to write a new score for even a short four-reel film as was that.

The thought of adapting from other composers never entered my mind. I went to work and mapped out a scheme for the composition and then set out to do it.

The first thing was to create motifs for the principal characters of that play. Having established these, the composition was comparatively easy, except that the motifs or themes as they are called in motion picture parlance, could not be subjected to absolute and full development—such as the technical musician would have it—but they had to be made to synchronize with the action on the screen and to melt into each other without being abrupt.

This brings us to a point to consider in this dissertation. Ever since the production of "The Birth of a Nation" it has been the slogan of music writers for the screen to promulgate the motif or the theme. They do it often in the progress of a play but not always wisely.

A motif in a music score is like the seed of a plant. The seed is sown and soon it breaks through the earth and develops into a stalk or a tree. Then it blooms and at the end of its term it brings forth fruit and seed.

The stalk of any plant or tree does not look like its seed. It is larger—more beautiful and decidedly more fragrant. It has more life and more color.

And so, too, it should be with the motif in a motion picture music score. First plant the bare-bald motif. Then when in the action of the play it is brought forth again, let it emerge more enhanced—differently garbed. Do not bring again the same idea or piece of music in the same tone colors you had before, but alter its instrumentation, alter even its form.

If you had it originally in a two-four measurement, show it now in a six-eight, a three-four or any other movement that will fit the intensity or descriptiveness of the action. Invert the theme—break it into parts, make it lighter, make it heavier, do anything to it whereby you avoid repetitions. Thus you will add color to your score and above all you will avoid the monotonous droning of an ever repeated bit of the same thing.

And more important still, write the repeated theme in such a manner that you will not have to leave it abruptly but can easily melt it into the music that follows.

There is nothing so disagreeable in picture presentations as the blunt breaking off from one passage of music and the immediate taking up of another passage entirely foreign to it both in construction and in atmosphere. It savors of the crudest kind of vaudeville and suggests that a stage hand is ever standing by, ready with the hook to pull the conductor and his orchestra out of the spotlight.

Plainly the idea of thematic or motif treatment of motion picture plays has been much overdone. That is why today some of the finest and greatest pictures have musical scores that are not units. Rather are they a jumble of incoherent musical hodge-podge. Not long since I heard one such and it was so broken in its sequences that it suggested a flock of geese that had been disturbed in their bucolic waddlings by the antics of a frisky barnyard pup.

Just as the many scenes in a great picture play are all correlated, so, too, must its score be a collection of logical and correlative musical sequences that melt into each other. The composer must remember that a character whom he has labeled with a theme at his first entrance does not appear in the same condition—in the same surroundings—nor in the same psychological mood at each reappearance.

Therefore his motif must in its further presentations be varied to suit the new situations. And the greatest development of the theme must not appear in the early part of the score but towards the end where is the climax of the whole action. Thus is created a great and a lasting impression on the auditor.

Hitherto most music scores for photoplays have been adapted from compositions that had seen light of day before, under other conditions. The reason for this has been principally the short time permitted to put together a score. This is at present the greatest fault in motion picture production.

Adequate time should be given the composer to allow him to acquire absolute familiarity with the film.

No matter how brilliant a mind is the composer's, he cannot grasp immediately all the points that the producing director has sought to bring out in his film.

Perhaps the director has spent days and weeks over certain elements of his play—and I dare say there are some producers and promoters here who have experienced this to their financial sorrow—and yet the composer is asked to grasp it all overnight.

Therefore, Mr. Producer, if you want the best music for your film, have consideration for the composer. Give him time, just as you give your director time to stage the play, for the ultimate success of a photoplay depends not only upon the artistry that your director displays—not only upon the acumen and skill of your camera man—but equally with them upon the musician who interprets their work. In fact, music is the one thing that plays directly upon the sensibilities of the audience.

Therefore I maintain that the producer must ultimately come to a realization that the film which in the future will make the greatest appeal, the greatest success, will be the film which is not only great in its conception, great in its direction and great in its photography, but also has its own great individual music score.

Just like an opera, or a musical comedy, the feature film must have its own music score. The story, the staging, the photography and the music should all be made to fit each other. Never once should the mind of an auditor be diverted from the action of the film by the sudden recollection that he has before heard somewhere else this piece of music or that he heard and saw Dotty Dolly Dimples sing and dance that strain in such and such a show. The only justification for the introduction in a feature film of a composition of old is when the film story has some direct bearing upon that composition. In other words, when the photoplay presents, we will say, all the beauties, comforts and the spiritual attractions of a home, it is perfectly proper to interpret it musically by the old familiar "Home, Sweet Home." But that is no reason why all the other music, too, should be culled from here, there and everywhere.

What would you think of a novel that was made up of some chapters from Dickens, others from Thackeray, some from Chesterton and others from Laura Jean Libbey? Or would you have your photoplay made up of some scenes from a Griffith play, others from a Tucker, some from an Ince play, others from a Sennet side-splitter? And yet that is what you ask your musician to do when he is set to work at a music score for your film.

And a last word to you. Remember that not every man who can write notes on music paper a composer. even if he is a member of the union. Nor is every man who can write notes on music paper a composer.

The composer who writes a photoplay score must be a cultured musician of diversified talents, just as must be that composer who succeeds in having an opera, a symphony or a musical comedy produced under reputable management and by reputable organizations.

He must be a thoroughly trained and scholarly musician, a writer possessed of dramatic comprehension and intelligence, and one who possesses that sixth sense which tells him what the audiences can understand and what they will appreciate. Plainly he must be a composer whose work will bring crowds to the box-office. He must be an artist first.

Then came the subject of cue-sheets. The foremost cue-sheet maker in the country, Max Winkler, backed by S. M. Berg and others, made a capital defence of the cue-sheets. Mr. Winkler, who is a great humorist in his way, furnished a good deal of the entertainment of the meeting. He criticised some cue-sheets on the ground that the makers are too high brow—and he brought out one instance in which he showed that most of the music indicated was out of stock. Mr. Winkler believes that a few standard works should be bought, the popular music generally eschewed and the musician should stick to his few works, substituting as he goes. Mr. Winkler spoke of 300 compositions which he uses in his catalogue—all of which are obtainable. He says that publishing conditions must be considered.

In the discussions about publishings, often times the music tax became hopelessly involved, but I shall try to keep the two ideas separated and explain presently.

A Word from Sid Grauman

"Kindly wire or write my publicity director, Arthur Wenzel, a full report of what just transpired at the Music Conference that will interest motion picture exhibitors. Stop. Regret exceedingly that I was unable to attend such an important conference. Congratulate you and the committee on your noble work in helping to perfect music in the motion picture theatres. You have my support at all times. Best wishes.

"SID GRAUMAN,
"Los Angeles, Cal."

The Cue Sheet for Pictures

Max Winkler, talking on his subject of cue-sheets, spoke as follows:

"The music score was to a great extent responsible for the success of 'The Birth of a Nation.' The moment exhibitors, film producers and musicians realized what music meant to pictures, they all tried to do what Griffith did. They all tried to make money with the assistance of music. Like in the days of '49 there was a rush of gold diggers which brought forth a mass of musicians calling themselves business men trying to commercialize the idea of 'music to pictures.' The first solid result of their efforts is the music cue, I believe known to every one of us. In a short time the music cue attained popularity, and like everything that is popular, it has been subject to severe criticisms and as in the majority of cases 'we didn't all agree.' Every musician and musical business man as I call him was out to get his share of the money the various film companies expend for the compilation of music cue sheets. Most of these gentlemen were unsuccessful and resorted to severely criticizing and condemning the music cue.

"Gentlemen doing this work have had to digest these criticisms and why? This is just the reason why I am here today and I welcome the opportunity to eradicate any unworthy opinion which may have taken root in the minds of the people in this industry.

"In my estimation a musician only will never be able to compile a perfect music cue sheet. By perfect I don't mean the fitting of a particular musical number to a certain scene. It is impossible to agree on this subject, because a scene which may strike me as being funny, may seem sad to my neighbor. There are other reasons why only a musician cannot compile a music cue.

"The music cue is meant to serve the majority. Exhibitors employing large orchestras, and a man especially to conduct, will not accept the music cue sheet because he is under the impression, and I really believe, that he can do it better because he is more thoroughly acquainted with the musical intelligence of his audience.

"Musical compositions suggested on music cues must be published for every conceivable combination of instruments used in the United States today. The man compiling a cue sheet must be acquainted with what can and what cannot be purchased in every part of the United States. If the musician compiling a cue sheet is an orchestra musician, he may mention a great many numbers not obtainable for organ or piano solo, because he is not acquainted with the organ and piano solo libraries, and vice versa with the musician who may be only an organ player. I say this to impress upon you that a man compiling music cues must not be a musician thoroughly acquainted with the game in general but he must also know the publishing business.

"However, one of the most important factors to a great extent condemning the music cue, is the idea that the making of these cue sheets is in the hands of a gang of publishers and publishers' tools employing the music cue as a medium to advertise their publications.

"Bear in mind that no music cue is designed for such institutions as Shea's Hippodrome, of Buffalo, the Strand and Rivoli of New York, and other theatres whose musical destinies are in the hands of competent directors and managers. In my estimation there is no living man who could enforce his idea upon men of such calibre as H. B. Franklin, Hugo Reisenfeld, and a great many others. As far as I can understand the music cue is nothing but a musical continuity, dividing the film into musical characters. The fact of the matter is, I have selected about 300 compositions, representing characters most likely to appear on the screen. I have selected the 'Elgie,' by Massenet for scenes of a pathetic character; 'Cavatine,' by Bohm for pathetic scenes of dramatic character; 'Birds and Butterflies,' for light and gay scenes, etc. By continuously using the same numbers I will ultimately compel the musicians to purchase these particular compositions and become thoroughly acquainted with them. The consequence is that whenever these compositions are mentioned on the cues, the musician can intelligently substitute with numbers he has in his library. In brief, a music cue is not positive, but it is to serve in helping disclose the character of the coming film in musical terms.

"Let us for a moment consider the consequence if most music cues listed new and different material for every picture. There is no doubt but that such a cue would be valueless, for the simple reason that the compositions would be unknown quantity to the musician. Ninety-nine per cent of the music cues are used by daily changing houses. Without exception the films and cues reach the theatre a few hours before the opening performance. After going through the cue sheet the musician will throw his hands up and exclaim: 'I haven't got this stuff and there is no time to get it.' Consequently the first performance is nothing short of guess work, the next a rehearsal and by the time the thing is perfected another film is due. I admit there is room for improvement, and I do not claim that the music cue is a perfect solution of the problem; however, I believe it is for the small house.

"There is no question but that a perfect music score is THE thing. But, don't forget that a music score compiled for general use means that the exhibitor cannot use his own ideas, but must play what the music score contains. You will agree with me that there is not one clever enough to create something that will meet with the approval of one hundred per cent. The

music score is nevertheless the only medium for an appropriate musical accompaniment. I personally believe that a musical director in collaboration with the exhibitor is the only one to compile a perfect music score in strict harmony with the musical intelligence of his audience. They can gradually educate the locality and bring their programs to the point of perfection.

"I believe I have said enough and in conclusion wish to impress upon you that I am progressive enough to realize that the music cue sheet is not a solution of the problem, at the same time I must admit I have no other remedy. This is one of the purposes of this convention. We are not here to tell one another how wonderful we are. We are here to construct, improve and possibly perfect. Let us therefore review our faults and errors and try to benefit by them, and consider only one thing—'Better Music For The Film.'"

"Let us get together and conceive a definite idea out of the conglomeration of advices and criticisms which may be offered, and arrive at a style of exhibiting pictures and give the public a good feature and an excellent concert for a single admission price."

Classic vs. Popular

SPEAKING to the subject of popular versus classical music, the following came from Charles K. Harris, who will always be remembered for his song, "After the Ball is Over."

"Now, there are many sides to the question of music that I can speak from. I am a music publisher, a scenario writer and an exhibitor. I've worked the question from all sides. Now as to music from the publishing viewpoint. Music is music whether it's a popular hit or a grand opera. It is God-given. Then again there is no popular music and non-popular. All music is popular. The reason why my songs have spread so wide is that there is a little homely story in every melody. A story of love, mother and home—that is my creed. Now as to popular music in the motion picture theatre. If you cut out popular music in your motion picture house you can close up your theatre. Popular music is all-essential to the film. Why, can you play a classic to a Charlie Chaplin comedy? It would kill the picture! You can't get along without popular music, and don't fool yourself. Of course, popular music should not be used all the time. Once a classic and then a popular in their right places."

The speech of Mr. Harris and that which was made by others present roiled the classical publishers, and finally, O. F. Sonneck of G. Schirmer arose and in a clearly defined speech brought out the attitude of the classical folks. Mr. Sonneck was Librarian in Congress and is a great authority and composer himself.

"G. Schirmer, Inc., is a music publishing company and like other publishers have made their mistakes. But we are willing to rectify these mistakes. We have not really understood the needs of this art, the motion picture musical side. We are trying to learn as far as the moving picture house is concerned, and we have certain plans that may be for the benefit of the motion picture industry. Again it may not, I cannot tell. Now I was very busy, but I came down here because I was told I might be wanted to say something, so I left my work and came down here. But when somebody stands up and passes slurring remarks about the house of G. Schirmer, I really think I should not be wasting my time to address you. But about popular music. I want to say a few words on that. A popular song may sell enormously when it comes out, but let a little while pass and it's dead. Now take a song like 'The Rosary,' published by G. Schirmer, or songs by Schubert, these songs will live forever, even from the commercial side of it. We can hold our own against the publishers of popular songs, in fact their music is not popular at all and cannot be made popular until it has to become popular. It may be all right for other music houses to talk of their own music, but they should not criticise other publishers who bring out the kind of music they feel like using. . . . I know that what is being given by the inspired writers and publishers is what is wanted in the larger sense by the exhibitors of the country."

The Music Tax

ONE of the biggest fights of the convention was precipitated by the matter of the music tax.

I had invited the Society of American Composers and Authors to come before the conference to settle certain problems. . . . As I have stated before and as I repeated then, I see these facts:

The Society of Composers and Authors is able to enforce its tax; the courts have already given precedents which make their position impregnable. To fight them is one thing, to ignore them is another thing. Not to use the music represented by their society is within the power

Up to a Standard

"AS organist and musical director, find your paper the most desirable of all the trade papers and I sincerely hope that you will keep your music department in future up to its present high standard.

"LESTER HUFF,
"1220 No. Illinois St.,
"Indianapolis, Ind."

of any exhibitor. Then no tax need be paid. But to use their music and not pay the tax is running the risk of paying a fine which is many times the tax.

Everybody agrees that the tax is not prohibitive and is indeed very minor, and does not mean anything to anybody. But will it always be that—may it not become prohibitive—when the Society has the theatres all signed up, won't the price go up? Now several thousand theatres are paying the tax license, will they find in a little while that the license costs a lot of money?

So Mr. Rosenthal, the executive secretary of the Society, came before the conference and stated as follows: The tax never will be prohibitive.

"Mr. Chairman, and ladies and gentlemen, I am empowered by our Board of Directors to say that we will go in writing guaranteeing to the industry for any term of years you may specify that we will not raise our present price of ten cents per seat per year."

Now this settled the question of price. The conference was about to ratify this as a pact which would clear this aggravating problem from the exhibitor's table, when other questions were raised.

Mr. Rosenthal explained that the composer deserved to be given his price for performance and that a million dollars would go to the composers for performance in the theatres. He said that he now represented most of the publishing industry.

S. M. Berg, asking if he had the privilege of the floor (he always seemed to assume that nobody wanted him, whereas everybody was glad he was present) spoke as follows:

"The American Society we know are perfectly justified in demanding their rights—legally the payment of this tax is right, but morally they are not. It has been the custom in this country for the musicians to go out, buy a sheet of music, and pay the price. The society said, 'We will do anything under the sun for you—play our music.' Then they sent over representatives and handed out music gratis and did anything and everything to get the publicity which the motion picture always gives. It is ment to say that if you buy a standardized piece of music for about \$1.50 everybody knows that when you buy this piece of music you have the privilege of doing whatever you please with it."

"It has been said that the members of the American Society represent the cream of music in America. I beg to differ. It is true that they have the musical comedies and also the works of the genius of America, but we are in the motion picture line, and, frankly, we practically don't need any of their music. Mr. Rosenthal, you made a remark that in the past two weeks you have some new members, but if I may take the present status, I will tell you that we have better music that is non-taxable than you have in your entire society."

Later Charles K. Harris speaking to the point of the society said the following: "As to the music tax, I am a member and officer of the Society of Authors and Composers, a member of the Music Publishers' Protective Association and of the Music Protective Society. In my opinion 90 per cent of the music of this country is in that society—the Society of Authors and Composers—and without that music your theatres might just as well close up."

Mr. S. M. Berg, of the Exhibitors Herald: "Mr. Harris, I resent very strongly your statement that 90 per cent of the music is in the Society of Authors and Composers and also that without this music the motion picture theatre might just as well close up. Can you substantiate these facts? We don't need your music, and furthermore we won't use it."

O. G. Sonneck then declared: "You claim that 90 per cent of the publishers in this country are in the society. They are not. Take the publishers who are in that society, take the music they publish, that which is not already dead, take the music of the publishers out of the society, their current music, and then compare the total with the total of music in the society. After that, where do you gentlemen come off? No, we are not yet in that society. As you know, G. Schirmer, Inc., now means the Boston Music Co., Willis Music Co. and Hatch Company, and we have over a thousand

branch stores in the larger cities of the country, and are working for the uplift of music in this country and in the interest of the American musician. We will fight his battles, too, and we will not join that society unless we are absolutely convinced that the hundreds of composers who are represented by us will get a fair showing in the share of the moneys that the society intends to collect. I happen to know that G. Schirmer and a good many other publishers are simply an open mind on this whole question and they are not going to commit themselves one way or the other until the Society of Authors and Composers will put before them a concrete plan which will convince them that not only the publisher is properly taken care of, under his rights as drafted by Congress, but also the composer. Until this time comes G. Schirmer's music will be tax-free. I do not say that they will always be tax-free. We are not thinking of ourselves but of the composer also, but whatever happens, one thousand composers certainly ought to get more than one hundred publishers. But our chief aim is to cooperate and we shall certainly cooperate, once the time is ripe for the discussion of the plan."

Mr. Max Winkler, of Belwin, Inc.: "I resent Mr. Harris' statements very strongly. I will figure out to you that this 90 per cent belonging to the society only constitutes 10 per cent of the music used in the motion picture theatre. Let us see if there is enough popular music represented in this society. Popular music is used when the picture directly suggests it. Popular music is essential when the theme of the picture reveals entirely the theme of the lyric. However, I maintain that I personally am willing to see the justice of it, the American Society and the tax, but before anybody extracts ten cents out of my pocket I want to know what it is going for. Unless this society is put on a strict business basis they will not get 100 per cent. Imagine one million dollars collected out of the exhibitors, 50 per cent of which goes to fifty publishers and 50 per cent of which goes to THREE MILLION authors and composers!"

Mr. Ernest Lutz, of the Marcus Loew Circuit: "We are not functioning right. We are here to better music in the motion picture theatre and here we are listening to the troubles of the music publishing industry. There is no use arguing, Mr. Harris' music is wanted in the theatre and Mr. Winkler's music is wanted just the same. What we want is to make motion picture music one of the arts and to develop the best kind of music in America. We love America, then let us make her the best!"

This was good. It brought the conference back to business. A good many people had forgotten for the moment the purpose of the meetings.

Summarizing the conditions: Whether or not the Composers' Society is functioning correctly is a matter outside of the exhibitors' business—that is up to the composer and publishers to get together and work out, elect new officers, make a new organization if necessary but settle.

On the matter of the tax: If the music of the Society is used, it must be paid for (so says the Court). The Society guarantees to the industry that the price will never be raised. So be it and the matter stands settled on that point at least.

For further discussion, a motion to act upon the Society through a committee was passed and the executive board will take that matter up through such a committee.

Standardization of Music

CAN an encyclopedia be drawn up by the industry which will give to the musicians of the world the analysis emotionally and psychologically of all music adaptable to the screen.

Such an encyclopedia would be a Herculean task—as big or bigger a task than the original making of Dr. Johnson's dictionary. But it can be done.

Erno Rappee said that he has a book coming out which is useful in this direction. Ernest Voigt showed his book of emotional analysis in music. Hugo Riesenfeld showed the visiting exhibitors his library of 10,000 compositions which he has analyzed in this manner.

Think of Utopia. You want any kind of mood to be properly expressed. You turn to your encyclopedia and there it is—stated in fifty ways! See So and So and this and that.

It can be done! Will the industry jointly work it out for the good of all? Or will some private enterprise do it? A committee to see whether this can be done will be appointed by the executive board.

What Kind of a Man Is Wanted for Musical Director?

THE best way to answer such a question as this was to call upon the biggest men in the industry. On the first day of the conference, Samuel Rothafel, introduced as the man who pioneered the big idea from its infancy, the father of many who now are leaders and directors, the man who first visioned the future—was about to speak, when a telephone message informed him that one of his family was suddenly taken ill and was in danger of death. He had just started his speech when the message arrived, so it was postponed until later, and then he combined his remarks with those which related to the program at the Capitol theatre which will be taken up later.

What he said to the subject of the motion picture impresario is as follows:

Samuel Rothafel Speaks

"I think that the motion picture has done more to cultivate a popular taste for good music in this country than have most of the symphony orchestras since their inception. Let us take the Capitol theatre for instance—whose architectural beauty and magnificence is an inspiration in itself. There is no other theatre in the world which can house so many people during a week's performance, neither is there a form of entertainment—musical or dramatic—which makes its appeal to so large a portion of the amusement-seeking public. No symphony orchestra can play in a respective performance to any such number of people as come to the Capitol in a single day—both because of its physical limitation and the limited class of the public that attend the symphonies.

"This then is the contribution of the motion picture to the world of music. It supplies a bridge to a new world of wide vistas and unexplored beauty and delight.

"To my knowledge of the art of presentation, I try to bring an insight in the psychology of my audiences. I study the conditions that would influence in the slightest degree the success of my entertainments and shape and build my programs to meet the present demands and contingencies.

"The psychological application to this type of entertainment has broadened its scope so that today its possibilities are almost unlimited. It covers the field of music, general news, topics of the day, drama, comedy, travel tours, ballets and these interpreted by the coordination of music, interpreted with light, color, and architectural beauty has served to establish a new type of entertainment, of a distinctive atmosphere and a high standard.

"It has a universality of appeal. There is something which must appeal to both youth and age, to those interested in the simple things and those who find pleasure in the classical. Americans live at a rapid pace, but America's taste for entertainment is, I believe, every bit as fine as anything the more leisurely theatrical paths in Europe have to offer. The American is appreciative of the beautiful, but he is impatient and he will not sit through a long and tedious performance, no matter how artistic. He wants his entertainment quickly and well done and that is why this type of performance which changes with such rapidity and such diversion, at the same time supplying every element of artistic entertainment, has met with such popularity.

"Years ago, when I presented my first moving picture show behind a barroom in a mining town in Pennsylvania, I dreamed of the day when a theatre larger and more beautiful than anything ever built would house the presentation of a new form of entertainment grown from the seed of the crude 'movie' of those nickelodeon days.

"The germ of the idea first came to me when with perfect confidence in the great future of the motion picture, I thought of a manner of presentation in which the best results could be obtained. I first tried out the idea in the West where it met with instant success. I then brought it to New York, where at the Regent theatre was shown the first stage of motion picture entertainment as we know it today, with appropriate music, harmonious lighting effects and appropriate accompanying features. Continuous experiments, constant application, and the developing of those elements which I found successful, brought the presentations to its first house on Broadway, the Strand, and subsequently the Rialto and Rivoli.

"The appeal and charm of the picture are that it permits full scope and sway for the imagination and this is where the music functions in its relation to the picture, for music heightens the imagination and paints the picture for you.

"Music is my inspiration and into my score I try to put the dramatic expression of the pictures. I endeavor to express the dramatic theme of the picture by a musical theme and the counter theme of the story with a counter musical theme and these music themes cross and recross and are woven into the fabric of the score as the dramatic themes develop and build up through the climax of the story. Thus the dramatic value of the story is intensified and augmented by the dramatic accompaniment of the music. The same principle applies to the music for comedies and films of a lighter vein. There is just as much skill and attention required for stories written in a comedy vein as those of heavier dramatic texture.

"There is a human element in his organization which the exhibitor should never lose sight of, for I am a devout believer in the strength of organization and the power of 'esprit de Corps.'

"A good musical organization with each member coordinating and working in perfect harmony can rise to unlimited heights of achievement. Each musician in the orchestra is an individual artist, not a mechanic, and must be regarded as such. One must create an atmosphere of love and respect for him to work in so that he will give to you the best he has, not for the stipend that he may receive, but because he loves to do it. That atmosphere of harmony must be carefully watched and zealously guarded. Thus only can the program be successful in its fullest sense—in the careful nurture of the human element that gives it life and vitality. Thus alone will it throb and vibrate with the creative spark that each artist who contributes to the program imparts to it, until the whole is kindled into a flame of glorious achievement."

On the second day of the meetings, the honor guest was Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres. This man was introduced as the first of the musicians now in the theatres. That is to say, that Dr. Riesenfeld, who was trained to conduct opera and symphony, has chosen the film as his field, and made it an art.

The Motion Picture Impresario

"The subject allotted to me by Mr. Isaacson, 'The Duties of a Music Impresario in a Motion Picture Theatre,' is as wide as the world of motion pictures and music and as limitless as time. Those of you who have been with me through the birthpains of this new industry—and I take the liberty to call it an art—will sympathize with me. It never has been an eight-hour man's job. But I shall not cover the entire field assigned to me nor shall I try to tell you how to provide music for your house. You each have problems that are peculiar to yourself—the size of your theatre, its location, the size of the stage, the class of patronage, the size of the orchestra and the funds at your disposal. It would be futile for me to talk to you here in great detail about scoring pictures or selecting overtures or preparing the special numbers and so-called prologues that are put on at the Criterion, Rivoli and Rialto theatres. What can be done in New York can not be done in the same way in St. Louis, for instance. In fact, we can't do things at the Rialto that we can do at the Rivoli. Besides, the talent of America—I mean singers, dancers, scenic artists and so on—drifts to this big city and needs only to be found to be utilized. As for scoring pictures, I hope to see you all later when we shall try the only method worth while—that of seeing how the thing is done.

"There is one duty, however, that falls upon all of us with equal force. And to explain this I shall go back for a moment to the beginning of music's career in motion pictures and tell you something of its progress. And since you represent music, it will be the story of your progress.

"Before music came to the picture we had the nickelodeon—the cheap house with cheaper films which became a by-word in the land. Conditions grew so bad that the word motion picture almost lost its original meaning and came to stand for something cheap and degrading. Of course, people went to the movies then—but it was not with head in the air and chest out. It was something for which one almost apologized.

"Need I recall to you the conditions of the early days? Small stores were converted into so-called theatres by the nailing down of a few wooden benches. Admission prices were trifling and the returns small. And the pictures were changed every day. When the exhibitor's receipts were a mere pittance, what could the producer do? Could he even dream of stories especially written by famous authors? Or stage settings made by an artist of the fame of Josef Urban? It is to the credit of the pioneers in film production that they wrought as well as they did.

"Then came the music man. With good music as a palliative, people began to forgive the motion picture for its past sins. The creation of such theatres as the Strand and Rialto brought to the attention of millions the fact that motion pictures had in them the elements of the world's finest entertainment. The best people came. Some came to scoff and remained to praise. The newspapers, skeptical at first, finally accepted us as institutions. At first people explained that they came to the Rialto to hear the orchestra. Today they admit that they come to see the picture as well as to hear the music. If they don't admit it—we know it. The best music program, with a poor picture, will not crowd our houses.

"I have wandered into this bit of history to point

"California theatre concert wonderful. Over three thousand in the house and droves turned away. It is an object lesson for movie houses. The house was packed before 11 o'clock and was delighted with the class of people attending.

"A. F. ADAMS,
"Los Angeles, Cal."

out the one duty of music or the music-master. For the motion picture house he has been the advance man into the field of respectability,—the connecting link between those who appreciated the possibilities of motion pictures and those who scoffed or were indifferent. Not that those who scoffed were entirely wrong. Progress has been so rapid in our field that we are too likely to forget with what we started. Music has helped in that progress. Just as motion pictures made these theatres possible, so these theatres—still emphasizing their music—have in some measure made the present high-class photoplay possible.

"Runs of a week and more, theatres that can pay tremendous prices for the rental of a picture gave the producers the help and encouragement they needed. Better pictures—longer runs. Longer runs—better pictures, and both resting on the foundation of good music.

"And the music impresario by doing his work well has brought a steady clientele to his theatre—a clientele that came irrespective of favorite stars or alluring titles. I do not know what part of my audience pays its way in because of the music part of the program. Seriously, I don't care. I know they like the music and we try to give them what they like, always remembering, however, that it is better to develop the public's taste toward the things that are worth while. Naturally the impresario has to move cautiously. We can not in one day develop an institution that supplies good music. It takes months, even years, to build up an orchestra. It also requires months, even years, to develop in your audience a taste for good music. Even something so prosaic as a music library, which seems so easily bought by a mere trip to the publisher, takes time and patience and much money to acquire.

"Early in the married life of music and film, music was sometimes ashamed of his helpmate as the pictures rarely measured up to the music.

"But we have passed that day. Our great difficulty now is to keep the people supplied with music that is in keeping with—and as good as the films we show them. The most beautiful music in the world is none too good for a good scenic—a moving painting that brings the Creator's choicest work to our vision. As the film art advances we are kept incessantly trying to find adequate means in music to match the proceeding on the screen.

"Until now we have been able to score our pictures from the world of created music. You know the system. We divide each reel into so many scenes according to the mood. Then we find for every scene a composition or a bit of composition that fits the mood. It requires continuous search in the classics, modern and popular music.

"But can we keep that up forever? The limitations of memory leads to evils. The same selections are likely to creep in again and again. Even in my theatres, where we have a library of 10,000 compositions, these evils occur. How much greater is the danger in theatres where there is no such vast collection of music?

"There are musicians who dream of the day when the motion picture will have its own music, when each great screen production will have its own score, composed by a great musician when the world will be searched for a composer just as it is now being combed over for real authors to write the stories for the film. I hope to see that day, but it is in the far, far distant future. The present system of making films, the present system of releases, prevent any such dream from coming to quick realization. Even if we did have that necessary time where would we get the composers? The man who devoted his life to writing real music looks for more than money. He is thinking of posterity.

"What, then, can we do? We have our orchestras, and our organists with the gift of improvisation. We have adopted the leit motif idea—on the cue sheets they call it the theme—the idea that was brought to perfection in grand opera by Richard Wagner. It is a constant reminder to the audience that a certain character, with certain traits, is about to do something which has a vital connection with what he has done before in that same play. It is the thread of the story in music, something that keeps the various parts, acts and scenes from becoming separate units. Properly done, it unifies a picture play and its music. It is worth careful study by the impresario.

"Another matter that deserves attention is that of music color—music accompaniments for pictures. Because the orchestration of already-created music is usually arranged for concert purposes, that is, to be played by itself, with the greatest possible dynamic effect for that particular number, we are likely to lose sight of the fact that the score for a motion picture is not a series of orchestral numbers but an accompaniment in the truest sense of the word. May I go so far as to give you a little example? We have a certain classification in motion picture music, which we call *mysterioso*. As in all other groups every composition in that classification is arranged for the whole orchestra. On many occasions, however, a much more appropriate effect could be obtained by having the melody played by just one instrument, such as a double bass or cello or on woodwind. But no such arrangement exists. The conductor must either improvise or prepare his own score beforehand.

(Continued on page 1512)



Pioneering for Better Music

The Bartola Musical Instrument Company's contribution to Better Music for Motion Picture Theatres is not new—we have maintained a school for motion picture musicians for years—a musical education comprising the principles of music as used for pictures has been given to musicians without charge. These musicians are placed with exhibitors also without charge.

The Bartola Musical Instrument Company's product is not only a musical instrument but a musical service as well—maintained for your benefit—to insure you better music.

This means something to you.

You Owe Yourself An Investigation

BARTOLA MUSICAL INSTRUMENT CO.

313-16 Mallery Building

Chicago, Illinois

"The most essential part of the function of an orchestra in a motion picture house in my opinion, much more important than performing an overture, is playing to the picture. For the conductor this means that he must unlearn a great deal of what he has learned and disregard all dynamic and metric effects which the composer conceived and improvise a fitting dynamic accompaniment to the picture, accelerating or retarding his music according to the action on the screen. It is a much more difficult task than the layman thinks.

"Playing to the picture means using the notes of a composition and improvising a spirit for it.

"Now to something that is of rather timely interest.

"Once in so often some misguided reformer starts a campaign to curb or even to suppress motion pictures. With venom bred by a neurotic condition, he launches an attack that looks dangerous. Under the guise of Sabbath reform or some other so-called moral cause the personal spleen of an individual becomes a menace not only to an industry and an art, but also to the wholesome entertainment and recreation of all the people.

"It is in a crisis like this that the value of your music comes most prominently to your attention. It is music that has drawn the best people of the community to your theatre. The public that has learned to associate the film with real music will not let the hysteria of the reformer affect you.

"Take the case of the Rivoli and Rialto. In each house we have an orchestra of about forty-five musicians. We spend about half a million dollars a year on the two groups of musicians, including our singers, artists, dancers and conductors. It is not for me to say how good that music is. New York has decided. Each Sunday alone there are approximately 20,000 persons in those two houses. Add the Strand and Capitol and Criterion and the number reaches nearly 50,000. Of course, they see pictures, but they also hear worthwhile music. Where else could they get it?

"I'll answer for you. They might get it at Carnegie Hall or wherever one of our first rate symphony orchestras play. But would they go? The average American who is not passionately fond of good music will not take a chance on spoiling a whole afternoon or evening by going to something that is over his head—or over his wife's head. But he feels that if he goes to one of the good motion picture houses his chance of disappointment is reduced to a minimum. If he doesn't like the overture—and I must confess that there are persons who chafe under the delay occasioned by that number—he is almost certain to like the incidental numbers. Arias from famous operas—usually the most beautiful of simple melodies—are sung by voices that rival those of our best opera companies. English ballads—old folk songs—and the best and simplest songs from the Italian and French—all provide good music. The average citizen knows what to look for when he comes to us. With him it is no longer a risk of getting into water that is too deep for him and his family. In addition, of course, he knows that he will get pictures that range in quality, from fair to excellent.

"I might go on from this point and tell you how much the music impresario does for the cause of good music. We are a sort of missionary luring persons into our houses under the guise of giving them motion pictures and then converting them to the cause of music.

"Walter Damrosch, who, like his New York Symphony, is a national institution, told me four years ago, when we were still young, that we were making patrons for his symphony orchestra. I was proud and happy then. Since that time I have been working to make my orchestras grow with the public. I believe we are succeeding in a large measure.

"Adolph Zukor, considered one of the greatest in the world of films, said recently, in discussing the present and future of pictures, that after all is said and done, the director makes or mars the production. The director is the thing. So, in our case, I should like to sound a word of warning. Remember that the conductor is to the orchestra what the director is to a picture. He makes or mars your music. Beware of the poor musician, but beware even more of interfering with a good one. Give him his orchestra, tell him what you want and let him work out his problems in a musicianly way. If he succeeds, give him the credit. Let him grow as your business grows. And ultimately you will have an institution from which you will profit and in which your community will take pride."

Brooklyn King Exhibitor Speaks

EDWARD L. HYMAN, held at a meeting of the board of directors, sent a brief speech, which follows. (Mr. Hyman is one of the liveliest wires in the industry; he is managing director of the Brooklyn Strand.)

"Your mission here today is to get the benefit of practical experience—plus progress and the success that goes with it.

"The distinguished speakers before me have taught us much.

"It is not my desire to nullify anything that has been said. My purpose is merely to give credit to the one great factor that has stood for progress in the development of music in the motion picture theatre.

"That factor is the American motion picture theatre patronage.

"They are responsible for music having won a supreme place with the picture.

"My schooling as an exhibitor came mostly from that veteran showman, Moe Mark.

"Mr. Mark always impressed upon me that I must have faith in the public.

"He always contended that the public must be given what they want. He always insisted that the public never went wrong in its final selection of its entertainment.

"The public has not gone wrong in its selection of music in the motion picture theatre. Mr. Mark's teaching has not been false.

"You here have done much to put music on a high plane in the theatre. The public has done even more.

"The wonderful development of music in the motion picture theatre is a tribute to the intelligence of the public. Had they not demanded the best in music they would not have been given it. For the public gets what it wants.

"Music's progress in the theatre is a reflection of the love the public has or the best in everything—especially music.

"We of the industry have been inspired and encouraged to give our patrons the best in music by the patrons themselves. They have been behind us in every advance. Their appreciation has spurred us in.

"You are invited to the Brooklyn Mark Strand. We believe that Brooklyn Mark Strand music is a criterion of the good taste Brooklyn has for music. It is no monument either to me or to Mr. Reiser, but a testimonial to the Brooklyn people who demand good music and get it."

Special Entertainments and Exhibits—Explanations and Advice

It would be quite an oversight to pass over the news of the First National Conference of Motion Picture and Musical Interests, without paying a tribute to the prelude to the conference. On Sunday evening, the night before the formal opening of the meetings, the New York Globe (through my solicitation as music editor) arranged a Movie Night at the immense De Witt Clinton Hall. The general public was invited free of charge, as in all the Globe educational series. The visiting delegates, in and out of town, were invited, and had a good time. They saw how enthusiastic a crowd of people could be made with just music.

Over 3,000 piled into the auditorium, which was filled by eight o'clock and then thousands more were turned away, necessitating the calling of special police cordons to handle the traffic.

All the people on the program were chosen from the motion picture music field—that is to say, those who are making a success in supplying music to film theatre audiences.

The Capitol theatre courteously loaned the Cumansky Ballet, which danced with the finest art and rivals with skill the best ballets of the Chicago and Metropolitan Opera companies. Alexander Cumansky is an artist of the first rank; his choreography places him as a worthy follower of Fokine and Balm. He dances to recall memories of Nijinsky, and his premiere danseuse, Mlle. Gambarelli, is nothing if not a second Genee. She is as light on her toes as a bird on the wing. All the members of the ballet delighted.

From the Rialto theatre came Eduardo Albano, familiarly known as the "King's Baritone." His voice is said to be the highest in the world; surely he sings with abandon, assurance and mighty manner, which recalls a combination of Amato and Titta Ruffo. Albano gave probably fifteen encores.

From the Strand circuit, and by special courtesy of Hyman Kraft of the New York Concert League, came dainty Amanda Brown, the soprano. Here is a coloratura who is dramatic and effective, with a voice of great flexibility and sweetness, and a manner that is delightful. No wonder she is featured as big as the feature pictures.

Felice Bann, cornettiste, made a novelty appearance, playing with the voice of a rich singer. She is beautiful and effective, and her coming

(also through Mr. Kraft's courtesy) was singularly appreciated.

The guests of honor were Dr. Hugo Riesenfeld and Florence Reed. When Dr. Riesenfeld appeared on the stage, an ovation was given him. I introduced him as I did later at the conference—the foremost musician in the picture field. Very brief and to the point, Dr. Riesenfeld told how he is changing public taste through his theatres and compared his work with mine as being parallel and similar in ideals. Dr. Riesenfeld commended the men of his staff and his associates as patrons of fine art.

Miss Reed, who was the only actress officially summoned to the meetings of the conference, was so named for her peculiar qualifications. She is an actress who has won renown in theatre and screen. Besides, she is a noted musician and lover of the art. She is a literateur and a broad-minded democrat and humanitarian.

"I am stage-frightened," laughed Miss Reed, as she stepped to the footlights; "you know I am supposed only to know the author's lines. This is an original speech and I am just going to ramble on. I am glad to be here and glad to be introduced, not as an actress, but a lover of music. It is my life. It is essential to my welfare. I need it all the time. I have music at home, in my dressing room and everywhere. In my present play I see how effective music can be. The play, "The Mirage," is brought to the end of the first act. I am listening to a long speech. I go to the piano and play to indicate the real meanings in my heart. I use Chopin and Liszt and MacDowell. When I first tried it, the whole atmosphere in the house changed. It put across the meanings I could not speak. Mr. Selwyn, the author of the play, was delighted, and we've never changed it since.

"When I see how musical taste is changing in this country, I should shout for joy. I remember only a little while ago when you couldn't bribe people to go to the concerts. Now they're pouring in by thousands. We can't take care of them in opera houses, concert halls, movie houses. Now people understand. Europe is sending all its greatest teachers to America, because this is the headquarters of the world in music.

"What is the reason? Reason stand up! (At this point Miss Reed insisted upon Mr. Isaacson standing, and despite his embarrassment, she continued): There's the main reason for it all. He's making millions of music-lovers. And then comes Riesenfeld and Rothafel and then the others. These men are making our country music-hungry. Thank God for them. I go around in my spare moments rooting for them."

Unfortunately a stenographer ran out of paper at this time, and the rest of the notes of Miss Reed's speech were lost. But the audience carried the ideas into their hearts. Miss Reed, who is beautiful, eloquent, magnetic and thoroughly flattering, had me too flustered to know what was being said. So I can't remember.

With Florence Reed and others like her, we are assured of intelligence in the studios and on the stage.

During the sessions, music was brought into the business to lighten the hearts of those who were present and to make it easier for the brains to operate. Winifred Marshall sang. This

(Continued on page 1514)

"This convention will start me off right. We are opening several theatres, and I've now the right viewpoint. If you had charged us ten thousand dollars, I would say it was well worth it.

"LOUIS H. CHRYSTIE,
"Duluth, Minn."

BETTER MUSIC

For 37 years the Wolfsohn Musical Bureau has been engaged in promoting and directing the careers of the world's most distinguished musical artists. Practically every operatic and concert celebrity in the country has at one time or another been managed by this office, and today under its exclusive management fifty recognized artists tour America and Europe.

The growing movement toward better music—toward the BEST music—in the moving picture theatres is naturally a matter of no small concern to us. During the last few years we have watched it with interest; from time to time theatre managers have consulted us about broader musical policies and we have been instrumental in helping them on several occasions to present exceptional musical artists to the public.

Recent developments in the picture amusement industry indicate the positive necessity for soloists of standing and to meet this situation we are now prepared to co-operate with theatre managers over the country.

WOLFSOHN MUSICAL BUREAU

1 WEST 34th STREET
NEW YORK CITY

charming American soprano appeared in a costume of a French lady of the Louis XIV period. Beautiful in appearance, she sang exquisitely arias and songs. In this she was accompanied by Louise Knapp.

In the Theatres

AS had been announced, special shows were arranged at the Rialto, Capitol and Brooklyn Strand—each of them being analyzed by the managing directors. This feature, said the visiting exhibitors, was worth a fortune.

"If I were asked to pay a thousand dollars for what I learned at these theatres under the frank analysis I could not pay for what it was worth to me," said one exhibitor, and he was seconded by many others in the same idea.

Thus on Monday the performance was shown at the Capitol theatre, where the entire conference were the guests of Samuel Rothafel and the board of directors.

The delegates assembled at the beginning of the program and left shortly after the beginning of the feature picture had appeared on the screen. Returning to the Astor hotel, they listened to an analysis of the music as given by Samuel Rothafel and Erno Rappee.

How Rothafel Did It

IN beginning his analysis Mr. Rothafel said that the feature, being a light comedy, required light and humorous score and therefore the rest of the program had to be built around it, and the result was not of the best that the Capitol has provided.

"Most people disagree with the fact that I place the orchestra on the stage. There are a few reasons for doing this. The first is that the audience can see as well as hear the music, and the second is the orchestra on the stage is put on its mettle. Everything has its result. The dress of the men, their attitude, they are not considered merely mechanics but we can treat them with sincere consideration. Now, again, the atmosphere of a theatre is created almost entirely by its music. It has its result on the audience, has its result on the patrons entering, and has its result upon every soul confined wherever it can be heard.

"The overture is always played before the program—creates atmosphere—offers the background.

"Harmony of sight as well as sound. The orchestra is not dressed in evening clothes, but in the velvet loose-fitting coat and the careless tie. To add to this the color scheme. All this accentuates and helps to make up the atmosphere. If you have noticed, at certain points the bringing up of the lights also accentuates the atmosphere, and while it may not be good form and may be sneered at by our narrow friends who laughed when we mentioned motion pictures, it seems to be just what the public understands and appreciates. Do you know, there was a time when I actually went around begging men to take the job of handling an orchestra of about 25 men. I think there is more bunk in symphonic concerts that we have been hearing than there is in anything I know of that is supposed to be artistic and beautiful. There the orchestra on the stage, in evening clothes, no two suits the same, room improperly lighted, and white socks as the finishing touch to the evening suit. Still, someone asks, how do you know what the people want, how are you always up to the standard? Well, I find out what is the best seller. I visit the phonograph places, and find out which songs are the best sellers. Some time during the musical program I work it in, the audience hears it, recognizes it, and the first thing you know they say to each other, 'Why, we have that home!' and they appreciate it and that is the psychological side of it.

"You remember the striking of that one bell. Well, there was a reason for it. After that bell was sounded you were anxious to see what followed, and you were then ready to hear the few strains of 'Auld Lang Syne.' It appealed directly to you, it warmed your heart. There is a reason for everything.

"Why, once I had a short West Point reel—what did I do? I went up to West Point, took out the commandant to lunch, and wheedled out of him all the songs and melodies that were used right at the U. S. Academy. When it was played this short 200-foot reel got more applause than you would get at the end of an overture.

"Now the accompaniment to the Edgar comedy. The entrance to the Edgar comedy places him in a little suburb of New York. The best way to get the audience to travel to the suburb is to let them hear the old reliable, 'On the 5:15.'

"The motion picture field offers a wider scope and is unlimited while the grand opera has a limited scope. You have every facility to interpret pictures. Some pictures are easier than others, some hard and very difficult, but as soon as you get a picture you can tell whether it is good or bad, and if good you can arrange the music for it. Arrange themes for the characters or the scenes and then develop them.

"You always have a theme and from that river a little tributary—that is the way motion pictures are going to be scored, properly cued and properly directed. With this you will have a psychological satisfaction.

"When we had 'The Mark of Zorro' playing, every time the picture or the mark of the 'z' appeared there had to be some recognition of it. We took a climbing of chromatics and repeated it just three times for every appearance of the mark of the 'z'.

"Then again light popular music is a great factor. Most of the best things can be done with the light popular music.

"I do not pander, and I never will pander. I will as an interpretative quality or accompaniment to a thing or not. I sit in the projection room and view the showing, and if there is anything in it that has any feeling, and if it satisfies me, then will I throw it out to the public. I will not accept the fact that the audience do not understand and know less, but if they know more I am very happy. I am the medium through which I submit everything to my patrons. If it appeals to me then I submit it to my audience.

"Should any of the present ladies or gentlemen wish to visit a rehearsal of the orchestra, if you will come to the Sunday morning rehearsals you will see how simple it is to handle a mass of men, how they are all with you to the end. The mere fact that a man is a musician does not mean that he is able to take charge of a presentation. There must be something else besides the musician, the musician is the fundamental and must be necessary, but the real thing nine times out of ten, the musician must have dramatic instinct, dramatic education and must know his subject. Make him proficient in his study of music but do not make him too academic. Then it will depend on his ability and further it will depend on his imagination. Any musician cannot take a stick in his hand and conduct any number of individuals. It takes more than an ordinary musician to be able to switch from a Beethoven symphony to an Irving Berlin melody, and still retain a certain amount of his dignity. Imagination and good taste send many pictures along. I will never use an aria from an opera that is well known as an interpretative quality or accompaniment to a motion picture. This creates a conflict immediately, if you have any imagination at all. When you hear the well known aria and you are viewing a picture, there immediately come up before you two pictures instead of one. This is one of the things to remember—neutral music.

"My first venture in photoplays lasted just four days. We had a dance hall and a bar in the back, and we borrowed 250 chairs from the undertaker. Every time there was a funeral we couldn't have a show. I never saw so many people die as in that time. I learned to master the art of operating a picture machine. With the course of time I got so proficient that I could run a film of 500 feet fairly well. Well, I mastered the art and soon had the best picture show in that part of the country. I wanted to do something more than that. So one day a tramp came into the barroom and drew a picture of a landscape on the window. I became interested and struck a bargain with him. He stayed with me three months and during that time he painted six or seven pictures on those walls, and then I began the use of indirect lighting. I made my own posters and got up at four o'clock in the morning to put them up on the main street. As things stand now I am satisfied, and I hope some day to have a motion picture theatre that will be right on a level and on a par with any of the arts as it is related to the theatre."

Mr. Rappee, conductor of the Capitol Orchestra: "There is not much more to add to the musical program than what Mr. Rothafel told of the little showman tricks. The orchestra is handled in the same way as a symphony orchestra is handled, with just a few little side tricks. The size of the orchestra is not an important factor. Sometimes volume must be eliminated.

"Playing to the news items, playing to pictures is merely interpreting music to action on the screen. You will find there are about eighty pictures out of 100 which cannot be interpreted. These pictures are so that you will see a love scene and then switch to a robbery and then back again to the love scene. This breaks up the continuity of the playing. In this particular case, suppose you take a love melody—the conductor will shape it and make it possible to use in connection with music. There are very few pictures which you can play with any kind of continuity. Light musical comedy music for action and atmosphere. An orchestra of from twenty-five to thirty men should always rehearse the complete program before the showing and besides allow your conductor an hour or two by himself with his orchestra. This is as a plea to all motion picture directors and is being now carried out by Mr. Riesenfeld of the Rialto and all the largest theatres on Broadway.

How Riesenfeld Does It

ON Tuesday the meeting adjourned to the Rialto theatre, and after the beginning of the feature, "Brewster's Millions," the conference sat around Hugo Riesenfeld's private projection room.

Mr. Riesenfeld showed the delegates his library of 10,000 numbers and explained in detail just how he has it sub-indexed by title, composer, and emotion. In the latter respect he showed how oftentimes a composition might be listed fifty times or more in the emotional catalogue. Mr. Wagner and others joined Mr. Riesenfeld in discussing how it is done.

Then going into a discussion of the program Dr. Riesenfeld said in part:

"We opened with the overture from 'La Giocanda,' using as you see the chorus of twenty voices. I had to put the people on one side of the stage instead of balancing them. This brings out the idea that every place must be considered separately. I do different things at the Rialto than I do at the Criterion and Rivoli.

"There is a difference between music that accompanies and that which describes. Oftentimes I feel that neutral music is best. I never leave music up in the air. I mean that I would rather in the news reel go over a second or two than not finish a phrase. I don't synchronize exactly for each subject."

Dr. Riesenfeld then analyzed with the pro and con for each number the score of his feature. The score is as follows:

- 1—In An Old-Fashioned Town (First Part).
- 2—D. Segue (After Baby's Feet) Serenade. Cesek. Make Repeat.
- 3—D. Segue (Dining Room) Danse Fantastique.
- 4—D. He Shoots Dice with Sugar Cubes. Flute Solo. (Manuscript).
- 5—T. And Thus the Grandpops. Danse Fantastique. (Again).
- 6—D. Insert of Military Academy Advertisement Seen. Trumpet Signal. Improvisation.
- 7—Grandfathers Argue. Faust Ballet No. 7. Make Repeat and D. S. (To Action).
- 8—T. And So the Grandpops. Spring Flowers.
- 9—T. The Blue Star Line. Organ. (Orchestra Intermission).
- 10—D. String Quartette Seen Playing in Barber Scene. Stars and Stripes (Strings only) Tio one strain. (Not too fast).
- 11—D. Segue (Musicians stop) La Petite Duchesse Sign.
- 12—D. Grandfather Reads Newspaper. Pulcinello.
- 13—D. Burglar Seen. 487. Slowly.
- 14—D. He Dances With Joy. I Want to be the Leader, etc. (Chorus).
- 15—D. Captured Burglar is Brought In. Pause.
- 15½—T. At the End of Eleven Months. Burlesque. Make Repeat.
- 16—T. On the Eve. Roaming.
- 17—D. He Plays Hose on Guests. 116.
- 18—D. Hose is Turned Off. Florida Moon.
- 19—D. He is Locked In. 116 Again.
- 20—T. Sailing Tide Next Morning. Florida Moon. (Again).
- 21—T. Running Into Rough Weather. Sailing. (Twice).
- 22—D. Segue (Water Pours In.) 484.
- 23—D. Segue (He Tampers with Engines) 90.
- 24—T. So Through Saving. Laughing Beauties. Make Repeat.
- 25—D. Segue (Grandfather Enters and Argues). Devotion. Make Repeat (To Action).
- 26—D. He Looks at Little Idol. It's All Over Now. One Chorus.

Dr. Riesenfeld explained that he lives one week ahead always. He forgets what is happening this week, because now he is thinking about the week following and making the score.

Dr. Riesenfeld told of rehearsals. "I spend the first rehearsal giving the men their markings—so that they can fix their own music and understand the cues."

Aida at the Brooklyn Strand

ON Wednesday afternoon the delegates visited the Brooklyn Strand especially to see the interpretative overture of "Aida," which was described in detail in the last issue. Mr. McLaughlin, assistant manager of the theatre, received the delegates and was very gracious to them, making them comfortable and happy. (See last week's NEWS for text and score of the Aida overture.)

A luncheon was tendered to the visiting delegates at the Cafe Boulevard by Hyman Kraft of the New York Concert League. Informal speeches and a good time brought the first real social note into the meetings. A resolution of thanks was voted Mr. Kraft and the Concert League.

(Continued on page 1516)

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FRANK JOHNSON
BERNARD FERGUSON
JUDSON HOUSE
ARTHUR BALL
ROY DEITERICH
BILLY RHODES
CHAS. GARDEN

WHERE THEY APPEAR

Rivoli, N. Y.
Rialto, N. Y.
Criterion, N. Y.
Academy of Music, N. Y.
Madison, Detroit
Adams, Detroit
Riviera, Chicago
Tivoli, Chicago
Central Park, Chicago
Senate, Chicago
Butterfly, Milwaukee
Alhambra, Milwaukee
Royal Grand Opera, Antwerp
Park, N. Y.

Capitol, N. Y.
Capitol, St. Paul
State, Minneapolis
Lyric, Minneapolis
Garrick, Duluth
Imperial, Montreal
Regent, Toronto
Savoy, Hamilton
Russell, Ottawa
Capitol, Springfield
Orpheum, Topeka
Orpheum, Leavenworth
Casino, St. Johns, N. F.
Criterion, Sidney, Australia

Newman, Kansas City
Royal, Kansas City.
New Grand Central, St. Louis
Circle, Indianapolis
Howard, Atlanta, Ga.
Sigma, Lima, Ohio
Globe, Flint, Mich.
Olympia, New Haven
Crown, New London
Strand, Hartford
Lona, Sedalia, Mo.
Columbia, Coffeyville
Harmanus Blecker, Albany
New Amsterdam, N. Y.

WHAT THE MANAGERS SAY

Newman Theatre, Kansas City:

"I think you are worthy of getting all the business in Motion Picture theatres. First, because you are very faithful and you can be depended upon, and your artists are of the very best.

Frank L. Newman.

"However, since your service has been so highly satisfactory I am leaving the selection of these artists to you."

Milton H. Feld.

Riviera Theatre, Chicago:

"Artists decided hit for this I thank you."

Kohls.

New Capitol Theatre, St. Paul:

"This means that whenever an artist comes from Bendix that everyone can depend upon their being 100 per cent. There is no agency or circuit or booking office that can compete with such a line-up, and Artists should feel that when they are working for Bendix playing such houses as you now have, that they are playing the biggest and hardest houses to make good in, in the United States."

"The reports from the theatres now being booked by you have been very nice indeed. Everyone seems to be highly pleased with the treatment from your office and with the soloists you are supplying."

L. V. Calvert.

Alhambra Theatre, Milwaukee:

"Within the next two weeks or so I will have some news for you which may be the means of your enlarging your circuit."

L. A. Landau.

New Ambassador Theatre, Los Angeles:

"I thank you sincerely for your efforts and trust we may again resume our very pleasant business relations."

S. Barrett McCormick.

Garrick Theatre, Duluth:

"I wish to acknowledge our appreciation for your efforts."

P. F. Schwie.

Madison Theatre, Detroit:

"Replying to your letter of the 6th. We also have been receiving many letters from Booking Agencies both old and new, but I will say that we are perfectly satisfied to continue our arrangements with you."

T. D. Moule.

Butterfly Theatre, Milwaukee:

"We also wish to mention that we appreciate your services and the class of artists that you have been sending to us."

John R. Freuler.

Circle Theatre, Indianapolis:

"I certainly wish to thank you for your interest."

Ralph Lieber.

Lyric Theatre, Minneapolis:

"I also wish to say I have been very very well pleased with the artists you have sent us so far, and I trust that they will all be as good."

C. C. Perry.

Imperial Theatre, Montreal:

"Permit me to congratulate you on the splendid line of artists I am receiving regularly through your bureau. Your manner of booking and kindly assistance in cases of emergency are certainly more than appreciated."

H. W. Conover.

Lyceum and Crown Theatres, New London:

"I wish to express my appreciation and entire satisfaction for the excellent entertainment furnished by you."

Walter T. Murphy.

Olympia, New Haven:

"I am going to leave it to your good judgment to send the best one you can to meet the conditions."

W. E. Spragg.

What the Women Have to Say

MRS. A. F. OBERNDORFER, general chairman of the Music Department of the Federated Women's Clubs in the United States (5,000,000 members), was introduced and something immensely important was started. It was agreed that the Federated Clubs would begin a campaign to put their local clubs in touch with the exhibitors who show good pictures. It was fortunate that Mrs. Chapman, who is head of the motion picture division, was also present and she pledged her support to the idea.

Mrs. Oberndorfer's formal speech in part follows:

"Although I am here as representative of the General Federation of Women's Clubs, it is not on 'Censorship' that I have come to speak. As my topic has been assigned me and I have been requested to bring a message regarding the music work of the General Federation of Women's Clubs, as it relates to the motion picture industry, I suppose I shall have to try and remain within my subject for, at least, a part of the time that has been assigned me.

"We started our music work in the clubs with a definite aim that we will make music a vital part of the daily life in every community in America. Our motto is: 'To make good music popular, and popular music good.' Like the rest of the world, we club women realize that a tremendous opportunity lies before America in the building of a National School of Music. We know that as history but repeats itself, America is destined to be the leader of the world artistically in the immediate future, just as in the past, after every war the nation coming forth commercially and politically supreme, has always builded its national art.

"But a National School of Music in America is difficult to build among a people who have been taught for generations that they must look to European countries for the education, inspiration and actual accomplishment in music. We are not in the least awake to the fact that we have the greatest music in the world in the native Indian and negro sources of our music, and that from the beginning of immigration, way back in 1620, when the first ship load of foreigners came to these shores, we have been receiving ever since all the greatest and best of the world's folk music as our inheritance from that mythical 'land of our fathers,' which in America today embraces practically the whole world.

"We Americans have humbly submitted to be called a race of jazz and ragtime lovers, and by so doing we have rather definitely divided America's audience into two classes; those 'high brows' who have learned either a little or a great deal of the technique of the art, and therefore judged themselves capable of listening to good music; and those 'low brows' who openly boast that they wouldn't give an ear to what they are pleased to call 'classical' music. Now, all this wall of prejudice is broken down, it does not seem very possible to build a strong national school of music in America, and it is this false wall of ignorance, which is of course but another word for prejudice, that the music department of the Women's Clubs wishes broken into a million pieces.

"We have enough native music in America, in fact we possess the greatest primitive folk music which the world knows today.

"America has music enough, and good music enough, and we have singers and players enough, but the principal trouble in our country today is that we haven't audience enough. We have done practically nothing in a definite and national way to make good music a part of the daily life of every person in America.

"It is just because we realize that the industry, which you represent, can be the biggest audience educator in the world, that we five million women of the General Federation of Women's Clubs appeal to you to help us in our campaign 'to make good music popular and popular music good.' It will not be a very unusual thing if you are to find that the spreading of this propaganda will be of actual benefit to you personally, as well as to the building of a national art in America.

"There is not a theatre manager in the world who does not try to improve his musicians and his musical accompaniment every year; yet we are not going the entire way in the matter. We are using the language of music as a financial and artistic asset, but we are only in the kindergarten class in the use of that language; while in the production and reproducing of films we are taking college degrees, and in the advertising of star artists we have long ago gone away beyond the master class.

"Many musical organizations, and quite a few motion picture houses have found it to pay more profitably in the end to give the audience more than it demands, and thus as the audience develops so will the demand, until the greatest perfection in artistic performance will be the result.

"The entire basis on which all great dramatic music is founded is to make the audience, dramatic action and music of equal importance. Many times operatic composers have overlooked one or the other of these three component parts, which make up dramatic composition; but whenever this has been done, while in many cases the music may still be popular, the work itself has not been recognized as the highest form of dramatic, musical art.

"Richard Wagner, who taught the world the importance of 'making the audience a part of the being,'

that is, the action on the stage, through the use of music, would have been the greatest motion picture scenario writer of the twentieth century had he been living today. Wagner lived a century too soon to have caused contention between the motion picture producers of today, but you can all use the same principles which he employed in his operas. Many of you know that whenever you have done so you have found an immediate response from your audiences. I mean specifically the use of a characteristic theme, or a characteristic instrument for each person depicted upon the screen.

"We all know that Wagner's principles have been used successfully, yet I am sorry to point out to you that you are still in the A, B, C class in the employment of the idea. Possibly you feel that your audience would not be able to follow a more complex method, but is it not quite as well to use a real Indian theme as an imitation one? Can you not use a real negro spiritual, or clog, instead of its cheap, vulgarized bastard-brother the blues or jazz?

"You spend millions of dollars arranging a Western production; you choose real Indians, real cowboys, real Spanish Americans of the old pioneer days. You arrange for every detail of costume, you have your stage director studying for weeks the life and customs of a certain tribe of Indians, just bow the cowboys in that section dressed and rode, and how the Spanish Americans wore their clothes. Yet your music for your film uses cheap imitations of the Indian and cowboy themes. Maybe your organist will use real Indian music, but it is scarcely ever of the same tribe as that which you have so carefully depicted on your screen. Possibly the audience will not know the difference. Until motion pictures taught us in America, there were very few people who could differentiate between the Zuni and the Dakota Indians. All Indians were visualized in the minds of the public as fierce, wild creatures, with rows of feathers down their backs and much bead trimming on their clothes.

"Why do you not try to have real negro music instead of its cheap imitation? Your companies go away down the Mississippi to get the atmosphere of the lower South, and your musicians accompany this picture with a cheap, vulgarized version of a Virginia plantation air, written on the East Side of New York City by a man who has recently landed in America, and who has never been below the Mason and Dixon line. Then you use the same tune for the negro Creoles of Louisiana or Cuba, and again you use it just as cheerfully to depict the river boat negro. Now, each of those types has its own music, which is just as clearly distinguishable as its manners, customs and appearance.

"When you reproduce a cowboy scene, which is usually animated, your musicians search for something rapid and exciting sounding, and nine times out of ten play the 'Ride of the Cossacks.' Some of us remember seeing cowboys riding across the plain to the accompaniment of the 'Ride of the Valkyries,' and the 'Witches' Dance' of MacDowell is also popularly correlated with such a subject. Yet there is in America real cowboy music.

"Now, you have a big, squelching question to ask me: 'How will the audience know the difference, and as long as it does not, why should we care?' And I'm going to say that you have it in your power to educate your public to know the difference in two ways; either by employing a few words, telling them you are using the real things, just as you inform them that you have made your picture in Arizona, or Texas, or Wyoming; or you can help them to know these airs by playing them as interludes, with their titles thrown upon the screen.

"There are a few 'high brow' compositions, that in some miraculous manner have overstepped the wall between good and popular music. You have all used these, and you all have profited by using them. There is no one here who does not realize that the audience is closer to the picture because it recognizes the Handel 'Largo,' the 'Intermezzo' by Mascagni, or the 'Humoreske' by Dvorak when it is played. One could name twenty-five or thirty such melodies which have become universally popular in America, and I am glad to say that the motion picture theatres have helped to make them so; but cannot we increase the repertoire of the public, so that they will know a hundred such compositions, where now they know one?

"In many of the communities in America the Women's Clubs are working to make good music popular by the use of the Music Memory Contest. This plan of familiarizing the community with good music is the most attractive form of presenting musical compositions to both the old and young of America. The plan of operation is doubtless familiar to you. A committee representing the musical interests of the town selects a certain number of good compositions, and these are played at school, at the motion picture theatre and in the home, for a certain period of time. Then a contest is held, at which eight or ten of the numbers are played without program, and the contestants write down the name of the composition that they have heard, who its composer was, and some brief facts about the work itself. Prizes are given for the best papers turned in.

"You motion picture men can do more to educate your audience to an appreciation of good music by any such method of arousing a community interest in good music. And by making good music popular you will automatically make popular music good. Theodore Thomas once said: 'Popular music is familiar music'; therefore the women of the General Federation of Women's Clubs of America ask for your cooperation in making the real and the true, the popular and familiar music of America."

"My gratitude to you all for what you have done in calling this conference. It is better than anybody could have believed.

"ERNEST LUTZ,
"In charge of music, Marcus Loew
Circuit of Theatres."

An important discussion followed somewhat in this manner:

Mrs. A. F. Oberndorfer, General Chairman of the Music Department of the Federation of Women's Clubs in the United States—"We have the greatest opportunity to make America musical through the movies than we have through any other phase. Good music in the theatre will make good censorship. And when there will be good music in the theatre we won't need censorship. The music, and the drama is of the utmost importance because the music, the drama and the audience are all of equal importance, and we will use every facility to cooperate with you motion picture exhibitors. When we are made to realize that you are the greatest force then will we work with you. But the exhibitors are not working with the women's clubs, and I suggest that some resolution be sent broadcast to the many exhibitors in this country urging them to admit a solicitation of the various organizations in their community that will help to bring better presentations of pictures and a similar better liking for good music. The motion picture theatre is the medium through which popular music must and can be made good music and good music popular."

C. M. Tremaine of the National Music Advance Bureau—"We have two great forces—the motion picture house and the women's club. I think that the chairman of the music department of the women's clubs and the chairman of this organization should be put on some committee and I feel that a great deal of good will result. These people could suggest certain changes that might be brought about and certain things to do, recommendations to give out to the motion picture theatre and then the women's clubs could tell their own members that they effected these things and tell them to patronize the houses. To commend once in a while, to suggest once in a while and within the course of a very short time the exhibitor will be asking the women's clubs for suggestions for the good of the house."

Mrs. Chapman—"What the women's clubs want the motion picture exhibitor to do is to use their forces to carry out their ideas. What the motion picture people want the women's clubs to do is to help them make more money. With these two forces I don't see why they can't work in close harmony—to make their local house the best and to get all the people of the community to patronize the best. As Mr. Tremaine has said before and to this I turn again, get the joint information of the Advance Music Bureau, add the women's clubs and spread it between the exhibitors of today. It is my intention to urge upon the women of the country in every community that the local chairman of motion pictures shall make it her business to become personally acquainted with the local exhibitors. They shall attend the pictures and whenever they see a good picture they shall make it their business to tell the owner that that was a fine picture. But when a poor picture is shown, to go to the manager and tell him that they cannot get the women to come to see that picture; it was not up to the standard of the house, and since he has been hearing commendations from some of the patrons he will listen to these women and try to ask their help in picking pictures that come up to the standard. If we start to work in this way directly in cooperation with the exhibitor on the kind of picture to show, we can then work in active cooperation with the playing of music and the kind of music to use.

A beautiful speech on women and music was delivered by Mrs. Winifred Stoner, editor of the Forecast.

"Woman representing the great mother spirit of the universe, has more power than man to make the world better or worse. She is the potter that moulds humanity's clay. Upon her depends the good or bad citizenship of any nation.

"Women of to-day are recognized as leaders in all educational movements and women even more than men realize that of all the liberal arts, music has the greatest influence over young people. A well composed song sung by a real singer produces a greater effect than the best moral book that has ever been written. The book may convince our reason that we should do right, but the song warms our hearts and inspires us to BE RIGHT.

"And there is no better place to introduce good music than in the picture houses that work such an influence for good or for ill. The picture houses even more than the schools are acting as America's educators of old and young; of native and of foreign born; yes even of rich and of poor. Crimes have been traced to seeing scenes of happy and lucky criminals displayed on the screen and poor foolish girls get their ideas of how to catch a rich husband through seeing scenes of love matches made on the top of a Fifth Avenue bus or through being a movie actress, etc. In the same way a taste for jazz instead of real music has been created in the hearts of young people.

"One's musical taste is no doubt created by the lullabies we hear at our mother's knee. A baby of American blood born in China and hearing from a Chinese nurse, Chinese music would have his taste cultivated to like that kind of musical sounds—sounds that are as discord to the lover of Beethoven and Mozart. Some years ago the Shah of Persia when attending grand opera in London evinced great pleasure when the men in the orchestra were tuning their instruments, but after the real music began he was not pleased. The first sounds, he said, were like those his nurse had made to him when he was a baby, but the real music he could not understand. His ear had not been educated either to the sounds made by Nature's orchestra of waters, winds, insects and birds—and neither had he heard the beautiful reproduction of these sounds as expressed by great artists. Naturally he was less capable of appreciation than the Indian child who had been hung as a papoose where birds and leaves sang to him, or the native African who slept in the jungle and listened to the call of his jungle

(Continued on page 1518)

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brothers blessed with musical voices. And that is the trouble with our city bred children. They do not have the opportunity to become acquainted with Mother Nature's orchestra and they do not have their ears educated in schools and picture houses to appreciate real music.

"It has been truly said: 'As a nation's music so is that nation in morals, power, and beauty.' We no longer have intoxicating beverages to steal away our senses, but some people are intoxicating themselves with jazz music. They go on jazz drunks and jazz does not elevate and inspire one to do glorious deeds. Nature's music, the language of the spheres is also the language of the soul that inspires us to lead healthier, happier, more beautiful lives. It is without doubt the greatest of all educators, but how few of us are trained to assimilate real music, the gods' intoxicant, that takes away sordidness and lifts us up to the stars! ... Our ears are trained to listen to the sounds of street traffic and the rumbling of elevated trains. Children hear more of jazz than of Beethoven and razzle dazzle instead of grand opera and that is why we have no American school of composers. The children in sunny Italy are trained in Nature's school and through hearing their parents sing to them in the cradle and their friends sing in the streets. The children in Germany, until the late war, were trained in an atmosphere of music and of song. The children of Russia in the same atmosphere. That is why so many of the world's greatest singers and composers have come from these countries.

"Music in this country is for the masses, not the masses.

"In the picture houses to-day Dr. Riesenfeld, Charles D. Isaacson and other great music lovers and educators are striving to give the works of great masters through the playing of fine musicians to those who attend picture houses. They believe that although some of the grown-ups may not enjoy the music, enduring it only until the picture appears, yet there will be some mothers who will receive music's message and carry it home to their babies, and there will be many children who will become accustomed to harmony, melody, and perfect rhythm of sound so that they will learn to love real music that will inspire them to be good citizens with noble purposes."

The Producers Speak

IT appears that most of the producers were ill or in Chicago. But representatives did come down and something was said which showed that the producers are sympathetic.

Mr. Albert Parker, who has directed Clara Kimball Young and Douglas Fairbanks, and is now the head of his own producing company, appeared with a swollen face and exhibit A of his toothache. He said that he felt his pictures could be killed by the wrong music; that the right music improved his best efforts 25 per cent. He also declared that he hoped for the time when the scenario writer and composer could get together at the start of the work and continue to think together. In the studio, declared Mr. Parker, who is handsome as well as eloquent, he used music to put his actors in the right frame of mind.

E. W. Hammons had sent his speech in advance and here it is:

"Without disparagement of my friends in the feature field, I believe that the short subject and proper music, in combination, have done more for the advancement of the motion picture theatres than any elements which have entered the industry in the past six years.

"Certainly these two forces have worked distinctly to the advantage of each other, and there has been a team work that is remarkable in the field which has not always been known for its harmony. Pioneer as Educational has been in its particular realm we found the first great leaders in theatre conduct and from you creators of music for the millions.

"I say from the very start, for with the first picture that we released S. L. Rothapel afforded a surrounding that made this single reel one of the sensations of the day at its showing at the Knickerbocker theatre. From various sections of the country, especially from those that today stand at the head of showmanship there was not only a sincere welcome of our product, but an appreciation shown by the musical presentation of our pictures which did a great deal to encourage us in days of very modest beginnings.

"I have never claimed to be a prophet, but I did have the confidence in the better theatres when I

started Educational Films Corporation—to the extent that I left another very profitable field and invested my every cent in an organization to give you the very supreme of entertainment in one and two-reel pictures. I believed that you gentlemen would welcome the same quality in these short subjects that you demanded in the best of your feature pictures. But there was another and very strong element that entered into my decision.

"You will recall that just six years ago a sort of Klondyke rush to the feature picture had begun. Most producers were devoting their efforts to length in production; many of them thought of mere footage—as is shown by the few producers of those days who are in the field today. I do not mean any reflection when I ask you to remember the number of notable companies which had produced really good pictures in one and two reels, which were lost in the Chilkoot Pass in the struggle for mere length and for expenditure. It wasn't because the public did not want feature pictures, but because they demanded something more than mere footage—that they wanted a reason for the existence of each film that was offered to them, whether it occupied the screen for two hours or for ten minutes.

"That very mad rush impressed upon me that the public was hungry for something more than the five or six-reel picture—that it would not be long content to sit through some more or less elaborate drama and call it an evening's entertainment. You gentlemen were then seeing the value of music in the motion picture theatre. When you were offered the single reels that gave you opportunity for more variety not only in film, but in your musical interpretations you showed your appreciation by bringing us far greater business than our estimates had anticipated. I do not believe that the present development of the theatre would have been possible unless there had been such a company as ours, devoted to this purpose alone, entered the field when others were offering you length and so-called magnificence in production—even if you found it somewhat tarnished.

"I know that there could never have been our development without the musical surroundings that you gave our product. Your music, settings, your care in selection changed motion pictures from a mere show to true entertainment. Without such an evidenced welcome from you, we might have fallen into the temptation of producing the mere filler, but when, even in those comparatively early days there came from Minneapolis, and Buffalo, and from literally the four corners of the nation the news of the manner you were presenting our pictures, the settings of melody and artistry you were giving them, we were inspired to better things—and steeled to resist the demand for quantity at the expense of quality. We have always earnestly tried to merit the trust that you evidenced in us from our very beginning.

"It would be presumption on my part to talk to you gentlemen about the musical presentation of our pictures. Week after week you give so many notable examples of your ability to make these one and two-reel offerings stand out on your whole programs that it would take me hours to even attempt here to place a share of the credit where it is due. Just as our productions were few at first, just as the pioneers in music for the theatres composed just a little band, you have grown by the hundreds, with a sound growth that I believe has brought you all prosperity.

"Will you pardon the element of business when I refer to the fact that we have grown in a period of six years from a company that was warned to be entering on an insane venture, promoted, the wiseacres said by a man who knew nothing about the motion picture's future to a company that has a complete distribution system of its own at every important point in the United States and Canada and which enjoys a complete and most liberal circulation of all of its product to every portion of the world where pictures are shown. With the organization of this exchange system we have added one and two-reel comedies, have released frequent short subject specials that you have made real features of your program and just now we are including in our product the combination of three news weeklies.

"On a recent advertisement we announced that we were now prepared to offer everything that the feature needed fifty-two weeks in the year, except the feature picture—and the music. We will never be tempted to enter the feature field. We are content to leave that in other hands. But I do want to impress on you how much we appreciate the value of the music element to the success of the theatre, and how sincere we are in expressing our gratitude for the way that your musical efforts have contributed to our success.

"Gentlemen, the feature picture simply grew in length as a natural development. It was you who with your music and your immediate recognition that people demanded something more than the five or six reeler, that they wanted a rounded out entertainment and to your way of giving it to them—really meritorious short length pictures in an atmosphere of complete delight that doomed the tin-panny nickleodeon and brought it the orchestration of the arts.

"It has been our delight that we have been able to contribute something to the doom of the store show, some encouragement to the creation of the national institutions of motion picture."

In addition certain producer speeches were

delivered (the following comments are only in part):

Mr. Pritchard, representing the Educational Films of America—"For the last few years we have been making single reel scenics and every picture that we have made has been shown at one of the largest theatres in the city. We have been working hard for the last few years and have tried to make these pictures worthy of the music and of the position in the program that they receive. In fact, the musical settings have been specially arranged for these single-reel pictures. I do feel that the musicians of the country have helped us in this and stimulated the interest in these reels and have been responsible in a great degree for our success."

Mr. Crandall, representing the Equity Pictures Corporation—"It is my belief that music in connection with motion pictures will be the beginning of something which will revolutionize the industry. I predict that when the next convention of this kind is brought about, six months or a year from now, that this hall will not hold all the people that will be bappy to come and who are vitally interested in it. Now, I want to tell you of a bugaboo, a bugaboo that exists between the producer, the exhibitor and the word music. You can never get a number of exhibitors to get together to talk on music unless they are educated to the value of music. But the average exhibitor will not. Now, I will tell you what I think of the musician and the exhibitor. I speak with authority and from experience. The great trouble is that the exhibitor and the musician are not together on a wage scale. You can start out and form your Coast to Coast plans with Tetrazzini or Galli-Curci, but until you make that scale for the exhibitor you can do nothing. There must be a price for every theatre owner, no sliding scale and no change in price. Broadway theatres do not represent the last thing in music or in art, because the little fellow in the small town is also working toward that end. Not only does he want the good pictures, but wants good music with his pictures."

Mr. Bray was unable to be present, but he was represented by a gentleman from the Columbia Phonograph Company, a Mr. Doray, who has delivered speeches upon the subject of music in the educational field where films are shown.

From the Instrument Makers

HEADING the round table discussions of the instrument makers was Herman Irrion of Steinway & Sons. His presence and the registration of his company brought much prestige to the gathering, as his house is the oldest and finest in the industry of instruments of the world.

Mr. Herman Irrion of the Steinway Company—"Ten years ago if you would have called this convention together and you had asked a piano man to come to talk to you you would have wondered how he would have fitted in such a gathering and that question has presented itself to me when I came here. We believe that we know, more or less, the musical development in the United States, being the oldest musical instrument company, and will endeavor to take you back in a sort of rapid fly over the steps in musical understanding and will try to do this with the aid of a few rough sketches. Probably the future may be best read by judging from the past. Up to the middle of the last century there had been very little musical development in this country. The first musical society, which still exists, is our own National Philharmonic Orchestra. It was first an organization of music, pure and simple, and if there was any money to divide from the receipts of the concerts, the musicians shared in it. They hired their own director and conductor and usually brought him over from Europe. If there was a deficit, some public spirited men were asked to help it. Another musical society was the National Symphony Society. A little later the Metropolitan Opera House was built, also by public spirited men, who took shares in the organization, which have never yet had any returns. I give you these facts to show you how very slowly the public in general took to music, the higher class music, and what a long struggle it was. We have frequently estimated that up to about ten or twelve years ago the entire concert-going public numbered in round figures about fifty thousand, and as a consequence you always seemed to see the same faces. Now, it is estimated that the concert-going people number from three to four millions. This was the situation ten or twelve years ago, and then there suddenly came an uplift, not only in New York City, but through the entire country. I do not know just what brought it about, this tremendous turn in our views upon music, it did come suddenly, but I believe that the motion picture industry is to be credited for it. The picture houses gradually instituted these wonderful orchestras, have given people

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music of a higher order and brought music to the attention of a great amount of people who ordinarily would not have thought of ever going to a concert. To show this is the fact that the artists of the picture house are able to charge for their services, the exhibitor is willing to pay, and the artists' services are sought for. While I feel that it will always be a bone of contention between the motion picture houses and these artists, it follows that they cannot do business independent of one another. Producer and exhibitor ought to get together and do all they can with the music in connection with the picture. The sooner music is brought on a level with the picture, the sooner will you make your attractions more profitable in your theatre. We have not yet done anything in connection directly with the moving picture houses, we have not been approached, but will consider the question of allying and are ready to do this as the time is now ripe and opportune."

Mr. Marr, President of Marr & Colton, Inc., Warsaw, N. Y.—"This is not an advertising campaign for our company but more a desire of the organ building profession to be of every possible help to you, to the motion picture industry, in defining the value of music in the theatre. The organ builders of the United States formed the Organ Builders' Association of America, this association being formed to maintain that standard of organ building which has made the instrument the standard of the world, and to preserve an art which has been handed down from generation to generation." Mr. Marr read his paper, which was a technical account of the history of the organ.

The History of the Organ

"Ladies and Gentlemen: We esteem it a privilege to come before you to present in a brief way the past history of the organ and the general characteristics of the modern theatre organ.

"This is not intended as an advertisement for our company, but is presented to you more with a desire on the part of the organ building profession to be of help to you in the advancement of music in the theatre. One of the most important events in the history of organ building in this country happened recently when the organ builders of the United States formed the Organ Builders' Association of America. The chief aim of this association being to maintain that high standard of organ building which has made the organs manufactured in the United States the standard of the world, also to preserve an art which has been handed down from generation to generation. Our description of the organ is necessarily a brief one and is intended as a simple outline showing the progress in the art of organ building which has been made in connection with the organ in the theatre.

"The desire for music has been experienced by man since the earliest days and we find that down through the ages music has played an important part in man's life. This is shown first in the primitive pipes of Pan and in the Chinese cheng, instruments which date back to a time that is lost in the mists of antiquity, these instruments being blown by the breath. Possibly the Chinese cheng may be taken as the first instance of the organ.

"The earliest authentic record of the organ is probably found in the fourth chapter of Genesis, where it is recorded that 'Jubal is the father of all such as handle the harp and the organ.' The organ of the ancients was a simple contrivance consisting in order of evolution of three essential parts, first, sequence of pipes graduated in length and made of reed, wood or bronze; second, a contrivance for compressing the wind and for supplying it to the pipes in order to make them speak. The ends of such pipes as were required to be silent being stopped by the fingers, and third a system of enabling the performer to store the wind and to control the distribution of the supply separately to the pipes at will.

"The primitive form was probably the Syrinx or the pipes of Pan. These were later combined with the bellows and the bagpipes. The third part of the organ was composed of contrivances made by artisans, boxes or chests with sliding lids running in grooves and controlled by levers. The pneumatic and hydraulic organs of the ancients were practically the same instrument, differing only in the method of the wind supply. In the earliest organs there is no doubt that the pipes consisted of flute and reed pipes of different length, as this is clearly indicated by the early Egyptian, Greek and Roman carvings and pottery. The hydraulic organs probably date back 2000 years B. C. and were probably the invention of some of those early scientists of that city of learning, Alexandria.

"It is interesting to note that the organ was probably used largely in its earliest day in connection with entertainments. The hydraulic organs were played in the theatre and in the Arena and on account of its

association with the theatre, gladiatorial combats and pagan amusements of corrupt Rome it was placed under a ban by the early Christian church. Later the recognition of the value of the organ in Christian worship proved an incentive which led to the rapid development of the instrument.

"During the medieval period this development was in the hands of the Monks and we find no fewer than three treatises on organ building written by the Monks of the ninth and tenth century. Considerable activity was displayed in England in the tenth century in organ building on a large scale for church and monasteries. We read at this time of that organ of four hundred bronze pipes, twenty-six bellows and two manuals of twenty keys each which good Bishop Elphage built for Winchester Cathedral. This marvelous organ required the labor of seventy men at its bellows, who strove until the sweat poured off them while its iron tongued thunder roared forth with such a blast that it could be heard all over the ancient town of Winchester. Saint Dunstan, that cunning craftsman, who caught the devil by the nose, made an organ with bronze pipes for Malmesbury Abbey which was still unrivaled one hundred and fifty years later.

"At the close of the medieval period we read that there was at Bordeaux in the Cathedral church at Saint Andrews the fairest and greatest of organs in all Christendom, in which there were many instruments and voices as of giants with heads which do move and wag their jaws and eyes as fast as the player playeth. Surely such an instrument might well be copied for use in some of our modern theatres.

"And so the development continues down to the present day. Italy, Germany, France and England all contributing their share to make the organ what it is to-day.

"We find that the greatest advance in organ building has happened in this twentieth century when the organ has come into general use for public amusement, large organs being installed in public auditoriums and concert halls. About this time the first instrument was installed in the motion picture theatre and the ingenuity of the organ builders has been called upon to meet this rapid advance and how well he is doing it is shown in the instruments manufactured to-day. We find tones resembling remarkably the tones of the orchestra, such as saxophones, clarinets, cello and other numerous representations of the orchestra assembled under the control of a competent player. The motion picture theatre to-day is considered incomplete without its organ for use alone or for use with the orchestra.

"In the organ of to-day we find that the four principal qualities of tone are as follows: True organ or foundation tone given by metal pipes of liberal scale. Flute tone produced from stopped wooden pipes and other flute pipes without stoppers modeled after the orchestral instrument. String tone from pipes of small scale and usually made from pure tin. Reed tone which, as the name implies, is produced from reed pipes of various shapes and materials. The tone produced from a vibrating reed, is similar to the reeds of an orchestra. It is interesting to note that from the earliest records the organ and the orchestra have been closely allied and present indications point to that alliance becoming even closer in the future. A set or row of pipes is generally termed a stop and groups of stops of various tonal families are placed together. We find in the modern theatre instrument such groups of pipes assembled under the name of Accompaniment, Orchestral, Solo organ, etc. The number, power and quality of these stops vary greatly and each stop is usually controlled by its manual. The manuals are the keyboards which are played by the hands, while the keyboard for the feet is known as the pedal. All these keyboards are made up of black and white keys throughout their compass and are presided over by the organist. To the organist, whom we might term the exhibitor's musical ambassador, belongs the responsibility of the musical portrayal of the picture as shown on the screen and at all times he should be encouraged in every effort he puts forth in presenting the musical interpretation which is so essential for the accompaniment of the picture. He plays an important part in the success of the theatre.

"We will now glance for a moment at the various forms of organ action which are in use at the present time. These come under the following heads: first, mechanical; second, tubular pneumatic; third, electro pneumatic. Notwithstanding the complications attached to number one, it is for small instruments both cheap and efficient. For medium sized and larger organs it is entirely out of the question and has been abandoned in large organs owing to the great weight and variation of touch involved. In church organs, however, this action is sometimes found even to-day. As to number two, notwithstanding the great endeavor that has been made to perfect this system much time and ingenuity, that could ill be spared, has been wasted upon it. The tubular pneumatic system never can and never will be fully perfected owing to the fact that instantaneous response with the tubular pneumatic action is impossible. Air working under compression or in connection with a vacuum will not transmit

an impulse instantaneously. This makes the action sluggish, especially when the organ is some distance from the console or keyboard. Complications also enter into the construction which makes this action more or less unreliable and reliability is one of the prime requirements in theatre organs. Most forms of tubular pneumatic action are fast being discarded and the electro pneumatic action is becoming more and more the standard action. This electro pneumatic action is the third form mentioned and is the prevailing form with all modern organ builders. This action eliminates all mechanism, tubes, etc., in the keyboard and requires only a small electric conductor cable from the keyboard to the different parts of the organ. The electric action when carefully designed and accurately made is by far the most simple, efficient and reliable type of action made and, as noted above, to-day is accepted as the standard action in the organ building profession and within a short time few organs will be made that do not have this simple and reliable form of action. Even to-day we can safely say that 80 per cent. of the theatre instruments are made with electro pneumatic action. The rapidity in response and repetition secured by this action is really wonderful and mechanical tests prove them to be capable of no less than one thousand clear repetitions a minute, such speed being greatly in excess of any possible requirements.

"The greatest advantages of this electro pneumatic action may be briefly summarized as follows: simplicity of mechanism resulting in increased reliability; rapid response and repetition; light touch; stop key contactors saving the organist unnecessary labor and giving better control of all the registers. This also applies to the keys and studs for automatic control of pedals and registers, increasing control of swell shades. To-day the modern theatre organ is fashioned after the orchestra, all instruments being expressive and controlled by sets of swell shutters which produce a crescendo of remarkable volume. It would be possible to go on and minutely describe the various details which enter into the construction of the modern organ, but as we have said before, our object at this time is more to show what an important factor the organ is in every day life. You can readily picture in your minds, as we are gathered here, what is happening in all the motion picture theatres throughout the country and the happiness and enjoyment that is being obtained through the presentation of the motion picture combined with the musical accompaniment. You can also realize what an educational work music is doing and how it is appealing to the better part of man's nature, inspiring him to greater ideals, while this appeal might have laid dormant had it not been possible to reach the mass of people through the motion picture theatre. It is an acknowledged fact, and you can readily prove this to yourself the next time you visit any motion picture theatre, that music refreshes, invigorates, saddens or makes us glad through its action upon the emotional side of our nature and is a language without words, common to all people of the earth, a language through which a musician speaks to the audience of the theatre. The modern theatre organ should therefore be so designed that with varying strength and delicacy it will be able to arouse these emotional feelings, and strange to say, its success mainly depends upon the psychological effect upon its audience.

"It is interesting for the pioneer exhibitor to glance back for a moment and review the progress of music in the motion picture theatre. In the first days you will recall we had a piano alone, possibly augmented with a singer singing the words to the illustrated song. Then there was a desire for a more pretentious musical program and the automatic instrument found its way into the theatre and at this period it may be questioned whether the art of music was benefited by some of the terrible contrivances which were supposed to regale the public with sweet sounding music. Then came the organ into the theatre, the first organs being practically models of church organs, deadly monotonous in tone and not having that quality which was necessary to produce the music which the public demanded, but within a short time the organ building profession adjusted itself to the new popular demands and we find that the instruments were a close counterpart of the orchestra until we now have that ideal combination, which is tending to become the most successful of all attempts on the part of the motion picture exhibitor to overcome the music question, namely, the combination of the organ and the orchestra. Of course, where the expense does not allow this ideal combination the exhibitor must turn to either the orchestra or the organ. If a first class orchestra is not available, or the expense thereof too great, then the organ is the only solution to the problem. We find in the medium and smaller sized theatres the exhibitor is turning to the organ alone more and more as the ideal music for his theatre. The patrons of which demand a high class musical accompaniment to the high quality of pictures being shown throughout the country.

"If there are any questions or if there is any information which the exhibitor desires, please do not hesitate to speak, as we are here to further his interests."

(Continued on page 1522)

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Further on the Organ

RICHARD HENRY WARREN, one of the world's foremost organists, made a plea for the more conservative use of his instrument, declaring:

"Don't overuse it—and make your audience tired. Alternate piano and organ when the orchestra is at rest. Don't expect your organist to play jazz, it can't be done. Be sure your organ is rightly placed, and is up to register and is responding correctly, otherwise it's not the organist's fault. On the other hand, use the organ to fill in with the orchestra. You can make a ten-piece orchestra do the duty of twenty-five if you use the organ with discretion.

"I think that the organist, if he is the right sort of man, should be allowed the greatest amount of assistance. Don't hamper him—encourage him—occasionally say that you like what he has done. I don't know of anything more boring than to hear an organ pounding away for hours and I have left a good picture because I could not stand the organ any longer. Don't allow the organ to become a bore. Save it up as a good thing."

Mr. Fred Stark, Musical Director of the Superba Theatre, Raleigh, N. C.—"There is no score which has an organ part. When we get a score and if we want to use it with the organ, we have to work in an organ part of our own. I strongly advise that producers and film distributors issue a regular organ arrangement for the show."

Mr. Richard Warren—"I think there is a great crying need for a school for motion picture organists. There are a great many organists in this country but the moving pictures do not interest them. They should be made to become interested in the film."

Mr. Charles D. Isaacson—"Would the Guild of Organists take up the idea of some kind of a bureau for information which would be given the exhibitor with reference to the building of his theatre, the placing of his organ and the kind of an organ to get?"

Mr. Richard Henry Warren—"The National Association of Organists would be the proper place to put this before. I am also a member of this association and I will be happy to take your question up with them and will let you have a report on this."

Mr. Arthur of the Famous Players Canadian Corp.—"I think that an organist, if he is a good player and has technique, can play popular songs and with a certain amount of success. In fact, I like to hear an organist play a fox trot. I have been using the organ on our comedies. Not always, of course, we change occasionally."

Mr. Buel B. Risinger of the Capitol Theatre, Cincinnati—"I think that the organist should be allowed to play whatever he wants to. It is no use to tell a man to play his organ to the comedy if he doesn't want to, because then there would be nothing in his playing. If he wants to play light numbers, don't ask him to play anything else. Let him do the choosing."

Naturally, the discussion veered around to acoustics, and a speech from Harry M. Prince of Dallas, Texas, was read. (Previously representatives of the different organizations of organists promised to urge a department of information for exhibitors seeking to install organs, to correct them and to get organists. This alone will be worthy of an entire convention.)

Mr. Prince's speech follows:

"Much will be said here on the subject of Music, but too little, I am afraid, about Acoustics. Unfortunately for those of us who claim Architecture as our profession, and Theatres our specialty, little of great value is known of Acoustics, except in a scientific sense, and through the work of such excellent men as Prof. W. C. Sabine. There is not, however, any great mystery relative to the subject, for it is a simple matter to trace and exactly delineate the course of every sound wave that emanates from an orchestra.

"A simple knowledge of acoustical fundamentals should be as necessary to the orchestra conductor, as a knowledge of correct perspective is necessary to the successful artist or Architect.

"No hard and fast rules can be laid down on what to do, or what not to do, except one. That one is, be sure that the Architect of your theatre, be it a three-hundred-seat house, showing only pictures with the accompaniment of a three-piece orchestra, or be it a sumptuous theatre of three thousand seat capacity and a seventy-five piece orchestra, is a master of the acoustical problems. It is said that Architects are impractical. May I digress long enough to tell you a little story of how one client has condemned his Architect to the world for his impracticability?"

"A young and blushing recently married young couple of limited financial means decided that they would build one of those cute little bungalows, just for two, of the kind everyone dreams about, but no

one has. The kind that friend husband says, 'I planned the outside, and Minnie planned the inside, and the only thing our architect did was to make them fit together and put in a stairs.' Six years later finds the same couple trying to combat the old H. C. L. with the addition of housing four children in the original bungalow, and not enough money to build a new one of larger size. Result: It is the Architect's fault for had he not been so impractical, he would have advised them six years before to provide for this present condition. How he could have foreseen that they proposed to increase and multiply their family, when all he was supposed to do was to 'fit it together,' is never explained.

"So it must be with you gentlemen. Don't blame the entire Architectural Profession if you entrust your theatre to an Architect, who has never designed one before and knows nothing of acoustics. If you must save money on construction, don't eliminate the Architect as the first step, and then weep afterwards when the acoustics are had, for the first thing you will do will be to go to that same Architect for an expert opinion. You must not then be surprised if he tells you that your system of blowing hot-air into the auditorium up through the floor is producing heat waves that are seriously deflecting your sound waves. Nor must you complain when he advises you that the space under the auditorium that you believed was an excellent place to secure revenue from a bowling alley is now acting against your acoustics in a relative way. The inside of a drum is hollow for a purpose. If your auditorium floor covers a large empty space under it, you mustn't be surprised if you have a "drum" condition in your theatre. He might even be forced to tell you that you must eliminate those beautiful ceiling beams and put in a flat ceiling—that there is too much concrete and hard plaster used—necessitating covering those surfaces with an acoustical felt—and so I might enumerate the dozens of pitfalls to be avoided, to say nothing of the thousands of dollars to be saved by 'first being sure you are right, and then going ahead.'"

"Everyone of you know that the modern interpretations of Mozart, or even Beethoven, who used only one or two flutes, where you now use an independent choir of flutes, is similar to a translation of one language into another, though a kindred language; but how many of you know that similar choirs of individual instruments are liable to produce too much vibration and thereby prevent rhythmical combinations from being audible in a badly designed auditorium.

"In conclusion may I add this warning? As you value your reputations, before you sign a contract as conductor for any new theatre, be sure the plans have been drawn by an Architect who is a specialist in acoustical problems, or that the plans have been overhauled by an Acoustical Engineer. If it is an old building, try out the acoustical properties by playing a composition of one of the old masters of the eighteenth century as it was first composed, and then as it has been translated for a large orchestra of to-day. Take an Acoustical Engineer or Architect with you. Your combined findings may save you from a badly damaged reputation later, and a desire to murder the first man who tells you that 'You had ideas, but were not practical.'"

Other Addresses

IN the next columns are the digests of speeches of W. G. Stewart on "How Far Should a Theatre Ally with the Musical Activities"—Fred Stark on "Music in the South," C. M. von Brockhoven on "Community Opera in the Theatres."

Miss Nannine Joseph, representing Witmark & Sons, said—"I had many things I wanted to say and discuss but the other gentlemen, representing the different music publishing houses, speaking before me, have taken all these questions up with the exception of one thing. The motion picture director usually has a soloist perform before the picture which is to create the pre-feeling and atmosphere. Now, why shouldn't there be a soloist performing while the picture is running that will fit in with the picture?"

Mr. Fred Stark, Musical Director of the Superba Theatre, Raleigh, N. C.—"I represent the musical directors in that part of this country which has been the fifth wheel of the wagon—we have been sadly neglected. I represent the small musical director in the small theatre in a small town. The many points that I want to discuss of the neglectful way in which the Southern theatres are treated, will all come from the reading of my speech."

"**REPRESENTING SMALLER THEATRES (SOUTH):** While most of the delegates to this conference are associated with larger concerns, larger theatres with larger orchestras, better equipment, etc., I am representing the smaller exhibitor, resp. orchestra leader in smaller places, especially in the South.

"**CONDITIONS AS THEY HAVE BEEN:** Bad;—war times. Smaller theatres had practically no orchestra at all, or very badly crippled. Some local "townier" or "professor" hired to play almost anything for the picture. No experience, no library, etc.

No competent musicians, impossible to import them a salary compared with North too small. Too uncertain engagements. Even larger cities at that time sma orchestras. Southern audiences, however, always appreciated good music. Narrow policy of some theat owners that the picture alone is the drawing card. A disgusted I left South, for Washington, D. C.

"**RETURN; CHANGE OF CONDITIONS:** First news of proposed conference reached me in Washington. Management of Superba Theatre—realizing great value of music with pictures—made offer, promising full cooperation in order to bring music in this theatre with less than 700 seats, in a town of 25,000 up to higher standards. Promised salaries for musicians for six days per week equal to salaries paid in seven-day cities. Start orchestra of twelve, already augmented. Result was very big success, highly pleased audiences willing to pay little increase in price of admission.

"**MAIN TROUBLES: HIRING COMPETENT MUSICIANS:** Most musicians do not want to go South on account of underpayment and uncertain engagements. Even with better salaries hard to get them. Notices on the bulletin boards of larger locals usually answered by inferior material, agitators; demand full railroad expenses but cannot produce the goods. Advertisements in 'International Musicians' not successful as this is only a monthly publication. Would suggest that a regular exchange of specially trained picture musicians shall be established; that NEWS shall cooperate with the different locals of the A. F. of M., publishing weekly such "at liberty" and "wanted musicians" advertisements; send them to the different locals for publication and distributing purposes. To cover expenses make the locals or A. F. of M. subscribe for copies of NEWS, etc. It will help to bring steady employment to members. Beware of agencies who are not known! Beside the "agency fee" they charge for expenses both ways in advance and are sending only such men they are trying to get rid of themselves. The further away from New York the worse men you will get!

"**NO COOPERATION OF EXCHANGES:** Some film exchanges in some places here in South consider the music as a necessary evil. We have to run two and three pictures per week (features, beside all the other short subjects) and usually the pictures come in at the last minute. Have tried to get them early, to have a private reviewing the day before first showing, no success. An exchange man told me the other day, that it was impossible to do so, but that they could give me a very good "cue sheet." Cue sheet has been sufficiently discussed at this conference, needless to say that if a leader only relies on such help he will be lost. Many times a picture requires a special number, which the leader has not got in his library, and is forced to arrange it himself in a short time. Can he do it, if he only sees the feature the day of the showing to the public, beside laying out his other short subjects? No!

"**NO POSSIBLE PROOF OF LENGTH OF SHOW:** We are trying to give the people a two-hour performance if ever possible. When the hours of performances are advertised ahead of time, the people will get accustomed to such hours. However, we have no accurate means by which to determine the length of a show to see whether it will be necessary to add another short reel, or musical number to complete the show, etc. The trade papers in their release guides give the length of a feature perhaps to 6 reels, while another one says 8 reels, and after the show gets in we find 5 only. In small towns we have no chance to "run over to the exchange" and get some short reel to put in. We must know the definite running time ahead. Some cue sheets give the running time, based upon a certain speed. However, not always accurate. Would suggest that the release guides in the trade papers would give the actual footage, actual running time, based on certain speed. Also number of reels, whether small or large. Suggest that this association shall see that we have better cooperation from exchanges. The smaller exhibitor is paying a good price for his pictures, the people in smaller towns are paying bigger admissions than in large theatres and there is no reason why they should not be entitled to a first-class presentation of pictures. Under the present conditions it is impossible.

"**SCORES:** Whenever a score can be obtained from the film exchange, such scores should be sent ahead of the first showing of the feature. A score must be studied, all the typographical errors, etc., corrected. The print is bad, and musicians must be acquainted with the score. Also would suggest that regular ORGAN accompaniment parts shall be included, especially for use of smaller orchestras, where organ accompaniment in connection with the orchestra is very effective. As it is now we have to use some extra piano part or other, and the organist has to fake or make up necessary accompaniment most the time.

"**LIBRARY CLASSIFICATION:** Laying out music for two or three features per week and all music for short reels, scenic, news, comedies, etc., is no easy task. A systematic classification and cataloguing of the leader's library is absolutely necessary. It saves a lot of time. Would, however, be glad to hear suggestion from other musical directors regarding cataloguing a library. Would like to see especially systems as used in the Rialto, Capitol, etc.

"**PROSPECTS FOR FUTURE:** The erection of our new large theatre, entirely on modern plan. Not—like many theatres—only a beautiful building, where in the last minute a row of seats has to be taken out

The New Era Organ

This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)

THE MARR & COLTON COMPANY, Inc.

WARSAW, N. Y.

Also Builders of Famous Marr & Colton Concert Organ

to make room for the orchestra, where the organ is only decorative, etc. But it will be a house built with the musical end in view. Owner, manager, musical director, acoustical expert, organ builder, chief electrician, architect, etc., must agree first, before the plans are drawn. Conditions all over the South are improving. I predict that the South will advance faster than any part of the country, the possibilities are there. I shall stick here, carrying out this great problem, the new ideas I have gathered at the conference, and I know that success will be assured. Motion pictures and municipality, the community have to cooperate in smaller places especially. If it had not been for the motion picture industry, we would never be able to bring music to such high standards as it is now, and have "America First in Music."

"There should be a central booking-office where each style of artist in his or her particular line is listed, and who is easily accessible to the producer. Mr. Krofft is able to give you more information on that particular subject."

"The great question I am endeavoring to solve in my own mind, is whether or not anything should be done more than give solos and quartettes to fill the void of vocal effort, except in occasional cases, as the old question comes up about 'overshadowing the picture.'"

"Certainly the vaudeville world should not be invaded, and the straight musical field should be left to the theatres which are equipped for the rendition of complete performances, as it is a generally conceded fact that any musical work must necessarily be given more time than that which is allotted to two-hour performances."

"To sum up the idea in my mind, I should say that my conclusion would be that the moving picture world should only ally itself with the musical field to the point where the moving picture is given a musical setting, which will not cause the audience to forget that it is a moving picture theatre, but keep the audiences there assembled aware of the fact that their first reason for being there is to view films and pictures."

MR. C. M. VON BROCKOEVEN

"It has been recognized by film producers and exhibitors that music is an absolute necessity as an artistic emotional factor in movie plays. The film play is a pantomime in the fullest sense of the word, producing neither the human speech nor voice. In the absence of this human emotional and intellectual element music has been called on to replace word and song by the purely instrumental side of the musical art. Music—as now employed in the movies—is expected to serve as substitute for the absent word and the singing voice. Instrumental music can not fulfill this dual function, no matter what use it is applied to in the movie plays. The film producers as well as the progressive managers of movie theatres are beginning to realize this fact; and are making attempts to introduce excerpts, or single acts from the standard operas, to supply the audience with the living emotional human speech, to offset the wordless film play. But to give the public a disjointed act from an opera—which has logical cohesion with an intelligent dramatic action—is no better than giving the audience a vocal concert. Hence this introduction of operatic fragments is a mere makeshift for something which the public will insist on having in due time."

"Film-opera will be the solution of this growing demand, if not opera without film. Film opera can be made a new and ideal artistic type of film-music-drama, a perfect form of drama in which all the arts are united: drama, music, dancing and painting. This cooperation of the arts was Wagner's ideal of his music-drama; but, in the absence of the artistic possibilities of the film in his day, he did not realize the technical perfection of his plan. This is clearly demonstrated in the clumsy aspect of the moving scenery in Parsifal, and certain situations in the Nibelungen. Considering Wagner's demands for almost impossible stage effects, we are safe in assuming that—were he now writing—he would employ the film to realize them. The ideal music-drama in the Wagner sense would thus include, beside the four artistic factors just mentioned, also the highly developed fifth element—the modern film. An artistic type of such a film opera also demands an artistic director; a man well versed in the possibilities of the allied arts with the drama: music, dancing and painting. For this a new type of scenario would be required, in which the musician, the dancing master, and the artist painter would have to be consulted. Neither of these arts could be treated as music now is a kind of Cinderella."

"The participation of the film in such a music-drama would solve innumerable questions having always been obstructive in stage presentations. An artistically conceived scenario would have no difficulty in surmounting every obstacle which necessitated the change of scenes in Shakespeare's dramas. By the aid of the orchestra and vocal music a scenario would have the ready means at its disposal to present a music-drama, or film opera, which could be exhibited in a small movie theatre as well as a large one. It would simply be a question of a large or small orchestra, and the size of the chorus. This musical question would require the cooperation of a practical, able, and experienced musician with the director in planning and conceiving the scenario. Without this primary cooperation of representatives of the allied arts involved no artistic unity could be obtained in an ideal film opera. But by this cooperative process the film producers have in their power to create an absolutely new and novel type of drama, which would fully realize Wagner's ideal of the music-drama; and bring such an artistic creation up to the high-water mark of modern art achievements. It would be a unique type of art, in that it would realize what the Greeks attempted in their drama, and Wagner came near achieving in his music drama."

"When we take into consideration the enormous sums that are expended by film producers in their ambition to perfect an artistic film, we are justified in assuming that some producers with a cultivated taste, and high art ideals, will be induced to give to the American people this new and modern type of film opera."

"The question which, no doubt, will be asked by every one is, 'What will be the expense? Can such a scheme pay?' By stating a few points of expense now

necessary by movie houses, these questions may be answered. It is known that Mr. Riesenfeld, the managing director of the Rialto, Rivoli, and Criterion, being an experienced musician himself, has a collection of fully 35,000 musical compositions, from which he selects his orchestral music for the films. Now it is not an overestimation to average every orchestra number of this collection at \$10, which makes a round sum of \$350,000. And when we understand that the regular habitues of the movies are now becoming surfeited—in the smaller houses—by a continual rehash of the more popular musical numbers, how long will it take for the public to become familiar with the 35,000 numbers? It is safe to state, therefore, that such libraries, by their continued use in every kind of film play, will become so cut and dried that the public will resent their use as musical dramatic material. And when this occurs the \$350,000 invested will be dead capital. Since every movie theatre has to have a musical library, which is purchased either by the theatre or leader of the orchestra, its size depends on the financial capacity of these parties. From this condition we may conclude of the musical value and effectiveness of the film music as an artistic factor in the film play of such theatres. The orchestra leaders of these theatres are paid as high as \$10,000 a year. For this amount a film producer could engage a musical director to compose the music for all the films he puts out. And this practice would relieve the movie theatre managers from engaging an orchestra leader, who merely patches up the film music, at such high figures. It would also remove the present demand for a large musical library, since the producer would supply the music with the film."

"The only expense which the introduction of a film opera would add to the movie manager's outlay would consist in the salary of the singers. The average chorus singers are now paid \$35 per week; and vocal soloist receives from \$75 to \$150 per week. The number of singers to be employed in a film opera would have to be considered by the scenario director, and would have to be fixed in accordance with the nature of the plot and the character, and the capacity of the movie theatre—large or small—for which the film opera must be designed. If this practical aspect is taken into consideration by the opera film producer, local singers in every community could be prepared for a film opera. This feature is made feasible in the training by a local musician of a local chorus. A local interest in such film production would arouse a local pride, much to the benefit of the local theatre. It would engender a community interest in the local movie theatre which no pure film play could arouse."

"These phases of a film opera are but generalities stated at random. The practical launching of this new art creation would soon bring to the surface desirable details of great value to producer and exhibitor. No aspect of modern effort in promoting American drama would be so sure of arousing the interest of the public in every community—big and small, than would be brought about by this new plan of uniting the arts in this form of film opera. Its realization would call into cooperation the foremost men in the film industry. Men who have the capacity to see beyond the dollar dangling before the ordinary hustling business man. The whole nature of this novel form—if practically presented—will appeal to the film industry, the dramatic-musical profession, and the public. It is the opening of a new era in theatrical art; since it involves the promotion of all arts in a form artistic, educational, and entertaining, appealing to the people of all classes as no single art has been able to do."

"The coming convention of motion picture and musical interest presents the first opportunity for a general consideration of this progressive and artistic move in the film art. The spirit of progress is in the atmosphere, and the movie managers know that the public makes demands which must be met if the film industry, and last but not least, the film art is to rise to the occasion, viz: the creation of an up to date dramatic art; the ideal art of the twentieth century, involving a union of all arts in the form of film, music, drama."

MR. W. G. STEWART

"How am I to tell you, fellow artists, the answer which is already formed in your minds, viz: 'As far as is possible and practical without making the picture subservient.'"

"There is just the point I have run up against in my enjoyable California experience, and believe me, I have found plenty to study here in the West."

"Naturally, having spent so many years in the purely musical field, my first desire was to make the music the big feature of the houses with which I have been connected, and I must say, and I think my managers will bear me out in my statement, that financially, it has paid, but even then the question arises, 'If it is not a mistake from the picture angle.'"

"Take, for example, the performances given last Spring at the Capitol theatre, New York City, where musical works were given which drew the attention of the entire musical world, and which drew the highest prices and the largest box-office receipts in the history of moving picture houses, and yet, were they not a mistake in that the shows were more for a musical public than for a movie crowd? Mr. Rothafel, my distinguished friend, may have struck a happier combination in the faster and more varied style he is now giving, and undoubtedly has done so to get the two-hour turnover necessary for lower prices, but certainly it will be some time before the big alliance of music and film given at that time, will be approached."

"Now where to find the happy medium. Fundamentally we will, I think, all agree that the best and most varied of entertainment, both of film and music, must be given at all times, consistent with the expense and standing of the house and community, as in all forms of entertainment only the best can survive and keep ahead of the audience which is always being educated."

"Now what is best in Pictures or Film is not for discussion in this meeting, but what is best in music—IS—and when one looks at the programs of our largest houses, with their symphony orchestras, one sees very little chance for improvement in that direction. Take for instance our leading theatres here in the West.

Orchestras in quite a few theatres here are able to open a program with from twenty to forty men playing not only the best of music of the best composers, but oftentimes new compositions by good writers, such as Cadman, etc., and it is quite the usual thing to interchange music with the regular symphony orchestra. Now this is regularly established and needs no comment, as the entire musical world recognizes the great work in education this has been."

"Then, this same orchestra will play something lighter for a scenic or weekly, still keeping up the musical atmosphere, to be followed in many instances by an organ solo, where again great strides have been taken, and by way of digression, there are some wonderful organists out here who should be heard in New York, as they perform feats with the organ I never dreamed were possible."

"Now comes the vocal end which is more in my line, and which is the 'hardest nut to crack' at present."

"Shall we prologue the picture or not?"

"Personally, I say—NOT—as a good picture does not need one, unless the director of the picture is incapable, or allowances have been made for it when making the film, which, of course, may be the solution. How about having the musician and picture director work that out on the lot?"

"If no prologue, what other form of vocal effort should be given? Personally, I would say, that depends entirely upon the resources, and should be carefully studied for each community."

(Continued on next page)

Can You Qualify for Screen Authorship?

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation

9012 I. W. Hellman Building
Los Angeles, Cal. (2-19)

"The day has passed when the so-called 'movie fan' is satisfied with the tinkling of a tin-panny piano as the accompaniment to the pantomimic actions of his favorite movie star," said Daniel Mayer, the New York and London impresario. "I must admit that there was a time when I personally felt that the best music was over the heads of those who ordinarily patronized this form of performance. Perhaps that was because at that time I did not go very often myself. However, all that is of the past.

"Who would have dreamt a few years ago of practicing a motion picture play with a performance of any work so exotic as Rimsky-Korsakoff's 'Sheherazade'? And yet such compositions form the major portion of the musical fare in the great New York theatres. Another work which seems to adapt itself very frequently to 'movie' exigencies is the Largo from Dvorak's 'Symphony to the New World.'

"I have devoted considerable time to the study of the problem of assisting the theatre managers to present before their patrons artists of the first class. In fact, last year I made a special trip to the Middle West to confer with a director who controlled a circuit. He was even less optimistic than I was, and hesitated because he feared that the time was not yet ripe. I was willing to give him some of the leading artists under my management, and of course I was backed up by my artists. They, too, had undergone a change of heart. If a year or so before I had suggested such a thing to them they would have held up their hands in holy horror, whatever that is, and protested that such engagements would have killed them for their ordinary concert appearances. Now they view such performances as so much more publicity and the extension of their field of activity.

"I now have on my roster artists of the highest distinction, who have sung with leading orchestras and at some of the biggest festivals, who between concert tours fill in their time with a few weeks in some of the bigger motion picture theatres."

Mr. Mayer speaks with the highest authority. He has been identified for over thirty years with artists whose names are now household words. It was he who first brought out Paderewski, Elman and Levitski, introducing them to the London public and later on presenting them elsewhere. He was responsible for the vogue of the Russian dance, since he first brought Pavlova and Mordkin to London and later arranged for their appearance in America. Other artists who have been under his management include Edouard De Reszke, Melba, Gerhardt, Nordica, Van Rooy, Plancon, Bauer, and Yvette Guilbert, to mention only a few of the more notable ones.

Newspaper Attention

THE industry will be pleased to know that the newspapers of New York City were very kindly in their attention to the conference—a space of twenty columns being devoted to the activity, or in terms of lineage, practically \$3,500 of advertising space.

Also other cities copied, and the wires of the press syndicates sent out accounts, and it is very conservatively estimated that altogether the conference received publicity worth \$150,000.

Now Looking to the Future

To the Delegates and New Members of the Association of Motion Picture and Musical Interests and to the Future Members:

We have just made our start. We have stated our platform. We have indicated the problems that face us.

We have called to our support the brainiest and most idealistic men and women in the industry. With them as our vanguard we cannot fail to proceed and win.

My life is dedicated to the plan we have indicated, along with those other ideas and ideals to which I am giving my energy and resources.

I am looking for a finer, nobler, more beautiful America.

Through the film theatres I see the way made easier and clearer.

I am willing to draw to the film theatres the love of music, and I am perfectly willing for the exhibitors and musicians to make more money, draw a tighter, more loyal patronage, if in so doing, I can assure myself that we will raise our American taste in the fine arts.

To the new Association my greetings and best wishes.

To the future—let us toast the baby organization and speed it on its way with hearty applause. Again I thank all who have been with us.

The convention closed with this resolution:

The conference wishes to give a rising vote of thanks to Charles D. Isaacson, who first conceived this plan and has worked so hard to bring it about. It wishes to thank the NEWS and its editor, Mr. Johnston, and its secretary, Mr. Gillette, and its other members of the staff and to say that the industry appreciates what it has done.

Personally, I appreciate the kindly words, and speaking for THE NEWS and Messrs. Johnston and Gillette, I can say that we are in this work to a finish—as supporters, not promoters.

That is my closing word tonight: The industry must stand by the Association of Motion Picture and Musical Interests and must see it to success.

CHARLES D. ISAACSON.

Bartola Co. Pioneering for Better Music

Figures just compiled by Dan Barton from records kept by the Bartola Musical Instrument Company and going back five years, show that this pioneer for better music in motion picture theatres has done a wonderful work in making the consummation of this ideal possible.

Dan Barton, who had the advantage early in life of experience as a musician, actually playing in motion picture theatres, was quick to recognize the fact that musicians trained in playing the pictures as well as being skillful in the handling of an instrument, were an essential if theatres were to have better music. Therefore the haphazard method of hiring players to play musical instruments was done away with by the Bartola Company more than seven years ago and under Mr. Barton's direction a school for players was organized and still is maintained in the Bartola Musical Instrument Company's demonstrating rooms in the Mallers building, Chicago.

Through the Bartola Company's efforts Chicago musicians and others are brought into the Bartola school from all parts of the country where they are shown the operation of the Bartola and Barton organ and are schooled in the proper method of playing pictures, following which they are placed with exhibitors. This splendid service has been handled without charge to either the player or exhibitor and has done as much, if not more than any other agency in the field to improve the quality of music offered in hundreds of theatres.

In the last five years, during which time a complete record of players trained and placed has been kept by Mr. Barton, over one thousand players have been trained in the proper playing of the company's instruments and in giving pictures the proper musical setting.

The school at present is in charge of Vern R. Comstock, who has had years of experience as a player and is himself a writer of music especially adapted to motion pictures.

That this feature of the Bartola Musical Instrument Company's service to exhibitors has been highly appreciated is proved by the constant call for players trained in the school, and has added to the popularity of the Bartola and Barton organ among exhibitors.

"I never spent a more profitable three days in all my life.

"Mrs. A. F. OBERNDORFER,
"National Federation of Women's Clubs."

The Association of Motion Picture and Musical Interests

☞ Motion Picture News acknowledges its pride in the fact that the First National Music and Picture Conference resulted in the organization of a body so promising as the Association of Motion Picture and Musical Interests.

☞ A full list is being compiled of the several hundred workers in motion picture and musical activities who have signified their intention of becoming actively associated with this body.

☞ Already the executive committees are laying the foundation of a fruitful career for the Association.

☞ So let us urge all who are interested in better music for the photoplay theatre—producer, exhibitor, leader, musician, impresario, artiste and manufacturer—to join the ranks of the Association of Motion Picture and Musical Interests. Until further definite arrangements are made Motion Picture News will be pleased to receive these names.

Music and The Picture

"Wanted: Certain Important Developments and Other Things"

By Charles D. Isaacson

BEFORE it is forgotten, we must record what the conference indicated as essential—things, men, ideas, developments that are wanted.

Musicians are wanted—wanted badly!

(In the avalanche of material which appeared in last week's Musical Supplement, there was so much, that nothing could be seen in its true perspective of importance. So I purpose to lift out and discuss individually some of the outstanding demands.)

Yes, musicians are wanted—listen to William Brandt's plea:

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small neighborhood houses cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from experience—and I know for a fact that the musicians are not keeping pace with the exhibitors."

Mr. Brandt is the president of the New York Theatre Owners Chamber of Commerce, which has a membership of five hundred theatres. He, himself is the biggest theatre owner in that association, and he knows whereof he speaks. Many of his houses are the equal, he says, of the Rivoli, Rialto, Strand, Capitol. Even in the ghetto of Brooklyn—in Brownsville—there is a theatre called The Stadium, which is as large and beautiful as any theatre in the country.

"We rate music to a good picture as forty to sixty per cent" said Mr. Brandt, "and music to a bad picture as ninety-five per cent. Hence you can see how essential music is in our programs. We find it very difficult at times to get musicians from the unions—especially the right musicians. Oftentimes our costly organs are still because there is no organist to play them! We are trying to give the best in music, and even if we can only have a small orchestra, we want that to be of the best and to play the best.

"Would that the world were full of Riesenfelds," Mr. Brandt ejaculated. While Mr. Brandt was making these remarks, fortune so had arranged matters, that no less a personage than Joseph Weber, President of the American Federation of Musicians was present. . . . He fumed and fretted while Mr. Brandt spoke, and when he took the stage, Mr. Weber was trembling and infuriated.

But what he said after declaring that the union was not on trial and demonstrating that the American Federation had done more for art than any other single force in America, was to substantiate the point I make in this article.

"We all agree that the motion picture industry has been in the making for the last ten years; now it is a certainty. Before this time, the organist and other musicians had no call from the motion picture theatre. The motion picture theatre has been developing, but not the motion picture musician. He must be given time to develop. You cannot be furnished with the finished article before the demand is shown.

Bulletin of the Association of Motion Picture and Musical Interests

Following the resolutions adopted by the Conference of January 1921, as temporary chairman of the association, I have the honor to report that I have named the following gentlemen to act upon the

COMMITTEE OF FIVE TO PREPARE THE CONSTITUTION AND BY-LAWS AND TO APPOINT AN EXECUTIVE BOARD.

Joseph Carl Breil, Composer.
Edward Lutz, Director Loew Circuit.
Hugo Riesenfeld, Managing Director.
Samuel Rothapel, Managing Director.
C. M. Tremaine, Bureau for Musical Advance.

These gentlemen have accepted, and the first meeting is scheduled to be held on the afternoon of February 24th, in the offices of the Motion Picture News. The account of the findings of the committee will be sent to the general field at large. It is anticipated that the Executive Board will be completed before March 15th, with a full working organization elected and operating.

CHARLES D. ISAACSON,
February 10th, 1921.

It is true that the motion picture musician is out of step, but give them a little time and there will be more musicians and organists in the market than the theatres can use. . . . The question of musicians will be solved as far as the American Federation is concerned."

Well, well, if there is such a demand for musicians and so few to supply the demand, every musician ought to have an easy time now, in making unusual connections.

Don't say anything to musicians who turn up their noses at the film. Let them continue to snub the field—because when they decide to enter the field, you'll have had your choice. Don't tell them to think of the famous men now in the picture theatres—that might convince them that the best musicians are none too good. Don't tell them that Wolfsohn Bureau is now in the competition to sign the picture houses and are going to route their international artists through the motion picture industry. Don't tell them that musicians like Bodanzky, Polacco, Stransky and even Toscanini are slated by fate to be guest conductors in picture houses within a year or two.

Organists, here's your opportunity. What is the American Guild of Organists going to do to relieve the conditions? What the National Association of Organists?

Something else:

Wanted: A Samuel Johnson of the Film World, a man (or group of men) to compile a

dictionary of musical emotions. It is desired to make it absolutely easy for any musician anywhere to turn to his book for suggestions *ad lib* for any situation that ever might come up. The conference has urged the appointment of a committee to investigate the possibilities of undertaking such a tremendous venture.

But isn't it possible that some musician who reads this, will get busy and become the Samuel Johnson of the film-music world?

When old Samuel Johnson decided to make a dictionary of the English language, Dr. Adams said: "How can you do it? In France, forty members of the Academy took forty years to complete such a work as you anticipate doing in a few years." Old Dr. Johnson paused and remarked: "Let me see: forty times forty is sixteen hundred. As three years to sixteen hundred, so is the proportion of an Englishman to a Frenchman."

Now, if Dr. Johnson could essay a tremendous task such as the making of a dictionary of the English language in three years, I am wondering if there is anywhere in the United States, Canada, Europe, or Africa, the person who will make a dictionary of music.

I don't mean a glossary of musicians, terms or such matters. Rupert Hughes has done that well enough and so have several others.

This is something different. I am referring to an encyclopedia which will analyze the music of the world into its emotional, picturesque and moody significance.

Thus: (To start it off.)

Abandon: (Music of utter despond) with indications here of varying compositions, indicated by bar and bar, in their most potent moments.

Abasing music:

Abashment:

Abbey: (Suggesting the atmosphere of the cloister.)

Abeyance: (A state of suspense, expectation.)

Abhorrence:

Abide:

Abroad: (Sailor songs, etc.)

And so on through the whole language of emotions, pictures and moods.

Why is such a book needed?

Every motion picture in the world needs this book, would pay any price for it. This was one of the most emphatic conclusions of the Motion Picture-Musical Conference and men from the Rothapel-Riesenfeld type down to the little theatre men, offered up prayers for the coming of such a venture, backed by such an indomitable spirit as Dr. Samuel Johnson.

Let us look for the Dictionary of Musical Expression.

Something else:

Wanted: Schools of motion picture musical instruction, or special courses for the same.

What a musician, trained in the best traditions of the art, is not necessarily equipped to play in motion picture theatres, is a piece of knowledge which has been admitted by students of the new art, and which more recently was made a matter of record in the proceedings

(Continued on page 1706)

Music and the Picture

(Continued)

of the Association of Motion Picture and Musical Interests.

Of course, in the consideration of the mere player in the orchestra, who reads his music and follows the conductor's baton, with no hope or desire of becoming something bigger and more prominent—this does not apply. One reads music the same, whether it be in the opera house or the private musicale. But in the selection of the scores, the making of programs, the arrangement of tempo, the color, orchestral balance and ensemble, synchronization of film and music, etc., there arises the need for specialized development.

How are the musicians of tomorrow to be prepared for the opportunities of the new channel of art possibilities in the film theatre, if he is not given a thorough grounding in the psychology of the "picture in music?" Touching upon the question, Ernest Voigt, of the Boston Music Company, a very scholarly gentleman, a Harvard graduate, a student of conditions, urged at the meetings of the Picture-Music Association, that the conservatories and music schools of the country, instal a department of motion picture instruction. The matter was one which offered little argument and was made immediately into a resolution. Almost instantly, the Eastman School of Music

(a \$5,000,000 institution of Rochester) through its director, Alf Klingenberg, announced that it would answer the call, by inaugurating the idea, through lectures by authorities and such other experimental work as might seem requisite. . . . Discussion brought forth the fact that the Bartola Company has a school for picture organists, that there are a few little institutions now giving courses—but the big conservatories must be shown the need for their active participation.

The psychology of picture music, calls for a dramatic instinct, an appreciation of the leit-motif plan of scoring, a wide knowledge of programmatic music and a willingness to adapt the classical to the needs of the theatre, without lessening the dignity and prestige of the masters.

In my concerts, ever since I could speak and how much more than a quarter of a century that is, I'm not revealing, I have been treating music in the way which is now being reversed in the picture idea.

In my theory of musical development, I have eliminated the technical and have considered music for the larger crowd purely in its human aspects. Music for the layman (not the musician) is happy or sad, exciting or calm, tragic or comic—and as many other variations of emotions and shades of feeling as you care to delineate. Music tells a story, shows a picture, reveals a mood. It is more eloquent than words, because it tells everything in a flash. (At Ellis Island, for the immigrants, I made this point: The man who was building the

Tower of Babel should have used a violin and all would have understood; just as today, twenty-five languages fail where a single phrase of music unite this in conglomerate mass.) In my Globe concerts, the thing which has made them successful and has brought the millions to listen and grow enthusiastic over the classics, the plan I have given them to see the story in the music.

The musician who is to understand motion picture psychology must be able to see the picture in all music, to classify each phrase and movement according to those pictures, moods, descriptions. It is all rot that this process is making program music of all the pure music. Even the purest of the pure, creates a definite sensation, atmosphere or emotion. If it doesn't, it isn't music but mathematics! Therefore, in the development of the picture musician, he must first grasp this theory, and then he must apply it by the reverse method to the screen presentations. He must be able to play for each changing situation on the screen, the music which fits the picture!

After this has been caught, the biggest lesson is learned. But there is more—and the information which is to make the film musician, is worthy of the serious study by the serious musician.

Opera will continue, the symphony organizations will grow and develop. But the film world is calling for a new kind of composer, conductor and interpreter—and they may not lower the old classic standards, but seek to raise them—indeed yes, to raise them.

"THE BARBARIAN"

Musical setting specially compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Elegie" (Dramatic Moderato), Baron

- 1—Theme (2 minutes and 30 seconds), until—S: At Screening.
- 2—"Mountain Song," by Borch (2 minutes and 5 seconds), until—T: "In the wilderness."
- 3—"Hunting Scene" (Allegro Vivace), by Borch (1 minute and 15 seconds), until—T: "On the trail of the grizzly."
- 4—"Cavatine" (Dramatic), by Bohm (2 minutes and 55 seconds), until—T: "For two hours the stranger."
- 5—"Babilage" (Entr' Acte), by Castillo (1 minute and 15 seconds), until—T: "In the great city others are."
- 6—Tragic Theme (3 minutes and 5 seconds), until—T: "Home."
- 7—"Love's Fantasy" (Moderato), by Fromel (3 minutes and 45 seconds), until—T: "James M. Heatherton."
- 8—"Forest Whispers" (Allegretto), by Losey (1 minute and 55 seconds), until—T: "Once a year it was necessary."
- 9—Continue to action (2 minutes and 15 seconds), until—T: "Eric's New York"
- 10—Theme (2 minutes), until—T: "He had seen Indian."
- 11—"Woodland Whispers" (Allegretto), by Czibulka (2 minutes), until—T: "Under orders to get a."
- 12—"L'Adieu" (12/8 Moderato), by Favarger (2 minutes and 30 seconds), until—T: "Another revelation to Eric."
- 13—"Indian Misterioso," by Levy (55 seconds), until—T: "At the boy's request."
- 14—Theme (1 minute and 50 seconds), until—T: "Eric was given his first."
- 15—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—T: "Heatherton was informed."
- 16—Theme (3 minutes and 40 seconds), until—T: "Eric's behavior at the."
- 17—"Caprice Joyeux," by Seeligson (1 minute and 55 seconds), until—T: "Heatherton takes command."
- 18—"Serenade Lointaine" (Moderato), by Berge (3 minutes), until—T: "Eric had not forgotten."
- 19—"Moonlight Shadows" (Valse Lente), by Baron (4 minutes and 20 seconds), until—T: "A pretty girl, a pretty."
- 20—"Queen of My Heart" (Ballad Sentimentale), by Baron (50 seconds), until—T: "Won't you sing for me now."

NOTE: To be produced as vocal solo.

- 21—Theme (1 minute and 10 seconds), until—S: Girl stops singing.
- 22—"Love Song" (Dramatic), by Flegier (2 minutes and 5 seconds), until—T: "Legal advise."
- 23—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Eric's visit to the."
- 24—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "After dinner."
- 25—"Twilight Fancies" (Moderato), by Moderato (2 minutes and 30 seconds), until—T: "Conducted by Eric."
- 26—"Dramatic Reproach," by Berge (4 minutes), until—T: "What we want to know."
- 27—"Dramatic Agitato," by Simons (2 minutes and 30 seconds), until—T: "Don't look so innocent."
- 28—Theme ff (2 minutes and 10 seconds), until—T: "Leave me immediately."
- 29—"Because You Say Good-Bye" (Ballad), by Levy (2 minutes and 30 seconds), until—T: "When brotherly love had."
- 30—Theme ff (2 minutes), until—T: "For the hills stand out."

THE END

"A THOUSAND TO ONE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic Love Ballad), Baron

- 1—Theme (1 minute and 30 seconds), until—S: At Screening.
- 2—"Sing Song Girl" (Chinese Characteristic), by Theile (1 minute and 35 seconds), until—T: "A city of Lights and."
- 3—"May Dreams" (And. con moto), by Borch (2 minutes and 15 seconds), until—T: "At the Pacific Club."
- 4—Repeat: "Sing Song Girl" (30 seconds), until—S: Flashback to gambling room.
- 5—Continue ff (45 seconds), until—S: Guest running out of gambling room.
- 6—"Dramatic Tension" (for subdued action), by Andino (3 minutes and 50 seconds), until—S: Interior of Newland's apartment.
- 7—Theme (1 minute and 15 seconds), until—T: "The arrival of Beatrice."
- 8—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "The closing net."
- 9—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 5 seconds), until—T: "It is only too."
- 10—"L'Adieu" (12/8 Dramatic), by Favarger (2 minutes and 5 seconds), until—S: Close up of hands.
- 11—"Dramatic Conflict," by Levy (1 minute and 35 seconds), until—T: "The nine-thirty is due."

NOTE: Watch explosion and accident.

- 12—"Tragic Theme" (for fatal or mournful scenes), by Vely (3 minutes and 15 seconds), until—T: "Unable to find Newlands."
- 13—"Roses That Die Bloom Again" (sentimental ballad), by Levy (4 minutes and 5 seconds), until—T: "Dawn and dull awakening."
- 14—Theme (3 minutes and 5 seconds), until—T: "The securities representing."
- 15—"Dramatic Suspense," by Winkler (4 minutes), until—T: "Donnelly tells me."
- 16—"Melody" (Moderato), by Kretchmer (2 minutes and 20 seconds), until—T: "Mr. Newlands has been."
- 17—"Lovelette" (Allegretto), by Levy (1 minute and 5 seconds), until—T: "Forgetting the hurt of the."
- 18—"Dramatic Tension," by Andino (3 minutes and 35 seconds), until—T: "Georgeson, the trouble."
- 19—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—T: "Men, the boss is here."

NOTE: To action pp or ff.

- 20—Continue ff (1 minute and 45 seconds), until—T: "And the first thing."
- 21—Theme (2 minutes and 20 seconds), until—T: "Gibson, that was fine."
- 22—"Dramatic Agitato," by Simons (2 minutes and 15 seconds), until—T: "Boy, I have been talking."

NOTE: Begin pp. then to action.

- 23—"Adagietto" (Symphonette Suite), by Berge (3 minutes and 35 seconds), until—S: After the fight.
- 24—Theme (1 minute and 55 seconds), until—T: "Driving the workers."
- 25—"Dramatic Tension" (for general use), by Levy (4 minutes and 45 seconds), until—T: "A new cloud."
- 26—"Cavatina" (Dramatic), by Bohm (2 minutes and 15 seconds), until—T: "The trouble breeders."
- 27—"Half Reel Hurry," by Levy (4 minutes and 5 seconds), until—T: "The inevitable result."
- 28—Theme ff (40 seconds), until—T: "Then stop shootin' off."
- 29—Continue to action (3 minutes), until—T: "Gold chief."

THE END

"FINDERS KEEPER"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And. con moto), Borch

- 1—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 10 seconds), until—S: At Screening.
- 2—"Moorish Rose" (fox trot), by Baron (55 seconds), until—T: "You may think it."
- 3—Continue pp (45 seconds), until—T: "This Mr. Jones has."
- 4—"Sleeping Rose" (Valse Lente), by Borch (1 minute and 20 seconds), until—S: Interior of dressing room.
- 5—"Hindoo Hop" (fox trot oddity), by Levy (50 seconds), until—S: Interior of cabaret.

NOTE: To action pp. or ff.

- 6—"Silver Threads Among the Gold" (25 seconds), until—S: Close up of music.
- 7—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 25 seconds), until—T: "Perhaps you don't want."
- 8—"Adagietto" (From Symphonette Suite), by Berge (2 minutes), until—T: "Mother, my necklace is gone."
- 9—Continue to action (2 minutes and 45 seconds), until—T: "We will phone you."
- 10—"Pizzicato Mysterioso," by Minot (1 minute and 10 seconds), until—S: Interior of cabaret.
- 11—"Sparklets" (Moderato), by Miles (3 minutes and 15 seconds), until—T: "When morning came."
- 12—"Dramatic Agitato," by Hough (3 minutes and 30 seconds), until—T: "Pardon me, I have."
- 13—Theme (3 minutes and 25 seconds), until—T: "You're going to let me."
- 14—"Twilight Reverie" (Melodious Moderato), by Berge (2 minutes and 10 seconds), until—T: "Come in by the fire."
- 15—"Serenade Lointaine" (6/8 Moderato), by Verge (4 minutes and 50 seconds), until—T: "I used to sing in church."
- 16—"Dramatic Reproach," by Minot (3 minutes and 30 seconds), until—T: "This is a surprise."
- 17—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "I have the honor to."
- 18—Theme (3 minutes and 50 seconds), until—T: "You have been so good."
- 19—"Serenade Romantique" (Theme), (3 minutes), until—T: "Nobody but Keith."
- 20—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (3 minutes and 45 seconds), until—T: "You're wanted on the."
- 21—"Serenade" (And. Moderato), by Drigo (2 minutes and 20 seconds), until—T: "The minister is in the den."
- 22—"Dramatic Tension" (for subdued action), by Andino (2 minutes and 5 seconds), until—T: "There is your necklace."
- 23—Continue ff (1 minute and 30 seconds), until—T: "You, you thief."
- 24—Theme (1 minute and 40 seconds), until—T: "I played for high stakes."

THE END

"ROADS OF DESTINY"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Queen of My Heart" (Dramatic), Baron

- Suggested Vocal Selection for Prologue, "The Roses That Die Bloom Again," by Sol P. Levy, a sentimental ballad
- 1—Theme (1 minute and 30 seconds), until—S: At Screening.
 - 2—"Dancing in the Barn," by Turner (2 minutes), until—T: "Fate unseen is watching."

Note: To action pp or ff.

- 3—"Coronado Land" (Valse Lente), by Leath (1 minute and 40 seconds), until—T: "My dear young friends."
- 4—"Dramatic Tension" (For general use), by Levy (1 minute and 45 seconds), until—T: "You didn't send the money."
- 5—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Midnight at the home."
- 6—"Dramatic Recitative No. 2," by Levy (2 minutes and 35 seconds), until—T: "You are my brother and."
- 7—Theme (1 minute and 45 seconds), until—T: "While the man is likely."
- 8—Continue to action (55 seconds), until—T: "Tired out, he drifts."
- 9—"Savannah" (One-step), by Rosey (1 minute and 50 seconds), until—T: "Fate shows David how."
- 10—Continue to action (1 minute and 50 seconds), until—T: "Round and round she."
- 11—"Adieu" (12/8 dramatic), by Favargar (6 minutes and 30 seconds), until—T: "Why don't you try your luck?"
- 12—"Dramatic Agitato," by Simon (1 minute and 10 seconds), until—T: "Yes, I threw the game."

Note: Watch shot.

- 13—Theme (25 seconds), until—T: "Fate shows David."
- 14—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 30 seconds), until—T: "The Long Island home of."
- 15—Theme (2 minutes and 25 seconds), until—T: "Pious MacPherson, corporation."
- 16—"Concert Waltz," by Durand (4 minutes and 40 seconds), until—T: "Harvey and I would like to."
- 17—Theme (45 seconds), until—T: "The reward of virtue."
- 18—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 55 seconds), until—T: "If you stay at home and."
- 19—"Chant Erotique," by Berge (4 minutes), until—T: "Sh—sh—baby's absent."

Note: Ad. lib. tympany rolls during storm scenes.

- 20—"Dramatic Agitato," by Hough (4 minutes and 15 seconds), until—T: "You promised to send me."

Note: To action pp or ff.

- 21—Theme (3 minutes and 15 seconds), until—T: "David's vision is."

THE END

"PRISONERS OF LOVE"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

- 1—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 45 seconds), until—S: At Screening.
- 2—"Hindoo Hop" (fox trot oddity), by Levy (1 minute and 25 seconds), until—T: "I am thinking of men."
- 3—Theme (2 minutes and 5 seconds), until—T: "That kid's a bird."
- 4—"Dramatic Recitative" (for heavy intensive scenes), by Levy (3 minutes and 5 seconds), until—T: "Blanche had yet to learn."
- 5—Continue pp (25 seconds), until—T: "Give him a little kiss for."
- 6—"The Vampire," by Vely (2 minutes and 40 seconds), until—T: "A few days later."
- 7—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—T: "If your mother is told."
- 8—Continue to action (50 seconds), until—T: "And from that moment Blanche."
- 9—"Cavatine" (Dramatic), by Bohm (2 minutes and 10 seconds), until—T: "And so Blanche Davis now."
- 10—"Birds and Butterflies" (light Intermezzo), by Vely (30 seconds), until—T: "In Frisco one of those."
- 11—Continue to action (1 minute and 20 seconds), until—S: Close up of organ grinder.

NOTE: To be produced with ad. lib. grind organ effects.

- 12—"Budding Spring" (Moderato), by Castillo (1 minute and 50 seconds), until—T: "The junior partner."
- 13—"Queen of My Heart" (ballad), by Baron (3 minutes and 25 seconds), until—T: "When plans for the future."
- 14—Theme (3 minutes and 30 seconds), until—T: "I am doing only what I."
- 15—"Musical Thought" (Dramatic), by Titlebaum (1 minute and 30 seconds), until—T: "Time develops a flaw in."
- 16—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 40 seconds), until—S: Interior of cabaret.
- 17—"Because You Say Good-Bye" (Sentimental ballad), by Levy (1 minute and 10 seconds), until—T: "You have given me a wonderful."
- 18—"Sorrow Theme," by Levy (1 minute and 45 seconds), until—T: "Blair was amazed at the."
- 19—Repeat: "Dramatic Reproach" (2 minutes and 35 seconds), until—T: "The next few weeks."
- 20—"Sleeping Rose" (Light Moderato), by Borch (2 minutes and 10 seconds), until—T: "In the months that followed."
- 21—Theme (3 minutes and 15 seconds), until—T: "It was Blair that."
- 22—"Serenade" (Dramatic), by Widor (2 minutes and 15 seconds), until—T: "Tell me, Jim, is there any."
- 23—"Heavy Dramatic Tension" (for strong tense emotional scenes), by Shepherd (5 minutes and 10 seconds), until—T: "I have brought Blanche."
- 24—Theme ff (3 minutes and 35 seconds), until—T: "All I can tell you."
- 25—"Bleeding Hearts" (a floral poem), by Levy (2 minutes and 15 seconds), until—T: "Oh God, forgive me, forgive."
- 26—"Elegie," by Massenet (1 minute and 45 seconds), until—T: "It is suffering that brings."
- 27—Theme ff (1 minute and 10 seconds), until—T: "And for a long time."

THE END

"GUILF OF WOMAN"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Capricietta" (Allegro Moderato), Varley

- 1—"Swedish Peasant" (3/4 Allegretto), by Translateur (2 minutes and 20 seconds), until—S: At Screening.
- 2—"Saeterjentens Sandag" (Swedish Song), by Ole Bull (1 minute and 20 seconds), until—T: "Just before the great war."
- 3—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (1 minute and 35 seconds), until—T: "So she came to you."
- 4—Continue to action (1 minute and 15 seconds), until—T: "The Howe delicatessen shop."
- 5—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 45 seconds), until—T: "The office of the White Bean."
- 6—"Dramatic Agitato," by Simon (1 minute and 35 seconds), until—T: "Eager to tell Annie."

NOTE: Begin pp. then to action.

- 7—Theme (3 minutes), until—T: "If you are going to have."
- 8—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "You haven't got any proof."
- 9—Theme (2 minutes and 35 seconds), until—T: "Never again, Skole."
- 10—Repeat: "Swedish Peasant," by Translateur (1 minute and 30 seconds), until—T: "Crow's Nest—Captain."
- 11—"Courtesy" (Langey Moderato), by Langey (5 minutes and 5 seconds), until—T: "Why are you dressed like."
- 12—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 55 seconds), until—T: "Skole was right."

NOTE: Effect of steam whistle

- 13—Theme (1 minute), until—T: "Remembering with shame."
- 14—"Sparklets" (6/8 Moderato), by Miles (3 minutes and 30 seconds), until—T: "Two months after."
- 15—"Love Song" (Moderato), by Puerner (2 minutes), until—T: "The evening before the."
- 16—"Sinister Theme" (for scenes of impending danger), by Vely (50 seconds), until—T: "Yet that's most of bad."
- 17—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "The wedding morn finds."
- 18—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—S: Close up of bride.
- 19—Theme (1 minute and 30 seconds), until—T: "Two minutes to twelve."
- 20—"Comedy Allegro," by Berg (3 minutes and 25 seconds), until—T: "Two hundred dollars he."
- 21—"Gavotte & Musette" (Allegro Melody), by Raff (2 minutes and 25 seconds), until—T: "Where is Hulda?"
- 22—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes), until—T: "You'd better go."
- 23—Theme ff (1 minute and 25 seconds), until—T: "I can't be just."

THE END

Music and the Picture

The Man in the Music

By Charles D. Isaacson

WHEN you look down the right side of your program if it happens to be in a restaurant, you see the prices of the dishes and nowadays they give you the clue as to what you wish to order. But at a concert or the motion picture show, you see names—names of composers long dead—Beethoven, Verdi, Mozart, Berlioz, Dvorak, Mendelssohn, Chopin, Liszt and others. Even if you are a seasoned music lover, these names are little more than plain type on paper. They mean nothing. And nothing which means nothing should be allowed to remain.

For me, every name on the program suggests a living entity. The composer even if he be dead, is *recreated for me*. I see him shining out of the printed page; I see him materialized in the performance on the stage, whether it be through the orchestra, the pipe organ or the violinist. What is the music but the reflection of a man? As he lived he wrote; if we can understand his life, we can the better know his music. His hopes and ambitions are in the notes; his sufferings and his successes are there too. Some may think it queer that we try to "see" through the music the man long dead. But let me tell you something—a little aphorism of mine concerning good and bad music. It is this; There is music by composers long dead—music that is living; also there is music by composers that are living—music that has long been dead.

But to return to the narrative. Let me tell you a little story. I was in a group of men and women during the war. One young woman read a bit from a letter she had received from a boy "over there." It was interesting but made no particular impression on the folks. Then the young woman mentioned the name of the boy—several knew him. The whole attitude changed; those who knew the writer, wanted to hear his words again—and they listened in an entirely different way.

What then if the listeners in your theatre "know" the man in the music!

I am mentioning this phase of our subject because I want to touch on every angle of the project of music-development—every angle which will serve to make the music a stronger, more intimate thing with your patrons. I am giving you the benefit of an experience I have had with my millions in The Globe Concerts for the People and I can say very frankly, that the "Man in the Music" Idea has opened up new vistas in our scheme.

Thus when people see the name of Beethoven, or hear his music, the man in the music appears somewhat in this way:

"He does not see us as he enters the room but we behold him with awe. He is little, just five feet five inches in height, with very broad shoulders, which make him look the image of strength, like a little Gibraltar ready to stand almost anything, prepared for any shock.

"He is dressed in a light blue frock coat, with yellow buttons; underneath is a white waistcoat and sackcloth. But both coat and waistcoat are unbuttoned and show the signs of

* I am representing this from my book, "Face to Face With Great Musicians," from which you are privileged to reprint (with credit) without charge—if you feel that such quotations will be useful in your programs, on the screen, etc.

Bulletin of the Association of Motion Picture and Musical Interests

The Committee of Five, which is to draft the by-laws, and to summon the executive board, are to meet on the afternoon of February 25th. They are Messrs. Briel, Luz, Riesenfeld, Rothafel, Tremaine, with your chairman pro tem. as ex-officio member.

The call is issued to the field to suggest the names of such representative producers, exhibitors, musicians, composers, publishers, who ought to be upon the executive board. Whom would YOU suggest?

The call is also sent forth for any ideas, suggestions, etc., concerning matters which should be incorporated in the constitution and by-laws of the Association of Motion Picture and Musical Interests.

Have you registered your name among the first members?

Notification is received that the National Association of Organists, as a result of the agitation of the First Conference at the Astor, has organized a Committee of Reference, headed by F. S. Adams of the N. Y. Rialto and Firmin Swinnen, to furnish without charge information concerning organs, their installation, position, acoustical properties, voicing, repairing, etc. (See special article concerning the Committee, as published in this week's Music department.)

Word is received that the Chicago Herald and Examiner in an important article about the Conference, predicts the engagement of the biggest musical artists in the film theatres.

long wear. The whole appearance is untidy—one can tell that the coat-tails are heavily weighted with something—probably books. ("He keeps his ear-trumpet in there," the housekeeper explains, "but it's useless to him now.") His hat is a gray felt, thrown on the back of his great forehead.

"The moment Beethoven enters the room, he puts his hat on the top of a coat-tree; it is dripping with water, and his unkempt hair is also wet. He instantly goes over to the piano, noticing nothing or nobody; puts on his double eyeglasses and sits at the desk, taking a pen in hand. The hands are hairy and large, and seem scarcely the sort to belong to an esthete.

"But the face! What a study! The forehead is high and commanding. The eyes are large and gray, shining brilliantly. The mouth is firm and tightly closed, the nose long and heavy, the chin square and cleft. What a face! What tragedy is written there, what pent-up suffering is depicted in that countenance.

"I cannot talk. Speak louder; I am deaf. I cannot talk with anybody," he says to us.

"We move forward and hand a paper to the

Master. He adjusts his glasses more carefully and reads it with a concentrated expression on his face.

"So? You come in and you heard the lion in his den," and on his stern face a very human smile appears, showing two rows of sparkling teeth. "You are very brave. Are you sure I will not bite you? You will find it difficult to understand me and make me catch what you say. Here, come and sit down beside me. You see, I cannot hear," and he taps his ear, and hands a paper and pencil to us.

"Here I sit alone, endlessly writing down the notes, the music which I never hear, but which nevertheless resounds in my heart in greater beauty than any living man might play it. Sometimes I sigh that I am so weak and such a worthless instrument to transcribe the magnificence which makes joyous my spiritual existence.

"Can you think of me—a volcano whose summit is riveted down, while underneath burning lava, boiling, shoving, moved upwards by tightened strength, is fighting its way outward. Can you feel within your own breast the agony of this volcano, feeling within me the burning lava, fighting, rushing onward and striving to flow out with a gush that might lay me dead at a stroke?"

"The first duty of a musician is to hear what is to be heard. Is it not so? He must be eternally on the alert to catch the song and laughter of the brooks and the flowers and men and women. The greatest tragedy that could befall any musician is to be rendered incapable of hearing."

When the strains of Verdi sound, I have taught the audience to see:

"The grand old man of opera stood out on the veranda and watched the moon rise in its zenith, and with his eyes followed a night bird in its flight. Tall, erect, white-haired and white-bearded, he held his lonely station, surveying the expanse of his farm lands. The cool perfumed air of the summer night cast a mystical spell over the scene, while the once-in-a-while chirp of the droning insects made a theme for a nocturne in B flat.

"He glanced over the grounds, saw the little theatre he had made to give free concerts for the people, saw the park he had given over to the neighbors, saw the low-walled entrance to his house which was open to all his friends—and that meant all the world.

"On his face was a slight tinge of sadness, but it was a sadness which broke into a tender smile of humanity and intense understanding. Here was the face of a noble father, or a beloved minister, or a benefactor of man—a friend, a sympathetic protector of supremely superior wisdom.

"All alone, like a giant elm tree on a level plain, the fine old creature towered. His physique was over-powering, commanding, and yet with it all he had a courtliness of manner like a young man's. For hours he stood there motionless—the moon faded, the farm lands faded, the world of reality faded—and before his eyes there passed in panorama the drama of his life, the true story of Giuseppe Verdi, a more exciting romance than any opera he ever

(Continued on page 1852)

Music and the Picture

(Continued)

wrote, a century almost, of music, of glorious operas succeeding one another like drops in a waterfall, from "Nabucco" to "Rigoletto" with its "Donne Mobile," and "Trovatore," and "Traviata" and "Aida," with its "Oh, Celeste Aida." Everything is moving before him—his whole life is passing in panorama."

For the quaintness of Mozart, it is possible to present the composer in a manner which follows:

"Why, it was only yesterday that I was romping about, foolish as a lamb and as simple. Wolfgang, have a little dignity, please. Remember how the people think of you! Ha, ha. Dignity, what's that?—and the spirit before us actually danced and jigged and made the most curious sounds like this: Schnip, schnap, schnei—and other funny syllables without meaning."

"You're wondering about that? Those words mean nothing. I used to string together rhyming syllables even when—well, when I seemed to have grown up." And as Mozart spoke of the growing up, his voice grew sadder. "No, I'd just string them together, schnip, schnap, schnei. I'd write to my cousin as dearest, best, loveliest, fairest, etc., etc., and signed myself 'your cos-box.' To my mother I would write, 'I send you 1,056,789,555 kisses. Now count them out and remember me.' Believe me, friends, in those days I had my fun and my little jokes—fun of my own sort. I used to go singing and laughing about. I'd laugh at almost anything. Tell me a joke, and I'd always be a good listener. I used to have a lot of fun teasing people, and the girls—oh me, oh my! The girls. If I had married all the girls I teased and promised, I'd have been married a hundred thousand times. Ha, from the earliest days, I had my fun—what you call puppy love, maybe, huh? When I was seven years old and playing the clavichord at the French Court, and all the nobles and courtiers are around, the king and queen overjoyed, I did jump to my feet and over into the queen's lap, as she sat right on the throne. I kissed her and I said, 'You are very good and I love you, and I will let you marry yourself to me.' Of course she smiled and kissed me, and whenever after that anyone should even hesitate to kiss me, I would say 'Remember the queen kissed me, and who are you to refuse?' It always worked."

(To be continued in further issues)

To the Rescue of the Organ Owner

The Committee of Reference of the National Association of Organists will be glad to furnish exhibitors with accurate and expert information regarding the installing or rebuilding of theatre organs. It is an astounding fact that a large percentage of exhibitors are getting only a small portion of their money's worth from their instruments. The progressive manager, who desires up-to-date methods, using the power of music in picture presentation, cannot afford to ignore these problems.

The chief phase of this situation, about which the committee desires to carry on a campaign of education, is the lack of suitable location or adequate space for organs. In designing a new building, the organ, just as much as the stage or the box-office, should have proper space in the plans, and not an inch of this space should be used for any other purpose when the building is completed. If necessary it is better to cut out a few feet of lobby space, or take out a few rows of seats, in order to have the organ heard to best advantage.

It is a waste of money and a crime to allow plaster walls, thick curtains or scenery to choke the organ tone. An excess of curtains or fabrics in a theatre deadens the organ or any kind of music. The contrast between even a small orchestra and a muffled organ with its vague murmurings is causing unfavorable comment among patrons. When people are moving about the theatre such organs might as well not be played at all.

The grandeur, brilliance and color of a genuine, full-bodied concert organ are a valuable asset to a theatre, particularly as a solo feature, second only to a large orchestra. It is unfair to a good organist if the organ is of inferior quality, or badly situated, or both. If both organ and playing are unsatisfactory the patrons are doubly cheated. The public is no longer indifferent to the kind of music it hears in picture houses. Patrons enjoy hearing a fine organ, well situated, and they are beginning to know whether they are hearing it or not.

Sometimes an organ properly located is too small for the building. This may be due to a faulty specification or improper voicing.

Because of sharp competition and human nature organ builders often give somewhat prejudiced advice to exhibitors in these matters. Sometimes a specification looks large on paper, but contains too many stops which sound weak or inaudible when the organ is erected.

"Music Trades" Says:

THE Convention recently held at the Astor Hotel, between prominent members of the musical industry, musicians, and leading members of the musical picture industry, is likely to have very important results. It was called, as we know, for the purpose of enlarging the scope and improving the character of the music in the movie houses, of which there are some twenty-five thousand in this country today.

The discussions, which were attended by nearly three hundred representative men and women, were not only interesting, but informing. They covered a large range of subjects. There was a unanimous opinion to recognize the importance of adequate music to the moving picture business, as a business proposition.

Inasmuch as at the various meetings over one hundred cities were represented, there is no question but that a great step forward has been taken which must inevitably lead to opening up a large new market for our enterprising manufacturers, music publishers and dealers.

In the great majority of moving picture houses where films that have cost some of them, hundreds of thousands of dollars are shown, the music that at present accompanies them is wholly inadequate. From now on, under the impetus of the Convention, there is bound to be steady improvement. This was voiced by a number of proprietors of moving picture houses who were present at the Convention.

This movement should be aided, not only by manufacturers but by dealers all over the country. They should impress upon the owners and managers of moving picture houses, the importance of having good music to accompany the pictures. By such co-operation, the opportunity for the publishers and dealers of sheet music, of the manufacturers and dealers of musical instruments, of player pianos and organs, will be greatly increased.

The National Association of Organists was founded fourteen years ago, with headquarters in New York, and local Councils throughout the country. Its object is to improve the standard of organ-playing wherever organs are found and to secure the fullest recognition of the organist by the public whom he serves. Among its members are many of the leading concert and theatre organists. At its annual Convention it has lectures, discussions and actual demonstrations of picture-playing.

The Committee of Reference consists of Reginald L. McAll, for many years salesman and mechanical expert with leading organ firms; T. Tertius Noble, well-known recitalist and organ architect; Charles M. Courbois, organist of Wanamaker's New York and Philadelphia stores; Clifford Demarest, ex-Warde of the American Guild of Organists. In dealing with theatre organs the committee will consult with Firmin Swinnen, organist of the Rivoli theatre, New York, who has given recital tours in England and the Continent, and the other organists of the Rialto and Rivoli theatres, as well as others who have made a study of these problems.

Organ builders' names must not be mentioned in correspondence. There is no charge for the services of the Committee, which is actuated solely by a desire to improve the quality of organs, and thereby of organ-playing.

Address all communications to Committee of Reference, National Association of Organists, 49 West 20th St., New York, N. Y., or to F. S. Adams, Rialto Theatre, New York, N. Y.

Music Forum

AN IMPORTANT SUGGESTION

This is my opinion on the Music proposition. Why don't the film exchanges have music furnished with all films? and why not have a supply on hand same as they do the advertising matter. Why not send the proper music with each shipment of films and if the exhibitor don't return it in good order charge him for same, and in this way it would certainly help to put the picture over in a much better way. It would be a great help to all of the small places for we find it is very hard to get the music that is suitable for all subjects.

Why not advocate this and see what is thought of the suggestion.

Yours for more light on this subject,

J. A. MORRISON
Morrison's Star Theatre,
Box 125, Meadford, Ont., Canada

Dear Mr. Isaacson:

Will you kindly give me the following information. Most of the music cues which we receive with our pictures we notice have been selected and compiled by M. Winkler. We are using a small orchestra and have the Galaxy and Miscellany Series of Schirmer but we note that all of Mr. Winkler's Musical setting never use any of these selections. We would like to know how we can get the music which Mr. Winkler refers to in the cues without having to buy all the product of the different publishers.

Will you also advise us if the Schirmer Edition is Tax Free.

NICK MACMAHON, JR.,
Mgr. Grand Theatre,
Ironton, Ohio

Music Editor:

I want to add this word of encouragement and congratulation to you on your work in further organizing and developing the music in the moving picture house in the country. I think it is splendid and far reaching.

MARSHALL BARTHOLOMEW

Dear Mr. Isaacson:

Must thank you for the help you have given me in helping me to make a better and larger library of motion picture music. Your help has been more than appreciated.

The only trouble which I have now is in selecting music for the comedy and travelogue. For the drama I select a pretty good program to go with picture, but I have been playing foxtrots and one steps for the comedy and I don't know whether that is alright or

(Continued on page 1854)

"Musical Courier" Says:

THIS rounded out three days of utmost importance in the history, growth and future development of music with the motion pictures. Those of us who attended all the meetings derived great benefit and surely one understands the situation better for having attended the congress. The arguments and discussions that at times seemed too serious, turned out not to be, and perhaps it was for a better understanding that they occurred. Again, congratulations to the Motion Picture News and all who helped to make this permanent organization possible.

not. What would you suggest to be the best music for the comedy?

EARLE J. SMITH,
Organist, Palace Theatre,
Waseca, Minn.

Answer:

For comedies it is perfectly alright to use the lighter music as long as the rhythm and spirit of the composition seems to be in harmony with the intent of the situation.

For the travelogue I would be very hesitant to use fox-trot music. I would try to use something more or less neutral and something fine. To give you an idea of what I mean, say that you are looking at some pictures about mountain lakes, I would use the composition The Swan of Saint Saens, which is very peaceful, or say the Ave Maria by Schubert or the New World Symphony by Dvorak. Often in the travelogue I would attempt to get in something national. To some oriental picture I would use some oriental music, to a Japanese scene I would use some music of the same nature, to a picture about Italy I would use some popular Italian melody like Sole Mio

MUSIC EDITOR.

Dear Mr. Isaacson:

For some weeks past I have been reading, with increasing interest, various articles concerning the convention of musical interests in the motion picture industry, convening this coming week.

It is a cause for regret with me that I cannot attend the convention. I have been interested in picture music for only a little over a year, but during that time have read everything obtainable on the subject; have opened several fine organs and played in two very good theatres, one in the Northwest and am now at the Strand in this city. I want to become permanently and prominently identified with this phase of the musical profession.

Now that the pictures have brought the organ into such prominence, I want to progress just as far in this line as possible.

Do the various studios in California employ musicians to arrange their cue sheets? Are you conversant with conditions on the Pacific Coast enough to enable you to tell me briefly if an ambitious and experienced organist would probably be able to find a really good opening out there?

HAROLD A. LORING,
Pianist-Organist,
Portland, Me.

Dear Mr. Isaacson:
Would you please inform me where I can get suitable material for musical accompaniment of moving pictures.

We are installing an \$11,000 Morton Organ in our Auditorium, and I am to play it.

I am familiar with practically all the standard piano compositions, but am anxious to secure a musical library that will fit the needs of moving picture playing.

WALLACE L. JOHNSON,
Auditorium Orchestra,
Holdrege, Neb.

Dear Mr. Isaacson:

You say there is a great opportunity for composers in moving pictures. Being a composer, I am interested to know how to get a chance to write for pictures. I am an organist. At present teaching music in this city. My ambition is to write a score for a real dramatic picture. I often feel that if given a chance I could do something big in that line. Please let me know how and where to get my chance.

IRA B. ARNSTEIN,
New York City

Dear Mr. Isaacson:

Being a leader of a very large orchestra in one of our foremost theatres I am very anxious to be well posted in all that is latest and best. I would like to have information of the deliberations of the conference. Further I desire to be a subscriber to the NEWS. Kindly quote cost and where I could order same. Any literature would be greatly appreciated.

LEONARD RICHER,
Director Hippodrome,
Toronto, Ont., Can.

Dear Mr. Isaacson:

I want to personally thank you for your reply to my letter written last November. A number of catalogs have come to me and I was able to select a library from them. Most of the large houses, however, seem to deal only in orchestra music for pictures which are of no help of course to an organist.

I have only a two-manual Wurlitzer with pedal keyboard, but I do try to play good music always. Our company owns four theatres and at my request after a lengthy explanation took out a license for the privi-

"Billboard" Says:

IT was the opinion of everyone in attendance at the meetings that this conference is the beginning of a new era in the history of music in America. Each session in itself brought information and suggestions which alone would have made the conference worthwhile. The need of better music more ably represented, and the abomination of wrong music, was most emphatically impressed upon each and everyone in the audience, and this in itself will have immeasurable effect for good throughout the nation. Each and every exhibitor through this country, as well as each and every person interested in music, should get in touch with the new organization and learn of the good things which are to be done, and in the accomplishment of which their wholehearted co-operation should be given.

The "New York Globe" Says:

BUT principally, the conference brought forth the fact that two thousand and more exhibitors the United States, with their eyes to the box office, and their ears to the groaning hearing the rumbling of the signs of times, are setting about the business supplying as good music as they can to their patrons—and so are contributing a service to the fine arts which is absolutely incalculable.

lege of playing copyrighted music. I think you certainly filling a great need, especially to those are trying to raise the standard of music in pictures.

MISS JEUNESSE BUTLER
Page The
Medford

Charles D. Isaacson,
New York City.

My Dear Isaacson:

I want to thank you sincerely for the effort a tiring zeal that marked your successful labors and during the music conference. My departure rather unexpected and I did not have the opportunity to say as much to you as I had wished regarding personal realization of your work, my appreciation the fact that you willingly gave your valuable and work to a practically "thankless" cause, thank you for the opportunities and courtesies ranged for the visitors.

May I ask if it is possible to procure the film in the screen text of Aida and March Slave at the Brooklyn Strand. If so, from whom what rental (weekly run). I also wish to request any matter pertaining to the convention which is mailed to me, be sent to the address below, as anxious to receive same promptly. I am at present reorganizing an orchestra here at the Majestic Theatre. Will probably open the Capitol, Cincinnati, March 15.

In closing permit me to urge you not to petty unappreciativeness of interests who attend convention for the furtherance of their own self interests, to dampen your ardor. We need your personal efforts badly. Anything the writer can do at any time, he will do gladly.

Sincerely yours,
(Signed) BU'EL B. RISINGER
Capitol the
Cincinnati

Present address,
Bancroft Hotel,
Springfield, O.

Through the Music Forum Magazine Charles C. Isaacson, music editor of the News, will answer inquiries from organists and musicians pertaining to music in the picture theatre.

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(Write for Literature)

WARSAW, N. Y.

Music and the Picture

The Man in the Music

By Charles D. Isaacson

BULLETIN OF THE ASSOCIATION OF MUSICAL AND MOTION PICTURE INTERESTS

WE, the undersigned committee, send greetings to the field. Our first meeting as the Special Committee of Five is being held too late to catch this issue of *The News*. Full report next week. We expect to draft by-laws, and constitution, and to summon the Executive Board representing all elements of the allied arts.

JOSEPH BRIEL
ERNEST LEITZ
HUGO RIESENFELD
SAMUEL ROTHAFEL
C. M. TREMAINE
CHARLES D. ISAACSON,
Ex-officio.

of the idols, the friend from his boyhood days, of Goethe and Zelter, a pianist at five, a composer at eight, a world figure at seventeen, the best beloved musician in Europe at twenty-five, what could the world seem to Mendelssohn but a place made for him to grow up in, peopled with individuals created to please him, to aid him, to listen to him, to praise him, to glorify his name?"

BRAHMS

"Here is the picture we saw coming along the road:

"A short man, walking so briskly as to make his little, squodgy legs do terrific labor. How he went so quickly and so straight was a problem, for the little frame was corpulent. His hat was off—he crushed it in his hand at the side, behind his back he held his other hand, somewhat in the attitude of the Little Corporal of Corsica. Despite the warmth of the day the man was clothed in a long coat, most too big for him about the arms and the neck.

"As we came nearer the little bulk became more distinguishable in the details. A splendid head on the broad shoulders came out of a short neck—a head that instantly arrested attention. Despite a wealth of beard and mustache it was a forehead that was most amazing broad, massive, and intellectually dominant. In the eyes spoke mastery and strength; the whole face seemed heroic, Jove-like. He was smoking a cigarette, puffing away like a steam-engine.

"It was Johannes Brahms. We would attempt to make his acquaintance here, without our formal introductions. So we stood stock still and waited for him. He noted the action, and for a moment it seemed as if he were about to turn about face and give us a glimpse of his back. But he went on, and as he was about to pass us he snorted, "Good morning."

"This is Mr. Brahms?" we asked. "Johannes Brahms, the famous composer?"

"He looked us up and down sharply: 'You mean my brother—he is over the hill—but he is the most unamiable musician in the country.'

And he went on, leaving us nonplussed with mortification."

BACH

"In a great wide-armed chair sits the master of the house, smoking a deep-bowled pipe and sipping occasionally at a mug of creamy ale. On his lap are two of his children—on the floor are several more, and hustling around the stove and dishes are more Bach boys and girls aiding their mother.

"Supper is being made ready—and that, despite its daily occurrence, is an event of importance. Steaming pots bubble joyously, the youngsters chatter, clatter, the old man continues his smoking, dropping a word now and then to the baby on his knees.

"As we come into the room Mr. Bach jumps up, almost upsetting the pipe, the mug, and the children.

"'Company—Good. Welcome, my dear people,' he says, in his gruff, deep voice, which comes from the very pit of that huge paunch. 'Anna,' he shouts, 'we have company—they will stay with us for supper,' and listening to no entreaties, he persuades us to sit down at the table.

"'Yes, we dine early; it leaves more time for work afterwards,' he explains, 'and besides the children need to get to sleep.'

GLUCK

"Think of him, towering over the embroidered, bewigged philosophers. Tall, massive and broad-shouldered, with his head always pushed forward with a kind of defiance. His face, deeply pock-marked—in repose, very red and savage; in anger, white with the pock-marks blackly contrasting and savage. His hair was mussed most often, with the powder on in careless fashion. It was a big face, round and hard in its outlines and the cut of the features, the eyebrows raised in querying manner. One could but think that the Creator in molding his contour had been very determined about it, and left very little of softness to mark the soul of the man. There was an intelligence about the eyes, however, that, if you looked intently, seemed to give out a hint of the mountains, the mountains in the far distance which you wanted always to approach, but which always seemed to move further as you came closer. A poet? Not in that frame, and yet, and yet—he was! It was difficult to dissociate the idea of the animal; that thick neck was like a boar's, his heavy hands seemed rather fitted to continue to swing the ax than the conductor's baton—and when he spoke or sang it was done so boisterously that it made you move back a bit, away from him. He played the harpsichord, and he did it as your ice man might. He smashed at the keyboard, he pounded it—no little grace notes, oh, no. Chords, heavy, sonorous, orchestral in their effects. Well, just like all his music in fact.

"When he entered the parlors of the bigwigs of the day he seemed to be so much out of place, awkward, stiff, and sulky. He spread all

(Continued on page 1983)

AST week I pointed out how it is possible to add an interest to the music of your theatre by making the composers seem something more than names on paper. Thus, I told of Beethoven, the deaf man, of Verdi, the tall, lovely old man, of Mozart, who just couldn't grow up.

Now, if your audience can be made to feel the presence of Beethoven whom for instance you use a movement of a symphony, you have an additional grip on the listeners. You can project the personality of Beethoven, through lectures, publicity, program notes, etc.—using the very sentences I did last week.

So, with the others.

Now, at the request of a great many of my readers, I shall from time to time, draw little word portraits of the great masters of music. Let me I cannot pause longer than the present time with that one subject. There are so many topics, crying for attention—I hope that my inquirers will pardon my seeming failure to follow your expressed desires.

The following portraits are from my book *Face to Face with Great Musicians*—

MENDELSSOHN

It was a day in spring, as it should have been, when we went out to meet Felix Mendelssohn. Buds about to bloom, little green sprouts, grasses taking their first modest glimpse of the world—youth scampering and laughing, the air fraught with a myriad of throbbing pulses.

And then there was Mendelssohn.

If Fraconard had ever lived to paint the portrait of this man he would have represented him with dashing fauns and roguish cupids, all grouped with fastidious arrangement around the oval of the frame.

Here was the very personification of the season when little pussy willows stick their tiny heads out on the green stalk. There is nothing sad in springtime. There can be nothing but laughter and victory. In springtime never thinks about the morrow; one never looks beneath the countenance of things; one never philosophizes. Just life and living.

A man of small frame, delicate as a lily, suggesting the power and endurance of an oak—his large, luminous eyes seemed to have the depth and liquid softness of a forest lake. He moved forward, loosely jointed and lightly, his hand extended in welcome. A deep, rich voice spoke to us as in a chant.

In the first moment we were with him we relived the whole past of his life—his utter freedom from worry or woes. In the face of this man who has known an obstacle there is no sign of the struggle on his brow. Who has been by sheer dint of his own acquired power scribes his biography in his whole future. Nothing of this sort was to be seen in Mendelssohn. In him spoke Springtime—

which all is victory—just life and living. Nurtured in the bosom of the wealthiest family in all Hamburg, the grandson of the greatest philosopher of the time, the son of a great, earnest parents, himself handsome, bold, brilliant, amazingly promising, the idol

Music and the Picture

(Continued)

er the place, and used sometimes vulgar language, which shocked the gentility. He would soon swear at the king as at the merest singer in his company. One time it is told how a certain prince named Henin coming into the room, all arose except Gluck, who said aloud: 'get up for people I respect.'

'When the first night of the new opera *Phigénie en Aulide* had arrived, and the king and all his court were assembled in their boxes, Gluck announced that the company was not ready, and everybody had better go home. '*L'èse jesté*—insult to the king—the opera must be delayed; this fellow is unbearable and he shall be ousted.' Need I say the opera was not played at night?

'Nobody liked Gluck, but everybody respected him and feared him. Courtiers made a bad impression upon him—he acted disgustingly in all his dealings. He had a desire for wealth and he made it. He stuffed himself at the table, drank to excess—would reach over in the boarding-house fashion, to pick any morsel that pleased his fancy, though it were at the other end of the table, and half a dozen in between might have passed it. He attended his affairs in his nightcap, and finished dressing himself before the entire company. He was as false as the mountains and as true.'

Concerning the Executive Board of the Music-Picture Association

Editor's Note: It is proposed to organize an extensive executive board representing all interests involved in the new association of Motion Picture and Musical Men. Inquiries sought forth answers as follows:

Suggestions for the Executive Board from Erno Rapee: Mr. J. C. Freund, C. M. Tremaine, Walter Kramer, Samuel Rothapfel, Hugo Riesenfeld, Max Winkler.

Suggestions for the Executive Board from Ernest Voigt: Hugo Riesenfeld, Samuel Rothapfel, John C. Freund, Alf Klingenberg.

Suggestions for the Executive Board from Miss I. M. MacHenry, of the "Billboard": Mrs. Isaacson, Hugo Riesenfeld, C. M. Tremaine, Mrs. A. F. Oberndorfer, S. L. Rothapfel, Max Winkler, Gus Sonneck, Joseph Weber, Buel Risinger, a representative from the motion picture film producers, a man to represent the theatre managers in the South, West and North, as all sections should be represented in order to spread the work over the entire country.

As to suggestions that might help in the formation of the association, that opens a large field. The constitution and by-laws should be written, at least, in my opinion, as to make it possible to interest the many allied fields and permit each one to co-operate in the fullest sense of the word to make possible the big things which the association can accomplish if its functions properly. I would suggest that while the dues be not made prohibitive, as to so will exclude many of the managers in the smaller towns, and this would prevent to a large extent just what we hope to put over, they

should be large enough to provide sufficient money in the treasury to enable the association to have a fund with which to work in the spreading of the news of its work throughout the country. It would seem that many valuable suggestions will be forthcoming as soon as you have called the first meeting of the board. I assure you, you can count on The Billboard and myself to co-operate in the fullest extent possible.

Suggestions from John D. Sullo, Palace Theatre, Torrington, Conn.: On the Executive Board I would like to see names representing the different branches of the allied interests, namely: Production, Direction, Scenario, Distribution, Exhibitor, both small and big; Publisher, Composer, Cue Sheet Writer, Musician, Musical Director and Editor.

As to personnel I would suggest if possible representations from Famous Players, Associated Producers, Pathe, United Artists, Equity, Bray and Educational, which would take care of the interests of producer distributor; Albert Parker, one scenario writer, Samuel Rothapfel, one other big exhibitor and two small exhibitors, representative from Publishers' Association; John C. Breil, M. Winkler, E. Luz and Sam Berg, Mrs. Bendix, Joseph Weber, John C. Freund, Leonard Liebling Hugo Riesenfeld, Mrs. A. Oberndorfer and Charles D. Isaacson.

Suggestions from Fred Stark, Raleigh, N. C.: Dr. Riesenfeld, S. Rothapfel, Erno Rapee, Buel Risinger, John Breil, Mr. Frommel, Gus Sonneck, Mrs. Oberndorfer, C. M. Tremaine, John E. Freund, Mr. Alcroft, Leonard Liebling, Albert Parker, Ernest Voigt, R. Warren, Mr. Marr, Herman Irion, Robert Watkins.

Dear Mr. Isaacson:

Your kind letter bearing yesterday's date to hand. I appreciate your naming me as a member of the Executive Board of the now being formed association. I heartily accept because I am willing to devote as much time as I can in bettering all things concerned in the theatre and its music. Being associated with you in this undertaking will be a pleasure because I know that yours are result-getting efforts. I am for better music at all times, and I love to "fight" obstacles which must be eliminated in order to get better music.

I believe the association should endeavor to get all musicians in the country, playing or contemplating playing in picture theatres, to join. They will, I am sure, join with pleasure if they are made known of the benefits of being a member.

I think the Executive Board should consist of not only musicians, but also a publisher, exhibitor, manager, and a well-known projectionist. They are all important as the things to be accomplished need co-operation from all those connected with theatre and music. The number of persons, in the respective work I have mentioned, comprising the Executive Board, you, as chairman, to decide. All the doings of the association to be reported in your columns in the News.

Mr. Winkler of Belwin, Inc., Mr. Luz, of Loew's, and Mr. S. H. Peyser, a Staten Island exhibitor and a strong advocate of good music in the theatres, I believe would be important members of the board. I also believe at least one woman should be on the board to help in the work. One who is a good musician and can devote time to the association will be of benefit to all concerned. The one capable of real work and earnest effort is, I believe, Mrs. S. Marx, 110 Lenox avenue, N. Y. C. I know her to be an exceptionally good musician, and

one who would love to improve all things pertaining to the better music by devoting her time and knowledge to the duties assigned to her as a member of the board.

The things the association can accomplish are too numerous to mention. The work that is waiting to be done is sky-high. Some of the things are better cue sheets, better "special" picture music, help to those about to play in picture theatres, instructing managers on the best instrumentation of the orchestra in their respective theatres, and outlet by which the manager can obtain the musician he needs and vice versa, etc.

I accept your offer to be a board member on condition that you are the chairman. Without you it would be a continual cat-fight and nothing accomplished.

I shall be glad to be associated with you in anything you undertake. My experience, knowledge and time are at your disposal. I know it will be time well spent.

JOE ZIVELLI,
Empire Theatre, Staten Island.

Suggestions for the Executive Board from Mrs. Stoner: Dr. Floyd Muckey, 324 W. 103rd St., N. Y. C.; Mr. Gustave L. Becker, Studio 110, Carnegie Hall, N. Y. C.; Mrs. Effie Perfield, 58 West 40th St., N. Y. C.; Mrs. Nelle Eberhart, 92 S. Oxford St., Brooklyn; Mr. Alfred Mirovitch, 344 West End Ave., N. Y. C.; Mrs. Florence Turner Maley, The Saxonian, N. Y.; Mr. Westley Norda, 825 W. 178th St., N. Y. C.

Bartola Company Opens New Office

Arrangements for the opening of a new office at 2022 Main Street, Dallas, Texas, in charge of Phil H. Pierce, who has been many years in the musical instrument and motion picture business, have been completed by Dan Barton, of the Bartola Musical Instrument Company, who personally visited the southern city for this purpose.

Mr. Pierce has an exceptionally wide acquaintance among exhibitors of the south where he has, for a number of years, acted as representative of various musical instrument companies. He is a skilled organ expert as well as a salesman and has in his employ, a crew of mechanics and demonstrators who have been associated with him for years.

The policy of the southern Bartola Organ interests will follow that of the Chicago headquarters, inasmuch as a school for players will be maintained free of charge to the student organists who will be placed with exhibitors without charge. This has been made a feature by Mr. Barton in his organization for the last seven years.

Mr. Pierce is well pleased with the outlook in the south, stating that the tightness of conditions, due to the cotton market, has not materially affected the motion picture business and he anticipated a big season.

Mr. Barton states that the reputation of his instrument evidently had preceded him, for while in Texas waiting for the demonstration instrument to arrive, to be installed in the new office, Mr. Phillips of the Phillips Egypt theatre of Fort Worth, happened in and after Mr. Pierce explained his new connection to Mr. Phillips, he bought a Bartola without even having seen or heard the instrument and insisted on getting the organ shipped for demonstration purposes and that another instrument be shipped to Texas for use in the Bartola office. Mr. Barton claims this to be a record sale.

The Musical Forum

(Under this heading the new ideas, queries and suggestions are gathered. This is where the motion picture fraternity gets together on music.)

WESTERN UNION TELEGRAM.

Chicago, Ill.,
Feb. 10, 1921.

Chas. D. Isaacson,
MOTION PICTURE NEWS.

I will accept chairmanship of Musical Instrument Committee.

DAN BARTON,
Bartola Musical Instrument Co.

WITMARK & SONS,
Gentlemen:

It is with great pleasure that I am able to inform you that I played "Till I'm Called By My Master Above" (Witmark & Sons, 1918) as the theme for that wonderful picture "Earthbound," Feb. 5th. It was a great improvement on the theme requested on the cue sheet, and several requests were made to ascertain the title of the composition and I gave it willingly.

JOHN TODD,
Pittsburg, Pa.

Dear Mr. Isaacson:

It was with much interest that I read your article in last Thursday's *Globe*, "Some Ideas Disclosed by Movie Conference." For the past few months I have been an organist at the Main street, St. James and Savoy Theatres in Asbury Park, N. J., I did not hold all these jobs at one time, but rotated as occasions demand, these three theatres being under one management. The Main Street is now closed owing to construction of a stage and balcony and as I will be idle for a few weeks I would like you to keep my name before you, or rather put me in touch with some exhibitor as I am desirous of making a change. I am thoroughly in accord with the tone of your articles which treat of a discussion of presenting music of the better sort and getting away from the jazz on a pipe organ. I find that the majority of the people can remember a picture better when a classic theme runs through it, and other good music is used much more so than when nothing but popular dance music is played. I have insisted on using high class music though I have been criticized by patrons and management both for not catering more to popular demand which criticism convinces me more than ever that the average audience can be educated up to a decent standard if the organists hang together.

NELSON L. DOWLING,
Sea Girt, N. J.

Against Women?

I am a flutist, experienced in orchestra work, having played in one movie theatre for about two and a half years, besides other engagements. In my efforts to secure a position in New York City I have noticed much discrimination against women musicians (although I have played through a few times in men's orchestras apparently giving satisfaction.)

May say that I studied with Mr. Barrere at the Institute of Musical Art, having had a scholarship there.

If the request is not impertinent, may I ask if you will kindly put me in touch with those parties who would consider women players in their orchestras?

VIOLET A. CONKLIN,
Peekskill, N. Y.

Dear Mr. Isaacson:

I take this opportunity of expressing my

thanks for the chance to relate my views to such a selected audience as was present at the convention.

You can count me in as a hard co-worker in helping to bring about what you are aiming at.

MAX WINKLER.

Belwin, Inc., N. Y. C.

Dear Mr. Isaacson:

Please allow me to congratulate you upon the success of the music conference held recently under your inspiration and guidance. I am sure that the whole moving picture industry will be greatly benefited thereby, as well as the music profession.

In regarding the synopsis in your issue of the 5th, regarding the conference, I particularly noticed a reply of S. M. Berg to a representative of the Society of Authors and Composers, which said in effect that there was more good music non-taxable than the Society controls. I merely wish to express myself as of the same opinion and register one sincere protest at the purpose of this society.

There is not a publisher in America today who does not know and recognize the fact that his greatest help in marketing his publications is and has been the theatre, and especially the vaudeville and moving picture houses. They all used to send copies of their publications to us, asking us to use them when ever possible and "push" them as much as possible as a "special favor" to them. I have spent about 13 years in picture theatres as an organist, and I have always helped their numbers whenever I could do so without taking on the appearance of "plugging." Some of those who now are in society, until recently advertised on the music sent us professionals that we nor any one else would have to pay the tax or fee for playing their music. I particularly have in mind Harry Von Tilzer, and several more like him who have just recently entered the Society.

Like most moving picture theatre musicians, I use wherever possible only music of those publishers who do not belong to this society. That means that I will drop all music sent me from those publishers of the society, and substitute on every occasion possible the music of other publishers. Of course, we musicians do not have to pay this tax, but we consider it absolutely unfair, and unjust, and a turning-on those who have been their best friends.

I am sure that if all theatre musicians took this stand the Society of Composers, etc., would not exist very long. If all theatres cut out their music and refused to be bluffed into paying the fees, they would have no reason for existing, and those publishers who have been in this thing would have a hard road traveling thereafter.

My house has paid them for one so I understand, but at the expiration of that time I shall advise them not to make any further payment.

HAROLD PRICE,
Greensburg, Pa.

Will you kindly advise the different publishing companies of New York City to forward to the Victoria Theatre a professional copy solo piano parts on all their issues from this date on, and if possible forward copies of the biggest hits published in the past three months. This is for the organist who plays during the relief of the regular orchestra and cannot use the orchestration organ part conveniently.

I would appreciate it very much if you would emphasize the necessity of having the piano solo professional copies of the latest comic opera hits which are now playing New York City.

Very truly yours,
A. L. SKINNER, Manager,
Victoria Theatre, Buffalo, N. Y.

Suggestions for the Executive Board from H. S. Kraft: Arthur James, editor of the *Motion Picture World*; E. J. Bowes, of the *Cinetel*; Sol Lesser, exhibitor, of Los Angeles; Barret McCormick, New Ambassador Theatre, Los Angeles; Alfred S. Black, Black Theatre, Boston, Mass.; John C. Flynn, vice-president Famous Players; C. L. Yearsley, First National; David Selznick, Selznick Pictures; W. Finston, Balaban & Katz, Chicago; A. Kirkpatrick, Manager of Robertson-Cole Producers; Maurice Barr, Saenger Amusement Co., New Orleans, La.; Phil Gleichman, manager director, Broadway Strand, Detroit; Bert Newr, of the American Piano Co.; V. E. Fuller, manager of the Ampico Dept., American Piano; A. F. Adams, Wolfson Music Bureau; Rudolph Wurlitzer, Jr., Rudolph Wurlitzer Piano Co.

To comply with your request I take the liberty of suggesting the names of Mr. H. Lawrence, formerly with the Kohler & Campbell Industries, and Mr. E. S. Votey, of the Aeolian Co., as valuable members of the Executive Board of your association.

I am sure that you know the former well. He was present at the meeting of the Music Week Committee, at which you were present, and Mr. Votey is one of the head men and technical expert of the Organ and Play Piano Dept. of the Aeolian Company.

HERMAN IRION,
Steinway & Co., N. Y. C.

Suggestions for the Executive Board from H. Riesenfeld: Erno Rapee, of the Capitol; Frederick Stahlberg, of the Rivoli.

The
Music Forum
is
For You

Make Use of it

Send Your
music problems
to

Chas. D. Isaacson
Music Editor

Music and the Picture

Become a Member of the Association of Motion Picture Musical Interests

By Charles D. Isaacson

IT is now possible to join a regularly constituted organization for the improvement of music in the theatres.

Therefore, become a member at once. Get your name enrolled. Jump in with your support. Boost the project. If you're a manager, urge your musical director and musicians to join, and if you're a musician, encourage your manager to be an active interest.

The more rapidly the new Association can show real membership, growing membership, and even numerical strength, the sooner will the power for good be exerted.

Don't wait until the rest of the field have done the leading. Be yourself the leader.

What Is Wanted

The Association of Motion Picture Musical Interests wants a permanent headquarters (a desk-room will do—no elaborate suite). It will need a paid secretary eventually for all of his time. It needs stationery, postage, publicity. It needs you.

The Association is not to be a spending organization. It is not to have a large treasury. The Association is to be an impetus to action, a centralizer of ideas, a crystalizer of results.

The Association will not have any need for loads of money, it seems now. When \$5,000 a year is assured from the dues, undoubtedly that will be the maximum desired.

Therefore dues will be inconsequential to the individual.

The present dues will be two dollars (\$2) for Individuals and ten dollars (\$10) for Corporations.

You can join now. Do join now!

The Committee of Five Meets

C. M. Tremaine, director of the Bureau for the Advancement of Music, was chosen chairman by Messrs. Joseph Carl Breil, Ernest Lutz, Hugo Riesenfeld, Samuel Rothafel and Charles D. Isaacson (Ex-Officio member) when they met Thursday, February 24, 1921, at 729 Seventh Avenue in the office of the Motion Picture News.

No time was lost.

The Committee was in hearty agreement on certain points.

1. The Convention at the Hotel Astor in January started a new epoch. It brought together representatives of leading institutions.

2. The Convention demonstrated the absolute need for this Association.

3. The two hundred and eighty delegates of the Convention constituted themselves into a temporary but *very active* nucleus.

4. The Association is therefore actually an entity—actually in existence.

Furthermore the Committee signed upon certain other points.

5. No delay must be permitted.

6. Membership must be urged at once.

7. A fund must be obtained through dues.

8. Dues must be small.

9. SERVICE TO BE THE KEYNOTE.

10. The three forces must be united—pictures, music, public.

BULLETIN OF ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS

UP FOR RATIFICATION

THE Committee of Five appointed by Protém, President Charles D. Isaacson, desires to report to the united industries:

We have met this day and have drawn up a constitution and by-laws for the Association of Motion Picture and Musical Interests.

We present it for ratification by the Board of Directors and Executive Committee.

The Board of Directors who will be called upon to serve the Association will be thirty-five in number and will represent every phase of the tripod alliance. Their names will be voted upon at the next meeting of this Committee, acceptances to be made public within the fortnight.

The Executive Committee will consist of five members who will be the real voting body.

It has been the endeavor of this Committee to make a brief to the point, working document devoid of verbiage and flowing promises.

It is the earnest belief of this Committee that the slogan of the Association of Motion Picture Musical Interests must be

SERVICE

Every member must get real value out of his membership and we thoroughly believe he will do so.

Therefore we advocate the immediate signing of membership so as to provide a working fund for organization.

Should there be any change in the form of the Constitution which alters the desire of the members to be of the body, his dues will be returned.

Temporary headquarters are 729 Seventh Avenue. Temporarily, Mr. Isaacson will receive all communications and queries. Temporarily dues may be sent to him.

Appreciation is voiced to the Motion Picture News for providing, free of charge, temporary housing, stenographic service, stationery, etc.

This statement and a copy of the Constitution and by-laws are being forwarded simultaneously to the entire trade press of pictures and musical field with an ardent request that they be published with an INTERPRETATION of the clauses, so that the importance of each idea be freely conveyed.

THE COMMITTEE OF FIVE:

Joseph Carl Breil

Ernest Lutz

Hugo Riesenfeld

Samuel Rothafel

C. M. Tremaine, Chairman

Charles D. Isaacson, Ex-officio.

Thursday, Feb. 24, 1921.

Temporary Headquarters

Until a place for the Association to hang its hat is found, the NEWS volunteered its offices and employees. *But the NEWS wishes the field to understand this is only temporary and that there is no selfish motive behind this offer. The success of this plan depends to a large extent on the support of all the trade papers.*

I (Isaacson) told the Committee that I am no quitter, but I do not believe it for the best interests of the cause that I do more than start things going. I want to see others in charge—others who will give the Association their sincere support.

Interpretation of the Constitution and By-Laws

At the request of the Committee of Five, we are glad to print the Constitution and By-Laws and to offer an interpretation, although it seems to us that there is scarcely any need for explanation. The document is simple and clear.

As we see it, there are really only a few matters that need to be clarified.

Membership

It will be observed that there are three kinds of members,—motion picture, musical and general public.

The motion picture industry desires to use more and better music more effectively, to broaden the appeal of the theatre and do better business, also to understand the musicians, musical devices, ideas, hopes, possibilities, etc.—*to use music for all it's worth.*

The musical world recognizes the future possibilities, and seeks to get together with the picture people for better understanding and better music.

There are many forces and organizations at work to raise the public standards of taste—and this division completes the triangle.

Where Do You Fit?

Class A—Motion Picture Industry—Every individual or firm exhibiting films, making them, selling them, acting in them, directing them—in other words, exhibitors, producers, exchangers, actors, directors, writers, artists, etc.

Class B—Musical Industry and Profession—Makers of instruments, publishers of music, composers, conductors, players, singers, directors of music, schools of music, music clubs, etc.

Class C—Those Interested in the Public Through the Speech of Music—Welfare workers, cultivators of taste, legislators, newspapers, writers, etc.—a very flexible division.

Dues

Any individual such as a manager, conductor, player, actor, director, composer, writer, member of organization, is eligible to membership at \$2.

(Continued on page 2039)

Music and the Picture

(Continued)

any company producer, theatre owner, chain store, publisher, manufacturer, etc., is eligible. Dues are to be paid in advance. \$10 for individuals. \$10 for ACCEPTED corporations and companies.

APPLICATION FOR MEMBERSHIP ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters
Room 400, 729-7th Avenue, New York City
Address: _____
to apply for membership in this associa-
tion. Dues..... (herewith)
Those of the motion picture industry seeking to broaden their appeal through music.
Those of the music industry and musical profession seeking to widen their scope through the film.
Those seeking to give the public a greater opportunity to hear good music.

Constitution of the Association of Motion-Picture-Musical Interests

ARTICLE I.—NAME

Section 1. The name of this organization shall be the Association of Motion-Picture-Musical Interests.

ARTICLE II.—PRINCIPAL OFFICE

Section 1. The principal office shall be situated in the city and state of New York.

ARTICLE III.—NUMBER OF DIRECTORS

Section 1. The number of its directors shall be twenty-five.

ARTICLE IV.—PURPOSES

Section 1. The purposes and particular objects of this organization are to foster and develop music in the motion picture houses in America, through bringing together in one workable the tri-party interests, first those of the motion picture industry seeking to broaden their appeal thru music; second, those of the music industry and musical profession seeking to widen their scope thru the film; and third, to seek to give the public a greater opportunity to hear good music.

ARTICLE V.—AMENDMENTS

Section 1. This Constitution may be added to, amended, altered or repealed only at a meeting of the members of this organization by a majority vote of the members present at such meeting, provided notice of the proposed amendment shall have been mailed to all members at least one month prior to such meeting.

BY-LAWS

ARTICLE I.—MEETING AMENDMENT

Section 1. The annual meeting of the members of this organization shall be held at a time and place as the members may decide by a majority vote of the duly qualified delegates present at the annual meeting preceding, and the board of directors.

SPECIAL MEETINGS

Section 2. Special meetings of the members of this organization may be called by the President or by the board of directors and such meetings shall be held at such time and place as the President or board of directors may ever calls the meeting) may appoint.

NOTICES OF MEETINGS

Section 3. A notice of the time and place of each meeting of the members of this organization shall be mailed by the Secretary to each member at his or its last known post office address at least thirty (30) days in advance thereof, and notice of the special meeting of the members of this organization shall also state the object of the meeting and the subject to be considered thereat.

WAIVERS

Section 4. Whenever, under the provision of any of these By-Laws, this organization is authorized to take any action after the notice to its members or after the lapse of a prescribed period of time, such action may be authorized or approved, and such requirements be waived, in writing, by the board of directors.

ORDER OF BUSINESS

Section 5. At all meetings of the members, the following order of business shall be observed so far as is consistent with the purpose of the meeting, viz.:

1. Roll Call.
2. Reading unapproved minutes and action thereon.
3. Report of President.
4. Report of Secretary.
5. Report of Treasurer.
6. Report of Standing Committees.
7. Report of Special Committees.
8. Unfinished business.
9. New Business.
10. Election of directors.

The regular order of business may be changed by a three-fourths vote of the qualified delegates present at any meeting.

MANNER OF VOTING.

Section 6. At all meetings of members, all questions, except all such questions, the manner of deciding which is specially regulated by these by-laws, shall be determined by a majority vote of the qualified delegates present at any meeting duly held, and in the event of a tie vote, the presiding officer of the meeting shall cast a deciding vote. All voting shall be viva voce, except when demanded by a duly qualified delegate the vote shall be by ballot, and each ballot shall state the name of the person voting and the word "yes," if the vote be an affirmative vote, and the word "no," if the vote be a negative vote.

ARTICLE II.—MEMBERSHIP

Section 1. There shall be three classes of membership, to be known respectively as Motion Picture Industry Membership, Music Industry and Profession Membership and Non-Commercial Membership.

MOTION PICTURE INDUSTRY MEMBERSHIP

Section 2. Any individual or firm financially engaged in the motion picture industry shall be eligible for membership in this class—Class A.

MUSIC INDUSTRY AND PROFESSION MEMBERSHIP

Section 3. Any individual or firm financially engaged in the music business or musical profession shall be eligible for membership in this class—Class B.

NON-COMMERCIAL MEMBERSHIP

Section 4. Any individual or organization interested in the spread of music in motion picture houses from the viewpoint of the benefit to be derived by the general public is eligible for membership in this class—Class C.

ARTICLE III.—APPLICATION FOR MEMBERSHIP

Section 1. Every individual, firm or organization desiring to become a member of this organization shall make a written request to that effect and state the classification in which he or it belongs.

ARTICLE IV.—ADMISSION TO MEMBERSHIP

Section 1. Any applicant for membership shall be admitted for membership, either by the favorable vote of the members at any meeting or the favorable votes of the Membership Committee and accepted by the President of the organization.

ARTICLE V.—DUES OF MEMBERS

Section 1. The annual dues of the members shall be two (2) for individuals and ten (10) dollars a year for corporations or companies.

ARTICLE VI.—OFFICERS

Section 1. The number of officers of the organization shall be six (6), to consist of a President, three Vice-Presidents, a Secretary and a Treasurer, who shall serve for one year.

TERM OF OFFICE OF OFFICERS

Section 2. Officers shall serve for one year or until their successors are elected.

Can You Qualify for Screen Authorship?

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
9013 I. W. Hellman Building
Los Angeles, Cal. (3-19)

TIME AND MANNER OF CHOOSING OFFICERS

Section 3. The officers shall be chosen at the annual meeting of the organization or at any regular or special meeting after the term of office shall have expired.

POWERS AND DUTIES OF OFFICERS

Section 4. Powers and duties of officers shall be those usual to such offices, unless otherwise specified by these By-Laws. The President shall appoint all Standing and Special Committees except the Executive Committee subject to the approval of the Executive Committee at its next meeting and shall also appoint all Special Committees he may desire.

ARTICLE VII.—EXECUTIVE COMMITTEE

Section 1. There shall be an Executive Committee composed of nine (9) members (including the officers), who shall be elected at the annual meeting or any special meeting called for that purpose. It shall authorize all expenditure of organization's fund, not authorized directly by the organization, and shall approve all Standing Committees. It shall also, with the President, plan all activities of the organization and may appoint such Standing and Special Committees as it may desire.

ARTICLE VIII.—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees: Membership Committee, to secure and pass upon new members; Press Committee, to give out publicity concerning the organization's work; Information Committee, to gather statistics and other information regarding the use of music in the motion picture theatres and its affect on the size of audiences and disseminate same; Recommendation and Public Approval Committee, to study and make recommendations for the development of music in motion picture theatres and to secure public approval and support for those houses which adopt same.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Music Editor:

At present the greatest drawback upon theatre musicians is the long hours and the binding character of the work, making it most difficult especially for leaders and organists to find time to seek the benefit of others experiences or to offer their own ideas.

When the musician concerned is also a family man with love for his home and family, he must always sacrifice something of what he considers most valuable in order to do justice to himself and his colleagues when serving upon such a committee.

I can only say that I have read your articles each week in the News that I am whole

heartedly with you in the aims you are striving for, and that I feel you are in a position of authority in a field of unlimited possibilities for the good of music and mankind.

My work at the theatre and time I feel I must give to my home will not allow me to offer my services later than twelve-thirty any day, but until that time I will consider it a privilege to give all the time that you desire and in any way you wish.—*Robert Berentsen*, Piano and Organ Instructor, Brooklyn, N. Y.

Dear Mr. Isaacson:

I have the copy of your article on the motion picture theatre as a unity house of the future which I read with great interest and which so covers the idea that I had in mind that it seems useless for me to send anything to you at this time on the subject.—*Marshall Bartholomew*, New York City.

Dear Mr. Isaacson:

Since my retirement from regular church work, I have been substituting for organists in both church and theatre. I have gained the experience in picture playing and the different styles of pipe organs. I would like now to have a steady position in a theatre for afternoons only preferred.

Will you kindly put me in touch with exhibitors in New York City and vicinity, looking for organists.

Can you tell me where I can get a list of theatres where organs are installed.—*Will Till*, Organist, Bayonne, N. J.

Mr. Nick McMahon, Jr., Grand Theatre, Ironton, Ohio.

Dear Sir:

Your letter of recent date addressed to MOTION PICTURE NEWS has been referred to by their Music Editor.

While it is true that some of the picture parations engage Mr. Winkler to prepare cue sheets, it is also true that he prepares to convey the idea of tempo, character, etc. as much as Mr. Winkler is in the publishing business it is quite natural for him to suggest own publications, but it is also within his province to substitute compositions which might consider of a better character.

The purchase of our publications including rights of public performance anywhere without payment of any additional fee to us.

Trusting that this letter will give you the information desired and thanking you for interest in our publications, we are, *G. S. Schirmer, Inc.*, by E. B. Hall, Manager.

"PASSION"

Musical setting prepared by Fred Stark
(On two-hour basis)

- 1—S: opening. La Forza Del Destino, overture (Verdi). Introd. till C; cut to F; till G; segue.
- 2—S: Jeanne in millinery shop. Menuetto all'antiquo (Karganoff). E-ma part only. Segue.
- 3—S: Jeanne leaves shop. La Source Ballet No. I (Delibes). a: Pas des Echarpes. Start intro. a-mi.
- 4—S: lovers on sofa. b: Scene d'amour.
- 5—S: Change to outside scene. March and procession of Bacchus (Delibes). S: Jeanne meets Don Diego, cont. letter 4—ben sostenuto till letter 5; segue.
- 6—S: Jeanne returns to shop. Badinage (Herbert). T: Such lovely hands, etc., cont. trio, sentimental.
- 7—T: Sunday. Gavotte e Musette (Raff). S: Don Diego enters, cont. Musette in 4/4. S: Jeanne joins party, D. S. Gavotte. S: Du Barry and Diego reading paper. Coda from same; play in 4/4.
- 8—T: For two days Armand. Paroles d'amour (Tobani); after intro. cut to all. mod., and coda.
- 9—T: The Bal de L'Opera. Bal de Noces (from Histoires Musicales) (Burgmein). S: At fight, cont. FF. S: Jeanne carried into room. Sarabande, from same till Fine.
- 10—T: Lisen to reason. Rosaura (Burgmein), from "Carneval Venetien."
- 11—T: One morning. Minuet (Schubert).
- 12—T: Etienne Choiseul. Gavotte from "Iphigenie en Aulide" (Gluck)—play with string quartet only.
- 13—T: His Majesty the King. La Source Ballet No. II (Delibes). Start with trumpet fanfare, 1st 8 bars of: a: Scene dansee; segue allegretto from same.
- 14—T: The Smart Set. b: Scherzo Polka.
- 15—S: Jeanne joins card party. c: Pas de Guzla. S: Jeanne and Lebel dine, cont. letter B; lighter; s: Jeanne tries dancing, cont. ¾ allegretto. Organ 10 minutes.
- (After scene of street singers).
- 16—S: Jeanne meets king. Pastel Menuet (Paradis). T: And the order went forth. Cont. Trio, poco lento—no repeat. T: The young Du Barry had. Cont. D. S. Menuet; Coda.
- 17—S: Marriage scene. Bach Prelude (organ alone).
- 18—S: After marriage ceremony. Polonaise Militaire (Chopin).
- 19—T: Armand unable to find. March of the Dwarfs (Grieg); myst. all. S: Flash to minister and man. Cont. at poco piu lento till G.
- 20—T: After weeks of. Coronation March from "Prophet" (Meyerbeer); repeat from B to C. S: Reception room scene. Cont. letter C. S: King is announced. Cont. D: Trumpets till E. S: Comtesse is announced. Cont. E: Very legato. S: After comtesse takes seat. Cont. F: till end (mob scene).

Organ 25 minutes.

- (After S: King fainted. After S: King in bed).
- 21—S: Priests come in. Andante from 5th Symphony (Tschaikowsky). Organ starts first 8 bars alone; cut to 4 bars after E; orchestra takes up beat before. S: Jeanne rushes out. Cont. letter K—appas. S: Throws herself on bed. Cont. Molto piu and. till end.
- 22—T: The minister of state was. Elegie (Massenet).
- 23—S: Casket is brought down. Funeral March (Chopin).
- 24—T: The Paillet family was. Robespierre Overture (Litoff). Introduction. S: Soldier rushes in. Cont. letter B; work up appas. S: Mob scene. Cont. C allegro impetuoso. T: From all the highways. Cont. G, H, Marseillaise counterpoint to I. S: Mob scene, cut to M (FF). S: Storming Bastille, cont. N: Marseillaise FFF. S: Break in prison, cont. O, P. S: Break into castle, cont. Q: Prestissimo. S: Surrender, cont. R: Andante; muted trumpet signal last 4 bars.
- 25—T: Followed mad days. La Nuit et L'Amour (Holmes), (from "Ludus pro Patria"). S: Court martial, cont.
- 26—S: Jeanne in prison. Repeat Robespierre overt. intro. S: Guard enters, cont. B—appas. S: Armand dies, cont. pp. S: Jeanne dragged out to wagon, cont. ff—allegro. S: Mob on public square, cont. FF letter G (Marseillaise). S: Arrive at scaffold, cut from H to O—pesante (head off!) S: Strap Jeanne on board, cut P: prestissimo: time up to stop at R. S: Knife falls, cut R to S; play allegro con brio, in F-ma for ending, instead of exit march.

ANNOUNCEMENT

Until further notice, any publications published by us and bearing our regular imprint, may be publicly performed without payment of any fee whatsoever.

G. SCHIRMER, INC.
New York, N. Y.

Loew's State Theatre Offers Music Program to Waiting Patrons

Lobby to Be Supplied with Music, Books and Other Similar Features

LOEW'S new State theatre, Euclid Avenue at East 14th Street, which was tendered a royal opening on February 5, takes its place as one of the three largest motion picture houses of the country, but is surpassed by none in beauty, comfort, design and extravagance of decoration.

Immediately upon entering the lobby, one is struck by the gorgeousness of the building. The lobby, 45 ft. wide by 180 ft. deep, is the largest in the entire United States. Not content with having obtained distinction in size, Architect Thomas Lamb provided a series of surprises in the lobby. As, for instance, the series of huge walnut pillars, capped with gold; the white marble wainscoting; the beautifully veined marble fire place, in front of which stands a brilliant hued parrot of ancient family, holds court before a large crowd of admirers; mural paintings of bright colors, allegorical in theme, and the marvelous white marble staircase which rises from the other side of the lobby to the artistically finished mezzanine floor, where tea is served every afternoon between two o'clock and half past four, by two pretty maids.

There is an orchestra in the lobby—everything altogether new to Cleveland and topoplay fans. A 'cello, a harp and a violin offer divertissement to the patrons who like to stroll around the lobby and look at the art objects that were brought from all parts of the world. Manager George Dumont, who was brought from the Kinema theatre, Los Angeles, to take

charge of the State theatre, says he has several plans for the lobby, which will be put into practice next week. Dumont is having four large tables made for the lobby. On these tables he will keep all the latest fashion books, for the ladies to look at. Also, he will supply stationery for the use of his patrons. Dumont is going about it to make the State theatre the rendezvous for shoppers.

Leaded glass casement doors open the way to the auditorium of the State theatre, where four thousand people can be seated at one time. The tone of the auditorium is Italian red. The walls are panelled in red brocade velvet. The floor is covered with a heavy red velvet carpet. Whatever wall decoration is plain, is of a light shade of cafe au lait. The red is relieved by splashes of black and gold, with a touch of light blue in the ceiling.

The State theatre is supplied with a stage thirty-five feet deep and a hundred feet wide, allowing the presentation of a big spectacle, if required.

There is a three-way lighting system installed in this new million-dollar theatre, similar to the one installed in Loew's Park theatre, which was opened just two weeks prior to the State. This system gives five distinct shades, and is used to produce lights which synchronize with the music. They appear under the balcony in elaborate sunburst effect.

Approved ventilation is assured with the installation of blowers on each side of

the building, at the floor line, which feeds fresh air by means of a duct system, to the theatre, and exhaust fans at the ceiling line, which suck out the used and impure air at all times. Sanitation has been looked after with the complete vacuum system installed, electrically controlled, to all parts of the building.

Two ladies' rest rooms and two men's club rooms are supplied with all the luxury and comfort of the finest hotel or club.

An innovation of considerable interest to patrons is the fact that the State theatre has two box offices where tickets may be purchased, instead of one. Two cashiers are in constant attendance at each box office, which does away with a long line of patrons waiting to buy tickets.

Another innovation is the entree to the balcony. The balcony of the State theatre may be reached either from the foyer, or from the auditorium. The wide marble staircase of the lobby leads to the second floor. There is also a second set of grand stair cases from the auditorium, which likewise lead to the balcony. The benefits to be derived from this are manifold and evident.

Forty-five exits, all numbered, and electrically lighted, assure the patrons of the State theatre complete safety in case of emergency. But added assurances of safety were provided by supplying each exit with a separate and distinct fire escape. Under stress, the State theatre could be completely evacuated in about three minutes.



Left: The Magnificent Lobby of the State Theatre, at Cleveland, with the marble staircase in the background. Right: Proscenium arch and screen setting at the same theatre.

Music and The Picture

Consider the Organist

By Charles D. Isaacson

I MEAN to say: Consider the Organist. He is a problem that calls for some special thought and he generally is an object for gentle consideration—at least a little more than he is getting.

It seems that I have started something, or at least I was the cause of Mr. William Brandt starting something. For at the Motion Picture Musical Conference, our good friend, Mr. Brandt, representing five hundred theatre owners, declared that the exhibitors simply could not find organists. To be exact, this is what he said:

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small neighborhood theatres cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds, then what an easy lot the exhibitor would have!"

At the same time, Mr. Joseph Weber, president of the National Federation of Musicians, was present and added to the dramatic tension of the situation by adding the following words:

"I agree that perhaps we have not enough good musicians, but the matter will be remedied as best and quick as possible and you will soon have more musicians than you need for your theatres. The question of supplying musicians will be solved as far as the American Federation is concerned."

I felt that the character of Mr. Brandt's statements was such as to deserve the widest publicity and I gave the remarks to the press of the country and myself commented and emphasized the matter in my department in the *New York Globe* and also in the magazine *Musical America*.

Well, well! I have been besieged by all kinds of letters, telephone calls and visits. Chiefly from organists, of course. At first I tried to duck my responsibility by referring all comers to Mr. Brandt, but many came back from Mr. Brandt, without having had any particular satisfaction.

But I knew that Mr. Brandt knew exactly what he was talking about and that he is not the kind of man to have made any rash statements. Therefore I have asked him to provide me with the names and addresses of all exhibitors who are seeking organists or any other kind of musicians, and I have all kinds of channels through which to discover the right people without any difficulty.

In the meantime however, many quite remarkable things have come up. For instance, the National Association of Organists, as indicated in a previous issue of *THE NEWS*, has drafted a committee to furnish information on all organ matters, without charge to exhibitors. Dr. William Carl of the Guilman School has been asked to jump into the situation and give the benefit of his assistance, which to date he has not done—he has been ill, and very much involved in his season's work. But I believe

Have You Joined the Association of Motion-Picture Musical Interests?

SEND IN YOUR APPLICATION TODAY!

Be among the first to enlist. Temporary headquarters are established, temporary by-laws and constitution in hand.

The executive committee and board of directors are in formation. But where is your name?

SEND THE APPLICATION BLANK TODAY.

APPLICATION FOR MEMBERSHIP, ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS **ACCEPTED**

Temporary Headquarters
Suite 402, 729 7th Ave.,
New York City.

I,
Address
Herewith desire to apply for membership in this association.
Class Dues.....

Classes

- A—Those of the motion picture industry seeking to broaden their appeal through music.
- B—Those of the music industry and musical profession seeking to widen their scope through the film.
- C—Those seeking to give the public a greater opportunity to hear good music.

Dues are to be paid in advance:

\$2.00 for individuals.

\$10.00 for corporations and companies.

that Dr. Carl can be relied upon to give this problem his ardent aid.

I have heard from several schools that they are eager to know the theatres seeking their pupils—for their pupils are seeking these theatres.

Then there have come to my desk some letters which are so pregnant with points and facts, that I feel they ought to be published. I refer to the remarkable document—the challenge to Mr. Brandt from Scott Buhrmann of the American Organist. I refer to the letters of William Hamilton and G. H. Federlein, which I have selected from the vast correspondence, as being most typical and most explanatory.

Just before these are reached, I should first desire to make some observations, which may

serve to clear the atmosphere. I will state the case from the two points of view. The exhibitor finds himself with a theatre in which he feels that he must put an organ. He is not born with any knowledge of organ-history and traditions. He buys an organ. The manufacturer is selling his own instrument. I do not mean to indicate that the manufacturer has not the best interests of the art and the seller at heart. But he sells his instrument. Most often it is a good buy for the exhibitor. Most often there is no trouble from that end. But in some cases, the exhibitor has been fooled. The organ is not truly musical, is not well-placed, is not well-voiced, is a white elephant on his hands. In this latter condition, the organist is up against it, to use the vernacular. The exhibitor is angry, and thinks it the fault of the organist. Or when he tries to engage a good musician, the artist won't accept; it would be against all his scruples to marry a cheap bit of clap-trap (for the organist figuratively marries his organ).

In the first place, the exhibitor has no right to buy an organ without consulting a real organist and acoustician. Pay a man and it will pay the buyer.

After the organ, comes the organist. The exhibitor is not expected to realize the temperamental side of an artist. The organist works hard, he is the most physical of all the musicians. He's using arms and legs and head and heart all the time. He cannot possibly be expected to understand the organist's desire, unless it is brought to him in a way like this. He may think the organist is lazy, because he won't play all the time. He may imagine the organist is stupid because he declares that he cannot improvise with the pictures incessantly. Now on the other hand, the organist should be made to realize that the exhibitor is new to all these conditions. Music is to him at first just an additional department in his business. He cannot at first consider the art aspects; this is beyond him.

We must seek to create an understanding between organists and exhibitors.

Speaking for the organists, I would say to the exhibitors of the country, bow to this guild. The organists are of the oldest sect of musicians in the world. They are as a class the most seriously musical, and indicate by their very choice of the pipes, a turn of mind which declares them to be somewhat ecclesiastical in nature. In the older days, the organist was the first musician, everything revolved and developed about him. The organ is the only all-sufficient instrument. The violin and all stringed instruments (even the piano) do not approach it in this respect. The organ attempts to encompass all other kinds of music and to translate even the flute and clarinet into its language. The organist I have observed is the most sensitive musician, and feels keenly every slight. He is a loyal creature as a class, much more loyal than others I could name. It comes about through the organist's association with the organ. For the organ is so purifying and noble.

(Continued on page 2274)

Music and the Picture

(Continued)

enhance all of it, when it speaks again.

Remember, Mr. Exhibitor, that in your house is a mighty instrument, which gives dignity and beauty to your ownings. Consider it as a thing of art—love it for its history and its power of expression. And loving it, treat it as a friend, not a slave. That love will make itself felt by the audience who can be made to revere it too!

Speaking for the exhibitors, I would say to them: You are bringing your instrument and your art into a new channel of activity. And you must adapt your minds. You cannot be the same organist in the film theatre that you are up in the loft of the high-spired cathedral. Give moderation to your attitude and keep in mind that the exhibitor is not like the minister. Always show the manager of the house what you'd like to be done, but not from the point of view of what you like—as this: show him how he can make more money and put on a better performance if he follows your suggestions.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

"I am conducting a high class ladies' orchestra of twelve pieces, in one of Cleveland's finest new picture houses, and want to augment same to fifteen or more pieces, provided I can get what I want—for instance, a good lady player of trombone, oboe, French horn, etc. Have you a department that could secure these players for me? If not, I would greatly appreciate your putting me in touch with someone who could. The engagement is union, paying first class picture house scale, which is \$50 per week for six hours a day, afternoon and evening. This is a city of opportunity for musicians and well worth their time to come here. Six new theatres have been built this winter, and living conditions are ideal. I have the Union's permission to import these musicians and anything you could do to help me line up some good ones would indeed be appreciated."

HELEN GOULD WALLICK,

Suite 42, Euclid-Dean Apts.,
East 105th and Euclid Ave.,
Cleveland, Ohio.

It was with great interest that I read the special music supplement of the Motion Picture News issue of February 19 which proved to be a wonderful detailed report of the first organized effort to place music in the dominating position it is entitled in connection with the presentation of motion pictures.

Please add my name to the proposed membership to the association so that I may feel that I am part of this important work.

HAROLD B. FRANKLIN,
Shea's Hippodrome,
Buffalo, N. Y.

Wants Lady Musicians

Music Editor:

Permit me to suggest, however, that the directorship of the Association should be selected so that neither the managerial nor the musicians of its membership should be able to dominate. It should be divided, I might say on the order of the House and Senate with a higher authority of, say three men, with power of veto. That the musicians interested in the Association not necessarily be union, but drawn from both union and non-union more with the idea of eliminating radical ideas and furthering music in picture theatres. That State branches be organized immediately, so that next year we have 1,000 delegated to attend State meetings may be started just as our original meeting was, choosing a large city where good music in theatres is established. Immediate plans for financing should be made and carried out. These plans should not include the acceptance of any funds from any source which would later bind the organization to obligations which would prove embarrassing. An individual levy, and an initiation fee for new members might cover part of the amount. However, some method should be adopted which would create and establish a treasury immediately and the State organizing be put on a firm business basis.

If there is anything I can do, you have but to ask and if you decide to try to raise funds from the original members, draw on me for 25 dollars.

In your State campaigning, I might suggest some prospective members who would help in the State organizing. When you get that far along, let me know.

One thing we must guard against is the attempt of business interests to dominate the organization for selfish reasons. Some limitation should be formed immediately which would designate just who is eligible for membership. We should not sponsor business deals, but we should establish and maintain a bureau for classifying and endorsing available musicians and artists. From

BUEL B. RISINGER,
Ascher Bros.,
Capitol, Cincinnati, O.

Says Two Man Plan Only Feasible One

My dear Mr. Isaacson:

It was with a great amount of interest that I read your article in last week's "Musical America" with regard to the motion picture theatres. I hope you will not think me a pessimist for the remarks I am about to make, but will relate to you my personal experience and thought in the matter.

For six years I have presided over one of the many fine organs boasted by Fifth avenue churches, and for more reasons than that can rightly call myself one of the country's leading organists. I am also one of the pioneer "movie" organists, for about seven years ago the Vitagraph Co. took over the Criterion theatre, installed a fine instrument and opened it as a movie house under the name of the "Vitagraph." Here for a considerable length of time I, together with another well known organist, the late Edward F. Johnston, presided, each alternating with the other. I received a salary well in advance of the present union scale for organists, and when the house lost its popularity and the salaries were cut 33 per cent, Johnston and I quit.

To come down to the present time, for a year or more it has been my intention to re-enter the movie field when the right opportunity presented itself. I have had numerous chances—like this one: two weeks ago I was offered a position, eight hours playing per day, seven days a week, at a salary too ridiculous to mention. Think of it.

You quote Mr. William Brandt as saying that an exhibitor is willing to pay from fifteen to twenty thousand for an organ, but cannot get a good organist to play it. Of course not. But the remedy is in his own hands. Perhaps he holds down a comfortable swivel chair all day, but has he ever played an organ for four hours at a stretch, with four more in prospect after dinner and a short rest?

There are hundreds of organists ready to take up the work on a two-man basis, with relief player in addition, and these men would, like myself, prefer to take less money in this way than more money and play continuously. Incidentally, Mr. Johnston, mentioned above, died of kidney trouble aggravated by continual organ playing.

Here, then, is what I believe will attract the organist. In a house like the Rialto, where there is a large orchestra, the organist plays perhaps 50 per cent of the time and receives a large salary. In a house where there is no orchestra he plays 100 per cent of the time. Should he not receive greater compensation than he who plays but half the time? The exhibitor must foot the bill and at the same time recognize that he is employing a human being.

My experience and observation has led me to believe that the two-man plan is the only one. It certainly is the only one I will entertain, and when it becomes a reality the big men will come into the game. Ask a man who plays six to eight hours daily, and he will tell you that by the time he gets into the second half he is so weary that he doesn't care much. So he gets careless, his judgment dulled. Here is something for you to take up with Mr. Brandt, and I am sure that you can do something to help us who are not out of the almighty dollar, only to crack when we get it, but who only want a respectable living and to enjoy life and live long.

I have taken up much of your valuable time, but believe that you are the man who can bring a better understanding of the requisites of each side, relieve the "shortage" of organists and at the same time bring the job to the organist.

With kind regards and admiration of your work,
I am

J. H. FEDERLEIN.

New York City.

Resents Piano-Organ Doubling Up

Dear Mr. Isaacson:

On reading your hlythe article about musicians in the film theatres I am overwhelmed with the desire to express myself and to address, through you, Mr. Brandt, Mr. Weber and any other gentleman who may be troubled that the musician is "out of step."

Might I suggest to Mr. Weber that the union, far from not being on trial in this case, is, indeed, on trial in every question affecting musical labor and its commerce. And every phase of the union regard to the market and the supply has a strong bearing upon the quality of the supply as Mr. Brandt suggest.

Now I would not seek an opportunity to bring to light a number of abuses without offering a deliberate and hopeful remedy, but by mentioning one abusive feature of the trade in musical labor I can show Mr. Brandt why he finds it hard to get schooled organists

and can show Mr. Weber where he can do something to help Mr. Brandt get better quality for his money.

The abuse I have in mind is the practice of "doubling" on piano or organ, as the case may be. I always thought this was contrary to the laws of the Federation of Labor, but, viewed casually, I daresay it is done in the majority of picture houses in New York. Even if it is not strictly against the rule, it certainly is a thing destructive enough to hurt the music in any house and the widespread practice of working musicians, particularly organists, like galley slaves, is doing a damage to the motion picture as well as the musician which threatens to place both in a vulgar aspect from which they can only emerge by hard and long effort.

The organ was regarded fifteen years ago as an instrument deserving the attention of the best brains and the widest culture that could be brought to it. I am quoting many, many people of taste and discrimination when I say that now the organ is one of the most irritating nuisances of life in New York City. A man goes into a picture house almost idly. He wants repose, he desires that his mind rest passive for an hour or so. He trusts his passive mind, more sensitive generally than his active one, to the mercy of the film producer and the exhibitor. We must give the producer credit that he has nearly proved himself worthy of the trust. But the exhibitor! He inflicts upon this sensitive, quiet mind the insidious vapors of a half-schooled and half-cultured half-organist. And he keeps that horrible organ droning and wheezing not for minutes, but for hours on end without periods, without rests, without intelligent program, and without any other intent than to make some kind of a noise. And every one wants to blame the organ player, who, nine times out of ten, would rather work harder and practice one thing until he could give you three minutes of music, which might be a refreshment and a recreation to you for a day, and then shut off the motors and rest your ear.

Mr. Brandt, if you want real organ playing, that is playing with pep, with sentiment and with clean intelligent appeal to all hearers, you may have it by hiring any one of a hundred men in New York only you must make the man's working conditions such as to increase his self-respect, and you must keep your own attitude up to a demand for quality and not quantity. You must remember that a man in any line can only do a little of his best and that the less you have him do the higher you may require him to keep his standard. You must not force your organist to play band parts for hours and then expect him to bloom forth in two seconds as a soloist. And above all you must not allow him to "extemporize" throughout a half an afternoon merely to escape having a dead house on your hands. Make him feel that every moment he is at the organ he must make the thing talk!

And if Mr. Weber enforces whatever there is in his code to make organists better I think we may hope for improvement in the exhibitor's end of the game that will keep pace with the best the producers can put forth. When you allow the organ to become a mere stop gap for the orchestra you may be sure that the morale and the working sense of the orchestra is not improved.

As in all fields of labor and in all kinds of labor groups the bands of New York City are suffering badly at present. The morale is not good. The union has backed up the band leaders very well, I think. The contractor has become a powerful factor, if not a complete despot, in the market. But the journeyman musician, in spite of apparent rulings in his favor, has not gained very much recently. There is a certain mistrust, if you will, a certain cloud of futility that seems to hang over most of the bands I've heard lately and I believe that this can be dispelled by a little intelligent effort by all hands, by making the job more for the work's sake, stopping this degrading traffic in time and muscle and treating the real negotiable article—musicianship—as if it really did exist and by giving it, wherever met with, credit and encouragement. This does not mean to embrace "temperament" and to endure unheard of eccentricity, but simply to take the regard of ownership. If you have hired a musician do you not want him to turn out to be better than you thought? Suppose he were a railroad bond, or, more aptly, a theatre! And stop this dreadful business of feeding the public its music by the watch.

Restrictions or space have, I fear, caused me to wander somewhat in my subject, but I have thought much about it and would gladly talk for somebody's good, as I hope these sheets are not wasted.

If Mr. Brandt would really like a very good organist who would doubtless hold some of my views I think I might lead him to that fount of musicianship. Box 113, Coytesville, N. J.

WILLIAM HAMILTON,
Englewood Cliffs, N. J.

Dear Mr. Isaacson:

Thank you so much for the special music supplement. It is a permanent souvenir of an extremely profitable and instructive visit to the Astor Conference. Those of us who expect to keep abreast or to accumulate a library of works on the subject ought to bind and save it. It is the only really practical matter published so far; all the rest waste words in mere jejune theory. It really amounts to a magnificent synthesis of the latest idea in picture showmanship.

One thing the conference did: it convinced the business men in motion pictures that better music and more artistic background actually bring in more dollars and cents. That is no small accomplishment. I hope there will be succeeding conferences to continue the way.

Very sincerely,
BENJAMIN GROSBAYNE.

Roxbury, Mass.

Mrs. Bendix Supplies Artists for More Theatres

The following new theatres opened during the past two weeks with Mrs. A. K. Bendix's artists:

Tivoli Theatre, Chicago, with Cesar Nesi, tenor.

Senate Theatre, Chicago, with Joseph Martel, baritone.

Alhambra Theatre, Milwaukee, with Alma Doria, soprano and Paul Osgard Dancers.

State Theatre, Minneapolis, with Lillian Grossman, soprano, Walter Pontius, tenor and Katherine Stang, violinist.

These important new theatres will prove an important addition to Mrs. Bendix's already large list of fine theatres in the leading cities.

Mrs. Bendix is sending six Broadway Beauties to the Alhambra Theatre for March 6th, at which time Mr. Landau will stage a Fashion Revue.

Desha, the charming dancer, famous for her Bubble Dance, has been creating something of a sensation at the new Capitol Theatre, St. Paul and new State Theatre, Minneapolis, where she has been for the past few weeks. She plays the Garrick Theatre, Duluth, February 20th, then goes to the Alhambra, Milwaukee.

Some Important Questions for All Theatres

(So fundamental and elemental are the questions in the following letter of Mr. Price, that I am urging our readers to answer them through these columns—I would like to arrange a little symposium of experiences. Tell us what your difficulties are on these points.)

Dear Mr. Isaacson:

Should orchestra hold regular rehearsals before picture is shown to public?

Does orchestra leader merely view picture before showing to public and set down music before orchestra at first showing?

Do you regard rehearsal of full orchestra essential?

Are members of orchestra paid extra for rehearsals?

Is it part of musicians' contract that their services

are exclusive, i. e., that they should not play outside engagements?

Continuous music—How frequently and how often are rest periods given to musicians in 10-piece orchestra, i. e., do musicians play continuously for one hour or for duration of feature?

Do you think it a fair clause in contract that a rest period of fifteen minutes shall be given each afternoon or evening at discretion of leader?

Is 15 minutes during 3-hour engagement sufficient rest period?

J. B. PRICE,
Mgr. Allen theatre,
Calgary, Alta., Canada.

James Bradford Supplies Cue Sheets Through NEWS

For the first time, James Bradford has consented to print his cue-sheets through a publication. The following cue-sheets are supplied by Mr. Bradford exclusively through the MOTION PICTURE NEWS. The following is on pre-release productions.

The only publication containing the Musical Synopsis of Mr. James C. Bradford.

"THE NUT"

By James C. Bradford

A United Artists Production. "Nut" Theme. "Happy." Frey. Love Theme. "Bright Eyes." Matzah. No. (T)itle or (D)escription. Tempo. Selections.

MUSICAL PROGRAMME.

- 1—"Al Fresco," by Herbert (or "I Love You Truly," by Bond), (2/4 Allegro); At screening.
- 2—"Nut" theme (2/4 Allegro Giusto), until D: Iris in "Nut" sleeping.
- 3—"If You Could Care for Me" (refrain), by Darewski (3/4 Tempo di Valse), until—T: Good Morning.
- 4—"Toyland" (refrain), by Herbert (6/8 Allegretto), until—T: How Are the Kiddies?
- 5—"Marche Mignonne," by Poldini (2/4 Leggiero), until—T: This Is a Gambling House.
- 6—"Somebody," by Little (2/4 Allegro Giusto), until—T: So Now We Know Our Principal Characters.
- 7—"Marsellaise" (French), (2/4 Tempo di Marcia), until—T: With Your Kind Indulgence.
- 8—"Dixie" (American air), (2/4 Allegro), until—T: Next Gen. U. S. Grant.
- 9—"America" (national air) (3/4 Moderato), until—T: Abraham Lincoln.
- 10—"Valse Poupee," by Poldini (3/4 Tempo di Valse), until—T: General Tom Thumb.
- 11—"Polo Rag," by Romberg (2/4 Allegro Giusto), until—D: Screen knocked down.
- 12—"Nut" theme (2/4 Allegro Giusto), until—D: "Nut" cuts 23 from poster.
- 13—"The Vamp," by Remick (4/4 Moderato), until—T: When Feeny Gets Back to Gambling House.
- 14—"March Burlesque" (characteristic), by Lanciani (6/8 Allegretto), until—D: Jail—"Gentleman George" put in cell.
- 15—"Love" theme (4/4 Moderato), until T: De-jailed and Anxious to Establish.
- 16—"Princess Pat" (fox-trot), by Herbert (4/4 Moderato), until—T: De-jailed "Gentleman George."
- 17—"Nut" theme (2/4 Allegro Giusto), until—T: That Fellow Has Twenty-Five Hundred Dollars.
- 18—"Sights in a Dime Museum," by Witmark (2/4 Allegro), until—D: Entrance to museum.
- 19—"Nut" theme (2/4 Allegro Giusto), until—D: "Nut" sitting in chair—turns.
- 20—"Hobbedhoy" (characteristic), by Olson (6/8 Allegro), until—T: Eight o'Clock.
- 21—"Whose Baby Are You" (Night Boat), by Kern (2/4 Allegro Giusto), until—D: "Nut" picks up telephone.
- 22—"Love" theme (4/4 Moderato), until—T: There's Nothing in the World.
- 23—"Daffodils" (Ballet of Flowers), by Hadley (2/4 Allegretto Scherzando), until—T: The Office of the New York Sphere.
- 24—"Serenade," by Drigo (3/4 Valse Lente), until—T: It's Easy to Fool a Girl.
- 25—"Nut" theme (2/4 Allegro Giusto), until—T: Back in Time.
- 26—"March Mignone," by Poldini (2/4 Leggiero), until—D: Estrelle leaves auto—enters house with Feeny.
- 27—"In a Hurry," by Friml (2/4 Allegro Giusto), until—D: "Nut" hurriedly enters home.
- 28—"Billikee" (lively), by Lcttier (6/8 Allegro), until—D: Police enter. T: Hide These Wax Figures.
- 29—"Ruy Blas" (overture), by Mendelssohn (4/4 Molto Allegro), until—T: I'll Call Up My Paper.
- 30—"Love Theme" (refrain), (4/4 Moderato), until—D: Estrelle and "Nut" enter police station.
- 31—"Nut" theme (2/4 Allegro Giusto), until—T: There's Nothing Else To Do.

THE END

Musical Synopsis for "THE OLD SWIMMING HOLE"

A First National Production

The Love Theme played at the Strand theatre presentation, New York City was "I Love You Truly," by Bond.

- 1—"Ezry Theme" (Refrain) (4/4 Moderato), until—At Screening.
- 2—"Hail Hail the Gang's All Here" (Old Song) (6/8 Allegro), until—D: Boys, join Ezry.
- 3—"Dill Pickles" (Lively), by Remick (2/4 Allegro), until—T: Last One in Swimmin' Is a Cissy.

4—"Ezry Theme" (4/4 Moderato), until—D: Boys in pool—Ezry exits from scene.

5—"Reuben, Reuben" (Old Song) (4/4 Moderato), until—T: Girl With Basket Leaning on "Turnstile."

6—"The Hobbed'hoj" (Play fast and slow according to action of picture), by Olson (6/8 Allegro), until—D: C. U. Large bull coming toward Ezry.

"By Heck" ("PP" for start), by Henry (4/4 Allegro Giusto), until—D: Boys at fence of apple orchard.

8—"Hail Hail the Gang's All Here" (Old Song) (6/8 Allegro), until—D: Boys behind tree—Ezry exits past camera.

9—"Fiddle and I," by Goodeve (3/4 Tempo di Valse), until—D: L. S. Road fence—Ezry enters to fence.

10—"Sweet Adeline" (Old Song) (2/4 Allegro), until—D: Ezry takes out mouth harp and begins to play.

11—"Spring Blossoms," by Halcomb (4/4 Allegretto), until—D: Ezry stops playing—looks at mouth harp.

12—"Butterfly" ("PP"), by Densmore (3/4 Allegro Scherzando), until—D: Iris in school—children going to school.

13—"La Coquette" (Intermezzo), by Onivas (2/4 Allegro), until—D: Skinney and girl going to school—teacher coat off chopping wood.

14—"School Days," by Edwards (3/4 Tempo di Valse), until—D: Ezry leaves kitchen door.

15—"Whispering" (Refrain), by Schonberger (4/4 Moderato), until—D: Close-up girl with curls looking at Ezry.

16—"Put Down Six and Carry Two," by Herbert (2/4 Allegretto), until—D: Teacher unnoticed behind Ezry.

17—"Letter Song," by Strauss (2/4 Allegretto), until—T: I will if you will be my sweetheart.

18—"When Two Hearts Discover," by Hirsch (3/4 Tempo di Valse), until—D: Skinney has several candy hearts on desk.

19—"Whispering," by Schonberger (4/4 Moderato), until—D: Teacher indicates it is recess time.

20—"Mignonette" (From four pieces), by Friml (2/4 Allegretto), until—D: Skinney runs into Ezry and girl at tree. He wedges Ezry out.

21—"March of the Toys," by Herbert (12/8 Tempo di Marcia), until—D: Ezry and boy with rat; they exit.

22—"They Gotta Quit Kickin' My Dog Aroun'," by Perkins (2/4 Allegretto), until—D: Dog looking in doorway of school; he enters.

23—"Ezry Theme" (Lively "PP") (4/4 Moderato), until—D: Teacher calling Ezry "next."

24—"Down Home," by Sweetman (4/4 Allegro), until—D: Ezry's shirt—mouse sticks head out.

25—"School Days," by Edwards (3/4 Tempo di Valse), until—D: Skinney tells teacher—Ezry leaves for front.

26—"Ezry Theme" (4/4 Moderato), until—D: Ezry leaves schoolroom.

27—"Mosquito Parade," by Whitney (6/8 Allegretto), until—D: School-boys running home past camera.

28—"By Heck," by Henry (4/4 Moderato), until—D: Skinney exits—Ezry goes to baby carriage.

29—"Happy," by Frey (2/4 Allegro Giusto), until—D: Long shot. Boys in swimming.

30—"Tarentella," by Bohm (6/8 Allegro), until—D: Skinney picks up Ezry's clothes.

31—"Pirate Chorus," by Sullivan (Pirates of Penzance) (4/4 Moderato Misterioso), until—D: Entrance to cave. Reading "Secret Cave of the Pirate Six."

32—"March Burlesque," by Gillet ("PP") (4/4 Tempo di Marcia), until—D: Ezry in bedroom. Hears call.

33—"Ezry Theme" (4/4 Moderato), until—D: Ezry smoking father's pipe.

34—"Somebody," by Little (2/4 Allegro Giusto), until—D: Ezry exits from cave. Fade out.

35—"March Mignonne," by Poldini ("PP") (2/4 Leggiero), until—D: Corner of Ezry's bedroom.

36—"Uncle Josh's Huskin' Dance," by Paul (2/4 Allegro Giusto), until—D: Ezry sees father's feet on chair. Exits.

37—"Sand Man," by Remick (4/4 Moderato), until—D: Curls in swing. Ezry enters. Shows clean hands. Exits.

38—"Petite Scherzo," by Saenger (2/4 Allegretto Sciolto), until—D: Skinney on bank watching Ezry and Curls.

39—"Ezry Theme" (4/4 Moderato), until—D: Skinney and Curls exit.

40—"I Love You in the Same Old Way," by Bratton (Refrain) (4/4 Moderato), until—D: Girl in white enters. Sits beside Ezry.

THE END

The timing is based on a speed of 12 minutes per reel of 1,000 feet.

Music and the Picture

The Short Subject and Its Setting

By Charles D. Isaacson

I HAVE often wondered why the short subject has been slighted when music is considered, for to me it seems to be more necessary to envelop the one-reel picture in an atmosphere than the big feature. The super-picture can take care of itself much more readily than the brief study.

What I mean to point out at this time has to do with the importance of concentration of effort in the one-reeler. I am reminded of an old nursery story. "I'll tell you a story of Jack and Dory and now my story's begun; I'll tell you another of Jack and his brother and now my story's done." The short-reel has hardly stated before it is over. There is no time to build up a cumulative effect. Everything which is accomplished must be in a brief period—everything must be called into action immediately. Thus if music is capable as all will concede of accentuating and improving an atmosphere, a mood, an effect or an idea—surely the logical place for it is in the picture which cries for quick results.

Is it not a logical point of view to consider how, for instance, in a scenic, the spirit of the setting ought to be simulated and stimulated with music? The high mountains, capped with misty clouds, can appear in all their majesty, when enveloped in the kind of music which suggests the altitude, the rarified air, the uplifting proximity to the heavens. The same scene introduces into a feature picture can be allowed to pass unheeded by the musician, because the action is of the prime importance. In the scenic, it is everything, and must be magnified in mood to its maximum possibilities. In a strictly educational subject, it is even more necessary to "work fast."

Of course, in commenting upon the opportunities for the short-reel manufacturers to utilize music, I am not unmindful of the way that the big managers have sensed this thought, and have made the short-reels the backgrounds for the most glorious musical moments in their programs. Rothafel has a penchant for the one-reelers, and oftentimes revels in artistic blending of tonal and actual scenics. Hyman, of the Brooklyn Strand, I believe was one of the very first to cue-sheet his educationals and reviews.

Heretofore the makers of the one-reelers and specials have paid no attention to the musical phase of their pictures. On this they have made a grave error. The shorter the subject, the more paraphernalia it calls for. Otherwise it gets "lost in the shuffle." It needs as much attention in advertising, needs as much press assistance and then cries for a setting. The highest art is that which is the fullest. The greatest enjoyment is that which is fullest. The poet says that love's ecstasy cannot last for long periods, because it is so full of emotion that the lovers would die.

I have studied the field for a long time. I have noted the activities of the Educational Film Company, and have been much moved to give praise to their endeavors. And now I am inclined to commend the Kineto Company which is seeking to put out the Charles Urban subjects with the same careful scoring for music which the Famous and Goldwyn have attempted with the big features.

I believe that, perhaps, I have "put my foot in it" in accepting Mr. Urban's invitation to

BULLETIN OF ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS

WE have much pleasure in reporting that there is a remarkably fine trend toward membership. Already, despite the fact that only a tentative organization exists, a large number of individuals and companies have sent in their membership fees and applications.

If musician, motion-picture man or one interested in the commercial or art phase of the allied industries desires to join and enjoy the benefits of membership in the new association, he is urged to apply at once.

There are three classes of membership—as follows:

(A) Those of the motion-picture industry seeking to broaden their appeal through music.

(B) Those of the music industry and music profession seeking to widen their scope through the film.

(C) Those seeking to give the public a greater opportunity to hear good music.

Dues are as follows: For individuals, \$2.00; for corporations or companies, \$10.00.

Temporary Headquarters are 7th Floor, 729 Seventh Avenue, New York City.

Temporary Executive, Charles D. Isaacson, Chairman pro tem.

make his music cue-sheets! The man who is preaching from the pulpit had better stick to his speaking and not try to be an example. The man who is writing about how to do a thing ought never try to do it. Whenever a dramatic critic writes a play, oh, what a laugh the rest of the playwrights have on him. Now, what will the cue-sheet makers say?

For I know what I want to accomplish. I think that the best cue-sheet is one which suggests rather than indicates. I think that the sheet which enables the musician to follow his own intelligence instead of giving him a fixed diagram is best. I believe that a musician knows his own limitations, his own possessions, his own local taste and affairs better than any one else. I believe that if you will tell him what you'd like to see accomplished with the music, he can adapt the indications to his affairs.

In the Kineto-Urban Reviews, I have been permitted to make a new kind of cue-sheet. Think of it! I don't give the timing; I don't show the running time; nor the tempo.

Well, to show you just what I mean, here's the way I've scored C. Urban's Kineto Review, No. 37, "The Emerald Isle."

"THE EMERALD ISLE"

There is a remarkable unity of spirit in the film—which must be retained in the music. Rather than make a hodge podge of tunes Irish, I would much more prefer to have a single melody used.

As a prelude to the picture, I would recommend one of the following ideas:

Group of girls and boys in Irish costume, dancing to "Molly on the Shore" (Grainger arrangement). Full orchestra. If this is not available, use any good Irish jig, with men and women dancers.

Suggestions: Harrigan's Reel, Dannybrook

Fair, Mouse in the Cupboard. . . . In the arrangement, I should urge the interpolation of a harp with an Irish bagpipe, and if is at all possible, I should like that to be heard prominently throughout the whole picture. (If a bagpipe and harp are not available, then the violinist can "imitate" the bagpipe with a jerk-exaggeration in his playing with a rather loose bow.) . . . Note: If dancers are not available, and the bagpipe is, let the latter be featured on the stage in costume, or as a final possibility, even do it as an interpolated number on the organ.

BODY OF THE PICTURE

Open with "Come Back to Erin." At title "Further Inland," change to "The Harp Through Once Through Tara's Halls." (Note: Harp solo at this point, if possible.)

At title, "Villagers Leaving Church," moderate into "Bendemeer's Stream."

At title, "An Irish Funeral," moderate into "The Minstrel Boy."

At title, "Exquisite Scenes," swell louder, and on good ringing style play "Where the River Shannon Flows."

At title, "To Kiss the Blarney Stone," make a dead pause, and then play a real break down jig during the scene (see suggestions in prelude). End with a dead pause.

At title, "In the Vicinity of the Gap," play "Killarney;" modulate after three minutes to a little bit of "Believe Me If All Those Ever Deceiving Young Charms."

Forty-five seconds from the end, return to "Come Back to Erin."

Note: The above suggestions are adaptable to the biggest theatre orchestra and the single piano orchestra. Every music publisher has issued Irish collections. I urge that this picture be done with real Irish music—not any comed Irish songs of a late day, because they can only satirize and make ridiculous the beauty of the scenes.

"THE HOLY CITY"

The intention of the musician in this instance is to create a single and harmonious whole, in an atmosphere typically Jewish and Oriental. It would be calamitous to attempt to differentiate any of the episode by different themes excepting insofar as has been indicated. No fixed cuesheet is written, no single composition indicated. If you haven't any of the music mentioned, get the nearest to the idea. Jerusalem suggests a slow, uplifting, plaintive melody in the minor mood. And it is this idea which will create the atmosphere.

As a prelude to the film:

Soprano solo: "The Holy City" (in an audience essentially Hebraic, substitute for this "Hatikvah" the Jewish national anthem or even "Eili, Eili" or "Yohrzeit" . . . where it is impossible to get a vocalist, this may be played upon the organ or piano).

For the body of the film, play any one of the following compositions:

Andante Cantabile of Tschaikevsky (for full orchestra).

Hebrew Melody, by Achron (played as violin solo with piano and organ accompaniment).

Hindoo Chant, by Rimsky-Korsakoff (for small orchestra or even for piano alone).

(Continued on page 2390)

Music and the Picture

(Continued)

Kol Nidre (Bruch), for large, medium or small orchestra.

"The Desert Poem," by Felicien David (for a house with good orchestra situated near a store that is well stocked with unusual composition).

The film will be thoroughly acceptable, the atmosphere perfect with any of the above compositions, and there is no theatre but can find its music in this list.

However, it is my hope to indicate a more ambitious arrangement for those directors who have the time and the inclination to do the thoroughly unusual.

Thus, choosing any one of the above compositions as the atmosphere of this reel, it is possible to interpolate into the performance some bits that are very characteristic. (Play the principal composition, pausing for the interpolation and resuming the principal theme right to the end).

At title "He Had Neither Dressed His Feet"—run brief bit of any of the Yiddish folk-songs, such as "Oif'n Pripetschok," or "Der Mesinke," or "Samd un Stern."

Then, at the title, "So the Merchants and Sellers" insert brief bit of Zimbalist's "Hebrew Song and Dance."

At title, "Our Feet Are Standing Within Thy Gate"—run "The Song of Solomon" of Mousorgsky or "Elegie," of Massenet, or "Lamentation" of any kind in the minor mood.

At title, "Praise Waiteth for Thee, Oh, God," use the end of "Eili, Eili" (the climax of the music).

I should also like to hear the effect of chimes when the synagogue and temples appear.

. . . Now, in the case of an audience essentially non-Jewish, I would recommend a change in the character of the music suggested.

Principal theme of the film—for the background all the time, use one of the following: Cujus Animam from Rossini's *Stabat Mater* (for full orchestra or organ or piano), "The Palms" of Faure.

Handel's Largo (as violin and piano duet).

For special interpolations do as follows:

At title, "Lo, There Shall Come"—play a little of "Holy Night."

At title, "Let Them Bring" introduce from Messiah "Unto Us a Son Is Born."

At title, "For a Voice Is Wailing" introduce "Adeste Fideles."

Note.—Yiddish and Hebrew melodies are published by various houses in collections and for "Holy Night," etc., see Christmas catalogues.

In any event whether these present offerings are just right or not, I do not feel that my observation is unlogical.

The short-reel requires musical settings, and the makers of them should engage good musicians either to write original scores or highly intelligent musical indications or cue-sheets.

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

I am happy to join. Herewith my check. Good luck.—Leonard Lieblich, Editor Musical Courier.

I send you \$2 to pay for dues. I am so glad this organization has been started. I am a singer.—Rubinstein Jones, Chicago.

Enclosed find \$2, for which please enroll me as a member.—Fred Swarts, Musical Director, Cleveland, Ohio.

Am enclosing my check. Glad to join. I have done what you advised me in the January issue of the News. I went to Chicago and studied and am now in a little theatre getting real experience preparatory to taking a big job. Wishing you success in your wonderful undertaking.—J. D. Strawn, Midburg Theatre, Logan, W. Va.

Enclosed find money order for one year's dues as a member. I read with great interest what The Billboard said about this, and I hope it will be a big success.—Prof. E. Barbay, Roanoke, Va.

I am immediately sending check covering dues for membership, for \$10 to cover company for one year. You will perhaps be interested to learn that I have given instructions to give all the support possible through our columns to the new association, and you can count on the Billboard to do everything in its power to make the new movement a success.—I. M. McHenry, Editor Concert and Opera Department, The Billboard.

Dear Mr. Isaacson:

Your reply to my letter of inquiry regarding motion picture music received; also considerable information from the music houses to whom you referred. I appreciate this favor very much.

Today your special music supplement came. I have been intensely interested in the proceedings of this convention that has just closed, and am heartily in favor of its purposes. The idea of music scores for motion pictures particularly interests me. Such co-operation between film and music offers wonderful possibilities. I believe it will lift motion picture music to a higher plane than ever before.

With the opening of the new theatrical organ at the Auditorium here, I expect to feature one of the standard overtures at least once a week—as an organ prelude to the regular program. Where can I get outlines, analyses or stories relating to these overtures, such as "Poet and Peasant," "Semiramide," "Lustspiel," "Stradella," "Marriage of Figaro," "William Tell," etc? My plan is to place these explanatory notes on the programs to stimulate the musical appreciation of the audiences.

I shall be very glad for any information you may give me.

WALLACE L. JOHNSON,
407 West Ave.,
Holdrege, Neb.

Dear Mr. Isaacson:

Nothing too laudatory can be said of the musical conference of the Motion Picture News held at the Hotel Astor the latter part of January under your competent supervision. It has been my intention to write to you and express my pleasure at having been one of the pioneers in this initial musical gathering of the leading lights of the industry. Your letter of recent date is a reminder that this intention has lagged, chiefly because of pressing business matters and a slight indisposition.

There is no contradiction to the statement that music will play a big part in the motion picture art's triumphant progress onward. It is of invaluable assistance to a director oftentimes. And I firmly believe that the time will come when the director will supervise the actual preparation of a musical score to accompany his picture in its journeyings to the various theatres.

In the meantime our foremost exhibitors are doing their utmost to insure adequate presentation of photoplays by a suitable musical accompaniment, suitable to the forte of the pictures. Through your indefatigable efforts, the latent belief of every exhibitor—that a musical accompaniment in accord with the picture is absolutely essential—will be awakened. A new era will have dawned.

Music, besides insuring a picture's fair presentation, will also serve to arouse the people's interest in good music, not in the hideous player-pianos now in use in many of the smaller picture houses.

I trust you will always consider me a staunch co-operator in your work to link the motion picture industry closer together and to the people by means of music. Any further assistance I may be able to render you in this splendid work will be a pleasure.

With kindest personal regards,
ALBERT PARKER.

Dear Mr. Isaacson:

Last evening I took an hour off and read the special music supplement in honor of the first national conference of motion picture and musical interests. It impresses me as a comprehensive report which will convince those who were present and those who were not present that the conference was not a convention of mummies, but one of live interest and active work.

In all such cases he who has prepared a set speech has this great advantage over a participant who improvises some remarks—that his speech will be reported correctly, whereas the other man runs the risk of being not quoted correctly throughout. That will
(Continued on page 2392)

"EAST LYNNE"

(Hodkinson)

Musical Synopsis by James C. Bradford

Theme: "Then You'll Remember Me" (Bohemian Girl), by Balfe

- 1—"Deep River," by Burleigh (4/4 Moderato) (1 minute and 30 seconds), until—At Screening.
- 2—"Adagio" (Moonlight Sonata—Con sordini), by Beethoven (4/4 Adagio) (2 minutes and 15 seconds), until—T: "Isabel Vane."
- 3—"Spring Song," by Mendelssohn (2/4 Allegretto) (1 minute and 30 seconds), until—T: "Ere a year passes."
- 4—"Passefied," by Delibes (4/4 Allegro) (2 minutes and 30 seconds), until—T: "The old home, East Lynne bought by Carlyle."
- 5—"Will You Remember?" (Maytime), by Romberg (3/4 Moderato Valse) (1 minute and 30 seconds), until—T: "I never dreamed of such happiness."
- 6—"Romanza Senza Parole" (First Part), by Soro (2/4 Andantino) (1 minute and 30 seconds), until—T: "Aby Hallijohn."
- 7—"Sweetheart" (Sweetheart), by Herbert (3/4 Valse Lente) (1 minute and 45 seconds), until—D: Flash back. Archie and Isabel.
- 8—"Canzonetta," by Herbert (2/4 Allegretto) (2 minutes), until—T: "Carlyle had given his wife."
- 9—"Nocturnal Tangier" (Misterioso), by Godowsky (3/4 Andante Espressivo) (1 minute and 30 seconds), until—D: Exterior. Barbara and brother.
- 10—"Alabama," by Spalding (2/4 Moderato) (2 minutes and 15 seconds), until—T: "Months of happiness."
- 11—Theme (Piano and Voice) (4/4 Moderato) (1 minute and 30 seconds), until—D: Isabel sits at piano.
- 12—"Mighty Like a Rose," by Nevin (4/4 Moderato) (1 minute and 30 seconds), until—T: "Then into this dwelling place."
- 13—"Elegie," by Lubomirsky (12/8 Appassionato) (3 minutes and 30 seconds), until—T: "East Lynne has a frequent visitor in Francis Levison."
- 14—"Rosemary," by Elgar (6/8 Andante) (2 minutes and 15 seconds), until—T: "At the appointed hour."
- 15—"Babillage," by Gillet (4/4 Allegro) (2 minutes and 30 seconds), until—T: "Gossip runs neck and neck."
- 16—"Western Scene," by Berge (2/4 Allegro Molto) (1 minute and 30 seconds), until—D: Horsemen on green.
- 17—"I Cannot Sing the Old Songs" (Old Melody) (2/4 Moderato) (2 minutes), until—T: "The shadow of suspicion."
- 18—"Misterioso Furioso," by Langey (12/8 Allegro Agitato) (3 min-

utes and 45 seconds), until—D: Exterior. T: "Tell me, Richard, just what happened."

19—"Good Bye, Good Luck, God Bless You" ("PP"), by Ball (3/4 Valse Lente) (1 minute and 30 seconds), until—T: "In a moment of madness."

20—Theme (4/4 Moderato) (1 minute and 30 seconds), until—D: Sun dial.

21—"Chanson Meditation," by Cottenet (4/8 Andantino) (2 minutes and 45 seconds), until—T: "In Quebec."

22—"Serenade," by Moszkowsky (2/4 Moderato) (2 minutes and 30 seconds), until—T: "Months have softened."

23—"Rock a Bye Baby" (Con sordini "PP") Old Song (3/4 Andantino) (1 minute and 45 seconds), until—A year has grown a year older."

24—"Andante" (5th Symphony), by Tschaiakowsky (12/8 Andante) (4 minutes and 30 seconds), until—D: Levison enters room.

25—"Boatman of the Volga" (Con sordini "PP"), by Cady (4/4 Lento) (2 minutes and 30 seconds), until—T: "Misery becomes black despair."

26—"Misterioso Furioso" ("PP" until train appears then "FF"), by Langey (12/8 Allegro Agitato) (3 minutes and 15 seconds), until—D: Night scene.

27—"Un Parlo D'Amour" (Con sordini "PP"), by Savino (4/4 Andantino) (2 minutes and 45 seconds), until—D: Flash of wreck.

28—"Columbine," by Smith (2/4 Allegretto Grazioso) (2 minutes), until—T: "Once upon a time."

29—"Evening Mood," by Czerwonky (2/4 Molto Espressivo e Sognando) (2 minutes and 30 seconds), until—D: Prince walks out back stage.

30—"Intermezzo" (Slowly), by Granados (3/4 Lento) (2 minutes and 15 minutes), until—T: "Carlyle takes Richard."

31—"Little Boy Blue" Old Song (6/8 Andantino) (1 minute and 30 seconds), until—T: "To Carlyle it seemed."

32—"Just a Wearyin' For You," by Bond (4/4 Moderato) (1 minute and 30 seconds), until—D: Hospital. Isabel and nurse.

33—"Adagio Pathetique," by Godard (3/4 Adagio) (3 minutes and 45 seconds), until—T: "In the supreme court."

34—"Melodie" (Slowly), by Rachmaninoff (4/4 Moderato) (2 minutes and 45 seconds), until—D: Isabel at old home.

35—Theme (Piano solo "PP") (4/4 Moderato) (3 minutes), until—D: Barbara sits at piano.

36—"Abide With Me" (At second flash of clouds "FF" for End), Hymn (4/2 Moderato) (1 minute), until—D: Barbara stops playing—closes piano.

THE END

NOTE: The ending may be changed by carrying the Theme from Cue No. 35 to the end, vary it by having the orchestra pick it up at Cue No. 36. The timing is based on a speed of 13 minutes per reel of 1,000 ft.



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always happen in such cases, because even the best of reporters must condense things and is working under a stress. In my case the errors of the reporter are not serious. It goes without saying, of course, that I did not say that Schirmer has 1,000 branch stores. What I did say was that they had 12 branch stores, which is quite a difference, and your reporter is not the first to give me the office of Librarian in Congress instead of my real dues—namely, Chief of the Music Division of the Library of Congress. On the whole, your reporter condensed my remarks in a manner as to give at least the substance correctly.

I am sure that you look back with satisfaction on the conference, and you have every reason to be in that mood. Personally, I was glad to attend as often as I could, because I learned a lot of things that I did not know before.

G. SONNECK,
G. Schirmer, Inc.

Dear Mr. Isaacson:

I am happy to have your kind note and the special music supplement which is rich in splendid thoughts and suggestions on moving picture music. Many thanks for sending me this highly interesting paper.

Although my time is rather limited, I will endeavor to send you the desired comment in the near future. Meanwhile, let me most heartily congratulate you upon the splendid success of the conference. May it bear fruit in abundance. You have certainly started a splendid movement, not only for the good of those directly interested, but also for the public at large.

Thanking you again for your kindness,
J. D. EHRLICH,
North Tonawanda, N. Y.

Dear Mr. Isaacson:

I have read the account of the conference and think it really a wonderful detailed report. The whole industry is indebted to you for your initiative in starting this thing going. The benefit to the industry from all points cannot be estimated, I believe, I wish I could have been there, but could not. However, your department of the News has certainly chronicled it in the best fashion imaginable.

HAROLD A. PRICE,
Greensburg, Pa.

Music Editor:

Owing to traveling, we have delayed answering your letter. We have thought a great deal about your musical conference, and we feel that the Motion Picture News is to be congratulated on this move on their part, which has been so ably carried forward by you. In our opinion, this is one of the most important movements that has been started since the inception of the motion picture industry. In closing, we wish to say that you are to be congratulated upon the wonderful work you have accomplished, and we trust that it may be carried forward with great success. If there is any assistance we can give you please do not hesitate to call on us.

DAVID MARR,
Marr & Colton,
Warsaw, N. Y.

Fears for Music's Debauching

Permit me to thank you for copy of the "Special Music Supplement," which has just come to hand. It is a faithful and valuable record of three memorable days, and bears such eloquent and splendid witness to your own initiative, tact and achievement that I may be excused from voicing my personal appreciation of a success so patent and unquestionable.

My presence at the conference needed no justification. I am identified with a music publishing house which has done notable pioneer work in issuing the book on "Musical Accompaniment of Moving Pictures," by Lang and West, and other material that goes far to show how keenly it desires the advancement of music in connection with the moving pictures. But I feel that this is not enough to explain my position and that I should say a little more about my reasons for attending your meetings.

I am not vitally concerned with sociological or philanthropic questions; I am not interested in "showmanship" or in the finding of new tricks and traps for the theatre organ; I am not even more than moderately bent upon the acquisition of riches, so that my attendance was not prompted by undue cupidity to share in the promises of a phenomenally lucrative business. I did not primarily come to your conference in order to learn what music could do for the pictures; I came to see what the pictures would do for music. And on that score I must confess my dire disappointment.

When it came to discussing purely musical matters I heard a number of things uttered which were evidently intended to be humorous and which deeply impressed me; I heard not a few thoughts proffered in all seriousness which roused my risibilities. But on the whole I was struck in the debates on musical topics (the only ones on which I would claim to speak with anything approaching authority)—I was struck, I say, with the unrelieved and turgid flow of common sense that poured from the lips of the speakers. There is nothing more formidable than common sense, and in large quantities it becomes obnoxious. Now, all the commonsense in the world has not yet produced one ounce of progress. It is the impractical man, the chided dreamers who are the real leaders of humanity. And the "handing" of dear, beloved music in connection with pictures was presented at the conference in such discouragingly practical ways that I have carried away from it a sense of alarm and apprehension which is responsible for my having the courage of thus unbosoming to you.

We were shown how, with baffling competence and skill, fat chunks can be taken from the glorious carcass of music, how they can be deftly carved, cooked

up and served to suit almost any pictorial menu. That I was involuntarily led to compare the result of these adaptations to a novel cleverly composed of excerpts from Thackeray, Flaubert, Tolstoi, d'Annunzio and Ibanez, was probably due to my own perverse mentality. If I seem cynical or to be pandering to criticism I deserve rebuke. Carping criticism is sterile, and I should greatly like to give fertile and constructive counsel. In order to do this I venture to suggest that instead of spending so much time and money in trying to fit music to the pictures, some one, less practical, perhaps, but gifted with a more curious trend of mind, inquire into the possibilities of fitting pictures to music. After all, the majority of studio-made pictures is barren of the stuff with which our finest music teems; I mean poetry. Not until sex, crime and horseplay have conceded a larger part of the reel to poetry will music really "fit" the film. But it would seem that there are any number of musical compositions, of smaller and larger forms, predestined to be pictorially interpreted. The composers wrote them with dreams and pictures in their minds. Only in order to hold these dreams, to fix these pictures, the producer will have to secure the assistance, not of a dramatist and a director, but of a poet, of a person with poetic vision. Who knows but that poetry may become the most potent factor in redeeming the world today. The present interest in poetry is wide, and it is growing, especially here in America, where some of the best contemporary English verse is written, and where book publishers have made the startling discovery that poetry, good poetry, pays. Ask the Macmillan Company how many people are buying the poetic works of Edgar Lee Masters; let Houghton & Mifflin tell you how the imagery of Amy Lowell is selling in the book stalls. The ennobling and elevating influence of rare thought, finely expressed, is what the people, all the people, are likely to want ere long. Let then some one in the picture industry for once anticipate, and let it be a rehabilitation of music in connection with the pictures. For music may derive untold benefit from that connection. And here I come to, the real reason for my interest in your brilliant campaign.

Music is at the threshold of great changes. Literature is always in the vanguard, then follow the graphic arts, at last comes music. It was so with Romanticism and Impressionism; it will be so with the next stage of artistic development. Now, music, ever since it became articulate, has been pressed into service by the stage. And whenever the stage remembered that it was time for reform music was the direct and permanent beneficiary from such reform. Without sweeping up clouds of historical dust, we need think only of Monteverde, Gluck and Wagner. With Stravinsky we have returned to the origin of all drama, the dance and pantomime, while music has rushed onward in bold and rapid flight. And now the pictures—what will they do for music? Does it seem so improbable that they should contribute, in a measure, to the creation of new types of music, iridescent with a myriad fresh hues, of instruments, surpassingly pliant and subtly voiced, of composers and performers, capable of enchanting us with novel sorceries of sound?

But this will never happen so long as slices of tunes are superimposed on stretches of celluloid, or "special scores," are made to toss about musical motives and moods in order to follow the whims of the directing genius behind the camera. The moving pictures of the future will, of course, be as different from present shows, as will the music of day after tomorrow be from ours. A beginning in the right direction should be made with a poetically devised pictorial interpretation of entire musical compositions, classic as well as modern. Then you will be giving the people real music, and poetry into the bargain. Banish sensation and awaken the senses; shut out gimcrackery, and open wide the portals of imagination.

Yes, I must naively own, the hope of catching a faint glimpse of what pictures will do for the evolution of music—that was the secret reason for my presence at your conference. Although my hope was not fulfilled, I am not unduly disturbed. Such things take time. Music can well afford to take a great deal of it, while I have been already too presumptuous in taking so much of yours.

Believe me, my dear Mr. Isaacson, with cordial greetings, yours very sincerely,
CARL ENGEL.

Barton Organ in Toledo Proves Popular

From L. H. Mason

The Barton Organ installed in the New World Theatre, Toledo, Ohio, is creating much favorable comment among exhibitors. This is the first Barton Organ to be located in the City of Toledo, and the beautiful tone quality of the instrument has established the World Theatre as prominent among the Ohio houses in a musical way.

The massive appearance of the console fully corresponds with the beautiful surroundings and impressive appearance of the World which is probably the finest and most beautifully appointed neighborhood theatre in the State of Ohio. The Barton Organ is installed at the left of the proscenium arch and behind an especially constructed swell fold. The installation was handled with the architects by Mr. Barton, inventor of the Barton Organ, so that every detail of acoustics was an executed organ in-

stallation is apparent in the World Theatre for the musical rendition is far above the ordinary in motion picture pictures.

The instrument is built with an instrumentation of a complete symphony orchestra, even containing the oriental musical tones of a Corangula, an instrument which is used in only the largest of the country's symphony orchestras and a tone not familiar to the ordinary theatre goer.

Perhaps the greatest comment has been caused by the seemingly unlimited tonal effects which are handled from the Divided Manual which is a new invention and being used only on the Barton Organs. With this improvement each time the instrument is heard, it apparently is a different organ as the musical sounds vary at the will of the operator in endless variety. Without doubt the new possibilities presented by the Barton Divided Manual are a wonderful improvement in theatre organs.

The instrument is fitted with a complete outlay of Harps, Xylophones, Chimes, Bells, Bass Drum, Snare Drum, Storm, Crash and other effects. Mr. Fleischman, the proud owner of the World Theatre, spared no expense or money to make the new project the finest possible and the Barton Organ merits its place in such a wonderful theatre.

Theatres Use Synchronized Music Scores

A large number of leading theatres in Chicago and surrounding territory used the Synchronized Scenario Music scores, distributed in Illinois and Indiana by the Bushmint Company, of Chicago, in the presentation of "The Kid," and musical directors and organists were greatly pleased at the arrangement of the score and the way the cueing worked out, it is reported.

It is generally considered much more difficult to give an adequate musical setting to a comedy than to a dramatic feature and for this reason "The Kid" was a real test of the Synchronized Scenario Music Company's ability to furnish a satisfactory score, and the results of this practical test are said to have been most pleasing.

Arthur Kahn, director of music of the Covent Garden Theatre, who used the score on "The Kid," said, "I want to say that it is the best score that I have ever seen on any picture, am highly in favor of the service, and am anxiously awaiting for the next score and wish it would come soon as it relieves me of a great deal of worry and time trying to set a picture."

Paul Fairchild, of West End Theatre, said, "Something I have been looking for for a long time. It will be the salvation of many an orchestra."

Director Lustig, of the Michigan Theatre orchestra, said: "Without doubt the best thing that ever happened to any theatre that employs musicians. Great."

Among the big circuits and theatres which have already contracted through the Bushmint Company for Synchronized Scenario Music Company's service, are Lubliner & Trinz Theatres, Chicago; Ruben's Princess Theatre, Joliet; Harry Grampp's Theatres at Rockford and Galesburg; Hoyburn Theatre, Evanston; Quinby's Theatres, Fort Wayne, Indiana; Kedzie Annex, Chicago, and a long list of others.

Have you sent in your application to the Association of Musical and Motion Picture Interests?

"SOCIETY SECRETS"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Silver Threads Among the Gold" (old time song) (2 minutes and 40 seconds), until—S: At Screening.
- 2—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "It's sixty miles."
- 3—"Adolescence" (to be played as piano solo to action), by Collinge (1 minute and 20 seconds), until—T: "In the eyes of the social."
- 4—"Coronado Land" (Valse Lente), by Leath (3 minutes and 35 seconds), until—T: "I'll admit that Arthur."
- 5—Continue pp (15 seconds), until—T: "You say the next train for."
- 6—"Comedy Allegro," by Berg (3 minutes and 45 seconds), until—T: "Stonyville was very much."
- 7—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 35 seconds), until—T: "That's the Kerran place."
- 8—"Pathetic Andante" (for general use), by Levy (3 minutes and 50 seconds), until—T: "Pa, they say they won't."
- 9—Theme (1 minute and 40 seconds), until—T: "But you might if I."
- 10—"Dramatic Suspense," by Winkler (5 minutes), until—S: Old man tearing picture from album.
- 11—Continue to action (2 minutes and 25 seconds), until—T: "But evening in the snug."
- 12—"When You and I Were Young" (Old time song) (1 minute and 45 seconds), until—T: "While the Kerrans sought."
- 13—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 20 seconds), until—T: "I know you're surprised."
- 14—"Babillage" (Entr' Acte), by Castillo (1 minute and 50 seconds), until—T: "Not since Arthur had."
- 15—Continue to action (1 minute and 20 seconds), until—T: "The change in the Kerrans."
- 16—Theme (3 minutes and 15 seconds), until—T: "There followed intimate."
- 17—"Impish Elves" (Intermezzo), by Borch (4 minutes and 25 seconds), until—T: "To plan a surprise is one."
- 18—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 35 seconds), until—T: "The last rehearsals."
- 19—"Christmas Echoes" (Valse on Christmas melodies), by Tobani (4 minutes and 25 seconds), until—T: "Christmas night, Holly and."
- 20—Theme ff (4 minutes and 20 seconds), until—T: "It was all done by a dear."

THE END

"ALL DOLLED UP"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Capricious Novelette), Levy

- 1—Theme (1 minute and 30 seconds), until—S: At Screening.
- 2—"Summer Showers" (characteristic Intermezzo), by Logan (1 minute), until—T: "Miss Eva Bundy."
- 3—"Dramatic Agitato," by Simon (1 minute), until—D: When Maggie watches thief.
- 4—Theme (1 minute and 30 seconds), until—T: "I'd like your name and."
- 5—"Heavy Dramatic Descriptive" (No. 2 of the A. B. C. Dramatic Series) (30 seconds), until—T: "Don't be unreasonable."
- 6—"Allegro Hurry" (No. 2 of the A. B. C. Dramatic Series) (1 minute), until—T: "Just remember your job is."
- 7—"Wearin' of the Green" (Irish Air) (30 seconds), until—T: "That's why I threw him out."
- 8—"Mia Cara" (Waltz Sentimental), by Hammerstein (1 minute and 15 seconds), until—T: "Like a thief in the night."
- 9—"Twilight Fancies" (4/4 Andante Cantabile), by Frommel (2 minutes and 30 seconds), until—T: "But the Bundy was not."
- 10—Theme (30 seconds), until—D: When scene fades to Maggie.
- 11—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—D: When scene fades to editor.
- 12—"Romance D'Amour" (Andante Serenade), by Schoenfeld (2 minutes), until—T: "The hope cheste."
- 13—Theme (2 minutes), until—T: "Tuffel and Bullet's closed."
- 14—"Elegie" (Dramatic Pathetic), by Baron (2 minutes), until—T: "Through Mlle. Scarpa."
- 15—"Caprice Joyeaux" (Melodious Allegretto), by Seeligen (2 minutes and 45 seconds), until—T: "To Grogan street."
- 16—"Sleeping Rose" (Valse Sentimentale), by Borch (2 minutes and 15 seconds), until—T: "Dinner hour at the Carlton."
- 17—Theme (1 minute), until—T: "Under the bright lights of."
- 18—"Reverie" (tone poem), by Drumm (1 minute), until—T: "In the notorious resort of."
- 19—Theme (45 seconds), until—D: When scene fades to Maggie.
- 20—"Light Allegro," by Luz (1 minute and 15 seconds), until—D: When automobile approaches.
- 21—"Clematis" (Moderato Agitato), by Tenning (1 minute and 45 seconds), until—T: "The 50th Street House."
- 22—"Light Agitato" (No. 14 Feature Photoplay), by Luz (1 minute and 15 seconds), until—T: "Who the devil are you?"
- 23—"Half Reel Hurry," by Levy (3 minutes), until—T: "Leave it to me."
- 24—Theme (1 minute), until—T: "I thought there were about."
- 25—"Constance" (Andante Reverie), by Golden (1 minute), until—T: "Shankely waited up for the."
- 26—Theme (1 minute and 30 seconds), until—T: "The interview with Miss."

THE END

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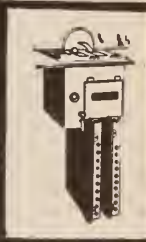
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(Write for Literature)

WARSAW, N. Y.

Music and The Picture

Something About the Music Clubs

By Charles D. Isaacson

DURING the convention of the association, an interesting speech was delivered by Mrs. Anne Oberndorfer, of the Federated Music Clubs. Being a woman and a club-woman, many exhibitors and producers wanted to see her at close range, and were very much amazed to find her a charming lady, and one who seemed to be eager to improve conditions with the co-operation of the motion picture people, and not with the spirit of the Blue Flag and censorship. The censorship agitators and the blue-law distillers have for some reason or other come to mean club-women to many picture folks; but there is no reason to condemn the clubs for the sins of some offenders. Just because Anthony Comstock happened to be east in the figure of a man, was not enough cause to condemn masculinity.

My reason for asking Mr. Oberndorfer to speak to the convention was that I wished a very gifted musical lady to express the hopes of the women in relation to motion picture music, and I know that those who were present were given the most favorable impressions. Exhibitors went back home convinced that the club women—especially the music club—women were worth while cultivating. Mrs. Oberndorfer and Mrs. Chapman (who represented the Motion Picture Committee), both agreed that they would introduce measures for arousing the membership of the country to go forth with a spirit of co-operation to discuss music with the local manager and motion picture conductor.

Now, I want to give you a rapid sketch of the music clubs as I have seen them at work, and I believe that what I have to say will serve to annihilate any latent antagonism you may feel toward the organization, and will begin to look upon them as very important allies, surely very good friends.

The picture is of Florida, during early March, in Tampa near the orange groves redolent with perfume, where while Northerners shiver in their blustery cities, the home-folks and tourists go about in their summer flannels and straw hats.

I had been asked to come to the city, to speak to the Club Women of Florida in convention assembled. Susan Dyer, of Winter Park (head of the Rollins College Conservatory), is president of the State Federation. Mrs. McKay, of Tampa, was president of the Hostess Club, and there were present: Miss Bertha Foster, vice-president of the Jacksonville Music Club and Director of the School of Musical Arts; Mrs. Laura V. Rische, president, Bartow Music Club; Miss Margaret A. Haas, of the Music Teachers' Association of Jacksonville; Mrs. James Y. Wilson, president of Ladies' Friday Musicales of Jacksonville; Mrs. W. G. Brownlee, president of the Carema Club of St. Petersburg; Mrs. James Hirsch, chairman of general publicity of the Orlando Music Club; Miss Adelaide Sterling Clark, Miami Music Clubs; Miss Bonna Vera Murphy, member of the Woman's Club of Madisonville, Ky. I am just giving you a little idea of the kind of people who were present, and I don't mind pointing out that the Florida Federation is probably the smallest in the whole country, for Florida has under a million population. But the point which I desire to impress, is that every city of the state was represented, and that the best musical

BULLETIN OF THE ASSOCIATION OF MOTION PICTURE MUSIC CONCERTS

Many conservatories are opening motion picture departments; as for instance the Toronto Conservatory of Music (Canada) which is a direct result of the demands made at the convention.

The New York Chamber of Commerce of Exhibitors is instituting a music department for the interrelation of the exhibitors and music. Mr. William Brandt's letter in this issue is highly interesting, in this connection.

The first of the matters between exhibitors and the musician's union of official character is now up between President Joseph Weber and your temporary chairman, the undersigned. The question is involved in Andrew Cobe's request (See letter from Lawrence, Mass., in this issue).

MEMBERSHIP

The membership is coming along nicely—many applications arriving every day, but the real drive will not come until the executive board is completed and functioning. . . . Send your application right away.

Charles D. Isaacson,
Chairman Pro Tem
Temporary Headquarters, . . .
729 Seventh Ave., N. Y. City.

influences of each city were in the body, and that the same general ambitions of the Floridians applies to the music club women of every state in the Union.

Why was I summoned to Tampa, to travel fifteen hundred miles down and fifteen hundred miles back, and to stay there just for one day?

Because the women wanted to know about the very things we have been discussing in these columns, and which I have been doing in my New York Globe concerts of education.

They set aside an entire day for these ideas. They had me tell them to the delegates, in the convention assembled. They carried me over to

the high school where the youth of the city and the educational authorities listened. They arranged a luncheon, and they had the Mayor, Charles Brown, present to hear, along with the important business men and heads of the Chamber of Commerce. Then at a reception where the leading members of the fair sex came to hear, and then a banquet for others, and then a big public meeting. And always the same discussion—the matter we have carried forward in these columns.

I told them about the need for utilizing every kind of agency which is spreading good music—and what other force is comparable to the motion picture theater? That there is something more in music than just sounds—pictures in every composition, and in every composition an aid for the bettering of pictures—chiefly I impressed upon the women that their duty lies in getting out and supporting the efforts for music and acting as missionaries for the art.

But it is not of what I have said, that this brief article is written. *It is what the women did!* They fell right in line! They proved the most eager, enthusiastic, ardent supporters that I have seen. The Tampa delegation being at home were in the best position to show the stuff or which they were made. They had their Mayor and their business men on hand, and they immediately started an effort which will stimulate musical interest in their city as it has never been aroused before! Mrs. McKay headed it off. She was backed by Mrs. J. C. Shaddick, the chorale director (and also the husband of Mrs. Shaddick, himself a singer and teacher of music). Mrs. McKay was also supported by her husband, one of the leading business men of the South. Then there was Mrs. Jackson and many others. The newspapers were interested . . . and the thing I want to impress very strongly is this:

IF THE MOTION PICTURE MEN OF TAMPA ARE ALIVE AT ALL (AND I KNOW THEY ARE AMONG THE LIVEST IN THE SOUTH), THEY WILL BE AT
(Continued on page 2498)

Dues are to be paid in advance. \$2 a year for individuals; \$10 for corporations and companies.

Gentlemen:

I,

Address

desire to apply for membership in this association.

Class

CLASSES—

APPLICATION FOR MEMBERSHIP ACCEPTED
ASSOCIATION OF MOTION
PICTURE-MUSICAL INTERESTS

Temporary Headquarters
Suite 400, 729 7th Ave., New York City

- A.—Those of the motion picture industry seeking to broaden their appeal through music.
B.—Those of the music industry and musical profession seeking to widen their scope through the film.
C.—Those seeking to give the public a greater opportunity to hear good music.

(Continued from page 2444)

MRS. MCKAY'S HOME OFFERING THEIR ASSISTANCE AND SUPPORT IN THE EFFORT—AND INCIDENTALLY WHATEVER IS DONE BY THIS NEW IMPORTANT MOVEMENT WILL SURELY CREATE A TERRIFICALLY LARGER INTEREST IN THE THEATER OFFERING GOOD MUSIC.

They were not upon a platform looking down and saying, "Thou shalt not," or, "We know it all." Quite a different attitude. They desired to find what was happening and where they could be of the greatest assistance for the good of music and the greater culture of the community.

It struck me as I was riding back from that convention, that the motion picture field has in music among other things the biggest adjunct against censorship. . . . Let me show you what I mean. If it is true that the advocates of censorship and blue laws have a justifiable case against many of the pictures which are released—nobody could deny that the development of picture music has been toward the development of the best taste! Play upon this, enemies of censorship—use this for all it is worth. If some of the members of the industry have offended good people—others in the field are aiding the fine arts to a better place in the life of our country.

But to return for another moment to Florida. In that collection of women, not all the Tampanians were moved to action. Bertha Foster, the leading musical light of Jacksonville, the head of the Institute of Art, declared that her city would move fast. What I said about the wisdom of the Tampa movie folks in sitting at Mrs. McKay's doorstep applies to the Jacksonville with Miss Foster, to the Orlando theatre people with Mrs. Hirsch. This last named lady is one of the important officials in the National Federation and wants to nationalize the plans we discussed in the convention—the ideas we have brought forth in these columns of the NEWS. The national president, Mrs. Frank Sieberling, of Akron, Ohio, was present and you may be sure that the music clubs of the country know what we are all attempting in these efforts.*

But my purpose in taking the space for this little picture of the club women is to create in the minds of my readers the impression that the music clubs are worthy of cultivation. The women are in a respective state and have the time to work for you, if you are working for music—or rather using music in such a way that it is raising the national taste.

* Since these sentences were written, I am in receipt of a letter from the Ohio Teachers Association, asking me to come to the convention at Dayton this month, to "tell them about the motion picture idea as you have developed it in the NEWS."

Concerning the Organist

The makeup man two weeks ago made a slight error in the article about the organists and disarranged the order of the matter. Refer to it, and insert the following which should have been there.

Mr. Brandt's challenge comes at the end of my article, and then after his letter are to be read those of Mr. Federlein and William Hamilton.

Mr. Brandt's letter follows:

A Challenge to Mr. Brandt

Dear Mr. Isaacson:

The theatre is going to be the great financial and artistic opportunity of the organist of the future; I have no doubt of that. But I hope you will allow me to make answer to Brandt's statements at the Music Conference, as they are again quoted in your live pages of the February 26th issue.

The two organists' associations you mention have done virtually nothing and will do nothing to prepare organists for theatre positions; how can they? The church has used organists for centuries; and though I have been a member of both these organizations for years, I have yet to see them do anything to prepare organists for church positions. That is not their business. The business of the Guild is to encourage organists to be better technical musicians; that of the Association is to make them better fellows among themselves.

Conservatories have also done the extreme minimum to fit organists for church positions; why can we ex-

pect them to fit organists for theatre positions? Schools do not fit men to be editors of magazines or presidents of banks; they merely give them the technical ground-work of the literary world or the financial world, as the case may be, and then let them dig for themselves. That is all the conservatories can do. Does the theatre want a lot of machines to grind out picture accompaniments according to conservatory training? I spent three years in the finest organ school in the world, and got not ten minutes valuable instruction in all that time to help fit me to become a church organist. The church, and the church alone, taught me that. And the theatre, and the theatre alone, will make theatre organists.

The theatre is crying to someone else to do the work that it alone can do. Perhaps a few questions may be suggestive. Has the manager time to visit his friends, visit other theatres, make up his program with ample thoroughness and leisure, hear concerts, visit the museums, live, and be a human being? His theatre does not depend upon him every minute. But has the organist a chance to do any one of these things in comfort? The fact is that the organist becomes an abject slave to his console when he takes a theatre position. And what does he get out of it? But the point is not here; I am not arguing for more money for organists till they have earned it.

Does the manager have to be a trained specialist, studying diligently for five or ten years before taking his position? And did any of us ever hear any organist worth listening to that did not work hard for at least five dull years learning his business?

Let me suggest to the theatre how to get good organists: Take a few good church organists, already trained masters of the organ, who are neither fossils nor prudes; divide the hours and the pay between six of them, not two, and let each man have one afternoon and one evening each week, with pay accordingly—any man who tries to play the organ in the theatre for money and not for the love of the game, will give something no theatre can afford to accept even as a gift, which is one of the big troubles of the theatre today. The motion picture organist must be more or less of a creator as he goes along. We can manufacture toothpicks to order, but we can't manufacture art, and when we try it by forcing an organist to work seven days a week, we rob ourselves of the full value of the salaries we pay.

Whether the pictures change once or seven times a week makes little difference with this system; it has tremendous advantages over the other, no matter how frequent the program changes. The manager will have fresh talent on tap every hour his program is running, and the organist will have an added income, and an added experience, both of which will make him all the keener for his work. It is physically and temperamentally impossible for one man to play the number of hours the two-organist system demands; visit any theatre twice in the same week and we have proof of the statement. The wonder is that the organist has stuck it out so well as he has.

So far as I know, and I have been seriously interested in the theatre organist for the past eight months, there is not one agency in America that is doing anything in a practical or professional manner to help organists train themselves for and perfect themselves in picture accompanying, excepting the work of my associates in the cooperative magazine I have the honor of editing. These men are working seriously and successfully and in a most practical way to fit organists for theatre work and help them perfect this new art. And in their behalf I make this offer to the theatre manager who is in need of an organist: If such a manager will communicate to us the exact position he wishes to find an organist for, naming the hours, the location, the salary, and the size and make of the organ we will circulate among our readers the information he thus gives, and will promise to find him an organist within one month of his request. If he wants one created over night, we cannot promise to help.

A great many of our readers want such a position; especially would they be interested in having such a position in a reputable theatre where they could work but part time, and not seven days a week—which will kill any artist.

Here is our challenge, then, to Mr. Brandt and the managers: That we can supply all the organists they can pay for. And by that we do not mean tremendous salaries, but just moderate remuneration for the work of an artist as a part-time filler for his schedule. One of the first questions, I warn the manager, that the organist will ask is "What kind of an organ have you?" If the answer is some trade-made box of steam whistles, no reputable musician will undertake to play it for any money the manager can offer. The manager's first consideration, then, is to buy his organ only upon the advice and specification of reputable organists.

This, then, is our challenge. Let him take us at it who will.

T. SCOTT BUHRMAN,
Editor, The American Organist.

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

The first question of union music for official discussion comes up.

Dear Mr. I:

I have your letter of March 11th and thank you very much for the considerable amount of publicity which you have given me in the papers you mention.

I have been aware of this publicity for some time for daily I am receiving requests from all over the country for positions.

The Theatre Owners Chamber of Commerce will shortly open new offices in the Robertson-Cole Bldg. and in connection thereto will establish a Music Bureau just for the purpose of supply a contact point between organists and exhibitors.

May I say that this Bureau when established will be a direct result of your recent music conference? I had no idea there were so many organists outside of New York City who were desirous of obtaining positions here. Just as soon as we are established I will ask for the lists which you have and you can rest assured they will receive proper attention.

THEATRE OWNERS CHAMBER
OF COMMERCE

WILLIAM BRANDT,
President.

Reply to yours of the 14th has been delayed on account of a mix-up in the musical situation here, which I have tried to get straightened out. I have an orchestra of seven pieces as I have written you before, playing under contract with F. S. Foss, cornetist. The orchestra is not satisfactory and even people in Lawrence, not accustomed to the best of music, complain about the music. The music is not good enough for a theatre playing first runs, with prologues, and attempting a metropolitan presentation, and getting the price we do, fifty-five cents. In order that my music may be on a level with the rest of my show it should be of a much higher standard. I have no trouble over the labor scale. Personally, I think the scale is too high for poor music and not high enough for good music. We pay \$45 a week of seven days for five and one-half hours' music, with a rest of one-half hour, or five hours a day. The contractor gets \$56.25, and all get time and a half for holidays.

Early in the season, or before the opening of the season, there being no leader in Lawrence, I went to the office of the Musicians' Union in New York, seeing Mr. Gumbell, I believe, and told him of my trouble. He said that if I could not find a leader in Lawrence, he would see that I got one. We could not find one here, so Mr. Foss, our contractor, engaged Mr. Burns, who had formerly been a leader at the Howard, in Boston. I then went to the District Deputy or someone in Boston who recommended my choice and said he would arrange for Mr. Burns, who had a union card in the Boston local, and a traveling card, to go to Lawrence. I then went before the local union and told them that Mr. Foss had engaged Mr. Burns. They agreed to have Mr. Burns transferred to Lawrence, which was done. Mr. Burns was admitted to the local union and now has a local card. Mr. Burns is now leading my orchestra in a manner satisfactory to me. I don't like the situation because Mr. Burns merely leads the orchestra while Mr. Foss engages the musicians and picks out the music. I cannot remedy this situation this season on account of having made Mr. Foss, the contractor, which is required, I understand, by the local rules.

Recently some trouble has been started because some man in Lawrence claims to be a competent leader, being known to be the most incompetent, demands that Mr. Foss, our contractor, be censured, or fined, or bringing Mr. Burns to Lawrence. Of course, I shall stand by Mr. Burns and Mr. Foss, because they are both honest and decent.

Now, this is exactly what I would like to have done. I want Mr. Burns to remain here, as leader, and I want to get some better musicians. Certainly, my orchestra is anything but worthy of the rest of the show. It appears to be impossible to get good musicians here, so I would like you to take up the matter with Mr. Weber, and tell him that I would be very glad to go to New York, if necessary, to go over the matter with him, if it would do any good. What I want is to give a high class musical entertainment, in keeping with the balance of my show. I am willing to pay for it, and why should I not have it?

Respectfully,

LAWRENCE RIALTO THEATRE CO.
ANDREW J. COBE, Manager.
Lawrence, Mass.

Dear Mr. Isaacson:

Received your letter of the 9th.

Will consider it an honor to serve as one of the Board of Directors, and I want to thank you for offering to nominate me. It will be mighty fine to be among those that are actively engaged in making the organization the big factor that it should be.

HAROLD FRANKLIN,
Shea's Hippodrome,
Buffalo.

Wants to Start Motion Picture Department in School

Dear Mr. Isaacson:

As we do not know to whom we should write concerning the recent convention held in Astor Hotel, January, 1921, we are writing you in hopes you can give us the required information.

The Toronto Conservatory of Music is quite anxious to start a branch of moving picture playing in connection with their course, and want all the reports or literature in connection with the recent Motion Picture Musical Convention, also any reports for advertising and for our own information.

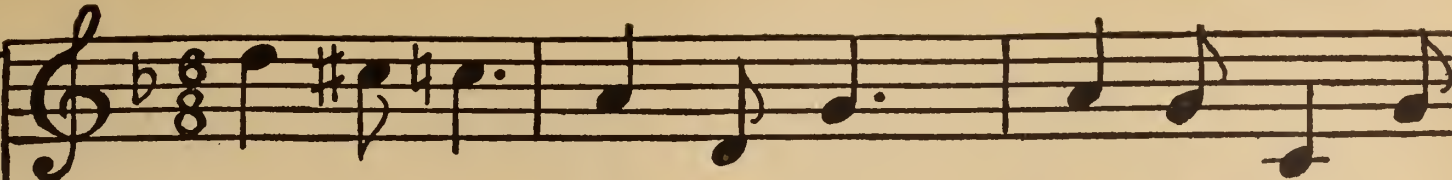
HARVEY ROBB,
Toronto Conservatory of Music,
Toronto, Ont., Canada.

Music Editor:

Please place my name among the members of the association and anything I can do out here in Detroit that will be beneficial to the interests of the organization I assure you I will be delighted to take up and work out.

Wishing success to the movement and with kindest personal regards, I am,

FRANCIS A. MANGAN.
Broadway Strand Theatre, Detroit, Mich.



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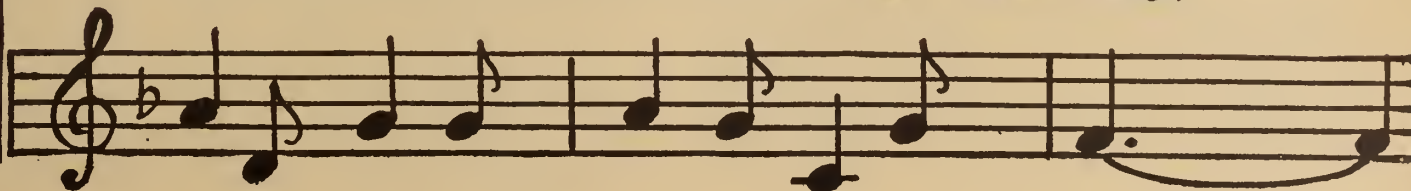
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"OUT OF THE CHORUS"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental Ballad), Baron

- 1—Theme (1 minute), until—S: At Screening.
- 2—"Hindoo Hop" (fox trot oddity), by Levy (2 minutes and 10 seconds), until—T: "Alice Brady as Flo Maddis."
- 3—"Kiss A Miss" (Valse Chantee), by Baron (3 minutes and 5 seconds), until—T: "One of your millions."
- 4—"Capricietta" (Allegro Moderato), by Varley (2 minutes), until—T: "How do you get by this."
- 5—Theme (40 seconds), until—T: "Oh, Ross, we've been."
- 6—Organ improvising (35 seconds), until—T: "The little church around." (wedding ceremony)
- 7—"May Dreams" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "The morning papers stirred."
- 8—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 5 seconds), until—T: "Flo's old stamping."
- 9—Theme (1 minute and 40 seconds), until—T: "The fourth day of their."
- 10—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—T: "An afternoon a few."
- 11—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 13—Continue to action (2 minutes and 5 seconds), until—T: "Thanks to the many lessons."
- 5 seconds), until—T: "Mrs. Van Beekman was a."
- 12—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "True to her campaign."
- 14—"Humming" (fox trot), by Breaux & Henderson (1 minute and 40 seconds), until—T: "My dear, I didn't know."
- 15—Theme (1 minute), until—T: "Flo waiting for Ross."
- 16—"Moorish Rose" (fox trot) (to action pp or ff), by Baron (2 minutes and 10 seconds), until—T: "Theatre, suppers and dances."
- 17—"Roses That Die Bloom Again" (Ballad), by Levy (1 minute and 50 seconds), until—T: "Beginning to doubt the."
- 18—"Coronado Land" (Waltz), by Leath (45 seconds), until—T: "Not even Flo's first."

NOTE: To be produced as vocal solo with *pa. acc.*

- 19—"Good Bye," by Tosti (4 minutes and 15 seconds), until—T: "Just toddled around to see."
- 20—"Dramatic Tension," by Levy (4 minutes and 15 seconds), until—T: "Ormsby's reasoning was."
- 21—"Dramatic Conflict" (Hurry), by Levy (2 minutes), until—T: "Open that door."
- 22—"Tragic Theme" (for fatal or mournful events), by Vely (4 minutes), until—T: "To Ormsby's secluded."
- 23—"Sinister Theme," by Vely (1 minute and 50 seconds), until—T: "In Ormsby's cottage."
- 24—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Getting the Lounger."
- 25—"Poeme Symphonique" (And. quasi adagio), by Borch (6 minutes), until—T: "After several days of."
- 26—Continue ff (30 seconds), until—T: "We have been very much in."
- 27—"Pathetic Andante" (for general use), by Vely (1 minute), until—T: "The Van Beekman prestige."
- 28—Repeat "Hindoo Hop" (fox trot oddity), by Levy (2 minutes and 25 seconds), until—T: "The first night of Flo's."
- 29—Theme ff (1 minute and 15 seconds), until—T: "Flo, we had to come."

THE END

"WHAT'S A WIFE WORTH"?

(Robertson-Cole)

Musical Synopsis by James C. Bradford.

Rose Theme: "Song of Songs," by Moya

- 1—"Call of the Angelus" (Church Bells "P"), by Martin (2/4 Moderato), (2 minutes and 30 seconds), until—D: At Screening.
- 2—"At Dawning" (Omit Prelude), by Cadman (3/4 Andantino), (1 minute), until—T: "Bruce Morrison."
- 3—"Marguerites" (Ballet of Flowers), by Hadley (2/4 Allegretto Grazioso) (1 minute and 30 seconds), until—T: "And then the flutter."
- 4—"Happy Days" (Refrain "PP"), by Stresleski (3/4 Andantino) (1 minute and 30 seconds), until—T: "The memory."
- 5—"Meditation" (Thais con Sordini "PP"), by Massenet (4/4 Andantino) (1 minute and 45 seconds), until—T: "And then there was placed upon her finger."
- 6—"Notturmo," by Grieg (3/4 Andante) (2 minutes), until—T: "The next day brings a visitor."
- 7—"Le Deluge" (Omit Prelude), by Saint Saens (4/4 Moderato), (4 minutes and 15 seconds), until—T: "James Morrison."
- 8—"Lily of the Valley" (Ballet of Flowers), by Hadley (3/4 Andante) (1 minute and 45 seconds), until—D: Bruce greets father.
- 9—"A La Valse," by Herbert (3/4 Tempodde Valse) (2 minutes and 15 seconds), until—T: "At the dinner."
- 10—"Rose Theme" (Refrain 4/4 Moderato) (1 minute and 30 seconds), until—D: Rose descends staircase.
- 11—"Nocturne" (Play first part only), by Tschaikowsky (4/4 Andante Sentimentale) (2 minutes and 30 seconds), until—T: "The next evening."
- 12—"Rose Theme" (4/4 Moderato) (2 minutes and 30 seconds), until—D: Rose at doorway.
- 13—"In the Silence of Night," by Rachmaninoff (4/4 Appassionato) (2 minutes and 15 seconds), until—D: Bruce reads note.
- 14—"Rose in the Bud" (Con Sordini "PP"), by Forster (4/4 Moderato) (2 minutes and 30 seconds), until—T: "Like the sobbing child."
- 15—"Melodie," by Rachmaninoff (4/4 Moderato) (2 minutes), until—T: "After a vain search."
- 16—"Violets" (Ballet of Flowers), by Hadley (6/8 Andante) (1 minute and 30 seconds), until—T: "Humiliated and hurt."
- 17—"Whose Baby are You?" (Dance Tempo "PP"), by Kern (2/4 Allegro Giusto) (1 minute and 45 seconds), until—T: "Believing Rose lost to him."
- 18—"The Heart Bowed Down" (Bohemian Girl), by Balfe (4/4 Andantino) (2 minutes and 30 seconds), until—T: "Three months had come and gone."
- 19—"Whims," by Schumann (3/4 Allegro Giocoso) (2 minutes and 30 seconds), until—T: "But another woman."
- 20—"Berceuse" (Con Sordini "PP"), by Godard (4/4 Andantino) (2 minutes and 30 seconds), until—D: Flash back—Rose and aunt.
- 21—"Silver Threads Among the Gold" (Con Sordini "PP"), by Danks (4/4 Moderato) (1 minute and 45 seconds), until—T: "Heavenly Father."
- 22—"Elegie," by Massenet (4/4 Moderato) (2 minutes and 30 seconds), until—T: "Alone."
- 23—"To Spring," by Grieg (6/4 Allegro Appassionato) (2 minutes and 15 seconds), until—T: "Tortured by fear of his life."
- 24—"Mighty Like a Rose" (Con Sordini "PP"), by Nevin (4/4 Moderato) (2 minutes and 30 seconds), until—T: "I'm afraid he needs care."
- 25—"Serenade," by Rachmaninoff (3/8 Sostenuto Valse Lente) (3 min-

- utes and 30 seconds), until—T: "The passing weeks had restored Jane."
- 26—"Slumber Boat," by Gaynor (6/8 Lullaby) (1 minute and 45 seconds), until—T: "I'm not thinking of myself." Leaves with friends.
- 27—"He Who Has Yearned Alone," by Tschaikowsky (4/4 Moderato) (2 minutes and 30 seconds), until—T: "And then the torturing fear."
- 28—"Rock-A-Bye-Baby" (Con Sordini "PP"), Old Song (3/4 Andantino) (1 minute and 45 seconds), until—T: Please, Mister, let me see my baby."
- 29—"Liebestraume" (Omit Cadenza), by Liszt (6/4 Moderato Appassionato) (5 minutes), until—T: "Rose."
- 30—"I Love You Truly," by Bond (2/4 Moderato) (2 minutes), until—T: "Rose, forgive me."
- 31—"Rose Theme" (Bright) (4/4 Moderato) (1 minute and 45 seconds), until—T: "New love."

THE END

"DANGEROUS CURVE AHEAD"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Me" (Ballad Valse Sentimental), Zamecnik

Suggested Vocal Selection for Prologue "Love Me," by Zamecnik

- 1—"Hindoo Hop," by Levy twice through segue to "Blue Jeans" (2 minutes), until—S: At Screening.
- 2—Theme (2 minutes), until—S: At the end of dance.
- 3—"Light Allegro" (characteristic), by Luz (1 minute), until—S: When Harley joins Phoebe.
- 4—"Adolescence," by Collinge (1 minute), until—T: "But I saw Newton."
- 5—Theme (2 minutes and 15 seconds), until—T: "One day Phoebe realizes."
- 6—"Capricietta" (Allegro Moderato), by Varley (1 minutes and 45 seconds), until—T: "I've got an offer."
- 7—Organ improvising (30 seconds), until—T: "People usually try to keep." (wedding scene)
- 8—"Moorish Rose" (fox trot), by Baron (2 minutes and 15 seconds), until—S: When scene of mother fades.
- 9—"La Comedienne" (Moderato Caprice), by Hosmer (2 minutes and 45 seconds), until—T: "After the honeymoon."
- 10—Theme (2 minutes and 15 seconds), until—T: "The husband has a job."
- 11—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 15 seconds), until—T: "The bride's only outdoor."
- 12—"Anvil Chorus" from "Trovatore" chorus only (played in burlesque) segue to "Vivo Finale," by Berge (From Symphonette Suite) (1 minute and 15 seconds), until—T: "Phoebe knowing the value of."
- 13—Theme (3 minutes and 50 seconds), until—T: "After the ammunition is."
- 14—"Andante Pathetique," by Borch (2 minutes and 15 seconds), until—T: "In the tears of a lonely."
- 15—"Dancing Nymphs" (Allegretto Caprice), by Braine (1 minute and 15 seconds), until—S: When Harley reaches office.
- 16—"Love Song" (Andante Moderato), by Powell (3 minutes and 45 seconds), until—T: "Being a mother like."
- 17—"Review March," by Berge (1 minute), until—T: "The Midnight Maratbon."
- 18—Theme (30 seconds), until—T: "Yet babies make a man."
- 18—"Vampire Theme," by Vely (2 minutes and 30 seconds), until—S: When scene fades to theatre.

NOTE: Piano only.

- 20—"Children's Games," by J. Ascher (1 minute and 45 seconds), until—T: "Thanks to an increase in."
- 21—Theme (2 minutes), until—T: "In due time a second."
- 22—"Little Serenade," by Grunfeld (1 minute and 45 seconds), until—T: "It is a dangerous curve."
- 23—"Berceuse" (Lento Cantabile), by Karganoff (1 minute and 30 seconds), until—T: "But no temptation can run too."
- 24—"Andante Pathetique" (for general use), by Borch (1 minute), until—T: "You forgot our prayers."
- 25—"Impish Elves" (Caprice), by Borch (2 minutes), until—T: "Phoebe's children find it."
- 26—Theme (2 minutes and 30 seconds), until—T: "Phoebe fled back to the."
- 27—"Elegie" (And. Pathetique), by Baron (5 minutes and 15 seconds), until—T: "Of course one of the."
- 28—"Poeme Symphonique" (Symphonic Dramatic), by Borch (2 minutes), until—T: "Mr. Newton is waiting down."
- 29—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "And now Phoebe has landed."
- 30—"Dramatic Tension," by Berge (1 minute and 15 seconds), until—T: "Cuddle them while you can."
- 31—"Gruesome Misterioso," by Borch (1 minute and 45 seconds), until—S: Phoebe with Newton in automobile.
- 32—"Bleeding Hearts" (floral poem), by Levy (4 minutes and 15 seconds), until—T: "Go away, I want my."
- 33—Theme (45 seconds), until—T: "East, West, Home's Best."

THE END

"DON'T NEGLECT YOUR WIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic), Baron

- 1—"Capricietta" (Allegro Moderato), by Varley (1 minute and 15 seconds), until—S: At Screening.
- 2—"Moonlight Shadows" (Moderato), by Baron (2 minutes), until—T: "One evening in May" (reception scene).
- 3—"Butterflies" (4/4 Allegro), by Johnson (2 minutes), until—T: "Langdon Masters, formerly."
- 4—Theme (2 minutes), until—T: "The Talbot's suite at the."
- 5—"Yesterlove" (And. Moderato), by Borch (2 minutes and 15 seconds), until—T: "At the season's end the."
- 6—"Light Dramatic Agitato" (Photoplay Series No. 14), by Luz (1 minute and 15 seconds), until—T: "The Union Club."
- 7—Theme (2 minutes and 45 seconds), until—T: "Madeline grew more and more."
- 8—"Babillage" (Entr'Acte), by Castillo (2 minutes and 15 seconds), until—T: "Come, dear, it's time."
- 9—"Mountain Song" (Patbetique), by Borch (2 minutes and 15 seconds), until—S: When Madeline sees visitors.
- 10—Theme (1 minute and 45 seconds), until—S: When visitors leave.
- 11—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: "The gossip grew until."
- 12—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "He might give you the."
- 13—Theme (1 minute and 30 seconds), until—T: "Then for the first time."
- 14—"Dramatic Agitato" (For subdued dramatic action), by Minot

- (1 minute), until—S: When Madelaine sees Travers.
- 15—Theme (1 minute and 30 seconds), until—T: "Come, don't give that cur."
- 16—"Dramatic Tension," by Zamecnik (2 minutes and 15 seconds), until—T: "But already there was no."
- 17—"Heavy Dramatic," by Ochmler (1 minute), until—T: "Forget you, never while I."
- 18—"Remembrance" (Andante Pathetique), by Deppen (4 minutes and 15 seconds), until—T: "Surely you don't doubt your."
- 19—"Marionette" (Caprice Allegretto), by Arndt (1 minute), until—T: "Five points, in the lowest."
- 20—"Andante Pathetique," by Berge (1 minute and 45 seconds), until—S: When scene fades to Madelaine.
- 21—"Dramatic Tension," by Levy (2 minutes), until—T: "Torn by a love that can."
- 22—"Dramatic Tension," by Borch (2 minutes), until—T: "But I can cure you."
- 23—"España" (Spanish Waltz), by Waldteufel (1 minute and 30 seconds), until—T: "The Golden Gate."
- 24—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (45 seconds), until—T: "There is that woman."
- 25—"In the Tavern" (Char. Descriptive), by Jensen (1 minute and 15 seconds), until—T: "The Bucket of Blood."
- 26—"Characteristic Spanish Tango" (45 seconds), until—S: When scene fades to Madelaine.
- 27—Theme (2 minutes), until—T: "Then hunt McClane."
- 28—"Heavy Dramatic Descriptive" (No. 18 A. B. C. Dramatic Series), (30 seconds), until—T: "In the depths."
- 29—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—S: When women fight.
- 30—Theme (2 minutes), until—T: "Now what are you going?"
- 31—"Morris Dance" (Characteristic Allegretto), by Noble (2 minutes), until—T: "Midnight in the Bucket of."
- 32—Theme (1 minute), until—S: When Madelaine sees Langdon.
- 33—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "You can't have him."
- 34—Theme (2 minutes), until—T: "It was some time before."

THE END

"THE LITTLE CLOWN"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (And. con moto), Borch

- 1—"Paprikana" (Allegro Mezzo), by Friedman (1 minute and 45 seconds), until—S: At Screening.
- 2—Theme (2 minutes and 45 seconds), until—T: "In the section of the."
- 3—"Slidus Trombonus" (trombone Polka), by Lake (1 minute and 30 seconds), until—T: "Dick Beverley, late of."
- 4—Theme (1 minute), until—T: "I am plain circus."
- 5—"Farmer Bungtown" (rube one-step), by Luscomb (2 minutes), until—S: When Pat and Dick return to circus.
- 6—"Birds and Butterflies" (Caprice Novelette), by Levy (1 minute and 45 seconds), until—T: "In time the news of Dick's."
- 7—"Children's Games," by J. Ascher (1 minute), until—T: "To Daddy Toto came pleasant."

- 8—Theme (30 seconds), until—T: "Can't you see that?"
- 9—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 45 seconds), until—T: "The evening show in the."
- 10—"Bleeding Hearts" (Andante Pathetic), by Levy (1 minute and 30 seconds), until—S: When Dick sees mother.
- 11—Theme (1 minute and 45 seconds), until—S: When Pat joins Dick.
- 12—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "Don't worry, my dear."
- 13—"Andante Pathetique," by Berge (2 minutes), until—T: "But if you don't want me."
- 14—"Butterflies" (Intermezzo Allegretto), by Johnson (1 minute and 30 seconds), until—T: "Pat finds a vast."
- 15—Theme (2 minutes), until—T: "Duties of a hostess."
- 16—"Summer Showers" (Caprice Novelette), by Logan (1 minute and 45 seconds), until—S: When Pat enters bedroom.
- 17—Theme (2 minutes), until—T: "I am going fox hunting."
- 18—"Hunkatin" (half tone one-step), by Levy (2 minutes), until—T: "Oh, yes, Miss Sainte Germaine."
- 19—"Mamselle Caprice" (Caprice Allegretto), by Baron (45 seconds), until—T: "Sorry, Miss Hypashun."
- 20—"Hunting Scene," by Borch (2 minutes and 30 seconds), until—S: When Mary takes Chico.
- 21—"Phantom Visions" (Grotesque characteristic), by Stevenson (1 minute and 45 seconds), until—T: "A fox taking to a tree."
- 22—Theme (3 minutes), until—S: When Pat joins Dick.
- 23—"Adolescence," by Collinge (1 minute), until—T: "As the time for the Hunt."
- 24—"Frivolette" (Intermezzo Novelette), by Baron (1 minute), until—T: "On the evening of the Hunt."
- 25—"La Petite Duchess" (Gavotte Novelette), by Baron (1 minute and 45 seconds), until—T: "Now we are entering the."
- 26—"Dramatic Tension" (for subdued action), by Andino (1 minute and 15 seconds), until—T: "Father is right, you'll."
- 27—Theme (1 minute and 15 seconds), until—T: "Of course she knows he will."
- 28—"Impish Elves" (Moderato Caprice), by Borch (3 minutes), until—T: "Daddy Toto!"
- 29—"Sleeping Rose" (Valse Lente), by Borch (1 minute), until—S: When boy doctors punch.
- 30—"Alabama Moon" (pa. only—to action) (1 minute and 45 seconds), until—S: When scene fades to Toto.
- 31—"Dramatic Recitative No. 2," by Levy (1 minute and 15 seconds), until—S: When Dick's parents arrive home.
- 32—"Lovelett" (Melodious Grazioso), by Levy (1 minute and 15 seconds), until—T: "Pat receives an ovation."
- 33—"Andante Pathetique" (for general use) (No. 23 of Berg Incidental Series), by Borch (1 minute), until—T: "Well, kid, I'm boss."
- 34—"Blue Bells" (Moderato Grazioso), by Zamecnik (1 minute and 30 seconds), until—T: "Nearing the hour of the."
- 35—"Procrastination Rag" (Rag Characteristic), by Cobb (1 minute), until—T: "And in Daddy Toto's Act."
- 36—Theme (1 minute and 30 seconds), until—T: "Toto, I want to apologize."
- 37—Organ improvising (30 seconds), until—T: "And after a year in a."

THE END

If you care for good music in your theatre, don't fail to read Charles Isaacson's latest articles. They are written for your especial interest.

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Music and the Picture

Enter the Music Week

By Charles D. Isaacson

I WANT to tell you something about the Music Week idea. Particularly I want to call it to the attention of all those exhibitors in New York City and land outlying the metropolitan district.

Music Week is April 17th to 24th, inclusive, and, while it only affects the particular district I mention, nevertheless, what is being done will be of interest and importance to all the field. Look at your calendar and see what you can do to tie up to the movement.

This is the second annual Music Week which New York City has attempted. Last year's was most successful, and about fifty other cities took it up and held their own special events. A volume about the idea was written by C. M. Tremaine, whose Bureau for the Advancement of Music was responsible for the plan. This book is available.

What is Music Week?

The intention of the committee is to bring good music dramatically and forcefully to the attention of all the people all the time during the seven days. To that end a widespread propaganda has been carried on involving clergy, the educators, the business people, the civic authorities, the institutions, the musical agencies, the newspapers, etc.

Whatever you can do for music and to aid in the effort to bring good music to all your people during that week is one thing.

But there is a very different reason for finding a genuine interest in the Music Week.

And that reason is plain: The combination of all the activities in focussing the minds of the public upon music can be made to work for your house.

Your house can be made to work for music, but music can be made to work for your house.

Co-operation! There's the big word in this Music Week idea. Every force which is interested in the art and every force which is interested in using the art for its own particular end, are pulling one big train, and you are on that train if your house is utilizing music as part of the entertainment for your patrons.

Indeed, I make a very important assertion. Everything which happens of a musical nature contributes to your profit, if your house stands for music.

The Music Week Committee is headed by important individuals. The honorary members are Otto H. Kahn, Charles M. Schwab and George Eastman, and on the committee proper are the following: Berthold Neuer, C. M. Tremaine, R. B. Aldcroft, Philip Berolzheimer, Artur Bodanzky, W. C. Bradford, Dr. William C. Carl, Hollis E. Davenny, Charles H. Ditson, Julian Edwards, Thomas A. Edison, William L. Ettinger, John C. Freund, Father Finn, George H. Cartlan, Rubin Goldmark, Charles H. Green, S. Hurok, Herman Irion, Charles D. Isaacson, J. F. B. Lanier, Leonard Liebling, Richard W. Lawrence, Robert Lawrence, Rev. Dr. William T. Manning, Rev. Dr. Charles H. Parkhurst, Anning S. Prall, Mrs. Arthur M. Reiss, Hugo Riesenfeld, S. L. Rothapfel, Rev. Dr. Joseph Silverman, Sigmund Spaeth, Frederick T. Steinway, Joseph Stransky, H. B. Tremaine, Rodman Wanamaker, Edward Ziegler.

A committee of patrons includes the wealthiest and most influential women in New York

Civic, state and all other authorities aided.

A committee of musicians brings together the foremost artists. The motion picture industry is represented by Samuel Rothafel and Hugo Riesenfeld, and if I mention it, by myself. Then, too, the secretary of the committee and the real figure behind the whole gigantic activity, Mr. C. M. Tremaine is intensely interested in motion pictures, and is one of the committee of five of the Association of Motion Picture Interests.

The Music Week Committee, under the special direction of Miss Lowden, sister of Governor Lowden, who was one of the leading candidates for the Presidency of the United States, has arranged some special plans for motion picture theatres. An official design which is being used on the posters, window cards and all advertising matter is also made for a cover for the theatre programs. I understand that these are all printed and can be had for less than cost. I believe that the Capitol, Rivoli, Rialto are scheduled to use them, along with many other theatres.

There have been made some excellent slides which are available for your use. (You may communicate direct with Miss Lowden, Suite 509, 105 West 40th St., New York City, for information on these specific matters.)

Then there are some special suggestions for musical activities.

On the afternoon of Sunday, April 17th, a great chorus will join along with the churches in their simultaneous playing of the chimes. You could at the same hour (three o'clock) have your organist play the chimes and announce it in your program or on the screen.

On a certain afternoon the Metropolitan Opera House will hold a special matinee—you could play a selection from that opera and announce on the screen why.

On Saturday, April 16th, the *New York Globe* will issue a massive music supplement in honor of the week and will carry the news of every think that is going to be done. You have the privilege of that space for your own special announcements. Get your plans down in black and white and sent it to the Music Supplement Editor, *New York Globe*, 73 Dey Street, New York City. I know that he will use it. The reason I know especially well is because I am that editor.

The *Evening Mail* will, I believe, also issue a supplement and I presume will be equally happy to co-operate with you. Possibly some of the other papers are planning to do big things—but so far have been quiet about it. Although any one who reads any paper has seen many articles, many items, encouraging reports of the publicity which is being given to the activity.

In C. M. Tremaine's book, the following facts concerning the First Music Week are significant because the Second Music Week will more than double everything here recorded:

More than 1,700 different organizations took an active part.

Each organization furnished the means of participating to a great number of individuals.

The public schools reached nearly 1,000,000 children, the churches between 300,000 and 400,000 adults.

Publicity of nearly 10,000 inches was given the event.

Now what are we all going to do to use the Second Music Week to push forward the musical activities of the picture theatres.

The exhibitors within the affected district can take quick and important advantage of everything that is being done. Make the week a gala one. Plaster the musical idea all over the theatre and your publicity. Make the following line important:

EVERY WEEK IS MUSIC WEEK
IN THE ——— THEATRE,

But During
Music Week We Have
Super Music Week!

Those outside the metropolitan district cannot get any of the effect being created. But please remember that other cities are planning to make their own music week. If you want to be kept in touch with the plans of your city the moment that the first suggestion gets under way—ask Mr. Tremaine to keep you informed. He tells me that he will be happy to keep you in touch with all new musical ideas of which his bureau is cognizant. His address is 105 West 40th St., New York City.

But here's the biggest idea of all:

Why not start a music week in your city yourself. You be responsible for it. You get together the committee of all the important city and state and local authorities. You be the chairman, the sponsor, the big leader. You make the date, you lead the way.

The newspapers of your city will take it up. You will get all the publicity; so will your house, incidentally. And you will stand as the prime music mover of your community.

Certainly the time is ripe. And with the Bureau and Mr. Tremaine and the leading authorities, and your humble servant, the writer of these words, behind you to prompt, advise and aid you, there can be no failure.

A Beginning of Musical Interpretation

None of the various interests represented at the recent picture-music conference in New York has shown a greater interest in the development of better music for the films than the Boston Music Company, which has not only published a great deal of music peculiarly fitted for picture interpretation but has also brought out what is really the pioneer text book for moving picture musicians "Musical Accompaniment of Moving Pictures."

This book, written by Edith Lang and George West, is a practical hand book for picture players and while it makes highly interesting general reading, it best serves its purpose as a reference work for those engaged in playing for the movies. Miss Lang is organist at the Exeter theatre in Boston and the book, an exposition of the principles underlying the musical interpretation of moving pictures, is as authoritative, as only actual experience can make it.

"Musical Accompaniment of Moving Pictures" is divided into three parts, the first of

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(Continued from page 2554)

which discusses "equipment" necessary to the successful picture player in the way of mental alertness, musical resourcefulness and repertoire. Under "musical resourcefulness" the authors group the subjects of musical characterization, thematic development, transition and modulation, transposition and improvisation. The repertoire lists pieces under such titles as "nature," "love themes," "elegiac moods" and the like, to give appropriate music for interpreting the emotions constantly depicted in screen drama.

"Musical Interpretation" to which the second part of the book is devoted, treats the manner of accompanying each type of picture encountered in the usual program, i.e., the feature film (with a special paragraph on the subject of "flash backs") cartoons and slap-stick comedy films, comedy dramas, news reels, educational and travel views. Although brief, the suggestions contained in this part will be found to cover practically all the situations a picture player will be likely to encounter in the ordinary course of his work.

Part III, devoted to the "Theatrical Organ," is extremely practical as it deals with the peculiarities of organ technique which puzzle many beginners. Among the phases of the subject discussed are "how to sit at the organ," "pedaling," "independence of hands and feet," "staccato and legato touch" and "registration." Especially valuable are the chapters on orchestration by means of organ stops, the identification of tone-colors for descriptive purposes (registration) and special effects and how to produce them.

This little book, unique in its field, has received the highest praise of leading figures in the musical end of the picture world. Hugo Riesenfeld said of it: "I consider this book of greatest value to all organists and pianists playing for the pictures . . . will convince musicians in general that the musical interpretation of photoplays can be made an expression of art and a serious profession."

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture theatres get together on music.

He Calls It the Music-tionary

I was rather surprised and very pleased to receive your brief communication, and to see that perhaps something I have said may be of some use in promoting the upward trend of things for the motion

picture musician. We have been looked upon for so long as a necessary evil, and no more, that it is really a pleasant thought to think that at last our means of livelihood (it sounds rather commercial to call an art "livelihood," but, after all, it is just that) is being placed on a fifty-fifty basis of respect and recognition with the films themselves. It has been long coming. Now it is on its way, let's hasten it.

Your article in this week's News anent the producing of a musical dictionary hits me right where I live. The only things I regret are the facts that, first, I didn't think of that three years ago (I have been directing that long), and, secondly, that I can't claim the brains to be able to be the musical Mr. Johnson myself. I should think, though, that by co-operation it should not be so difficult as it at first appears. Supposing that a list of all the musical directors of this Continent could be supplied by the various locals (an easy enough matter, for we are all amalgamated) and a circular sent out asking all these men to send in terms they have been in the habit of using themselves, as we all have them, I am very sure. I think that by the time a competent committee had sorted and listed those applicable to general usage you'd have some dictionary. Then the gaps, if there were any, could be very easily filled in by some really brainy one, and there you are. I for one would be absolutely in to help to the limit, small as it might be, and, by the by, consider my copy already ordered, per most any price. (Suggestion for a name: "Music-tionary.") I hope myself to be in New York before the end of this year, as I have at last succeeded in attracting the eye of one of your wary publishers, and, should things go as at present indicated, I'll drop in on you some time in September. Are there many good opportunities up your way for really good organists. I don't wish to brag or anything, but I have a few degrees, and I can play an organ, even if I can't do anything else. Yes, and jazz, too. I used to be ashamed of it, but you know we live and learn. I admit it without even a blush now. The public wants jazz—ergo, I give it to them.

Knowing you to be a busy man, I tender you my humble apologies for wasting so much of your valuable time, and beg to remain, very sincerely yours to the limit,
CECIL G. BARNHAM-KAPPEY.

Dear Mr. Isaacson:

In the March 12th issue of the NEWS we noticed your invitation to send our musical troubles to you and we surely have our troubles. May we enlist your aid?

We are looking for some information helpful in locating a first class motion picture organist. Can you help us out?

Thanking you for your trouble and courtesy in the matter, I am,

MISS R. HEMINGTON,
New Wolverine Theatre,
Saginaw, Mich.

Dear Mr. Isaacson:

Thank you for the copy of the proceedings of the conference. I was very glad to read what had taken place since I was prevented from attending the conference by a long and painful illness.

There is no doubt that the conference made history. Not only were certain problems settled, but certain other problems that cannot be remedied immediately were recognized and presented for study. Future moving picture musicians, whose road will be very easy by comparison with the trials of the present day pioneers, will have to thank this first conference for the beginning of their blessings.

If the general public is to appreciate the importance of music in the movies, it will not be sufficient to hold a conference for the producers—get after the school children—and hold a conference for them.

Respectfully,

PHILIP GORDON,
Musical Director,
South Side High School,
Newark, N. J.

Dear Mr. Isaacson:

Have read with interest the Music supplement sent me giving the record of the Motion Picture Musical Conference and must say that I think it a much

needed innovation and one with which I am in sympathy.

With best wishes for the success of the project,
Very truly yours,

VIOLET A. CONKLIN,
Peekskill, N. Y.

Dear Mr. Isaacson:

In answer to your special Music Supplement I might say that this has been my hobby for several years. That all pictures should have the proper music. All film exchanges should have the proper music to send with each and every shipment. Also to send the music with the shipment previous to the one to use. So as they could have a practice of the music. This thing of merely sending a cue sheet is not of much use, to the small houses in most of the cases. The small places have not got the music on hand when it is wanted and in my opinion this is the only way to give the small houses a chance to have the proper music for all pictures. I notice that all State right pictures have the proper music carried with the film. Why not have all film exchanges furnish proper music and make their charge in case it is destroyed in any way or not returned.

This matter can be arranged and I have traveled some and found that in some of the best houses the proper music is not always used, and it certainly spoils the picture.

I certainly hope you will be successful in doing something along these lines.

Truly,
J. A. MORRISON,
Morrison's Theatre,
Meadford, Ont., Can.

Dear Mr. Isaacson:

Have received the Special Music Supplement which you so kindly sent me and am pleased to note that the convention was such a success, due to your untiring efforts. I have been a faithful reader of the music department since you took charge, and have been benefited in many ways from my reading of it.

The interesting topics covered in the conference by men "at the top" were very convincing and should carry great weight in the success of the association, and am very sorry that I could not have been there to hear them in person.

I have read many interesting topics in the music department on acoustics and the proper location of the organ; however, there has been little or nothing said about the proper location of the key desk or console. I do not think that the key desk has been given the attention it deserves, from the organist's standpoint.

It is my opinion that the key desk should be so situated that the organist can hear his instrument the same as it is heard by the patrons of the theatre in order to get the most out of his instrument. I have played organs in theatres where the key desk was placed so that the true tonal volume of the organ could not be heard by the organist, the swell shadings very indistinct, and in a few cases, when after pressing a key the tone would not be heard for a second or two by the player.

Another phase of the question is relative to picture and key desk. Why should the key desk be placed as nearly under the picture as possible (as in some of the smaller theatres) or off to one side where the organist gets a very distorted view? The conductor of the orchestra has his place of advantage to view the picture. Why not give the organist an equal place of advantage as his instrument takes the place of an orchestra when he is on duty, and it is necessary that the organist have a general view of the picture, and not one where everything is all detail and hodge-podge.

Now, Mr. Isaacson, I do not know whether this item is covered by the association in their discussion of "location of organ," but if not, I think it might well be included. I am not much on "writing things," but it may be proven worth while, to ask for opinions on the subject through your department to see what the general opinion of the theatre organist is.

Trusting I have not taken too much of your time, and beg to remain, a friend and booster of the music department.

FREDERICK GOODWIN,
Regent Theatre,
Lima, Ohio.

"THE SMART SEX"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Dance of the Goblins" (6/8 moderato), by Bratton (2 minutes and 5 seconds), until—S: At Screening.

NOTE: Watch train whistle.

2—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 25 seconds), until—T: "Habit led Rose to the."

3—"In the Sweet By and By" (Direct cue) (1 minute), until—S: When boy appears on stage.

4—"Humming" (Popular fox trot), by Breau and Henderson (1 minute and 15 seconds), until—T: "The astute manager had saved."

5—Theme (2 minutes), until—S: When Rose goes off stage.

NOTE: Watch for effect of goose drinking water.

6—"Reverie" (A tone poem), by Drumm (1 minute and 50 seconds), until—T: "On the Haskins farm."

7—"Chanson Melancolique" (Moderato), by Collinge (2 minutes and 50 seconds), until—T: "Home from college."

8—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 10 seconds), until—T: "The reception in honor of."

9—Theme (1 minute and 10 seconds), until—T: "An appreciative audience."

10—"Dramatic Agitato," by Minot (2 minutes and 30 seconds), until—T: "Several jack-pots later."

11—"Dramatic Tension," by Shepherd (1 minute and 45 seconds), until—T: "Haven't I told you not to."

12—"Spring Blossoms" (Moderato novelette), by Castillo (2 minutes and 10 seconds), until—S: "When man falls off wagon."

13—"May Dreams" (And. con moto), by Borch (1 minute and 15 seconds), until—T: "Supper time."

14—Theme (1 minute and 30 seconds), until—T: "The passing days brought."

NOTE: Watch for effects.

15—"Chant Erotique" (Dramatic), by Berge (2 minutes and 25 seconds), until—S: When Mr. and Mrs. Vaughn arrive at farm.

16—"Why" (Fox trot), by Levy (1 minute and 45 seconds), until—T: "But Edith's plan to exhibit."

NOTE: To be played strict dancing tempo during dancing scenes.

17—Theme (2 minutes and 55 seconds), until—T: "Mr. Carter, your Cape Town."

18—"Poeme Symphonique" (And. quasi adagio), by Borch (2 minutes and 45 seconds), until—S: When Danny calls Rose.

19—"Heavy Dramatic Descriptive" (A. B. C. Dramatic Set—No. 18) (1 minute and 15 seconds), until—T: "The startling discovery."

20—"Heavy Agitato" (A. B. C. 18 Dramatic Set) (2 minutes and 45 seconds), until—T: "I saw her talking to."

21—"Heavy Andante" (No. 18 A. B. C. Dramatic Set) (3 minutes), until—T: "I did sneak down here, but."

22—Theme (2 minutes and 5 seconds), until—T: "The good news relived."

THE END.

"THE PLAYTHING OF BROADWAY"

(Realtar)

Specially selected and compiled by Mr. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Sidewalks of New York" (Old timer song) (50 seconds), until—S: At Screening.
- 2—Continue pp (35 seconds), until—T: "Wall Street, the day is."
- 3—"Broadway, Rose" (Popular song) (25 seconds), until—T: "Broadway, the worlds."
- 4—"Hindoo Hop" (Fox trot oddity), by Levy (2 minutes and 15 seconds), until—T: "The Thirty Club."
- 5—"Naughty Hawaii" (Hawaiian waltz), by Sanders & Carlo & Breaux (1 minute and 30 seconds), until—T: "Ladies and gentlemen, prepare."
- 6—"Sorrow Theme" (For mournful scenes), by Levy (1 minute), until—T: "Mallory Court is only a step."
- 7—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 15 seconds), until—S: Flashback to club.
- 8—"The Roses That Die Bloom Again" (Sentimental ballad), by Levy (45 seconds), until—T: "It's a hopeless case, the."
- 9—"Theme" (3 minutes and 10 seconds), until—T: "The next day Lola."
- 10—"Elegie" (Moderato), by Baron (5 minutes and 10 seconds), until—T: "Lola's first failure only."
- 11—"Reverie" (Tone poem), by Drumm (1 minute and 20 seconds), until—T: "It gradually dawns on Lola."
- 12—Continue pp (1 minute and 5 seconds), until—T: "In the busy days that."
- 13—"Theme" (2 minutes and 15 seconds), until—T: "He brings us the only."
- 14—"Pathetic Andante" (For general use), by Vely (3 minutes), until—T: "The thought of the bet."
- 15—"Chanson Melancolique" (Andante), by Collinge (2 minutes), until—T: "To Lola this sacrifice."
- 16—"Moorish Rose" (fox trot), by Baron (20 seconds), until—T: "The world of yesterday."
- 17—"Theme" (1 minute and 20 seconds), until—T: "Always darkness had given."
- 18—"Visions" (Intermezzo), by Buse (2 minutes and 25 seconds), until—T: "In Mallory Court."
- 19—"Coronado Land" (Valse Lente), by Leath (1 minute and 50 seconds), until—T: "So that night while."
- 20—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 35 seconds), until—T: "There is no doubt about."
- 21—"Theme" (1 minute and 20 seconds), until—T: "During the next few days."
- 22—"Mysterious Nights" (Valse Dramatique), by Berge (2 minutes and 25 seconds), until—T: "The night of the Thirty."
- 23—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (2 minutes and 20 seconds), until—S: Lola appears in dancing costume.
- 24—"Turbulence" (Mel. Allegro Agitato), by Borch (1 minute), until—S: Lola faints.
- 25—"Tragic Theme" (for fatal or mournful scenes), by Vely (1 minute and 45 seconds), until—T: "Don't you understand?"
- 26—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "She's schemed to land."
- 27—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (2 minutes and 15 seconds), until—T: "In his effort to pay."
- 28—"Twilight Reverie" (Melodious Moderato), by Berge (2 minutes and 50 seconds), until—T: "Dr. Dexter learns that."
- 29—Repeat "Hindoo Hop," by Levy (2 minutes), until—T: "That night Lola surrounds."
- 30—Continue pp (2 minutes and 5 seconds), until—T: "I have come for Dr. Jennings."
- 31—"Dramatic Reproach," by Berge (3 minutes and 30 seconds), until—T: "Get out, all of you."
- 32—"Dramatic Conflict" (hurry), by Levy (3 minutes and 5 seconds), until—S: Woman goes crazy.
- 33—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "They think you have."
- 34—"Theme ff (1 minute), until—T: "I shall tell them."

THE END

"DESPERATE YOUTH"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Twilight Fancies" (4/4 Andante Cantabile), Fromel

- 1—"Violet Days" (4/4 Moderato), by Lieurance (3 minutes and 5 seconds), until—S: At Screening.
- 2—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—T: "Alabam's daughter."
- 3—"Day Dreams" (4/4 Allegretto Con Moto), by Wood (2 minutes and 20 seconds), until—T: "You folks is squatters."
- 4—"Last Lullaby" (Pathetic Dramatic), by Turner (2' minutes and 25 seconds), until—S: Close-up of girl crying.
- 5—"Darkey's Jubilee" (Negro characteristic), by Turner (50 seconds), until—T: "Way down South in the."
- 6—"Twilight Reverie" (Melodious moderato), by Berge (3 minutes and 30 seconds), until—T: "The ancestral estate of."
- 7—"Eccentric Comedy Theme," by Berg (1 minute and 35 seconds), until—T: "Now all of you look me into the eye."
- 8—"Theme" (3 minutes and 5 seconds), until—T: "On the day following."
- 9—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 25 seconds), until—T: "To marry Pauline to the."
- 10—"Kiss a Miss" (Valse Chantee), by Baron (4 minutes and 30 seconds), until—T: "Mrs. Merridew played to win."
- 11—"Theme" (2 minutes and 30 seconds), until—T: "He didn't say anything, but."
- 12—Continue ff (40 seconds), until—T: "Don't think I didn't see."
- 13—"Elegie" (Andante Moderato), by Baron (3 minutes and 25 seconds), until—T: "Mendince reads between the."
- 14—"Lovelette," by Levy (2 minutes and 10 seconds), until—S: Close-up of Rosemary on bed.
- 15—Continue to action (Allegretto Grazioso) (1 minute and 35 seconds), until—T: "Where is Rosemary?"
- 16—"Theme" (2 minutes and 10 seconds), until—T: "Dear little girl, I am so."
- 17—"Fragrance of Spring" (Allegretto melody), by Sander (3 minutes and 25 seconds), until—T: "Marse Tom goes a-wooing."
- 18—Continue ff (1 minute and 30 seconds), until—T: "I'm right here, young fellow."
- 19—"Baby Dreams" (Reve petite), by Boyaner (1 minute and 50 seconds), until—T: "With her new found happiness."
- 20—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (1 minute and 50 seconds), until—T: "So this was the end."
- 21—"Rendezvous D'Amour" (Moderato serenade), by Edwards (2 minutes and 35 seconds), until—T: "The dawn of Rosemary's."

THE END

"BEAU REVEL"

(Famous Players-Lasky)

By James C. Bradford

"Beau" Theme: "Elegie," Lubomirsky

Love Theme: "Land of Romance" (Enchantress), Herbert

- 1—"Badinage" (2/4 Allegro), by Herbert (2 minutes and 30 seconds), until—At Screening.
- 2—"Elegie" (3/4 Andante and l'Tesso Tempo), by Barmotie (3 minutes and 30 seconds), until—T: "Mrs. Latham."
- 3—"Caprice" (2/4 Allegretto), by Reisenfeld (1 minute and 45 seconds), until—D: "Beau" and Dick leave room. In afternoon dress.
- 4—"Darling" (Fox-Trot) (4/4 Moderato), by Schomberg (1 minute and 15 seconds), until—T: "Afternoon rehearsal."
- 5—"Beau" Theme (12/8 Appassionato) (2 minutes and 30 seconds), until—D: Park. Mrs. Latham alone.
- 6—"Love Theme (3/4 Valse Lente) (1 minute and 30 seconds), until—D: Auto with Mrs. Latham exit. "Beau" alone.
- 7—"March Mignonne (2/4 Leggiero), by Poldini (3 minutes and 30 seconds), until—D: Interior. Men drinking. "Beau" enters.
- 8—"Beau" Theme (12/8 Appassionato) (1 minute and 30 seconds), until—T: "The Psychological moment."
- 9—"Fcatcher Your Nest" (Fox-Trot) (4/4 Moderato), by Brockman (1 minute and 30 seconds), until—T: "After the theatre."
- 10—"Vision of Salome" (3/4 Tempo di Valse), by Joyce (1 minute and 45 seconds), until—D: Lights out.
- 11—"In a Birch Canoe" (Dance Tempo) (3/4 Tempo di Valse), by Roberts (2 minutes and 15 seconds), until—D: Applause.
- 12—"Happy" (One-Step) (2/4 Allegro Giusto), by Frey (2 minutes and 30 seconds), until—D: Dick leaves Mrs. Latham.
- 13—"Shades of Night" ("PP") (4/4 Allegretto), by Friedland (1 minute and 30 seconds), until—D: Apartment. "Beau" alone. Dick enters.
- 14—"Intermezzo" (Attonement of Pan) (4/4 Andante), by Hadley (4 minutes and 30 seconds), until—D: "Beau" picks up phone.
- 15—"Serenade" (6/8 Allegretto), by Widor (2 minutes and 30 seconds), until—T: "Luncheon. The first move."
- 16—"Love Theme (4/4 Valse Lente) (2 minutes and 45 seconds), until—T: "Late, afternoon."
- 17—"Beau" Theme (12/8 Appassionato) (1 minute and 30 seconds), until—T: "At the end of the allotted two weeks."
- 18—"Air de Ballet" (3/4 Allegretto), by Herbert (1 minute and 45 seconds), until—T: "The important engagement."
- 19—"Song Without Words" (2/4 Appassionato), by Kov (1 minute and 45 seconds), until—D: Iris in Mrs. Latham and husband.
- 20—"I Love You Truly" (2/4 Moderato) (1 minute and 30 seconds), until—D: Flash back. "Beau" and Betty.
- 21—"Visions of Bliss" (Rose) (3/4 Valse Lente) (1 minute and 45 seconds), until—T: "There comes a time."
- 22—"In the Silence of Night" (12/8 Appassionato), by Rachmaninoff (2 minutes and 15 seconds), until—D: Betty in room. Brother enters.
- 23—"Ruy Blas" (4/4 Molto Allegro), by Mendelssohn (5 minutes), until—T: "Midnight."
- 24—"Love Theme (3/4 Valse Lente) (2 minutes and 15 seconds), until—D: Betty appears on landing.
- 25—"A Fanciful Vision" (4/8 Andantino), by Rubenstein (2 minutes and 15 seconds), until—D: Betty leaves. Enters deserted cafe.
- 26—"Love Theme (3/4 Valse Lente) (2 minutes), until—D: Flash back. Betty at dresser.
- 27—"Beau" Theme (12/8 Appassionato) (2 minutes and 45 seconds), until—D: "Beau" alone. Butler enters.
- 28—"Love Theme (3/4 Valse Lente) (1 minute), until—T: "It was an accident, Rudge."

THE END

Note.—For a brighter finish use cue 28; otherwise finish with the "Beau" Theme carrying it through to the end of picture from cue 27.

The timing is based on a speed of 12 minutes per reel of 1,000 ft.

The Love Theme will be found in the "Enchantress" selection by Herbert. Play the refrain 3/4 Valse Lente ONLY.

"DANGEROUS MOMENTS"

(Universal)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—"Theme" (1 minute and 50 seconds), until—S: At Screening.
- 2—"Japaloma" (Spanish fox trot), by Sanders and Carlo (1 minute and 15 seconds), until—T: "No need to introduce."
- 3—"Joytime" (Allegretto), by Howgill (1 minute and 40 seconds), until—T: "In all the village."
- 4—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute and 40 seconds), until—T: "Not least among the attractions."
- NOTE: To be produced on phonograph Okah Record No. 4231.
- 5—Continue to action (1 minute and 35 seconds), until—T: "Tasso's best pal."
- 6—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 15 seconds), until—T: "Remember my beautiful son."
- 7—"En Sourdine" (Moderato Serenade), by Tellam (2 minutes and 10 seconds), until—T: "Not far away and yet in."
- 8—"A La Patee" (Novelty one-step), by Verdim (5 minutes and 15 seconds), until—T: "By midnight the Black Beetle."
- 9—"Dramatic Agitato," by Simon (4 minutes and 20 seconds), until—S: Tasso follows girl upstairs.
- 10—"Hurry" (for pursuit or races), by Minot (2 minutes and 15 seconds), until—S: Girl falls into room.
- 11—"Theme" (3 minutes and 45 seconds), until—T: "They're after me."
- 12—"Barcarole Amoreuse" (Moderato), by Casadesu (1 minute and 25 seconds), until—T: "They're throwing a cordon."
- 13—"Caprice Joyeux" (Allegretto), by Seeligson (3 minutes and 30 seconds), until—T: "When morning came."
- 14—"Serenade Lointaine" (6/8 Moderato), by Berge (1 minute and 35 seconds), until—S: Close up of bookkeeper.
- 15—"Cavatine" (Dramatic And. Moderato), by Baron (1 minute and 20 seconds), until—T: "At police Headquarters."
- 16—"Dramatic Conflict" (Hurry), by Levy (1 minute and 55 seconds), until—T: "You be nice to me."
- 17—"Rendezvous D'Amour" (Moderato Serenade), by Edwards (3 minutes and 30 seconds), until—S: Close up of policeman.
- 18—"Frisquette" (Light Moderato), by Baron (1 minute and 40 seconds), until—T: "George, who was that awful?"
- 19—"Dramatic Recitative" (for intensive scenes), by Levy (1 minute and 10 seconds), until—T: "We've located the girl."
- 20—"Dramatic Agitato," by Hough (1 minute and 35 seconds), until—T: "The Blitzey Alley gang."
- 21—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: Girl in Police Office.
- 22—"Misterioso Agitato," by Smith (1 minute and 15 seconds), until—T: "I just found out."
- 23—"Theme ff (3 minutes and 10 seconds), until—S: Girl leaving police office.

THE END

"SNOWBLIND"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "When You Are Truly Mine" (Moderato Sentimentale), by Lee

- 1—"Clematis" (light action mezzo), by Tenning (2 minutes), until—S: At Screening.
- 2—Theme (2 minutes and 15 seconds), until—T: "On its completion a."
- 3—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "I work till the sweat."
- 4—"Dramatic Recitative No. 2," by Levy (1 minute and 30 seconds), until—T: "There is a picture of you."
- 5—"Popular Schottisch (30 seconds), until—T: "At Pine Knot, 50 miles." (Dance Hall scene)
- 6—"Nigger breakdown (30 seconds), until—S: When nigger comedian appears.
- 7—"Why" (Popular fox trot ballad), by Levy (2 minutes), until—T: "Sylvia Doonee."
- 8—"Serenade" (Allegretto Action Mezzo), by Chaminade (2 minutes and 15 seconds), until—T: "Noon of the next day."
- 9—"Heavy Adagio Dramatic" (From Tragic Suite) (2 minutes and 45 seconds), until—T: "Afternoon on the next day."
- 10—"Cradle Song" (Andante Pathetic) (From Tragic Suite) (1 minute and 30 seconds), until—T: "Don't go away, please."
- 11—"Storm Agitato," by Luz (1-minute), until—T: "Midnight." (storm effects)
- 12—Theme (1 minute and 30 seconds), until—T: "The first daintily fashioned."
- 13—"Romance D'Amour," by Schoenfeld (2 minutes and 45 seconds), until—T: "Then a great dream began for."
- 14—Theme (3 minutes), until—T: "But she's falling in love."
- 15—"Adolescence" (Caprice Moderato), by Collinge (2 minutes and 30 seconds), until—T: "As strange a pair of lovers."
- 16—"Dramatic Agitato" (for subdued dramatic action), by Minot (2 minutes and 15 seconds), until—S: When Hugh sees strangers approaching.
- 17—"Dramatic Tension," by Zamecnik (1 minute and 30 seconds), until—T: "I am MacGowan of the Mounted."
- 18—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 15 seconds), until—T: "Goodness, there certainly."
- 19—"Heavy Agitato No. 1" (No. 4 Feature Photoplay Edition), by Luz (1 minute and 15 seconds), until—T: "He didn't mean to kill."
- 20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 15 seconds), until—T: "Then the law and the man."
- 21—Theme (1 minute), until—T: "Creating the Hugh that might."
- 22—"Arabian Nights" (Dramatic Interlude), by Mildenburg (2 minutes and 15 seconds), until—S: When Sylvia is brought back to cabin.
- 23—Theme (3 minutes and 15 seconds), until—T: "An overgrown gawk of a boy."
- 24—"Heavy Forboding Mysterioso" (No. 16 A. B. C. Dramatic Set) (1 minute and 15 seconds), until—S: When Hugh watches Sylvia.
- 25—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Set) (1 minute and 15 seconds), until—T: "Cad, liar and cheat."
- 26—"Misterioso Agitato" (Descriptive), by Smith (1 minute and 30 seconds), until—T: "Daybreak."
- 27—Theme (3 minutes), until—T: "Pete thought of Sylvia."
- 28—"Twilight Fancies" (4/4 Andante Cantabile), by Frommel (3 minutes), until—S: When Hugh sees strangers.
- 29—"Prelude" (Dramatic Interlude), by Rienfoeld (1 minute), until—S: When Sylvia sees poster.
- 30—Theme (1 minute and 30 seconds), until—T: "My friends, I am a minister."
- 31—"Storm Agitato," by Minot (2 minutes), until—T: "Midnight." (storm effects).
- 32—"Heavy Dramatic Descriptive" (No. 18 A. B. C. Dramatic Set) (1 minute), until—T: "The storm passes with the."
- 33—"Heavy Agitato" (No. 18 A. B. C. Dramatic Set) (2 minutes), until—T: "Where were you while."
- 34—"Rustle of Spring" (Dramatic Agitato), by Sinding (3 minutes), until—T: "And the horrible ugliness."
- 35—"Gruesome Misterioso," by Borch (1 minute), until—S: When Bella and Hugh enter canoe.
- 36—Theme (1 minute), until—T: "The threshold of a new world."

THE END.

"THE BIG ADVENTURE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Sol P. Levy

- 1—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—S: At Screening.
- 2—Theme (3 minutes and 30 seconds), until—T: "Patches appropriately named."
- 3—"Dramatic Tension" (For dramatic situations), by Andino (1 minute and 30 seconds), until—T: "Oh, Gee, dere's me old."
- 4—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 30 seconds), until—S: When Patches' stepfather leaves."
- 5—"Gruesome Misterioso" (For infernal scenes), by Borch (2 minutes and 45 seconds), until—T: "At the end of a hard day's."
- 6—"Allegro Agitato" (For disputes and excitement), by Andino (1 minute), until—S: When man sees dog.
- 7—Theme (3 minutes and 30 seconds), until—T: "We will now follow the."
- 8—"Prudence" (Entr'Acte), by Luz (3 minutes and 15 seconds), until—T: "As the sun of a new day."
- 9—Theme (1 minute and 45 seconds), until—S: When tramp sees Patches.
- 10—"Light Allegro," by Luz (1 minute), until—S: When tramps are held up."
- 11—"Bleeding Hearts" (Andante Pathetique), by Levy (5 minutes and 45 seconds), until—T: "In the drowsy court."

- 12—"Capricietta" (Allegro Moderato), by Varley (1 minute and 30 seconds), until—T: "If your honor will allow."
- 13—Theme (2 minutes and 30 seconds), until—T: "How 'bout my dorg?"
- 14—"Impish Elves" (Caprice Novelette), by Borch (3 minutes), until—T: "Kitty, adopted by Mrs. Lane."
- 15—"Serenade Romantique" (And. con moto), by Borch (3 minutes), until—T: My, you're beginning to look."
- 16—"Andante Pathetique" (For general use), by Borch (3 minutes), until—T: "You're either very blind."
- 17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "Whiskey's Joe's new."
- 18—Theme (1 minute and 30 seconds), until—T: "I'm going away, Patches."
- 19—"Birds and Butterflies" (Light Caprice), by Levy (1 minute and 30 seconds), until—S: When scene fades to tramps.
- 20—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: When tramp knocks.
- 21—"Dramatic Reproach," by Minot (3 minutes), until—T: "Mrs. Lane awaited the."
- 22—"Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—T: "What are you doing with?" (dog barks).
- 23—"Furioso No. 11," by Minot (2 minutes and 30 seconds), until—T: "Dey got—Kitty" (automobile effects and galloping horses).
- 24—"Half Reel Furioso," by Levy (4 minutes), until—T: "Now you birds lay off" (shots).
- 25—"Love Theme," by Lee (1 minute), until—T: "Tell me, Kitty, why were?"
- 26—Theme (2 minutes), until—T: "An' Mickey, too."

THE END

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Madison, Wis., Majestic Changes to Pictures

The Majestic theatre, owned by F. W. Fischer, will enter the motion picture field in Madison on April 10. The Majestic ran as a motion picture house from 1915-1917 and was re-opened February 6, 1921, with popular priced musical comedy.

The opening picture will be "The Inside of the Cup" and an elaborate prologue will be used. An organ recital, introducing the theatre's new pipe organ, a two reel comedy and a news film will complete the program.

Mr. Fischer says that the general trend of the attractions shown will be toward special pictures which can be preceded by prologues prepared by the local staff. To date, one prologue has been used in Madison.

A new Bartola grand style pipe organ with special vox humana echo organ is being installed this week. Bernard Cowhan, who has been featured by Balaban & Katz, Chicago, has been secured for the opening performances.

Two new Simplex projectors, with Mazda projecting lights, are being installed. A new screen completes the mechanical re-modeling. Mr. Fischer plans to redecorate the entire theatre early this summer and mural paintings will probably be used to a large extent.

The seating capacity of the Majestic theatre is approximately 700.

Louis St. Pierre of St. Paul, Minn., has been appointed manager of the theatre. Mr. St. Pierre specializes in oil painting and will personally tend to much of the decorating for the numerous and ingenious prologues which are booked for the theatre.

Rothacker Film as Legal Evidence

A Rothacker produced film was recently admitted as evidence in a patent case and thus moving pictures find one more field of usefulness. The mining machinery involved in the litigation was in operation hundreds of miles from where the jury sat.

Under the old fashioned method the twelve good men and true would have been subjected to several days of blueprints, expert testimony, still photos, legal oratory, etc., in order to pound into their lay minds the highly technical point under dispute. But by the film method the technical point was made as simple as A, B, C, by two screenings. The jurors sent the Rothacker Company a vote of thanks.

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Music and the Picture

Percy Grainger Joins the Picture Music

By Charles D. Isaacson

I WILL not say that I told you so. But here it is: For the information I am about to impart I am indebted to that much cleverer and more assiduous reporter, Miss I. M. McHenry, who is the concert man of The Billboard. She met me on the street and she declared that Percy Grainger has joined the picture music and that he was going to play twice a day at the Capitol Theatre and here was the prediction of the Music Conference (Hotel Astor, January 24-5-6) come to pass.

Percy Grainger is one of the big artists, looked upon as among the most conservative musicians of the day. He is a composer of piano music of a serious trend. He is tall, handsome, blonde, with an abundance of silken hair. He looks the musician, and his name has become one which seems destined to immortality.

I would have said if you had asked me if Grainger would be one of the early-birds of the conservatives to come into the motion picture field, I would have said no. I have considered folks like Galli-Curci and Mary Garden and Paderewski first. For Percy Grainger has kept aloof from many modern and radical movements in music, which should have inspired him and scoured his support.

But here he is in the movies at two a day. Do you think I am poking fun at him, or casting him lower in the scale of importance? Indeed not! Perish the thought!

Percy Grainger goes up one peg or two! He has justified himself in my eyes anew. He has trampled down the smug attitude of so-called dignity and dared to do what he knows is right and fair and good. Percy Grainger will not play anything less than he would have done in the concert hall, nor will he play it with any lowering of his style and his manner of performance. . . . He is going to meet a different audience, a keener, a more live, more sympathetic audience—a set of people consciously and unconsciously seeking to better themselves. Percy Grainger will return to the concert hall with a new sense of life, refreshed, given a new vigor, in much the same way that he returned from the army bands during the war, realizing

BULLETIN OF MOTION PICTURE MUSICAL INTERESTS

The Committee of Five, consisting of Messrs. Breil, Luz, Reisenfeld, Rothafel, Tremaine (chairman), Isaacson exofficio), have to report that they have completed all plans of organization: that final invitations to the Executive Board of Nine and the Advisory Committee of Thirty-five have been sent forth.

Within a very few days the permanent organization will have been completed.

Applications for membership have been coming in to the temporary offices at 729 Seventh Avenue in excellent manner. Have you signed an application blank? See coupon below. Fill it in and get your name on the roster at once.

that the stilted atmosphere of ordinary society functions and formal concert recitals do not necessarily cover all that there is in existence! Moreover, Percy Grainger will draw with him to his next recitals, scores of these Capitol Theatre listeners, who with the taste of a composition or two upon their lips, have a gnawing appetite for more in the hearts.

Perhaps it is not all Percy Grainger's fault. In fact I can see the master touch of S. L. Rothafel in this deal. Ah, Rothafel! You have many big plans up your sleeve, which the little fellows who have sneered at you in all your pioneering days could never dream out if they live a thousand years. I would not be surprised to read any minute that Rothafel had taken over as guest conductors, the big directors of the symphony orchestras, the opera house. I would believe without a question a press story from Rothafel that he has engaged the entire Metropolitan Opera Company to appear at the Capitol theatre or that he had brought over the Covent Garden Company from London, or that he had signed a list of stars appearing weekly from a list including Galli-Curci, Josef Hofmann, Sergei Rachmaninoff, Martinelli, Mary Garden, Muratore, Cavaleri, Ruffo, Amato, Kreisler, Heifitz, Elman, Casals, Salzedo,

Kubelik, Pavlowa, Isadora Duncan, etc., ad infinitum.

I am not astounded at Percy Grainger's engagement of two performances a day during Music Week (April 17th to 24th) at the Capitol theatre. I expected it. And here I take the pleasure of quoting again the proceedings of the Astor Hotel Music-Picture Conference statements which then seemed more remote than they do at this moment.

"The time is not far distant when the greatest artists in the world will not feel that it is at all beneath their dignity to sing or play in the fine motion picture houses. And just as theatre managers once paid ten dollars for a picture and now rent it for thousands of dollars, so will they be happy and consider it good business to pay real money for real artists—even those managers who now think one hundred dollars a week is a lot of pay for a singer!

"Within another year I predict that names of the highest rank—international artists will be headliners in the motion picture houses.

"I am not afraid of the motion picture theatre—for it is the low being raised to the highest plain—I am afraid of the vaudeville, for it is good being debased and lowered."

In view of which I shall not say I told you so. But here it is.

ELIMINATE IMITATIONS

By F. L. GRANNIS

FILM MUSIC COMPANY

It was after considerable experience with temperamental musicians working on music cues and music scores that we discovered that the most important part of the work of selecting music for certain scenes was in being practical. This, then, meant the elimination of idealistic ideas of temperamental whims or fancies and brought it down to a basis of determining, in the first place, what emotion the scene itself was expressing.

Having learned this much, our first step on every picture was a very thorough and careful analysis of the dramatic values of every scene in the picture. It was found that when a scene was properly analyzed as to its dramatic value and just to what degree the dramatic emotion was being expressed, it was a very simple matter to find music that would express the same emotion in the same degree. For instance, if the scene was a fight, it was only necessary to note whether it was a fight between two people or more or whether it was a mob, and then to note on top of this whether it was interior or exterior, in the foreground or at a distance. With this information the right music was quickly found. This same process is applied to every scene, first determining exactly what the actors in the scene are expressing or, in other words, to take the thought back of the scene and help the actors express that thought by playing music which is in harmony with that thought.

The next step in this work was our stand regarding the imitation of certain effects in pictures. For instance, a telephone bell, auto horn, horses running and a hundred other various actions which are imitated religiously by a very great number of musicians all over the country. The careful analysis of this question brought out the fact that if we were going to play to action rather than the thought back of the action, we would not be helping the picture. Instead of a musical atmosphere we would be imitating, in a crude way, these different effects. This, then, would become "noise" to pictures and not music to pictures.

In analyzing further it showed on the face of things that the idea of having a bell ring when the picture showed a telephone bell ringing, and then to have a man answer the telephone (without hearing his conversation) was absurd, and merely burlesquing the situation. Just why you should hear a telephone bell and then not be able to hear a human being, is a question that would be hard to answer, and yet you hear this sort of thing daily.

Also, in the case of pistol or gun shots, explosions, etc.—why should musicians who are playing music to that picture try to imitate these noises? The only answer that can possibly be is that they are trying to secure sensational effects which they believe will make an impression on the audience.

The writer of this article not so long ago saw Cecil B. DeMille's "Don't Change Your Husband," shown at one of the largest theatres in the country and in one scene where a pistol was fired, they had a pistol actually fired back of the scenes in absolute synchronization with the screen shot. The people responsible for this probably thought it was very clever. There is absolutely no doubt, however, but that this thing seriously hurt the presentation of this picture and did much to destroy the many other excellent fea-

(Continued on page 2734)

Dues are to be paid in advance. \$2 a year for individuals; \$10 for corporations and companies.

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C.—Those seeking to give the public a greater opportunity to hear good music.

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Temporary Headquarters

Suite 400, 729 7th Ave., New York City

ELIMINATE IMITATIONS

By F. L. GRANNIS

(Continued from page 2678)

tures of the presentation. When this pistol shot was fired, so great was the tension in the audience that several women screamed and the picture was forgotten for almost a minute.

Such experiences as these have caused us to eliminate all "effects" except on comedies, and it is a question whether most comedies should be treated as lightly as they are. Comedies, however, are another subject. We are now dealing with features.

Musicians are apt to make a mistake in thinking that their audience hears every number that is being played and that if the number is used too frequently the audience will complain that the same thing is being played over and over again. For as a matter of fact, if the proper setting is played to each picture, the audience won't know what is being played because the music is so thoroughly in harmony with the thought back of the picture that it doesn't attract attention to itself and becomes a part of the picture.

In viewing a picture, a musician should realize that certain scenes are taken to bring out a certain part of the story. Frequently, wonderful scenes are made which are most elaborate, but which are used simply to bring out one small but vital part of the story. We refer particularly to ballroom scenes. Very few, if any, ballroom scenes are taken just to show a lot of people dancing. When you stop to think of it, it would be very uninteresting just to see a picture of a lot of people dancing. Now these wonderful ballroom scenes are invariably taken to show some subtle dramatic emotion that is vital to the story. The musician should carefully note such action and give it full support because if dance music only is played on such scenes, it is almost sure to cover up the dramatic action and make it weak and, in fact, keep it from registering at all. Here is a place where the average musician is carried away by the beauty of the scene into playing some wonderful dance number by "what's-his-name" and it is more often a serious mistake than otherwise.

Paramount cue sheets are prepared with the sole object of giving the story of the feature the kind of support that makes the story seem real, that enables every slight dramatical bit to "register" to its full, and when these cue sheets are lowered literally, it will be found that the attention is never attracted to the music of itself, but on the contrary is wholly on the picture—WHERE IT BELONGS!

Paramount cue sheets always carry a substitute column which enables any musical director to choose his own selections instead of the numbers specified, but tells him what kind of music should be used.

The references made above to musicians, temperaments and mistakes are not made in a spirit of criticism but rather in a spirit of endeavoring to show that a musician, in order to play the pictures properly, must forget himself or his ideals and give the picture the front stage.

Picture Musicians Series

E. Henry Silas, Organist, Garden Theatre, Charleston, South Carolina

Born in Paris, in 1865, and comes of a widely known musical family. His mother, a vocal and instrumental instructress, was for many years connected with the Grand Opera in Paris (Classes d'ensemble); as accompanist. The late Madam Marchesi solicited her aid as accompanist, admiring her perfect work. Edward Silas, of London, was the uncle of Mr. Silas, composer, and practically the private organist of Queen Victoria during his lifetime.

Mr. E. Henry Silas, from a child of seven, developed a surprising faculty for memorizing and improvising music, to the dismay of his mother; who, being a scholar of the old school, objected to liberties being taken with the compositions of the masters. His mother was his instructress during her lifetime. Later, Mr. Silas studied medicine and was finishing his course, when military law compelled him to join his Colors. Mr. Silas served five years in the French Army; three years in the Military Band of his cavalry company. In recognition of good services, the French Government sent him as Assistant Commissioner to Chicago, to the World's Fair, in 1893. At the conclusion of the exhibition, Mr. Silas decided to make his home in America. Trying business life for a time, and finding himself unfit for any work other than his vocation—music—Mr. Silas returned to his old love, and is today considered one of the best artists in his profession.

T. L. INGRAHAM.

More Cues For Short Reel Subjects

In slightly different style, please note how I am trying to give the conductor full liberty and yet a quite explicit set of instructions for the quaint reel, "Thrills."

"THRILLS"

The musical director will be in his glory in this picture. It is an opportunity such as he adores. He can, if he is so inclined, use his ideas of imitation to the limit. Here is an instance where it would be perfectly agreeable to imitate every single move in the film. No matter what happens, it can be exaggerated with a

musical trick in this case. Of course, the pianist has the advantage over the big orchestra in this respect, because he can "go the limit," without writing an elaborate score.

What I wish to do in this particular synopsis is to enable the director to see his opportunity rather than indicate anything hard and fast (although it could be used just as it is).

FOR A BIG ORCHESTRA

I want to organize a group within the orchestra—say some second violins, violas, a 'cello, a bass, drums—this group to play a "neutral growl" all through the film. The director can write a "growl." What I mean is a single phrase that agitates like below. Now, no matter



what else is done, the growl, monotonous, almost maddening (surely to the men who play it) must be continued. It must be loud enough to be very prominent. It must be flexible—thus the conductor must swell it, diminish it, chop it, agitate it, dull it, as the picture indicates. Thus, in the first situation, adapt it as be-



low to bring out its sickening stomach sensation. In the skating episode, snow falling, hundred miles an hour, put it as below: In shoot-



ing rapids, it is to be staccato, etc. It can be made awfully funny and can get the audience up on its feet.

Against the background just indicated, all the ideas can be used as follow herewith for .

SMALLER ORCHESTRA

"They call this the top." Bring out your jazz hounds and let the saxophone shriek—taking the climaxes with a long whop; play the fiercest

craziest, jazzy ragtime (at your own discretion).

At title "Ski-jumping," "Ride of the Valkyrs" (Walkure), speeding it up and up to the climax of the "One Hundred Miles an Hour." At title "Thrills and Bumps" play "Funeral March of a Marionette," (use the bass drum freely). At title "Sky Sign Building"—dead silence of everything—all through this episode. (This effect will be truly startling and will create an intense suspense.)

At title "Retarding Wild Waves" climax from "Flying Dutchman" overture. (Use the wind backstage.) At title "Marooned" use Grieg's "Ase's Death." At "Fireman Life Saving Method"—return to "Ride of the Valkyrs."

At title "Candidate for the Hereafter" return to "Funeral March of a Marionette" (make it very much accented and ritardo, also burlesque as much as possible).

At title "Felling a Smoke-Stack" revert to "Ride of the Valkyrs," but instruct the drummers and tympanists to rumble up to a big climax where the chimney falls.

At title "Destroying Booze" use "Drink to me only with thine eyes" (burlesque) with a sudden bang on drums at blow-up.

From title "Dynamiting" use Valkyr music right to end of locomotive crash—using plenty of drums and cymbals.

At "America" play the national anthem to the end.

Note.—Use lots of ritardos, accelerandos, and pauses at every thrill—where they fit best.

FOR SMALL ORCHESTRAS

Substitute—Instead of "Valkyrs" music use any music that mounts to a climax—thus, Rachmaninoff's C minor Prelude (middle part).

Instead of "Ase's Death" music of solemn, such as "There she goes, on her toes, all dressed up in her Sunday clothes."

Instead of "Dutchman" use Rachmaninoff's C minor Prelude.

Instead of "Ase's Death?" music of solemn, still, minor strain.



Stage setting of the Capitol theatre, St. Paul, used in connection with the engagement of Katherine Stang, violinist. Lowell Calvert is managing director

Music and the Picture

What About Jazz?

By Charles D. Isaacson

A GREAT many exhibitors and musicians have written to me again and again: What about jazz?

I have never said a great deal on the subject in all this time that I have been writing to the readers of the NEWS. But I may very often have given some pointed and undeniable impressions concerning my personal feelings on the matter.

Now I want to speak my mind on the subject of jazz and syncopation and all that goes under the heading of popular music. Music publishers, song-writers and kings of the moaning saxophone, pay attention!

Whatever I may think personally of jazz, whether I like it in my home or not, whether I consider it elevating or degrading, valuable or vulgarity, makes not the slightest bit of difference in the music department of the MOTION PICTURE NEWS. And for myself you may substitute any authority in the musical world, and his personal feelings, likes or dislikes would make not the slightest bit of difference.

Naturally with my peculiarly constituted temperament and ideals, I should like to be the means of raising taste, but as I have so often said, my readers here haven't any time to take away from their business of making money and building patronage, to think about movements for humanity.

The matter before the house is this:

What about jazz for the motion picture theatre?

This question is not related to the one which might ask, "What about jazz for the concert hall, the home, the vaudeville theatre, the burlesque house, the hotel, the Sunday school." . . . Just the motion picture theatre, which is peculiar unto itself.

The other day I happened to pick up the *Cosmopolitan Magazine*, and there on the first page I saw an editorial by George Ade on "Music Lovers." The famous humorist was in his best vein. He poked fun at the overly

musical musician, and asked: "Why is it that whenever you see a girl whose face looks as if she had just bitten upon a lemon that you say she must play the piano very well?" He declares, "None of us would like to live with a person who knows music too well, or with a girl who had been thoroughly conservatoried."

He goes on to say that "because a man confesses to a liking for old hymn tunes and minstrel airs is no reason for him to be ashamed, yet just because a man is a jazz hound is no reason why he should sneer at the fellow who gets a kick out of the Boston Symphony Orchestra." . . . What George Ade did was virtually to jazz up a lot of arguments I have been giving out to the poor unfortunates who have been forced to listen to my talks on music. Thereupon I took my pencil in hand and wrote to several of my friends among the musicians and asked them what they thought of jazz, etc. . . . The letters have been coming back, with answers from critics, pianists, violinists, opera singers, and others. And what they don't think of jazz for publication is a crime. But nearly all of them add a postscript to the effect that in off moments they can indulge in a jazz debauch with delightful and shameless abandon (not for publication). One of the loveliest letters came from a lady who follows the profession commonly or generally known I believe as "coonshouting." Her name is Sophie Tucker, and what she doesn't think of all these highbrows who can't come down to earth and jazz it, isn't to be put into ordinary words. Miss Tucker says that jazz is an art, and she points to herself as an example, and she threatens that if she's ever given a call to sing in those dry, uninteresting, sleepy grand operas she'll shimmy all over the stage and jazz every bar. That's what she threatens.

Every once in a while when I tell my opinions about music of different kinds, I get

into trouble with somebody. The real great musicians somehow or somewhere have a lurking suspicion that I'm a queer duck, lowering the dignity of art; the really down-t earth harmony hounds of the syncopation surprise, say that I am spoiling their game by running them and their starving children into the poorhouse. You see I believe that whatever ever serves to awaken a love for what beautiful, though it be the most slobery ditty ever written, has accomplished a purpose. Whatever serves to do harm whether it be the chords of immortal Wagner or the charnel housekeeper who preaches suggestiveness in the guise of a dance or a song—is bad. A very bad bad is worse than a little bad, and the dispensers of syncopated and banal vulgarity are worse than the same brood in grand opera, where the purpose is slaked over with a costume of beauty. A fine good better than a cheap good, and the songs of Schubert which are immortal are infinitely more important than the well-meaning simple five-and-ten-cent-store writers.

Music is on levels, and the higher the level the better for the listener. But it's all wrong to sneer at everything which isn't in the line of immortals, just as much so as it's ridiculous for the devotee of jazz to laugh jeeringly at the master works.

For myself, the cheap music might just as well not exist. I confess to a falling for certain forms of captivating jazz, just as a thoroughly conservative gentleman might admit that he takes a "snack" once in a while. I could do without the jazz, but Lord knows I couldn't get along without the other music.

To me the test of music is its sincerity. Did the composer mean something truly? Did he just decide to write some notes or was he moved by a deep impulse? If he means truly what he wrote, then he's a whole lot better than a better educated musician who meant nothing but jumbled a deal of high-sounding phrases. For me, it's better to hear a simple song like Bartlett's "A Dream," than some mystical sounding but insincere highbrow composition. Of course, when you read Beethoven and Mozart and Chopin—there's the greatest of all. . . I have said elsewhere, and I'd like to repeat here the following axiom:

"There is much music of composers long dead, music now living; and music of composers now living, music long dead."

Most jazz to me seems vulgar, plainly an obviously and intentionally a call to the lowest instincts in man; and it is as plain as can be that music can be itself or perverted into pandering appeals.

Yet, the motion picture musical director must not forget his high aims and forget his desire to be a maker of taste—when it comes to the question of his box-office.

Jazz must be considered irrespective of its vulgarity, its pandering tendencies, its lowering of taste. It must be considered in its place.

That I practice what I preach will be observed in a study of the musical indication which I have made in the past for the Brooklyn Strand, and more recently for the Kinet

(Continued on page 2846)

Have You Joined the Association of Motion Picture Musical Interests?

Get in the first membership lists of the Association of Motion Picture Musical Interests—it is doing important work already and capable of creating a new condition in the field.

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(Continued on page)

Reviews. Where I felt that jazz actually fitted in, nothing else would do. There jazz had its full fling.

Now my attitude on jazz is very plain. Use it wherever it belongs. Don't try to make your theatre a non-jazz house. To do so would be to mistake your mission in life. Your job is to satisfy your patrons and make the maximum of money out of your investments.

But now comes the most surprising part of my whole discussion. Discovery after the most careful investigation brings forth the fact that jazz cannot be used in more than a comparatively small part of the program, without hurt to the show:

Let me put it this way: Say that I was intensely desirous of using all the jazz music I could, believing it to be the more invigorating and arousing type of melody; I would find myself stumped at almost every turn for the rea-

son that I would learn that the jazz wouldn't fit. . . . Thus, it would be simply murderous to a feature picture of calm, noble intention to jazz the action into a syncopated satire of the author's and director's and actors' purposes.

In the development of a tragedy, in the creation of a restful country picture, in the suggestion of a political hiatus, in the picture of a war-episode, in the sincerity of a pure, sweet love-affair as it works to the betrothal, in the moment of the marriage, the mother's discovery of her new-born at her side, the return of the prodigal son, the arrival of the hero in time to avert the villain's seizure of the heroine, the old mother defending her son—in all such scenes the jazz idea would be like a bull in a china closet! It would smash the realities to bits.

In the prologue to a serious picture, in the scoring of a news-reel, in the interpretation of an educational, and in the cueing of a fairly se-

rious comedy—the jazz just simply can't be dragged in—for to use it, seems incongruous and thoroughly out of place and disastrous.

And yet as I have remarked before, there are places where the jazz dovetails ideally and where any higher kind of music seems stupid, and seeks to make sublime the most ridiculous and ordinary of situations.

What do I think of jazz?

I think it has its place in the film programs and picture-scoring; but its place is very much limited in the theatre seeking to use music as a true reflection of the meanings on the screen.

Chicago American Boosts Film Music

The Chicago American recently in a Sunday issue wrote in part as follows:
The commercial showing of motion pictures began in crowded little holes in the walls, to the accompaniment of cheap ragtime pounded out on tinny pianos.

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MUSICAL SYNOPSIS FOR 'PASSION FLOWER'

By James C. Bradford

A First National Attraction

Esteban Theme. "Habanera" (from Natoma), by Herbert Acacia Theme. "Intermezzo" (from Goyescus), by Granados

- 1—"Bolero" (Spanish dance), by Moskowsky (3/4 Allegro) (3 minutes), until—At Screening.
- 2—"Acacia Theme" (3/4 Lento (2 1/2 minutes), until—T: "You're not going to cut the cake without Acavia."
- 3—"Albumbblatt" (Con Sordini), by Cui (2/4 Moderato) (2 1/2 minutes), until—T: "The village cemetery."
- 4—"Acacia Theme" (3/4 Lento) (1 1/2 minutes), until—D: "Esteban appears around tree."
- 5—"Serenade," by Ern (2/ Moderato) (2 minutes), until—T: "The years have brought no change in Esteban."
- 6—"Serenade Espagnole," by Bizet (3/4 Allegretto) (3 3/4 minutes), until—D: "Guests enter room."
- 7—"Acacia Theme" (3/4 Lento) (1 3/4 minutes), until—T: "The day of the fiesta Corpus Christi."
- 8—"Land of Joy," by Valverde (2/4 Allegro Giusto) (2 3/4 minutes), until—T: "The fiesta."
- 9—"Esteban Theme" (PP slowly) (2/4 Habanera) (2 minutes), until—T: "Stay away from Acavia."
- 10—"España," by Waldteufel (Bright) (3/4 Valse Espagnole) (2 3/4 minutes), until—D: "Dancers take positions."
- 11—"Elegie," by Lubomirsky (12/8 appassionato) (3 3/4 minutes), until—T: "Acacia believing herself jilted."
- 12—"La Palamo," by Yradier (2/4 Moderato) (1 1/2 minutes), until—D: "Acacia and Faustino at fountain."
- 13—"Spagnuola," by Berge (Lightly PP) (2/4 Moderato) (3 1/2 minutes), until—T: "The day for Acacia's betrothal."
- 14—"Acacia Theme" (3/4 Lento) (2 minutes), until—D: "Esteban enters Acacia's boudoir."
- 15—"La Furlana," by Roberts (3/4 Valse-Bolero) (2 1/2 minutes), until—T: "The betrothal ceremony."
- 16—"Esteban Theme" (2/4 Habanera) (1 1/2 minutes), until—D: "Esteban enters wine cellar."
- 17—"Mercedes," by Moro (Lightly) (3/4 Valse Espagnole) (1 1/2 minutes), until—T: "I'll ride with you."
- 18—"Prelude du Deluge," by St. Saens (Play 1st 8 measures, then cut to Andantino) (4/4 Adagio Marcato) (4 minutes), until—T: "The night grows dark."
- 19—"Prelude," by Bizet (L'Arlesienne) (4/4 Moderato Marcato) (2 1/2 minutes), until—D: "Soldiers at door of inn."
- 20—"Meditation," by Drumm (4/4 Largo ma non troppo) (4 minutes), until—T: "The tribunal."
- 21—"La Feria," by Lacombe (1st movement) (2/4 Allegro) (1 1/2 minutes), until—T: "Not guilty."
- 22—"Manzanillo," by Robyn (2/4 Moderato) (1 1/4 minutes), until—T: "Rubio entertains."
- 23—"Manuel Menendez," by Filasi (3/4 Andante Dramatico) (3 1/2 minutes), until—T: "You are my master no longer."
- 24—"Agitato No. 3," by Langey (Start as Mysterioso and accelerate for escape) (4/4 Agitato) (1 1/2 minutes), until—D: "Iris in Norbert in cabin—assassins outside."
- 25—"Acacia Theme" (3/4 Lento) (2 1/4 minutes), until—T: "Speak."
- 26—"Intermezzo," by Hadley (4/4 Andante) (3 minutes), until—T: "Thank God you are not to blame."
- 27—"Esteban Theme" (PP slowly) (2/4 Habanera) (1 1/2 minutes), until—T: "For days the police."
- 28—"Chanson Meditation," by Cottenet (4/8 Moderato) (4 minutes), until—D: "Iris in Norbert and Acacia."
- 29—"Acacia Theme" (3/4 Lento) (3 1/2 minutes), until—T: "You don't hate him, you love him."
- 30—"Appassionato No. 47," by Berge (4/4 Appassionato) (45 seconds), until—T: "Esteban."
- 31—"Acacia Theme" (3/4 Lento) (1 1/2 minutes), until—D: "Mother close-up—wounded."

THE END

Start the "Acacia Theme" at all times after the introduction and play very slowly and deliberately.

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We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
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Addressing Printing

Since then the motion picture industry has grown to be the chief artistic delight of the whole population, and the music has become practically as important as the pictures.

Where music is carefully selected for the pictures, and well played by good orchestras, there the motion picture houses boast a large attendance and become increasing factors in the artistic development of their communities.

Where the music is unsuitable, or is given an unimportant place, there you will find a show house on the downward path. For the American people, at heart, is a music-loving people and will not for long tolerate cheap and tawdry music in its show palaces.

Irving Berlin Writes Song to be Used in "Passion Flower"

Irving Berlin has written a poem with music to be interpolated into and sung with "The Passion Flower," which has just been completed by Herbert Brenon with Norma Talmadge in the stellar role.

The name of the song is the same as that of the Benavente play. It provides the main theme for the musical accompaniment of this poignant Spanish drama. It has a haunting lyrical melody which reflects the intensity and the color of the subject.

Mr. Barton Takes Issue with Mr. Buhrman

Dear Mr. Isaacson:

In your issue of April 9, Mr. T. Scott Buhrman, editor of the American Organist, makes a statement with which I take issue. Mr. Buhrman is well established as an authority in the organ field and in his position as editor of one of the leading organist journals I have great admiration for him, but according to Mr. Buhrman's own statement he has been seriously interested in the theatre organists for only the past eight months. I have been interested in theatre organs and organists for ten years.

Mr. Buhrman says: "There is not one agency in America that is doing anything in a practical or professional manner to help organists train themselves for and perfect themselves in picture accompanying, except the work of my associates in the co-operative magazine. I have the honor of editing." Mr. Buhrman is in error, probably due to the short length of time he has been interested in the motion picture organist field.

The Bartola Musical Instrument Company has maintained a school for organists for over five years. This school was put into operation by the writer because he realized the need of professionally trained organists for motion picture work. I am the designer of the Bartola musical instruments and the Barton organs manufactured by the Bartola Musical Instrument Company and I believe we were the first company to realize the necessity of trained organists. This school is run with a conscientious effort to secure and educate musicians so they will be 100 per cent competent to properly play motion pictures. It is maintained free of cost to the musicians and the musicians are secured positions through the agency of the Bartola Company, for which there is no charge. This school has been in operation for over five years and we have a card index system showing the names and addresses of more than a thousand organists who have been assisted in the art of playing pictures by the Bartola Company.

Mr. Buhrman further states that he "warns the managers that the organists are going to ask what kind of an organ have you," and says "if the instrument is some trade makeshift that is merely a wretched trade made box of steam whistles, no reputable musician would undertake to play it." We are making organs especially adapted for motion picture theatres, specializing in this one branch of the industry, and can assure Mr. Buhrman that the Barton organs do not come under his designation of the instruments organists do not want to play.

I agree with Mr. Buhrman as to the necessity of co-operation and assistance to organists, for without any doubt there is right now a great financial and artistic opportunity for the organists in the motion picture field.

Yours very truly,
DAN BARTON,
General Manager,
Bartola Musical Instrument Company.



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Music and The Theatre

“How They Won the Game with Music”

By Charles D. Isaacson

NOW that the baseball season has begun I have written a little story for the amusement of the readers of the NEWS and for their use in their own publicity.

HOW THEY WON THE GAME WITH MUSIC

If in the course of my tale I make the grand *faux pas* of using expressions which are utterly out of the baseball fan's vocabulary—if in the development of my descriptions I use circumlocution with words, words, words, when a common, ordinary, garden variety of baseball parlance would be the better choice—you will pardon the offence I hope.

I am a musician. Not *just* a musician, if you please, but a musician who is extremely fond of the game. Now, no doubt you are instantly picturing a long-haired, mysterious-eyed individual. You are wrong, you would not know me for a maker of music until you heard me—and then, who knows what then?

I am not anything like a certain famous pianist from overseas. I would not mention his name, for since that first day at the Polo Grounds he has probably learned to measure his offences with red-faced embarrassment. He had just arrived from Russia. His name had been heralded over the country and at his first engagements the halls were packed to overflowing, he had been given ovations as are generally reserved for Presidential candidates—Democratic ones—Bryan ovations. The newspapers were full of praise for his art. Then we went to the baseball game.

I tried to explain it to him, and he seemed enthusiastic enough. It must have looked incongruous for the crowds about us to see my friend, with the long, curly locks, the esthetic face and long slender fingers, standing and shouting, “Go it,” or whatever the translation of that is, in Russian.

After the game the excitement was still with him. We had dinner and there we met some of my newspaper friends. The pianist wanted to tell about the game. He did. I wish I could reproduce his language exactly to the gesticulations and accenting. It was something like this:

“It was wonderful. One gentleman stood up and picked the discus—the discus, that's right.

This he hurled with force up to another, who caught it and twirled it back. It appears that the discus should not get to one man, and another tried with a long stick to break the discus. Once or twice he did stop the discus, and then proceeded to race around the fields. They call the field a jewel—not a ruby, some jewel though.”

No, I am not like the Russian pianist.

But I am extremely fond of the game. It is a perfect hobby of mine to transport staid, mystic-looking artists from the studio to the diamond. I shall never forget the amazement of Paderewski when he saw his first game. In the case of Mischa Elman, the famous violinist, there is a fan whom the littlest boy on the street could not outshriek.

One day Caruso forgot himself. He goes to see the game whenever he has the opportunity. But one day he forgot he was Caruso and the possessor of the greatest voice in the world. He started to tell the umpire just what he thought of him in the choicest conglomeration of United States and Neapolitan slang. He was going at a great rate when his secretary came up, put his hand over the Caruso mouth and said: “You must sing tomorrow at the opera.” For a fan of baseball, there is the popular Geraldine Farrar, and for a genuine expert on the game—an expert who could give even the great Hugh Fullerton some pointers—I introduce to you the meteorically successful Galli-Curci. Her first game was at a countryside resort. The guests were playing against the local boys. On the guests' side, the pitcher, well I had better confess it—I was the pitcher.

After the game Mme. Galli-Curci very naively said: “I think the local boys had you worried, didn't they? They didn't seem to care where you threw the ball—they always hit it, didn't they?” I said, “Madame, you are right. You are hereby appointed sporting editor of the *Catskill Mountain News*.”

But all this is preliminary to my tale. And I have a story to tell which I believe will go down in the annals of baseball as something utterly unique.

Did you ever hear of a game where music was the star player?

I will tell you of that strange affair. It was in Sandusky, Ohio. The home team, headed by George Wiles, was in a closing combat with a visiting nine. The whole town had turned out to watch the event. Automobiles and carriages lined the streets on all sides of the park (a big, level lot). On the grass and on fences were the home-town fans and the foreigners. The town was in the best of spirits, the weather had been particularly genial, and everything pointed to an opportunity of a lifetime.

The Sandusky boys, however, were a little discontented. They had held their grievances to themselves, preferring not to dim the hopes of their citizens. The team had been badly battered. Local magnates had been making offers to the men and some of the stars had deserted for other aggregations. The Sandusky team before that time had been known as the fastest unit in that section of the country. Wiles had been responsible for the successes and now he felt himself liable for the failures. He had a tremendous sense of local pride, this Wiles and he assumed that the weight of the universe—the local universe—was upon his baseball shoulders.

So on this particular day, while they smiled and pretended to be on their happiest behavior the home team really nursed a secret fear of their dissipated strength and saw defeat staring them in the face. They did not know however, of the trump card which George Wiles was keeping back—did not know of the secret held by Wiles, the pitcher, the shortstop and another. Every now and then Wiles, the pitcher and the shortstop would look knowingly at each other, and each of the three would pass near the bleachers and wink significantly to an onlooker—the same in each case. The byplay was so cleverly handled that nobody realized that conspiracy was on—or if the fact had been sensed, some people would have wondered what the particular onlooker had in the bag at his side.

But the four conspirators and the rest of the home team smiled and practiced as if nothing were out of keeping with the calm, serene picture which the park then presented.

The game started. The onlookers gave the local boys a glowing reception. My, how their cries rose to heaven. The onlookers in their extreme assurance of their victory even gave cordial cheer to the visitors, as if to say: “We like you, and we wish you no hard luck, but of course what's going to happen to you today is—well, you'll see. In the meantime, here a little cheer to keep you up.”

The visitors went to bat. They were donated instantly with four balls. The next man sent a neat fielder on his initial attempt. The first inning found a straight line on the scoreboard where a round one should have been. But when the local fellows went up to bat they seemed unable to connect with the—not discus—I mean ball. They retired with a score which resembled Ponzi's ultimate resources—zero. The second, third, fourth were disastrous affairs. By the time the sixth inning had loomed, it was bad, bad, bad.

(Continued on page 2971)

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July 7, 1921

Music Article

(Continued from page 2920)

looked hopeless for the home team. They were played on their feet. The score was six to one, or the rebels. The bleachers sat disconsolate and ived each additional blow with a tremble. Every the little group of visiting rooters sent up their pering shouts, it seemed to blacken the shame of town. The cheerleaders lost all their pep. They ousted. They retired in dismay. The local her couldn't get his arm into condition. The uth-er was singing a droning monotone of: "ball, ball, "one after the other as the rebels went to bat, there were none of the local fans who bad the city to question the umpire's judgment, which for first time in history seemed to be right, to the rs. However, when the out-of-town pitcher sent n out, the umpire droned "strike-strike-strike," and n the losers had to admit he was right. Point one n the credit-side of the Umpire's Ledger.

errible. It was the worst licking they had ever wn—it was shameful. Goodbye championship—bye pennant. It only it would rain, some people ed. But it didn't—and as if in defiance, the sun e stronger. The particular onlooker I mentioned re appeared to be very nervous, he seemed to be ring his bag excitedly. But nothing happened. he sixth inning ended as it had begun—six to one. rybody said "No hope." Then word began to abroad, that the home team was shot to pieces—the best support had left—been bought off. The e team would never win again, unless something ic were done. Despite the sunshine it was pretty ic in Sandusky, Ohio.

eginning of the seventh—visiting team to the bat. went another run. Seven to one. Home team he bat.

urmurs among the visiting aggregation—"Might well go home. This game is over. They've got icked." Dark faces of the home-friends, some zing that they were going back on their own boys, hen up jumped George Wiles, and ran to the h. He made a funny sound, and at the signal, the ular onlooker with the mysterious bag, the pitcher, shortstop and Wiles put their heads together. The e made the crowd twist their necks to see what d be the trouble. At least the action put a bit of excitement into an afternoon that bad n frigid and dull.

ow here I must pause to make my apologies to hose sporting Shakespeares in the country, and to y them most emphatically that I shall secure copy- on this new idea of baseball climax, that I shall ight it in all countries including the Scandinavian. ow you are thinking: What did George Wiles do? ell, first I must tell you something about this man is real man, for Wiles is not the creature of the gination but a very lively, active gentleman. Since game of which I am now telling you, Wiles has e the County Treasurer—they call him Honorable rge Wiles now. In a county always Democratic, he elected on a Republican nomination. George was a clerk in Sandusky—at the very time that this e took place. But he loved baseball and some- e else—and that something else is—That too come out in a moment.

o there was the strange scene I have just de- bed—the quartette with their beads together—the eams and onlookers wondering what could be matter. The umpire yelled "Play ball."

t that instant, the man with the bag opened it, and out a cornet. This he played upon. A thrill t through the crowd. Now the quartette moved to the homeplate and started to sing! They had tny good voices and it sounded fine. They chose their song "Bobbin up and down, bobbin up and n." Lustily they sang. Wiles shouted at the end verse: "Rooters, join in"—and the crowd added e voices. The air just trembled with the music. obbin up and down, bobbin up and down."

The first man went to bat," the Honorable Wiles arks in telling his version of it, "and he batted a safe lead. This was never overtaken. Occasion- through the game, when we seemed shaky, the sing- was reverted to—and I am happy to say, that we ed that game into a victory—but the real hero was e individual but the music."

he home town went mad with ecstasy. That day for many days thereafter, everybody was singing obbin up and down."

ow had George Wiles done it? e tells it modestly enough. "I have always been musical enthusiast. My daughter is a pianist. Ever e she was seven she could play nicely. I had a e, and at home we had good times together. After work at the store, nothing seemed better to me to go home and listen to my little girl and join with her in the music we loved. Our neighbors ned to make our home a rendezvous for good times. you can have wonderful times with music. I w. One night at our house, the pitcher and t-stop were visiting and joined in a few songs, they had mighty fine voices I thought. Well, n we began to lose our good men, I had an idea. y couldn't we use singing to keep up our courage to hold our folks together. Without seeming to much stock by it, I asked each of the remain- g who could sing—there wasn't anybody else. So I t outside and found a mascot. We rehearsed to- er and we decided to keep our idea secret—and I put it to the test. Well, you see that we won

ow, George Wiles had the same inspiration which le Sam had when war broke out. As you probably ember, those of you who were in the camps and he other side that whenever you were feeling blue, those great old "sings" brought the spirit back our hearts. I can remember the days in the camps r thousand boys in the hut at Camp Dix or Upton Merritt. Fellows from their homes, disconsolate, chy, blue. Then up I would go and try to inject best spirit I had in me—tried to communicate the

optimism and good cheer I wished for them.

And we all sang together, good voices, bad voices and my terrible voice. And afterwards, I would introduce to the boys an hour and a half of fine, classical, inspiring music. I would tell them what the music meant and show them how in the sweet notes of a violin solo, that the picture of a loved one would come to mind; how in the agitated measures of a piano solo, the best hopes of America were truly expressed. Then would come out the master Elman with his beautiful violin and the rafters would thunder with applause. Then would come the sweet-voiced Florence Macbeth and Althouse, the tenor, and Hoffman, the pianist, and the best artists of the world—with music, to make the men happier. And it worked.

George Wiles struck unconsciously the truth of music—that it has in it the power to encourage, uplift and energize the weakened spirit. He learned what is coming to the most intelligent employers of labor throughout America—the value of music in industry. For a long time I have preached this thought and demonstrated it. Would you believe that in one factory, a concert of music made men work harder!

It was in the factory of the Gillespie Loading Company in New Jersey—eight thousand men and women making ammunition—shells. They had been taken from many parts of the country—they were rich and poor of all nationalities. And they had never ever gotten together. Until one night I went over there—and we all listened to music of famous, generous artists and we all sang. The next day, the reports of the super-intendents of the different units were that for the first time, the men had exceeded their quota. In fact they went ten per cent over—and this meant fifty thousand more shells the day after the music. The executives understood why—the music had made the employees feel better. I could list you a hundred and fifty important concerns where music is now part of the daily life—to take the minds of the men off their worries.

George Wiles was a discoverer in his way. The success of the first day with the music was followed up.

"The four of us rehearsed a whole lot," George—I beg your pardon, the Honorable Wiles tells me, "We did a lot of songs. In a very short time we had developed into a fine quartette. Our team commenced to win more consistently. We had less trouble keeping our players. We developed into the crack team of the section. I believe wonders can be accomplished through music and singing. I believe baseball and other games can be won by the team which has learned how to sing when luck is going against it."

Since that day when music won the game, Wiles has been going ahead. The quartette joined a lodge and became known as the Sandusky Elks Quartette and became famous throughout the state.

One day Wiles went into politics, and was nominated for County Treasurer but nobody thought he could win. Because the county was Democratic and George was Republican. But what did he do?

He resorted to his old bobby. He didn't make speeches. He went to every meeting with his daughter and sang. He led crowds in singing. And he became very popular. Once Wiles was on board a boat excursion. Somebody asked him to sing a number with the band. He consented and the band leader was particularly enthusiastic because he said at last his ambition was going to be realized. For twenty years he had been trying to get somebody to sing with his band, and for some inexplicable reason, nobody had ever had the courage to make the attempt before. Then and there George Wiles closed the votes of the leader and his men not to mention how many others on board the boat.

Wiles sang at farmers' meetings, lodge meetings,—even on the street.

He was overwhelmingly elected. Whether he sings every time he has to pay a bill or receipt a tax certificate I cannot say. But if you will permit me, if you are not too annoyed by the way I described the game, I should like to leave you with two points carefully underlined. For if you will believe me, I had a serious idea also in mind when I sat down to present the tale.

The first point is that musicians and baseball players ought to get together and understand each other. Also baseball players and college professors; also scientists and romantic novelists; also office boys and multimillionaires. Acquaintanceship unlike the popular proverb of familiarity breeding contempt does quite the reverse. It makes for understanding. I know that the artists in their ridiculous ways look down upon others in less academic occupations with disdain, and are snobs and fools therefore. But when musicians, college professors, etc., get acquainted with baseball players they change their disdain into admiration. The other side to the point is that a great many baseball players sneer at artists, professors, etc., and are fools and little upstarts. But sneers turn into respect and respect into admiration, when the two little worlds meet.

There is the second point and then I am done. Most people get so close to their own work, that they forget that anything else matters. I suppose that baseball players are like musicians in that respect. The musicians get to be fanatics on their jobs—they think, talk, live music and are lost whenever everything else comes up. But there is the case of Fritz Kreisler, greatest violinist in the world.

"I spend less time on my violin," he said to me one day with a twinkle in his eye, "I spend less time on my violin than I do on Greek! And I'm not a slave to Greek, either, as you know."

"I am not just a violinist," he shouts, "I am a man."

There is a point on that! I am not just a stenographer, not just an owner of a business, not just a lawyer—I am a human being.

"I have come upon many artists who are slaves to their art. That is wrong. Such an art which shuts out the artist from the wide interests of life is a pigmy expression. Of course we have our violinists who slave from morning to night over their strings—they are great machines and nothing else. But art must explain and illustrate the bigness of the universe. If you do not study the many ideas of the day, you are lost.

"You see when I was a boy, I carried off the honors for violin playing and they hung lightly on my shoulders. I studied the violin so hard. I worked like a slave for fair. A great friend of mine would say to me: 'Fritz, you are a fool. You lose everything, but your violin. You have no friends. All you thing about is your violin. You are just a violin. You know nothing, nothing. Forget your violin.'

"Those words impressed me very much. When I went back to Europe, I said to my father, who was a celebrated doctor, 'Dad, I want to learn medicine.' He said, 'Very well.' So I studied, and I am a graduate doctor. But that was not enough. Those caustic words stung me. I said to myself I must know everything (which was equally foolish). I had such ambitions. I would dream of a life like this: In the morning I should arise and write a thesis in Greek; a little later I should deliver a speech; a little later—say just after lunch—I should perform an operation of world-import, revolutionizing the annals of medicine; in the late afternoon I should write a poem, then work on a drama—and at night deliver a concert.

"I studied everything, which was wrong. I didn't give enough time to my violin. Then one day my father suffered financial reverses and I had to go to work. After that I had phenomenal success. I learned that I must work for my art, but not slave for it. My interests are wide, and my music reflects it."

Kreisler is an example for any man in music, business, or profession. Give enough time to your job, but think about something else outside of your job. Be a man. Be like Kreisler—a scholar, a gentleman, and a human being with wide sympathies and understanding. Kreisler could talk with you on your own specialty and never once mention music. Could you talk with him on his specialty without once mentioning your daily work?

The other day I was riding in the subway, I met a man who asked me where I was going. "To a concert," said I. "I envy you," he replied, "I haven't time for such pleasures. Too busy." "Poor man," I retorted. "You're not very happy. Now, if you would take an evening at a concert it would relieve you and refreshen you tomorrow for your job."

The second point then—is balance up your life—it will help all around—Baseball and Music. Baseball fans and Music fans!

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions, are gathered. This is 'where the motion-picture theatres and men get together on music.

Dear Mr. Isaacson:

In looking over the cue sheets that are published I notice the name of piece, length of time is given but no publisher. To one who is not acquainted or familiar with the pieces he is entirely left in the dark as to how he is to obtain the music.

I feel sure it will be found a great benefit to leaders if those making the cue sheets will kindly add the name of publisher for each selection mentioned.

LESLIE GROSSMITH,
Glencoe Lodge,
Vancouver, B. C., Canada.

Dear Mr. Isaacson:

I have read carefully the proceedings of your fine conference and I can see that there is a big future before such an association and that it can be a vital feature in the musical life of the people at large. I am kept pretty busy turning out fully trained players for motion picture work and all of my pupils have been very successful.

Although I am not directly connected with theatre work I sincerely hope that you will include me in your membership of the association. If there are any dues please let me know.

WALTER HEATON,
Organist,
Reading, Pa.

Dear Mr. Isaacson:

I read your article in this last week's Billboard and was pleased to see it there. I would like to see an article on "Why Some Managers Insist on Trying to be Leaders," "Why do Managers Engage a Leader, and Then Try to Tell Him What to Do, and Who to Engage, Etc."

I am making a study of picture work in every way I can, always looking for anything that will help make our programs better, but when a manager insists on keeping some who are not able to do the work and then wants to cut out others, on the excuse that expenses must be reduced, it is too much to expect of any leader to get results.

F. B. HATHAWAY,
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Sharon, Pa.

Dear Mr. Isaacson:

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- 1—"Western Rodeo" (Cowboy descriptive), by Minot (2 minutes and 5 seconds), until—S: At Screening.
 - 2—"Adolescence" (Moderato Novelte), by Collinge (1 minute and 25 seconds), until—T: "Zoe Whipple and her brother."
 - 3—"Serenade Romantique" (And. con moto), by Borch (1 minute and 20 seconds), until—T: "I figured you'd need a."
 - 4—Theme (1 minute and 50 seconds), until—T: "Coming from nowhere and."
 - 5—"May Dreams" (And. con moto), by Borch (1 minute and 10 seconds), until—S: When girl brings drink to stranger.
 - 6—"Allegro Agitato," by Andino (2 minutes and 20 seconds), until—T: "See anything wrong with that?"
 - 7—"Dramatic Tension" (Mod. Agitato descriptive), by Borch (2 minutes and 35 seconds), until—T: "Want to 'sit in?'"
 - 8—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 15 seconds), until—T: "A few days later and the."
 - 9—Theme (3 minutes and 10 seconds), until—T: "I wantcha to meet."
 - 10—"Love's Enchantment" (Intermezzo d'amour), by Varley (2 minutes), until—T: "Excuse me, ma'am, I ain't."
 - 11—"Humorous Drinking Character," by Roberts (35 seconds), until—T: "Too much prosperity."
 - 12—"Impish Elves" (Caprice), by Borch (2 minutes and 5 seconds), until—T: "And still the rip saw and."
 - 13—"Dramatic Agitato," by Hough (3 minutes and 5 seconds), until—T: "From now on you ain't."
 - 14—"Dramatic Recitative," by Levy (2 minutes and 10 seconds), until—T: "The curse of an aching."
 - 15—"Agitato" (For angry discussion), by Kiefert (3 minutes and 5 seconds), until—T: "He didn't buy a drop from."
 - 16—Theme (1 minute and 40 seconds), until—T: "Why, why, did you let me?"
 - 17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 10 seconds), until—T: "As the day of the opening."
 - 18—"Sinister Theme" (To action pp or ff), by Vely (2 minutes and 15 seconds), until—T: "Zoe, I have been putting up."
 - 19—Theme (1 minute and 45 seconds), until—T: "Ma'm, I have come to take you."
 - 20—"Twilight Reverie" (Melodious moderato), by Berge (2 minutes and 45 seconds), until—T: "The opening of Broken."
 - 21—Theme (2 minutes and 35 seconds), until—T: "Thank you, that's all I."
 - 22—"Half Reel Hurry," by Levy (4 minutes and 30 seconds), until—T: "The four flusher is."
 - 23—"Dramatic Conflict," by Levy (1 minute and 30 seconds), until—T: "It wasn't loaded, was it?"
 - 24—"Prudence," by Luz (1 minute and 15 seconds), until—T: "Every man a winner."
 - 25—Theme (1 minute and 15 seconds), until—T: "Here's the key."

"THE MAGNIFICENT BRUTE"

(Universal)

- Theme: "Reverie" (Song Without Words), Drumm
- 1—"Busy Bee" (Action Mezzo), by Bendix (3 minutes), until—S: At Screening.
 - 2—Theme (1 minute and 15 seconds), until—T: "To Yvonne Fontaine, daughter."
 - 3—"Gruesome Misterioso" (For infernal scenes), by Borch (1 minute and 30 seconds), until—T: "Warmth and jolly company" (glass crash).
 - 4—"Indian War Dance" (For fight scenes), by Herbert (30 seconds), until—T: "He takes to the bottle."
 - 5—Theme (1 minute and 15 seconds), until—S: When scene fades to Yvonne.
 - 6—"Heavy Dramatic Descriptive" (No. 18 of the A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: "So that is our Paris agent."
 - 7—"Heavy Agitato" (No. 18 of the A. B. C. Dramatic Series) (2 minutes and 45 seconds), until—T: "I tol' you not to give him."
 - 8—"Heavy Andante" (No. 18 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Nex' time you have funny."
 - 9—Theme (2 minutes and 30 seconds), until—T: "Even the clothes she."
 - 10—"Love Theme," by Lee (3 minutes), until—T: "See that cabin?"
 - 11—"Dramatic Suspense," by Winkler (2 minutes), until—T: "You are good listener."
 - 12—"Laughing Beauties" (Intermezzo Caprice), by Berge (2 minutes and 15 seconds), until—T: "It is only Victor's."
 - 13—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—T: "As if an answer to his."
 - 14—Piano only according to action (15 seconds), until—S: When scene fades to Yvonne.
 - 15—"Heavy Dramatic Suspense" (No. 20 A. B. C. Dramatic Series), (1 minute and 45 seconds), until—T: "As the jealousy and."
 - 16—"Light Allegro Agitato" (No. 20 A. B. C. Dramatic Set) (45 seconds), until—S: When murder is discovered.
 - 17—"Heavy Dramatic Andante" (No. 20 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Already it is whispered."
 - 18—"Dramatic Agitato," by Hough (1 minute and 45 seconds), until—T: "So much the worse—will."
 - 19—Theme (1 minute and 15 seconds), until—T: "But one word, mademoiselle."
 - 20—"Heavy misterioso," by Levy (1 minute and 30 seconds), until—T: "Men, the law is too slow."
 - 21—"Vivo Finale" (Light Agitato), by Berge (1 minute and 30 seconds), until—T: "They may bring him back."
 - 22—"Allegro Agitato" (For disputes), by Andino (2 minutes and 30 seconds), until—T: "You try and lay the crime."
 - 23—"Furioso," by Kiefert (1 minute and 30 seconds), until—T: "Open that door."
 - 24—"Half Reel Hurry," by Levy (4 minutes), until—T: "It is Yvonne."
 - 25—Theme (1 minute), until—T: "As the morning sun."
- THE END

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<i>Entre Acte</i> | ELEGIE |
| QUEEN OF MY HEART
<i>Ballad</i> | CAVATINE |
| IDYLLE JAPONAISE | MOONLIGHT SHADOWS
<i>Valso Lente</i> |
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Music and the Picture

Why Managers Should Not Try to Become Conductors

By Charles D. Isaacson

IF a manager is a musician that is one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that over-zealous managers may reduce highly trained musicians to the state of defeated servants. Without question I could cite ten cases of theatres, where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-follower. . . . In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor, at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpolating singing and dancing numbers. Everything was going beautifully until the manager one day became intensely interested in the music. It was alright for him to be interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn't know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the Musicalities of Rothafel, Riesenfeld et al, this manager now began to assume musical airs too. Into the program crept the line: "All music selected under personal supervision of. . . ." (mentioning the manager's name). The manager switched the engaging of soloists from the musical director's office to his own, and the programs began to suffer. Pretty but voiceless singers were engaged; artful but inartistic dancers were billed. Then the music came to the manager's desk. In several months, the manager had been studying his tradepapers, had been following regularly his more successful rivals and had digested inefficiently a great deal of musical talk. The things he started to shoot at his poor conductor, were stupid and hurtful to business. . . . At first, the conductor stood his ground, argued, tried to persuade his

manager of the fallacy of his attitude, but finally gave up. The fight was too strenuous, he was in the minority, his was the lesser voice—so he swallowed his wrath, waited upon the manager for orders and kept his ideas to himself, while he followed directions, with a half-sneer on his lips, which communicated itself to the musicians and their playing. . . . Bad, very, very bad!

Now not for one moment would I have it thought that I advocate a differentiation between musician and manager. I think that the musician who simply goes ahead irrespective of his manager and the house policies, is unworthy. Conferences, discussions, unanimity of opinion are necessary at all times. House policies must be determined which cover the type and character of music desired, the standards to be sought. I have seen the pendulum swing the other way. I will agree that the manager is more likely than the musician to have his job at heart, that there are many players of instruments who think only of their violins, organs, etc., without having a general spirit of the whole ensemble of the film, music and box office in mind. I have observed musicians in theatres who would have been fired by me instanter! They were almost as bad as the musician in the theatre who was proud, who had taken a job in pictures because he was in bad circumstances, but who was dablamed if he'd prostitute his intellect by looking at the screen. The musician who is doing the film industry a favor by "accepting" employment won't be with us very much longer. The musician who cannot realize that he is as much at home and in dignified surroundings—as dignified as any in the whole musical world, doesn't belong. He doesn't belong. Rauss mit him!

Nevertheless I would bear down on the point I seek to impress. Give the musical leader a fair chance—give him a liberal free hand. Allow him to exercise his judgment, his musical experience. Permit him to call upon his memory, his acquaintanceship with musical masterpieces past and present. If he is worthy of his place, he is worthy of being responsible for the music. Hold him strictly responsible for it. That attitude will put him on his mettle.

After all when you come right down to it, who is better equipped to suggest the music and the musicians, and the soloists and the programs

than the man who has given his life to it?

I am reminded of the story of the advertising writer. It seems that everybody knows more about writing advertisements than the man who has devoted himself to the study of such matters. Anybody who can string words together imagines he can set up an advertisement and anybody who can read feels himself capable of cutting, trimming, revising and generally mutilating a perfectly good piece of selling copy. . . . I remember some years ago when "The Exploits of Elaine" was the sensation of serial filmdom, that Arthur Brisbane wrote some advertisements. Now it must be admitted that Mr. Brisbane with his seventy-five thousand dollars a year salary (or it is one hundred thousand now?) can write editorials. But after William Randolph Hearst had compared Mr. Brisbane's advertising copy with the kind submitted by his then advertising copy-writer (salary one hundred simoleons only per week), W. R. H. turned to Arthur Brisbane and said, mischievously, "I think you and I, Arthur, had better attend to our own business and leave ad-writers to take care of their own salvation. You can't write ads, Arthur, and neither can I. But this boy can. . . . Go ahead, young man, with your series" Pass to the advertising copy department. . . . —No thanks, that's alright, gentleman, no thanks. I was the said hundred dollar advertising copy-writer and I've been waiting all these years to get the story into print!

Everybody who can whistle a note, who knows the difference between Yankee Doodle and the Funeral March of Chopin, believes himself capable of deciding the destinies of music for the film. Now I will change that statement. Not everybody. Because I've seen many managers who are ideal executives and inspirations for their musical conductors. I will tell you what they do—what is their procedure.

As soon as a feature picture is signed, a memorandum goes to the musician's office. The conductor keeps over his desk a large sheet which bears the current week's program, the coming week's, and the next and as far as he can go—sometimes four weeks ahead. The feature is written into its place, the comedy and the educational and any other subject that is scheduled. Provided with this information the conductor seeks to unify his entire program with the proper atmosphere of music. He picks his overture, suggests his interpolated solo numbers, dance and song divertissements, etc., and confers with the manager. He tells what added musicians he will need, if any, what soloists, what special drops, suggestion for the prologue, etc. Oftentimes, the manager can't agree with the suggested program—it's too similar to the preceding week, or it overbalances, or it doesn't seem to have the strength, or it is too high-brow, or something of the kind. Generally the musical ideas are O.K.'d at once. There is no friction. The musician is open to suggestions and criticisms. The manager doesn't lose control. He is a real executive and he compliments the conductor and sends him off on air, each time.

I will tell you something, managers, about musicians. They are the most sensitive creatures on earth. From the greatest prima donna down to the youngest second violin, the susceptibility to praise is primeval and unbelievable. A kind word, a statement of praise, is worth more to the musician almost than his salary. Oh, I

(Continued on page 3089)

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Music Article

(Continued from page 3032)

ow, there are a lot of hard-boiled, disgruntled, satisfied "mechanics" (not musicians) who know nothing about music but their pay envelopes. I believe me, they are in the little minority. Real musicians love their work, they delight in playing well, winning applause from audiences and in pleasing their colleagues. Make them feel their importance—give them the freest hand I can in doing their work, so that they are on their honor, so that their best instincts are given opportunity to soar, and then tell them when they do well. . . . And all will be as peace and joy in Arcadia.

Some little points in conclusion, points that don't amount to much in themselves, but do amount in holding the good will and loyalty of the musicians:

Give the conductor an opportunity to make his entrance with lights upon him—so that the audience has a chance to applaud him. At the end of a number, give the orchestra a chance to take its applause before the lights go out. Once in a while, even allow the orchestra to play an encore.

In the advertising, run the name of the conductor. Get it on the billboards, into the publicity stories. Seek to create an atmosphere about the musician.

Allow the fellows of the orchestra to play a solo once in a while—if only once a season—make everybody feel he has a chance to make reputation. If you have room in your printed programs once in a while run the names of all the musicians. It will surely please them.

Once a year arrange a concert, say of a Sunday morning, for the orchestra—let them make benefit for themselves. It will bring prestige to the house, money to the musicians and good will all around.

Have a good word for all the men—even the drummer and the last second fiddler. Be one of the boys. Be the first to applaud and the last to leave off!

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

Frequently we find a picture opening with a lengthy title or Section without displaying any particular striking dramatic or pathetic incident. At the same time it contains all the necessary introductory and ending themes, development and a considerable amount of intensity for which it is somewhat difficult to place a value. I notice, if the intensity is not too dramatic in its texture, many play a good class waltz, and try a few miscellaneous numbers of a neutral character and again others try a standard overture which is probably the best selection so far. Operatic selections are too spasmodic and lack continuity in keeping with the connected matter of the picture. I would like to suggest a field as yet not much touched on, the symphony and the sonata. Possibly the data might prove the most acceptable of the two. I think what a vast field is open here—Haydn, Mozart,ethoven, Schubert, Schumann, Greig, and many others. The first movement of a symphony or a sonata composed of leading themes, development and generally a certain amount of intensity which is the same material we find in the opening of most pictures of a better class.

The piano-organ and piano and violin sonatas will open up a wonderful field of research for the pub-

lisher of orchestral music, the orchestral director, the organist and the pianist.

I would like some opinion of this subject.

Yours truly,

LESLIE GROSSMITH,
Glencoe Lodge, Vancouver, B. C.

Music Editor:

I have seen my lengthy letter in your columns and am grateful to you for printing it. We have more and more organists registering with us for theatre positions; it is our intention to have organists ready for any position in any part of the country. I understand Mr. Brandt thinks it would be foolish to expect a theatre to take an unknown man on our recommendation. We don't recommend any, we only learn fully of their educational preparation and practical experience (including salaries already earned) and base our opinions on that; and then we merely give the theatre a list of men who are thus qualified to apply for the post. That's all anybody can do. While the theatre takes a slight risk in every new organist, the organist has to pull up stakes, abandon his home, his pupils, all his opportunities, and go into a new city, to run the chance of being discharged by a manager in a week without any cause whatever. So the chance is more against the organist than the theatre. However, it is all a matter of cooperation. We shall do our best to line up the organists and make them realize that they must first be fit for a position before they can expect to get it.

Remember that we are specialists on organists and organs, and when you have anything you can turn over to us we shall give it best attention.

T. SCOTT BUHRMAN,
The American Organist.

Dear Mr. Isaacson:

I have read your excellent article in the News of Nov. 20th last, also Mr. Winkler's address at the Music Conference dealing with this question from the cue-sheet writers' point of view. There is, however, no indication in the report of the Music Conference that the opinions of those who use cue sheets were heard, hence my desire to say a few things, and also offer a suggestion for putting this most important service on a practical basis from the point of view of those who need it.

To those musicians who must rely upon cue sheets to lay out an appropriate setting for their pictures (and they far outnumber those who have no need for them) it is evident that all the producers are not doing what they should to provide this necessary service. Some producers do not provide cue sheets at all, while cue sheets provided by other Producers vary in value from good, poor, to almost useless.

Who Uses Cue-Sheets?

The De Luxe houses, with week runs, do not necessarily rely on cue sheets, as they employ a competent musical staff who preview the pictures and arrange their own settings. The smaller houses, however, which change programmes almost every day, depend entirely on some help from the Producers to enable them to lay out an appropriate musical setting. It is a fair estimate to assume that two-thirds of the theatres in the country badly need this service. Seeing that music is 40 per cent of the show, are the producers not sufficiently alive to their own interests to provide REAL SERVICE in this respect?

Specimen Cue-Sheets.

One reputable film corporation hands out a poorly typewritten cue sheet, and by way of suggesting what music to play, it gives the following crude description, i. e., No. 1—THEME (what kind of theme is left to imagination); No. 2—MODERATO (all moderato tempo compositions do not have the same appeal); No. 3—ROMANCE (what kind of romance?) No. 4—MISTERIOSO (what kind of misterioso. light, heavy, gruesome, or what?) No. 5—ANDANTE (is this neutral, pathetic, plaintive, or what?)

One of the best men preparing cue-sheets always gives a good variety of publications, and has got away from the hackneyed compositions almost invariably suggested by some other dispensers of cue sheets. He would make his cue-sheets even more helpful, however, if he would be more explicit as to the character of the composition, particularly noting light or heavy pathetic and misterioso numbers. Not all musicians are acquainted with the numbers he quotes, and they should be better described, so that proper numbers may be substituted. He would also create more heart interest by using or suggesting some beautiful love ballads as themes sometimes, where they are justified. It is also very helpful to have the various effects, even minor ones, such as bird whistles, etc., marked in where they belong. These little effects are very important.

In many other cue-sheets, dramatic climaxes, auto and other accidents, often occurring without warning, are not noted at all, with the consequent risk of their escaping the notice of the leader or organist on the first show. All live practical men preparing cue-sheets would naturally note the importance of such incidents, and mark them in.

The idea of some music publishers advertising through the medium of cue sheets is an old story. Their monotony bores me, their machine-like uniformity exasperates me sometimes, too. A system is undoubtedly required classifying numbers which are not out of print, but it should be a system thoroughly comprehensive, and based on fine dramatic instinct and heart interest.

Preparation of Cue-Sheets.

I assume a cue-sheet writer sees a picture only once, and equipped with a stop watch in one hand and a stenographer at the other, dictates whatever he thinks fits a scene as it appears on the screen. He may not, of course, be able to do more than this, for the remuneration he receives.

I maintain, however, that it is impossible to get the best results in this way. I believe the picture should be first viewed as a whole, to get a true perspective of the whole story. The picture would thus have to be run twice, and after viewing it the first time, and getting the atmosphere, sizing up the heart interest and general appeal of the picture, then with library index, elaborately classified, in hand, view the picture the second time. This, of course, only applies to men who devote all their time to writing cue-sheets. Those cue-sheet writers who are actively engaged in directing an orchestra playing for pictures can adjust their programmes after the first show, if necessary, and their cue-sheets are usually the best, as in the interests of self-preservation they dare not become stale.

Synopsis of Story Useful.

In some cases where I have been able to find a synopsis of the story, it has been a greater help than some cue sheets, especially when the synopsis has been fairly full. Some of the trade papers give good synopses of some pictures, and some film companies print a synopsis with their exploitation and press matter, although I wish some of them would sometimes publish a little more synopsis and less publicity junk.

However, I have found my best results are obtained when I have a synopsis of the story and a good cue-sheet, and this brings me to my suggestion for solving this question of MUSIC SERVICE WITH THE PICTURE.

Plea for Combined Literary and Musical Synopsis.

When we get right down to it, any real musician, with dramatic instinct, whether leader or organist, wishes to interpret a picture in accordance with his own ideas of appropriateness, within the limits, of course, of certain well defined rules, as only by using his own judgment can he experience the thrill of work well done. His own psychic self is injected into the picture story by his response musically to the various emotions portrayed on the screen, and it is this indefinable something which points one musician out from the "crowd," in the interpretation of motion pictures. A synchronized musical score may be a help to many musicians, but, after all, it is the product of other men's brains, and the real leader or organist will always desire to interpret pictures his own way.

How, then, can these musicians be supplied with the help they sorely need? My suggestion is the preparation of a combined literary and musical synopsis for every picture produced. This should present no difficulty to the right musicians with literary ability. A consecutive account of the story should be printed in one column, and musical suggestions, cues for effects, etc., in the adjoining column.

Such a synopsis would enable the leader or lone organist to "sense" the musical requirements of a picture, and if he did not use the number suggested, he would be reasonably sure that his own selection would be appropriate. He would not be likely to become confused, as he is apt to be when dividing his attention between cue sheet, music and screen. Having got the story in the back of his mind, or subconsciousness, the task of musically following it as it is being unfolded on the screen would be much simplified. He would not be wondering what the next development would be. HE WOULD KNOW.

I believe that if such a literary and musical synopsis were available for every picture shown, it would be a great improvement over the present haphazard way of providing this most necessary service.

What do other leaders and organists think?

T. J. A. MAPP,
Organist.

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Erie, Penna.

(Continued from page 3092)

tractive. The front is a combination of marble and Tiffany glass in pattern worked in a combination of black and gold, a scheme original with the architect. A new idea of his is also expressed in the overhanging front, which is called a latern marquise built of framed opal glass.

The Hofius Steel and Equipment Company furnished the steel used in the new theatre. The Consumers Hay & Feed Company furnished brick, lime, cement, etc. The Tregoning Manufacturing Company had the contract for all the mill work and the very artistic doors and scrolls in the playhouse give evidence of their thoroughness.

In the extensive illumination of the new theatre a great quantity of Westinghouse

Madza lamps are used which were furnished by the National Electric Company. The ornate front was manufactured by the Independent Sheet Metal Works.

The very attractive title in the front of the theatre as well as the beautiful marble lobby was furnished by T. C. Thomas. The Seattle Marble & Tile Company also furnished both tile and marble for parts of the interior and exterior. The Columbia Valley Lumber Company with two yards in different locations in Seattle furnished all lumber used in the construction of the new theatre.

"The policy of this house" said the house manager, "will be to show the very best pictures that are produced and those that have gone well in other cities and big

motion picture houses over the country. We realize that a house of this nature should cater to the very best in order to draw people to it because it is not a big 1,500 or 3,000 seated house in a neighborhood or district where thousands pass every few minutes, nor one that can afford a big high-class orchestra.

"Houses of this kind in big or small cities should not try to fool themselves that they can simply stick up a shingle with a name of 'Movey' on it and expect people to rush in, no matter what the screen is showing. The small house on a busy street must realize that the people who are passing by are the same ones who attend the other houses and are looking for good pictures, not poor ones.

"WET GOLD"

(Goldwyn)

Theme: "Dramatic Recitative," No. 2 (Andante Dramatic), Sol P. Levy

- 1—"Breath of Morn" (Valse Lente), by Kempinski (2 minutes), until—S: At Screening.
- 2—Theme (1 minute and 15 seconds), until—S: When men show Cromwell paper.
- 3—"Down South" (Bright Southern melody) (2 minutes), until—T: "Several months later, the."
- 4—"Twilight Reverie" (Melodious moderato), by Berge (1 minute and 15 seconds), until—T: "Two things Colonel Hamilton."
- 5—"Bahillage" (Entr'Acte), by Castillo (2 minutes and 30 seconds), until—T: "Chuhhy Madison in love with."
- 6—"Fioretta" (Cuban Caprice), by Henneberg (3 minutes), until—T: "Havana, haven of the thirsty."
- 7—Theme (1 minute and 45 seconds), until—T: "Then came nightfall!"
NOTE: Watch knocking on door.
- 8—"Fourteen Fathoms Deep," by Lake (4 minutes and 15 seconds), until—T: "Revolted by their program."
- 9—"Dramatic Agitato," by Simon (1 minute), until—T: "Well, now suppose you."
NOTE: Watch explosion.
- 11—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "The afternoon of the race."
- 12—"Hurry" (For pursuit or races), by Minot (45 seconds), until—T: "They're off."
- 13—"Sorrow Theme" (For general use), by Roberts (1 minute and 45 seconds), until—S: When Colonel faints.
- 14—Theme (2 minutes and 15 seconds), until—T: "I have studied the chart so."
- 15—Repeat: "Fourteen Fathoms Deep," by Lake (1 minute and 45 seconds), until—S: When scene fades to Chipman.
- 16—"Light Allegro," by Luz (4 minutes and 45 seconds), until—S: When Cromwell floats submarine.
- 17—"Flirting Lovers" (Waltz Amoreuse), by Kempinski (1 minute and 45 seconds), until—T: "At last Cromwell believes."
- 18—"Le Retour" (Action Mezzo), by Bizet (2 minutes), until—T: "We're close enough."
- 19—Theme (2 minutes), until—T: "He's found it."
- 20—"Serenade" (Action Mezzo), by Chaminade (2 minutes and 45 seconds), until—T: "Chuhhy's got him."
- 21—Theme (2 minutes), until—T: "Under the cover of night!"
NOTE: Watch shot.
- 22—"Andante Pathetique" (For general use), by Borch (2 minutes), until—T: "After a night of fearful."
- 23—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—S: When scene fades to Chipman and Cromwell.
- 24—"Orchestra tacet" (1 minute), until—T: "It's Cromwell!"
NOTE: Watch for tapping on submarine.
- 25—"Half Reel Hurry," by Levy (6 minutes), until—S: When diver leaves.
- 26—"Furioso," by Kiefert (1 minute and 45 seconds), until—T: "If you want to see them."
NOTE: Watch for explosion.
- 27—"Hurry No. 2," by Levy (3 minutes and 15 seconds), until—S: When Cromwell enters water.
- 28—Theme (1 minute and 30 seconds), until—S: When men cheer.

THE END.

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Music and The Theatre

Picture Music and the Ohio Music Teachers

By Charles D. Isaacson

I HAVE just returned from the Ohio Music Teachers' Convention, held in Dayton. There were several hundred delegates from the different cities of the State, and within the progressive city, practically everybody who amounted to anything was present at some session or other.

I was one of the speakers, and during my stay in Dayton, I held forth in some ten or more meetings, discussing music in some form or other.

One of the subjects set down for me to give expression to was this: "The Matter of Music in the Picture Theatres;" and from what I have been told, the promise of somebody being able to impart some information on picture music brought to the convention the largest advance interest of any special idea. This is what I have been told by the backers of the meetings, it is what many important delegates told me personally—that they came chiefly to learn about picture music!

In fact, there is no question about the attitude of musicians today. The biggest individual matter of interest to them is motion pictures. The most conservative, dyed in the wool hang-backers are beginning to wake up to the fact that the more they know about picture opportunities, the technique of film needs, the kind of music which is desired and how it ought to be played—the more they are going to make of their own possibilities. The questions that were asked me! The kind of suggestions which were brought to me—the film managers and musicians would have been tickled to have heard it all.

It strikes me that the attitude of the Ohio Music Teachers' Convention was so significant that I can do no better than write of what I learned in Dayton. The headquarters of the delegates was at the Westminster Church and the Miami Hotel, but the special meeting where the motion picture speech occurred was in the Auditorium theatre. When I tell you that such a distinguished composer and musician as Edgar Stillman Kelley was present, those of you who know him, will be duly impressed. For those who don't know Mr. Kelley, I might say that he is considered one of America's leading composers, the man who created the music for Ben

Hur, who has written many operas and light operas; he has been professor of music at Yale and at the Cincinnati Conservatory. . . . Mr. Kelley was the type of musician who came to the convention and listened intently and discussed picture music. He was one of those who declared that he came especially to learn about picture music!

The Auditorium theatre, which is the leading motion picture house, impressed me as being one of the most beautiful I have seen anywhere; large, comfortable seats, fine stage, good screen. Back stage it is thoroughly equipped with every modern device for lighting and sceneshifting. I understand that a fine orchestra plays nightly.

I found the house almost filled when I stepped upon the stage. Mrs. Frances Eliot Clark, director of the Educational Department of the Victor Talking Machine Company, had just finished an admirable address upon the work of developing the child as a musical entity.

As I launched upon my subject, literally the audience were on the edge of their seats, eager for the facts. And I am not able to say that it was due in any way to the style of my delivery, but the simple, perfect truth that I had facts to bring them on the subject which so thoroughly has aroused their curiosity and desires for more information.

My talk covered in a general way the information I have been seeking to propound through these columns: to wit, that the best musicians can find no finer outfit for their genius than the film theatre, *but that no musician can hope to succeed unless he knows the special technique of the screen.* I urged all to get acquainted, to throw off their false dignity to learn—to study hard. That music has a meaning in its every note—that certain phrases can be used to interpret, accentuate and give atmosphere to any film episode—this is the basic principle, I declared, of an understanding of motion picture scoring.

I told of the birth of the Association of Motion Picture Musical Interests and of the fine interest in its opportunities, of the growth of membership in such a short time—and would you believe it, practically everyone present asked if he or she might join.

The newspaper writers who talked with me, seemed to ignore almost everything I had done,

excepting the film address. That's what they wanted to get down clearly in the press. All their questions were about music in the film theatre.

During my stay in Dayton I had occasion as I have remarked to speak in several other places than the Auditorium theatre. I addressed the Chamber of Commerce, including an audience of the biggest business men of the west—and they were delighted to hear of the film theatres which are "raising taste" by giving good music, in opposition to the other theatres which are "degrading taste" by giving cheap entertainment. At the home of John C. Patterson (head of the National Cash Register, Dayton's biggest industry), I was quizzed by Mr. Patterson himself, and his big executives chiefly about the music for pictures! The great man, a multi-millionaire, wanted to know how he could make his picture shows for the employees better through picture addition, and what he could do to arouse Dayton and Ohio to a furtherance of good picture music! At the Press Club the same question came up. It seemed as if I could not more than get started upon any other proposition before the Motion Picture Music Association peeped in. I felt like an author who had made a success with a certain story and thenceforward anything else he wrote had to be the same or almost the same as his winning attempt. When I spoke with the school-children, one of the youngsters of the orchestra asked—yes, about motion picture music.

Mr. Harry Wilson Proctor, the President of the Ohio Music Teachers' Association and the director of the Proctor School of Music, introduced me to the city, and was himself the authority for the information that the motion picture topic had brought a large percentage of the delegates to the meetings. Mr. Proctor is a live-wire and I hereby give freely the hint that some wise motion picture house or business will sign him up in some musical capacity. To Mr. Proctor I repeat what I said to him personally: Jump in and advertise a motion picture department, where young musicians can get the drift of the film needs in advance.

There was a Miss Adelaide O'Brien, who was managing secretary of affairs, who is the "man behind the gun" in the civic concerts, and who went all over the city of Dayton proclaiming the wonders of music in the picture theatres.

There was the highly intellectual and cultured Mrs. H. E. Talbott, one of the wealthiest women in the West, the head of the great aeroplane factories, who herself expressed a desire to aid in the motion picture development of the Dayton Idea. . . . Of the Dayton Idea I shall write some day. It ought to be in every city, and if Mrs. Talbott succeeds in making her film presentations acceptable, I shall take much pleasure in telling my readers of the News all about it. I never was so thrilled in my life as I was when Mrs. Talbott's school-children sang and played their patriotic pageant, or when the little boys and girls presented their remarkable orchestra. I told the Dayton business men that the Dayton Idea could make Dayton famous as an art and patriotic center, and I'm going to tell it to them again.

There was Mr. James MacMillen, the backer
(Continued on page 3222)

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Music Article

(Continued from page 3164)

of the Civic Orchestra, who said he'd give anything needed to put over better film music and better music in general. . . . With all these authorities and the many others whom I will not attempt to mention, what an opportunity there is in Dayton and all of Ohio for the wide-awake theatre owners to capitalize the interest! Is it not so?

But one point I want to leave clearly without a doubt.

The big live topic was Picture Music.

Since the Ohio Music Teachers' Convention was so interested, it is plain that every other group of teachers and musicians will be equally interested. . . . It is good business to add flame to such interest.

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture interests get together on music.

Fitting the Music to the Picture

Leslie Grossmith

The problem of fitting music to the picture might be wonderfully simplified if the producer would cooperate with the musician in making the first plans. As it is at present, it would seem as if music was too lengthy an expression to meet the many quick actions depicted in the pictures.

As a suggestion, let the producer in planning a picture consult with the musician the details he has in mind. The musician should immediately select a musical number meeting the requirements of the suggested plan, carefully making cuts and omissions, in order not to include any uninteresting or unnecessary passages. The music should be one continuous piece covering the entire action of the first scene or section such as a sonata, symphony, overture, etc. When the musician feels satisfied with his selection it should be performed to the producer for his approval. The inspiration of the music will no doubt suggest invaluable action to the producer and he may slightly change his original plan to fit more exactly the emotion which the music suggests, and possibly he may also lessen or lengthen the scene by a minute or so in order to make an exact fitting. In this way an artistic product would result without in any way hampering the action—in fact it would heighten it—and there would be no further bother in selecting appropriate music. I think many of the regular cue sheets have too many changes, especially in the earlier and undeveloped section of the picture. In a great many cases, not all of course, an entire movement of a sonata or symphony could be performed before the picture develops into any special dramatic incident. Each section should be treated in like manner, till the picture is fully complete and the various necessary moods and changes of music, with occasional flashes and surprises, would be planned.

On the release of the picture a list of the music publishers, suggested cuts and decorations should be published in the official organ, and I firmly believe this would almost solve the difficult problem. I would like discussion on the subject and suggestions as to the best means of bringing about the execution of some such idea.

I have read with great interest the Special Music Supplement of the MOTION PICTURE NEWS which you were so kind as to send me, particularly your own address and that of Mr. Breil.

The whole question of music in connection with the moving picture has taken on an importance of late that bids fair to place it in time on a par with the most dignified phases of the art, and it undoubtedly is opening up a new and fascinating field for both performer and composer.

Our conservatory is not just now in a position to open a department for training of musicians for this purpose, but we are in a sympathetic attitude towards it, and as soon as we are in a condition to do so will be glad to establish such a branch.

I should be very glad, meantime, to hear from your special committee.

Very truly yours,

H. RANDOLPH.

Peabody Conservatory of Music, Baltimore, Md.

Mr. J. D. Ehrlich, North Tonawanda, N. Y.

The First National Conference of Motion Picture and Musical Interests will certainly not be forgotten for a long time, and Mr. Isaacson's Special Music Supplement of February 19th will remain a valuable guide in the hands of many people in any way connected with these interests. The records of the speeches and discussions is so interesting that it gives you new suggestions every time you take it up again. To those closely connected with one or the other interest, different matters may have been of special importance, but those reviewing the discussions of the conference from a certain distance may perhaps see the points of general importance in a clearer light. In

regard to the pictures, our general interest is still attracted by some statements made by Mr. Freund, while in regard to music the suggestions of Mr. Breil must remain under our special consideration.

When Mr. Freund points out to the picture men that there is a wealth of good stories, dramas, etc., which has scarcely been tapped, he evidently wants to lift the film from the ordinary "show" to its proper place, to the rank of an art. This most valuable thought did not seem to find much response, although it is the only conception which can establish the pictures before our more educated people, and which will produce classical films—films of lasting and educational value. We cannot think of the alliance of an industry and an art, but we can quite well see a new art growing up like a young woman, welcomed and assisted by her older sister, the only eternal and therefore ever young art of music. In such company the younger art must learn self-respect and remain true to itself by producing and showing something beautiful—not only in form, color and motion, but also in thought and action, in character. As a true art, the film must not breed vulgarity or crime, but remain attractive by its educating, elevating and refining features. In fact, only such pictures are worthy of the assistance of the musical art and its beauty.

As to the musical interests, Mr. Breil's arguments appear perfectly natural and logical. When speaking of music in this connection, we think, of course, of the pure tonal art, the domain of the beautiful in tone, rhythm, melody and harmony. This art in itself is rich enough to have its own language which wants to be applied directly to the picture. Music has its own expressions for human thoughts, imaginations, and feelings; it has more colors than the painter's palette to make a picture bright and impressive. The use of a song for the accompaniment of a picture may be in place when the person appearing in the film is supposed to sing that song or utter the words of it, otherwise music needs not borrow the means of the human tongue which is understood only by one nationality.

The ideal combination of music and pictures is accomplished when the music has been composed for a

certain film, as in the cases of "Queen Elizabeth" and "The Birth of a Nation." Here we come near the grand opera and are reminded of Mr. Freund's suggestions to the picture men. Let us hope for more of such co-operation. In the meantime the cue sheet may serve as a guide, but we doubt whether it will be any substantial help in many of our picture theatres. We are of the opinion that any film that is worth the co-operation of music ought to be worth the accompaniment of its special orchestra which may be augmented according to local conditions, just as theatrical troupes and orchestras are organized for operatic performances. The conductor of the film orchestra must have a chance to select the appropriate music when the pictures are being made. If he is a true musician he will hardly find it necessary to measure all the numbers of his program by minutes and seconds. He will see to it that certain moments of the film are marked and emphasized by the proper music, but he will not cut any good music into pieces on account of frequent changes of the pictures. The audience will undoubtedly prefer a series of complete compositions to a pot-pourri of snatches taken from here and there.

The call for better pictures comes nowadays from all parts of the country. How about better music? If the public is waking up to require a certain moral standard for the pictures, it will soon require the same for the music. The musical education of our people may not have reached such a point that they can express their preference of certain music, but they will surely manifest their discrimination by patronizing that show house which offers the best music—as it was stated at the conference.

To insure the success of a picture, it seems to be imperative not to leave the selection of the music to the local musicians after the arrival of the film, but to organize at least a small—call it a skeleton—orchestra for every good film. That would at once attract a larger and more intelligent audience and not only contribute considerably to the musical entertainment and education of the public, but also give many local musicians the welcome opportunity to play with more

(Continued on page 3223)

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Music—Continued
routined players and to enlarge their own repertory. And the general standard of the union musician may be restored to that of the days when the union card was not merely the receipt for paid dues, but the certificate of a competent player.

In as much as in these days almost every picture theatre is equipped with an orchestration, to alternate with the orchestra, it remains to call attention to the necessity of insuring appropriate music from that source. The orchestration requires an orchestration player and in the case of an automatic instrument an operator. We certainly do not want an organist, as we do not care for church music in the theatre—but we want an *orchestration* player, a man familiar with the essential features of the orchestra which he is to replace, as far as this may be possible. A routined player with a good knowledge of orchestral style and literature can undoubtedly do a great deal to make a picture a success.

The same result, in many cases perhaps even a better result, may be expected from a music roll properly made up and played on an instrument particularly designed for the reproduction of music in truly orchestral style. Orchestration building has made wonderful progress in our days. The late Robert Hope-Jones has enriched the industry with his Unit Orchestra. These modern instruments have practically outgrown the control of the human player and are not complete without the mechanism for playing a roll producing all orchestral combinations and effects. The importance of the roll played orchestration has not yet been fully recognized, but the time has come when no picture theatre is complete without a modern orchestration, and when the roll attachment is to be standardized so that a standard orchestration roll may be played wherever the film is shown—so that picture and music remain united.

Both manufacturers and musicians ought to see the open field. There will not be musicians enough to fill the demand, and even those who are able to hold a good job will appreciate the roll played orchestration for hours and days of rest.

MUSICAL INDICATIONS (No. 5)

for C. URBAN'S KINETO REVIEW No. 44 "PANAMA"

If the musical conductor will examine this film realizing that it is virtually in four distinct spirits, his problem of scoring it will instantly become a simple matter.

Thus, the body of the film is that of a tropical, lazy, hot, mysterious clime; there is the leper section which calls for tragic treatment, to wring the heart of the audience; there is the American patriotic section and finally the extraordinary sixty-second passage of the Canal which needs a "hurry up" treatment.

If I were scoring the picture for ideal treatment it would be as follows:

Before the film starts, perhaps sixty seconds in advance, start the music. This will create an advance atmosphere for the first glimpses. Begin the orchestra with the following music (any one of those mentioned): *Oriental Suite "Altar"* of Rimsky-Korsakoff (full orchestra), *Suite Algerienne of Saint Saens* (full orchestra), *Fingal's Grave of Mendelssohn* (full orchestra), *Scenes Alsaciennes of Massenet* (full orchestra), *Desert Picture of Felicien David* (full orchestra), *Midnight at Sedan of Zollner* (full orchestra), *The Ruins of Athens of Beethoven or Bedouin Love Song (Pinsuti)* for small group, *Suite Arlesienne (Bizet)* for small group, or any slow, drowsy, tropically suggestive theme.

Just before title "At Leper Colony" create a dead pause of several seconds. At title "The Leper Colony" use one of the following: *Movement from Symphonie Pathetique (Tchaikowsky)* (large orchestra), *Ase's Death from Peer Gynt Suite of Grieg* (for any aggregation), *Funeral March of Chopin* (even for piano or organ alone), *Love Death Music (Tristan und Isolde)*, *Death Scene Music from "Aida,"* or any grave, slow, solemn, halting rhythm.

At title "The Late Major General" jump into a patriotic selection: *American Rhapsodie (Moses-Tobani)* or *Sousa's marches*, or any martial music.

At title "Where Swamps Line the Road" stop the patriotic music and resume the first music for a little while, continuing the patriotic strain at title "American Fleet" and keep it going up to the title "Through the Panama Canal" when you are to create a presto strain—rush at the fastest tempo you can take—some one of the following suggestions: *Dance of the Derivishes, Winter Wind Study of Chopin, Humoresque of Rachimaninoff*, any fast movement from *Liszt's Rhapsodies*, or especially *Perpetual Motion of Ries or Weber, The Mill*, or any music which rushes to a mad pace.

Mechanical devices can be employed, a rattling, cracking sound—or drums in a fierce clatter, violins bowing agitato. If there is a conductor and he will resort to little tricks, let him even show the excitement in his manner of swinging his arms and his baton.

"Panama" is a film which is as classical an opportunity for the musician as one could find—it's almost like a grand opera libretto—such varying moods—the slow beginning, the tragic episode, the patriotic, and the mad ending.

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George S. Johnston Company, of Chicago, manufacturers of lenses and other "hygrade" optical products, have completed the installation of additional equipment in their plant at 4101 E. Ravenswood Avenue, to meet the growing demand for their output.

This company has been specializing on motion picture lenses for several years, and its output is very favorably known to exhibitors throughout the country. Besides lenses for professional projectors, the George S. Johnston Company also has a fine line of lenses for home or portable projectors without jacket.

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Word has just been received at the Simplex factory from the Teco Products Manufacturing Company of Minneapolis, Simplex Distributors in a large portion of the northwest, that with the closing down of the Bijou and the installation of two Mazda-equipped Simplexes in the Casino theatre, the city of La Cross is now 100% Simplex.

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Mr. A. A. Feinberg, President of the Teco Company, reported that Simplex sales are steadily climbing and that the amount of business in view for this progressive supply house will possibly warrant the enlarging of the quarters now occupied in the very heart of the Minneapolis film district.

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Music and the Picture

Sense of Humor Essential to Movie-Musical Success

By Charles D. Isaacson

WITHOUT a sense of humor the average theatre musician is lost. I am now thinking less of the leader of a large orchestra than the one-man battery—rather have I in mind the organist or the pianist in the smaller type of house. Such a man must be prepared for any emergency, and must be as buoyant and light-hearted and enthusiastic after the last number as the first. He cannot make a fixed, cut-and-dried outline of his week's program. He must sense the reactions of the audience and play up the things which seem to make a hit and pull out the parts which seem to bore and tire the listeners. He must be the clear-headed creature, "neverphazed" jack-in-the-box, master of all moments, the calmer of excitements in case of fire, riots, or what not—the leader in all celebrations, the chief spirit in holiday times, episodes of national stress, excitement or mental pain. For he is the only live, speaking human in the theatre. The audience is a mob—it is of one mind, not a lot of individuals, but a mass intelligence easily frightened, angered, aroused, calmed. The executives of the theatre and the staff have no power to control the crowd. It remains solely and entirely in the hands of the musician to do his will upon the listeners.

I wonder if that single-man orchestra realizes his powers. I wonder if he senses his opportunities to develop a mob psychology within his brain, which can make him a leader of men in any walk of life, or executive capacity. I wonder if he has tried his abilities—made his audience laugh, then cry—calmed them to a somnolence and then agitated them until they are ready to scream.

Therefore if the musician hasn't a sense of humor, then he is lost. With it he can "control the show." I am reminded of an article I saw some months ago in a Boston paper. A young woman, Miss Edith Lang, the organist of the Exeter theatre and a member of the faculty of the New England Conservatory said that she felt one of the most important assets in picture playing was this same sense of humor. Whether I remember her words correctly or not, she did say something like this:

"There is the moment when after a sad and pathetic scene in which the aisles are drenched with the tears, when the ladies are burying their

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J. C. BREIL,
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AMERICAN SOC'Y OF COMPOSERS,
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J. Rosenthal, Gen'l Mgr.
(Other letters on page 3343)

noses in their handkerchiefs and the men are suddenly aware of that cold, which prompts them to clear their throats vehemently—then I would say that the musician is doing a special favor to his people, if he plays loudly and massively to cover up the sounds and the embarrassment of the affected tender hearts. I always find my audience decidedly grateful for such an act. . . . Thus if I ever hear that my audience is getting restless (when feet begin to shuffle), I take it as a signal to change the tide of my music. The same thing doesn't apply every night—no not at all; what goes one night won't possibly do another night. Just as if audiences ran in types—with birds of a feather

crowding together. I believe that there is simply no hope for an accompanist minus a sense of humor. That is the saving grace. For the musician must, at all times, feel the atmosphere and keep step with his audience."

"Now, many times on holidays," Miss Lang said in effect, "a crowd of boys and girls having stood for hours waiting to gain entrance to see a certain film, there is a bit of mischief in their hearts, which is aching to come out. Little disturbances can be detected in the neighborhood of the children. The sad parts they are mocking. When the hero takes the heroine in his strong arms, some lad cupping his hands makes a loud sound like a kiss. . . . I am always ready. I play loud chords which completely hide the disturbing sound. That has turned the laugh right on the intruder. . . . Once I was in the midst of a very interesting picture which aroused the antagonism of some radical in the audience. He stood up in his place and started to rant. I jazzed him out of countenance and had the audience with me, by the satirical music I played."

I have never met Miss Lang, but she must be a very efficient, highly-trained mentality.

Think of how impossible a theatre job would be for a musician whose taste was so high or so low that he couldn't see how funny he is. It would be a serious joke for a conductor to be unable to jump into the fun of a slapstick comedy and be just as asinine as the jumping jack comedian. That's the point—the musician must be the chameleon of entertainment. He must change his musical color with the action. He must be the slapstick comedian, the tragic Shakespearean character, the heroic young thing, the dashing sport-girl, the ingenuous, sweet, pastoral lass, the stupid old fop, the gruff, kindly boatman, the weak, tender old mother. He must reflect it all in his representations. This type of musician must throw dignity to the winds where necessary and be carried on the waves of the entertainment.

Please do not imagine that I am calling for a motion picture musician who is all comedian. By sense of humor isn't meant anything like that. There must be a serious purpose back of the whole musical entertainment, but the director, or organist or pianist must be facile and elastic in his habits.

Nobody can lay down a rigid set of rules and hope to get away with them. Everything might go beautifully for months, and then all of a sudden—smash What's the matter? The musician wasn't adaptable, he didn't feel the pulse of the audience.

The ideal musician will know just the right moment to switch from the real music to the jazziest jazz, and when another note of the ragtime would be disastrous—when it is time for the "Barcarolle" from the "Tales of Hoffman" to give contrast. He will know when his audience is in the mood for one kind or the other. He will be sensitive to the response that he feels he is getting from them.

In the event of a fire or trouble, he will stick to his post and by his readiness of mind will avert disaster. Of course, in these days there is little more need to insert the card, "One Moment, Please"—and film doesn't break so often

(Continued on page 3343)

APPLICATION FOR MEMBERSHIP

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Music Article

(Continued)

—but still there's that embarrassing moment when the clever musician knows just how to fill the gap.

Yes, indeed, a sense of humor is a blessing and a saving grace in film-music.

Letters from Leaders

I "came to" yesterday that I had not sent you my application, or check. Of course, I wish to belong to the Association.

Yours sincerely,

ANNE F. OBERNDORFER,
Chairman of Art, Music and Literature, Ex-officio,
Women's Club of U. S. A.

I am enclosing money order for \$2.00, the amount designated as dues for one year's membership in the M. P. M. I.

I am at present engaged in this city as conductor and violinist in the best motion picture theatre of this city, with a large orchestra under me.

I think the idea that you have fostered and developed to the extent that it bids fair to become a real working medium toward the betterment of musical conditions in the motion picture theatre, deserves all the encouragement and cooperation of those with influence—the principal motion picture theatres.

I wish the enterprise all the success that it deserves.

BAILEY F. ALART,
Empire theatre,
Quebec, P. Q., Canada.

Enclosed find my filled out application blank, also \$2.00 for dues for membership into the A. M. P. M. I. I think this is really starting something for the advancement of music and I think it is great that something like Motion Picture News has come along to help put music up to where it really belongs.

EARL F. SUMMERS,
Musical Director,
Virginia theatre,
Wheeling, W. Va.

I am sending you herewith my check of \$2.00 for membership fee. Am sorry that this letter is rather late, but I have been unusually busy lately both in theatre and community and with lots of hard work I have finally been able to make the people here understand that we two have to co-operate. I have succeeded with my plans as I had outlined at the convention and the result was the organization of the new Raleigh Community Symphony Orchestra. We already have one concert, and are just now trying to solve a rather unthankful problem of financing these concerts, as we want the public to have them free, just like your Globe Concerts. Of course, when it comes to the pocketbook one naturally meets many obstacles, but I hope that we can succeed. I have been able to get the musicians in other picture houses of this State interested in the proposition and as we have no Sunday work in this State it was possible to have the men together on Sunday. Our first concert was in honor of former Secretary of Navy Joseph Daniels—a resident citizen of Raleigh; and I received two very flattering letters from him and also the mayor of this city, the men being fully convinced that the motion picture industry only is at the bottom of our cause.

I shall keep on with my efforts no matter how many obstacles there will be in my way, and assure you of my heartiest support in the interests of the A. M. P. M. I. in this part of the country.

FRED STARK,
Musical Director,
Superba Theatre,
Raleigh, N. C.

I enclose herewith application with my check for \$2.00 as annual dues for membership in the A. M. P. M. I. Am glad to know that the organization is rapidly being completed, and will be pleased to co-operate in any way that I can. With best wishes,

VINCENT SHERWOOD,
New York City.

I desire to become a member of the A. M. P. M. I. Kindly send me any information you can. I am a musical director at the Trenton theatre—high class motion pictures. Deeply interested in this line and its future in general.

A. L. SIEBEN,
Lynchburg, Va.

Kindly accept \$2.00 for my membership of the A. M. P. M. I. I have had the pleasure of being present at the Motion Picture musical conference held last January which was of great interest to everybody as well as to myself.

I will greatly appreciate any advice you could favor me on this matter.

WILLIAM RAVINSON,
Columbus, Ohio.

I am enclosing herewith an application blank for membership in the Association of Motion Picture Musical Interests, together with my check for \$2.00. I am very happy indeed to have this opportunity and want to apologize for not having made application before, but make the old excuse of business.

I am glad to learn that the association is progressing so nicely and hope that it will meet with still greater success.

BERT HOLLOWELL,
Greensboro, N. C.

I am herewith enclosing application properly filled out, also my check for \$2.00 to be entered as a member of the A. M. P. M. I.

Wishing you success in your undertaking,
FRED W. HAGER,
New York City.

I am very sorry that I was not in town so that I could send in my application sooner. I mailed them to you under separate cover yesterday and sure hope to see the organization a success.

EVERETT S. GOULD'S BAND,
New York.

I wish to join the Association of Motion Picture and Musical Interests. Will you kindly advise me on the matter as early as possible?

Wishing the association every success,
WM. CRANDON BEVAN,
Asheville, N. C.

Acoustical Engineer Offers Aid

Dear Mr. Isaacson:

Your article No. 21 entitled "Acoustics in the Theatre" was of unusual interest to me because since 1913 I have specialized in the subject of architectural acoustics. It is certainly a pleasure to see that men such as yourself are gradually getting people informed of the necessity of employing an acoustical engineer.

In the past it has been customary in the majority of cases to design theatres, churches and auditoriums in general, building them at considerable expense to secure strength, desired seating capacity, noble architectural lines, aesthetic illumination, wholesome ventilation, etc., and then gamble as to whether the

acoustics in the resulting auditorium would be good or bad.

Needless to say, I shall be pleased to assist you in any way possible and answer any inquiries which may come in to you on the subject.

It may be of interest to you to know that for almost six years I was associated with the late Professor W. C. Sabine, and am employed as Acoustical Engineer by the Junius H. Stone Corp., who handle the construction work sometimes required in new buildings and in correcting old buildings erected and found acoustically defective.

GEORGE C. HANNAM, M. E.,
Acoustical Engineer,
New York City.

A Prospective Singer-Violinist

Having heard that you are very willing to answer questions, I am taking the liberty of writing to ask if you would kindly give me some information regarding music for moving pictures.

I would like very much to obtain a position as violin soloist for the moving picture houses in and around New York, but I have been told that the circuits are not well organized as yet and that one could not be sure of steady work. Could you tell me whether this is true or not, and if not what bureau or person would be best for me to get in touch with.

Could you also tell me if it would be of any advantage in this line to be able to do more than one thing? I am a singer as well as a violinist and have been both singing and playing in Lyceum work. It is, of course, a big advantage in this line of work, as it adds variety to the program without costing the bureau the expense of sending an extra person. I don't mean to offer anything in the vaudeville line, for I know they do not want that with the pictures. I play and sing only classical music, but I thought it might be an advantage to some picture houses to have one person do both.

If you would be kind enough to tell me what the possibilities are in this line of work and to whom my work is likely to be most useful, I would appreciate it very much. I can, of course, give references as to the quality of my work if needed.

I hope I have not taken too great a liberty in asking this favor. Truly,

MISS LOUISE REID,
Providence, R. I.

Makes Music a Feature of Publicity

Much comment has been aroused in Los Angeles over the new method of handling the musical publicity which has been inaugurated by James M. Fidler, one of the publicity staff with the Grauman theatres. He has been engaged in publicity on the West Coast for some time, being until very recently affiliated with Associated First National. Upon taking up the new position with Grauman he found it necessary to drop his work with the other corporation, but is interested in several magazines and dailies.

"In placing music publicity before the people of Los Angeles and the surrounding country," stated Mr. Fidler, "I believed that the better plan would be to appeal to the higher class, as it is generally this class who know and like music. So, when the publicity of the Grauman symphony concerts was placed in my hands, I decided to make my publicity, temporarily, at least, appeal to this class.

"Therefore, in my editorials in musical magazines, in the weekly Grauman program and even in much of my newspaper space, I put over this type of publicity. I have found that the musical editors like it very much, that the public likes it and that it brings even better results than the other, or more newsy, publicity. Of course, I do not attempt to follow such ideas in my regular theatre publicity, for it would never be a good idea, but in music—O. K."

More About the Organ

Dear Mr. Isaacson:

Sure, keep the ball rolling. I'll be interested to see the subject thrashed out to some clear conclusion. We have a great list of theatre organists ready for positions, and we shall be glad to have you refer organists to us at any time; with our system it will take no more trouble handling two hundred than fifty or one hundred. And if you can ever refer any theatres or managers to us, all the better. But they ought not to expect any man to give up his teaching, his home, all his friends, and skip into some new city on short notice without any other guarantee of protection or fair treatment than merely a manager's invitation to come and play his organ a while. The whole subject is a difficult one for both parties; we will do our best to help each side of it.

T. SCOTT BUHRMAN, Editor,
American Organist.

**The Music Department
of
Motion Picture News
is
at the Service of
Our Readers.**

**Confide Your Problems
to
Chas. D. Isaacson
Music Editor**



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Music and the Picture

The Story of Pagliacci

By Charles D. Isaacson

SOME time ago I ran an opera story or two for use by the theatre managers, whether as program notes in their accompaniment of operatic medleys or for general publicity. I had many requests to run other such stories; many indicating the opera they desired to have told. The most popular opera from these requests seemed to be "Pagliacci," the one-act score by the Italian Ruggiero Leoncavallo. "Pagliacci" has been played more than any other modern opera, and is perhaps better known through its "Ridi pagliacci," its "Prologue," and its "Ballatella," which almost everybody knows.

The point in the use of these operatic stories is that they will aid the audience to understand the meaning of the music. Some theatres reprinted my stories and gave them out as souvenirs when the overture or medley was played. Some induced their local newspapers to run the story with the line, "The opera medley will be played at Blank theatre all next week." I personally have used this story many times before huge audiences with good success. I wrote it for the popular mind, desiring to know "what the opera's all about."

THE STORY OF PAGLIACCI

It is during the feast of the virgin; in a little village of Calabria. If you will construct in your imaginations the scene I now paint for you, you will better understand. It is open country; here is the meeting of two cross-roads. To the right of our stage is a traveling theatre, and now, as the curtain rises, we behold the troupe of actors arriving with their properties. They are met by the villagers, who hail them; a play's a thing to be welcomed.

Nedda, the woman of the cast, the wife of Canio, is lying in a gayly painted cart, which is drawn by a donkey, led by Beppe, the harlequin. Canio is beating the drum for all he is worth. Tonio, the clown, who has arrived ahead of time, is lying in front

of the theatre, and is rather embarrassed by the crowds. Shouting, whistling, the boys poking fun and throw things.

But everybody is happy; everybody is glad at the arrival of the entertainers; in fact, they demand at once the beginning of the play. Canio tries to speak, but they are insistent in their demands. So he beats the drum and gets attention. "A word, a word, I pray. Tonight at seven the play begins and I invite you. You will see the troubles of poor Punchinello and the vengeance he wrecked on the treacherous fellow; Tonio, the clown, with his silly ways. Come, at seven, at seven."

Nedda is about to alight from the cab; Tonio goes forward to take her down, but the husband boxes his ears and lifts her out. This little by-play scarcely escapes the crowd, who laugh at the clown's discomfort. And Tonio is angry.

Canio is invited to go to have a drink; Beppe joins him, but Tonio stays behind. "To clean the donkey," he says. "To court your wife," says a game villager. "Look out, good master."

Canio says, "You think so? Up there, on the stage, if Tonio or any other made love with my wife, I'd preach a sermon. Note the difference between the stage and real life. Down here, if Nedda deceived me; well, there'd be a different ending. Such a game isn't worth the playing." Canio makes this speech half in jest, half seriously.

Nedda is troubled. Surely Canio does not suspect anything. Indeed not, that could not be.

Canio changes his clothes and goes to the village, the chorus singing, "The Shadows fall, come one, come all, away, away, beware, beware, in the twilight love is told. Beware of Shadows."

And so Nedda remains alone.

"I am worried; how he looked at me," she says; "and I hung my head thinking, too true, of my lover. My brutal husband,

if he should know, what would he do? I know not what I think, my heart soars, I rise above this ordinary, monotonous life. Like you beautiful song birds, flying forever. Fate leads them, on they go. Beautiful birds, like my thoughts and desires." Thus she sings her Ballatella, and is interrupted by the clown Tonio.

"Your song bewitched me, dear one. I could not leave you. You laugh; you think I have no heart. Ah, dear Nedda, you know not how I suffer and how I love you."

"Fool. Wait until the play and tell me then. Why bother me now—"

"No, Nedda, the fool, the clown loves you; has always loved you. My heart is breaking for you—"

"Would you have a thorough whipping, fool? Must I call Canio to you?"

"Not till you have kissed me—"

"Hands off. Leave me, or by—this whip I strike you; take that. How do you like that, fool?"

Tonio is hit, and moans with pain.

"I'll be revenged, Nedda. I swear it by the Holy Virgin. I swear it."

"Ah, you fool; a heart as foul as your body, fouler still."

And even as the sounds of Tonio's footsteps are still to be heard, a voice in a whisper over the wall—

It is Silvio. At this hour such madness.

"No danger, dear. I left your husband at the tavern drinking."

She says, "A moment sooner and Tonio would have caught you."

Silvio laughs and scorns the fool, little knowing what mischief he is brewing, but growing jealous when Nedda tells how even that moment he tried to kiss her in his mad desire.

"Nedda," pleads Silvio, "my life is in your hands; we must flee tonight; give up this roving life. I know it sickens you; fly with me, dearest."

"Oh, Silvio, do not tempt me. Pity me; say good-by and pity me. 'Tis best to part. I shall dream of thee and never forget thee."

"You do not love me—"

"Ahhhhh—" the fool has caught them. He watches them as they kiss and listens to this:

"You must come with me. Tonight, will you come?"

Nedda, sick and weary of all her like and knowing the wealth of her lover and his devotion to her, finally says "yes." So arm in arm they move toward the wall. Nedda promising, "Tonight; yes, love, tonight."

And think of it, think of it. Along comes Canio. Tonio the devil has told him, and, rushing up to find the wife with

(Continued on page 3471)

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters

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Music Article

(Continued from page 3436)

lover, they come, the disappointed fool and the enraged husband. But too late, Silvio has jumped the wall.

"Faithless woman, your lover's name—"

"Who?" asks Nedda, defiant.

"I would kill you, except that first I must know your lover that I may kill him, nameless woman."

"His name, his name."

"I'll never tell you, never, never."

"By heaven, I'll kill you then."

Beppe stays him in time by telling him people are already arriving. "Come away, good master, be calm. Be calm."

Nedda get you dressed. You know Canio, under though hasty. Come, master, be yourself. The gallant will return. I will catch. We must dissemble; 'tis all nothing. Play your drum, Tonio; be yourself, Tonio."

"Ah, to act, and with my heart laden with sorrow. A man and only a jester. Laugh Punchinello; laugh Pagliacci. Sing and be merry and laugh for the sorrow that is eating thy heart."

That tragic song of Canio—Vesti la giubba—is sung here.

And so ends the first act.

Night has fallen; seven o'clock has arrived, and so, too, have the villagers. Now, in our imaginations we must dress the stage—still the same general scene—the traveling theatre. Here the people are sitting about on the ground, eager for the play to begin. But the actors are weary. All who hear must pay. While Nedda is collecting she manages to get a word in with Silvio.

Finally a curtain rises, we see a stage on a stage. Peculiarly the story that the actors perform is like the real-life drama of Canio, Nedda and Silvio. But this time the story is of Harlequin, played by Beppe; Columbine played by Nedda; Cuddio played by Tonio; and Punchinello played by Canio.

The story amuses the audience, who laugh and sympathize with the lovers. They laugh, too, at the discomfort of the returning husband, Punchinello. But they do not realize that between the lines of Punchinello come darts of the enraged, heart-broken Canio. They do not know that behind the lines of Columbine are the affrighted words of Nedda, who sees the fury in her husband's eye.

"His name, I ask, his name," asks the husband. "You've been drinking," pouts Columbine.

"His name, his name," shouts the husband. "Fool, Punchinello," fearfully, laughs Columbine.

"His name, his name," shrieks the husband, until the audience at last fears this is no play. And Canio no longer can pretend his part. He advances to Nedda, dagger in hand.

"Silvio," shrieks Nedda, but is too late—Canio stabs and kills Silvio, who has come on the stage to see her.

The audience is aghast. The police jump up to take Canio. He stands there stupefied.

"La commedia e finita," he sobs, "the comedy is shed."

ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS NOW NUMBERS MEMBERSHIP IN HUNDREDS

There is scarcely a state or indeed any important city which is not now represented in the membership of the Motion Picture Musical organization, created to amalgamate the two arts for mutual values and combined strength. Musicians, managers, producers, conductors, composers are in the lists. Have you joined? Send the application blank off today, and help a good idea to help you.

Percy Grainger Is Well Followed by Big Violinist

Readers of this department will remember with what lavish enthusiasm I announced the engagement of Percy Grainger as a motion picture soloist. And yet I spoke of it with the assurance that it was the most natural thing in the world—as it was.

Now comes the information that the Capitol theatre has engaged for the week of May 30th the distinguished violinist, Sascha Jacobsen, who in the humble opinion of the writer, is one of the world's greatest artists, well able to be placed with the set including Heifetz, Elman, Kubelik, Kreisler, Seidel and Zimbalist.

Mr. Jacobsen has appeared as soloist with the leading orchestras of the country; his own recitals have been highly praised by the most conservative critics, and as an artist his ideals have always been held at the highest level one could maintain. It is because of his aloofness from anything which would cheapen his art that Jacobsen's engagement means more than would the engagement of a man who had done "stunts" for the public attention.

Watch the big artists in the picture theatres—there isn't any one who won't succumb to the beautiful opportunity sooner or later. WHO'S NEXT?

Cue Sheets

Perhaps one of the most important matters in securing better music for the picture and a thing of first importance is preparation in production.

A careful preparation of cue sheets, the engagement of a large orchestra, is all liable to be wasted if careful preparation in production is not attended to.

How could we hope for a successful picture with roughly sketched scenes acted without preparation before the camera.

To select music by chance with the slight assistance of a cue sheet and then present it to the public is certainly not sufficient. Why should we expect a successful musical production without adequate preparation any more than we should expect a perfectly produced picture without thorough preparation.

The preparation of cue sheets is not in itself sufficient; the engagement of an orchestra composed of ten, fifteen or twenty pieces does not mean better music, but merely more music.

If a theatre decides to feature pictures and music the management must not only consider their policy in securing the best produced and carefully prepared pictures, but they must also decide upon a policy (in conjunction with the Musical Director) for the preparation and correct performance of the music feature if they hope for better music and success.

If an arrangement has to be made between the management and the Union for a series of necessary rehearsals in order to bring about the desired result—by all means let us advocate this arrangement and not present to the public an incomplete production which will never make a striking success.

What a pity it is to see in as many towns and cities a grand display of orchestra with its usual run through on Monday, a horrible performance on Tuesday and Wednesday, a slight improvement Thursday and Friday with the first decent showing on Saturday to be repeated each week until further notice.—LESLIE GROSSMITH, VANCOUVER, B. C.

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Appear

in

Next

Week's

Issue

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MUSIC LIBRARY

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MORAL:

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Music and the Picture

What Is the Ideal Cue Sheet?

By Charles D. Isaacson

ALWAYS the cue-sheet is with us; or rather I mean it is still one of the problems of the film-music world. That tremendous improvements have been made in the development of the cue-sheet none can gainsay, in comparing the present example with that of only two years ago. From the cue-sheet maker with his publishing axe to grind to the fellow with his head in the clouds, forgetful of the fact that merely because a composition was written does not mean that it is also published and it must be available in order to be useful—from the highbrow to the all-jazz fiend, from the chap thinking of the big theatre symphony orchestra to the one who can only conceive of the player-piano music roll—there's a big field for the onlooking, much-offended and abused theatre conductor.

I have always contended that a cue-sheet was merely a convenience to the theatre musician; it is not intended to be law, unchangeable as Einstein's theory, nor as difficult of understanding; I have always contended that the cue-sheet becomes immoral when it is used to sell music, composers, individuals. I shall continue to insist that the cue-sheet is not right unless it puts the power within the local man's hands to score his pictures with such music as is available within his own library, even if that library is terribly cramped.

A cue-sheet, according to my humble opinion, should be principally an analysis of the picture's moods and musical opportunities. Let me explain. The intent of the cue-sheet maker is to enable the musician to set music which accentuates the emotions of the different scenes. He only suggests a given composition to help the musician, and because that composition happens to fit in.

But the composition which is indicated is not the only one in the world. There are hundreds of substitutes; possibly the one mentioned is the best, but if it isn't available, then something else will do almost as well.

But why does the cue-sheet maker mention a particular number? What is there about Blankety-Blank's "Special Symphonic Poem" which makes it so admirable in this moment of the film? Indeed, we return to the point, what

(Continued on last column)

Association of Motion-Picture-Musical Interests Advances

Prominent Figures to Become Executive Board Members

Among those whose acceptances for the Executive Board of Thirty-five of the Association of Motion Picture Musical Interests are the following whose characteristic letters show how they feel about the work to be done and the importance of the new association. (Many others were received too late to be included in this article but will run next week.)

The Committee of Five automatically become part of the Executive Committee; they are Messrs. Rothafel, Riesenfeld, C. M. Tremaine, Luz, Briel.

COMMITTEE OF FIVE:

I received your letter of the 14th and desire to thank you for being designated as one of those to be candidate for the Board of Directors. If elected I will be very pleased indeed to serve and will consider it an honor to be among those to help shape the destiny of an organization that can accomplish so much for the betterment of motion pictures.

Sincerely,
HAROLD B. FRANKLIN,
 Shea Amusement Company, Buffalo, N.Y.

COMMITTEE OF FIVE:

I shall be very glad to act on the Executive Committee of the Association of Motion Picture Musical Interests.

Truly,
JOHN C. FLINN,
 Famous Players-Lasky Corp.

COMMITTEE OF FIVE:

Your letter of the 14th received and pleased to note that I have been named as a candidate for the Board of Directors of your association.

If elected, will be very glad to serve and do anything within my power for the benefit and advancement of the association.

Truly,
PHIL GLEICHMAN,
 Bway. Strand Theatre Co., Detroit, Mich.

COMMITTEE OF FIVE:

I shall be very glad indeed to act upon the Executive Committee of the Association of Motion Picture Musical Interests.

MRS. A. F. OBERNDORFER,
 General Federation of Women's Clubs,
 State Chairman of Art, Music and Literature.
 (Continued on page 3602)

is the emotion of the film moment?

Now, from my point of view, the first duty of the cue-sheet maker should be to analyze the picture in its change of moods, emotions, situations:

First part, simple pastoral settings; sunny lazy weather; we want to keep sweet, wholesome peacefulness in the events; until

Entry of Jim. "Such and such" is the title. Now here it is the author's desire to create a suspiciousness about Jim; he is nervous, shifty, with a manner which subjects him to a fearfulness on the part of all who meet him. Rather agitated mysterious music; which is to be kept up until

Entry of Marguerite. "Such and such" is the title. This character is beautiful, very naive, wholesome, ingenuous; it is desired to make a bright, happy, intensely simple mood all through her appearance in the action. Keep this until the

Opening of scene in Hardware store. This is the busiest place in town, and action, plenty of it, is required. So to the end.

Now, speaking for the musicians in theatres whom I have met, I can say without fear of contradiction, that without a single mention of a single composition, better results will be had from such a method of procedure than with the average cue-sheet I've seen.

In other words, if the musician knows what he's to score to, he can select his music from whatever he has or can get easily. If he is simply working blindly, with a lot of music suggested, he doesn't know what that music has been named; moreover, he can't guess from "Razoo" that something eccentric is being performed, although "Hearts and Flowers" may inform him that it's one of those sweet moments in life which is portrayed.

Tell the musician the dramatic, emotional and mood construction of the picture, inform him when the mood changes, the key situations, characters, and you'll find the average musician is right up to the standard. He'll make good. He'll have a better first performance than he would have arranged from a lot of names of compositions, which he may or may not have in his possession.

It is along this line of reasoning that I urge the Kineto Company to cue-sheet their Urban Reviews. Possibly they went too far in that direction. Realizing this, they are not called Cue Sheets but Musical Indications. The way it is done is shown on page 3599.

Musical Indications for C. Urban's Kineto Review No. 7—"Morocco"

This picture, in company with Mr. Urban's "Holy City," "Emerald Isle" and "Panama," will prove the delight of musicians with a desire to do something highly artistic, without going over the heads of the average crowd for one moment. This picture as are those I mentioned also is a single, highly accented atmosphere, and if

(Continued on page 3599)

APPLICATION FOR MEMBERSHIP

ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

ACCEPTED

Temporary Headquarters
 Suite 402, 729 7th Avenue, New York City

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 Dues.....

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"Cuing Urban Reviews"

Music Article

(Continued from page 3546)

you will observe, an atmosphere which is sufficiently characteristic, that the task of the musician is clearly indicated. There is nothing in this whole little classic which detracts from the tone of it, nor loses for one moment the clearly captured spirit of mysterious Morocco. . . Oscar Wilde in one of his famous books said: "If you want to visit China, stay at home and dream of China as you've been led to believe it exists." . . . The same might be said of Morocco. I have been to that bizarre and picturesque land but I venture to say that all of Morocco is not as my imagination and my history have told me it is. I think there's a lot of America and Europe in it. That is why in this trip upon which Mr. Urban takes us, I must be thankful to him for his art, in retaining all of Morocco's charm and color, without intruding one single false note. This is real art, by the way—to capture the soul of a land, and present it undiluted and unchanged.

If the musician will be only half as conscientious, he can make the showing of "Morocco" fit for a connoisseur and an educator and all with a touch of the wanderlust in their veins.

"Morocco" calls for a performance of a single kind of music all through its showing. I can say that you need not "score" this picture with any regard to titles. Just delve into your library and bring out any composition which has Moroccan atmosphere and you'll find Mr. Urban's picture is as admirable as Saint-Saen's Suite Algerienne!"

Here's the picture in a nut shell—the architecture of the old Moors, narrow, dark streets, with infinite numbers of pergolas and arched entrances. Bearded, dark-skinned men in sweeping cloaks of Arabian design. Women, moving slowly like ghosts, faces covered, afraid to be seen by men. Men astride swinging old donkeys laden with product. Bizarre market places, with people haggling and bargaining for a penny's reduction, bootmakers and other manufacturers on the bare earth, legs under them. A very gloomy atmosphere, suggesting the day of the Old Testament and the life of the people of the middle ages. Travelers from the deserts of Arabia, far Egypt. Religious fervor, crooning, desolate, monotonous music of the minor key. Keep to the minor key and croon away in Oriental style and you won't go far wrong.

But this is not enough; although from my point of view this is better than the conventional cue-sheet which runs like this:

Time—Title "So and So"—Name of composition—Composer—rhythm.

Now, what is the conductor to use in his music, after he has the mood? Here it is perfectly in line to suggest some compositions—some—as many as you like, with variations for large theatres, small theatres and medium theatres—with variations for those who like classical, popular or even jazz.

Thus in the same Kinetograph review I mention, the suggestion for music which *might be selected* is like this:

I would suggest for the background of music to be used during the entire performance (and indeed starting about two minutes before the flash of the screen, to capture the mood and spirit of the audience in advance) any of the following compositions:

- Saint-Saen's "Suite Algerienne."
- Zollner's "Midnight at Sedan."
- Weber's "Abu Hassan."
- Massenet's "Scenes Alsaciennes."
- Cornelius Overture to "Barber of Bagdad."
- Beethoven's "Ruins of Athens."

No.	Total Time	Length of Cue	Title or Description	Tempo	Rhythm	Character Mood	Title of Piece	Composer	Publisher
1	0	2.30	At Screening	Allegro	Marcia	4 4 etc.			
2	2 1/2	1.30	T—Come Here	Allegretto	2/4	Novellette			
3	4	1.00	D—Woman reading	Andante	4/4	Plaiative			
4	5	.59	D—Woman leaves room	March	2/4	French			

Incidental Music of Marouf (this opera is laid in the very atmosphere of this picture—the whole action is coincidental with it).

Incidental Music of "Lakme," also "Martha."

Of course it is understood that the above compositions are scarcely to be obtainable by any but the big orchestras, although I am certain that organists can procure the Saint-Saens, Massenet and Cornelius numbers if desired. However, there are several substitutes for smaller organizations:

Extracts from Egyptian scenes of "Aida" will prove substitute, also themes from "L'Africaine," "Pearl Fishers," "Prophete" and even "Tales of Hoffman."

Other themes which are adaptable but not so accurate:

- "Orientale" of Cesar Cui.
- "Dance Macabre" of Saint-Saens.
- "Chorus of Dervishes from Ruins of Athens."
- "Hebrew Song and Dance" of Zimbalist.
- Chaminade's "Flatterer."
- "Where My Caravan Is Resting" of "Lohr."

Among the popular song publishers there is a raft of "Oriental" numbers,—foxtrots, one-steps and novelty numbers. In lieu of anything better these will do.

I have given vast gobs of thought to the music cue-sheet. I am convinced that a standard form of cue-sheet should be adopted by all music-workers and producers, and that is one of the things the Association of Motion-Picture-Musical Interests can work out. I am convinced that with this standard cue-sheet there must be prepared the Musical Dictionary which was discussed at the convention, and which has already been well named Musicictionary—a volume to segregate hundreds of thousands of compositions into "moods, emotions and effects" so that if a conductor wants music for "Joy" he can find in his musicictionary the hundreds of parts of music which will suffice for the purpose.

The Musicictionary can become a fact. But it's a tremendous undertaking. In the meantime, we can do the best we can, by indicating in every cue-sheet.

Time—Footage—Title or Action—Tempo of Music—Rhythm—Mood—Suggested title of composition, with substitutes for various types of houses—publisher.

In connection with this article which I have had standing on my desk for several weeks, awaiting an opportunity to run it—comes this splendid letter of E. H. Charlton, of the Columbia theatre, Baton Rouge, Louisiana. I am publishing it in full with Mr. Charlton's Cue-sheet suggestion.

Mr. Charlton's Cue-Sheet Outline

Much has been written regarding the proper cueing of screen productions by the orchestra, yet very little has been said about the "cue" sheet.

The "cue" sheet can make it comparatively easy to carry out the desired atmosphere, or it can make the task quite difficult.

I present this in behalf of the hundreds of leaders who are located in small cities where their bills run from one to two, and possibly three days, and also the leader who has a moderate sized library. The different producing companies send out as many different styles of "cue" sheets, some good, some fair, and one (although evident care is expended on it) not quite good.

Theory without practical application is, of course, of no value. I mention this because the obvious intent of a "cue" sheet is to help the leader, to enable him to select his program in keeping with the action and atmosphere, and to get his music out in a reasonable length of time. A "cue" sheet giving good, clear, concise instructions and information is necessary.

While in the army my entire library was destroyed. I have been and am building up a new one. I have at the present time close to 1,050 numbers. No matter what size one's library may be, every "cue" sheet will call for some number or numbers not in one's library. The "cue" sheet is supposed to cover that situation, you say—to enable the leader to substitute where he has to. All right. Let us analyze the needs of the screen. What is the essential in supplying the atmosphere? Mood, with Rhythm and Tempo. What then conveys to the leader, more than anything, the correct substitute? A Tempo—Mood—Rhythm instruction.

I have here on my desk, five different types of "cue" sheets. They follow:

First—Luz. He uses a lot of abbreviations hard to read and after all, the essential is omitted. He calls for a "S.HY.ROM.CON MOTO." I understand the abbreviations, as do others, but as Goldberg would say, "It sounds well, but doesn't mean anything." Mr. Luz neglects to instruct one as to whether a 2/4 or 12/8 is more suited, and there certainly is a difference. Many neutral scenes are improved by using a 6/8 rather than 4/4. I do not enjoy very much success with his sheets. I want to say in justice to Mr. Luz, however, he evidently takes pains with his preparation of sheets, but he has overlooked the one thing that is of more help than anything else. He, as a composer of suitable music, is splendid. I have much of his works and use them frequently.

Second—Paramount by BENVON. He comes closer to the leader's need by indicating on some of the numbers their general tempo, such as Moderato or Andante, etc. But he does not state the rhythm. This sheet is rather clean-cut and easy to read.

Third—Goldwyn by WINKLER. Mr. Winkler has contributed much to the musical end of the screen as a composer-arranger. His sheets are also clean-cut and easy to read, but lack the key to enable one to successfully substitute.

Fourth—Metro by BERG. Mr. Berg also is closely connected with the betterment of music for the screen. His "cue" sheets have a splendid little talk on the first page regarding action, atmosphere and the high points in the picture, and if he indicated Mood—Rhythm—Tempo, I venture to say would be as near perfect as any existing.

Fifth—First National by BRADFORD. This, in my estimation (and I am the one that has to do the work for fitting my library to pictures) is the most serviceable cue sheet issued. It is clear, easy to read and tells you kind of number and Tempo—Rhythm. It is every easy to substitute with this sheet.

May I suggest the ideal "cue" sheet standardized? I have been in this work for the past thirteen years, with the exception of time in the army. At present I am in a city of 27,000, teaching at the State University and directing an orchestra of eight at night. The house uses organ afternoons,—both at night. This city is close to one of 400,000 and the people here know what is going on, and they demand as good (on a slightly smaller scale) as that presented in the larger city close by. The house I am in here is a new beautiful theatre, seating about 1,150. The pictures are what are termed first-run. I have to use thought in playing my screen productions. Yet my bills run but two days. Wednesday being the one exception. I cannot review my pictures with pad and pencil as do the leaders in the large cities where their bills run from one week to two. I must depend on the "cue" sheet. When there is an error, my organist notes and calls my attention to it when I come down to lay out the music.

Why can't the producing companies use a standard "cue" sheet and one that is clear, instructive and complete? The enclosed, while similar to some now in use, employs the good of all.

I trust you will give this space, and any criticism will be more than welcome. I believe, however, that it covers at least that phase of the work.

I thank you.

E. H. CHARLTON.

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Music Editor**

"I AM GUILTY"

Specially selected and compiled by M. Winkler

Theme: "Paradise Is Mine" (Ballado Sentimentale), Barth

- 1—"Theme" (1 minute and 15 seconds), until—S: At Screening.
- 2—"Series of popular choruses" (2 minutes), until—T: "Nearing the performance."
- 3—"Theme" (1 minute and 30 seconds), until—T: "Connie Deshon."
- 4—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute and 15 seconds), until—T: "Following the supper."

NOTE: With victrola effects.

- 5—"Theme" (1 minute and 30 seconds), until—T: "Rose days follow for."

NOTE: Watch for moto horn.

- 6—"Adagio" (From Tragic Suite) (1 minute and 30 seconds), until—T: "Five years pass during which."
- 7—"Theme" (3 minutes), until—T: "Man's love is of man's."
- 8—"Cradle Song" (From Tragic Suite) (1 minute and 15 seconds), until—T: "The one-half of the day that."
- 9—"Flirty Flirts" (Melodious Rubato), by Levy (1 minute and 15 seconds), until—T: "Day follows day in drab."
- 10—"Twilight Fancies" (Moderato), by Fromel (1 minute), until—T: "While in Texas the."
- 11—"Impish Elves" (Caprice novelette), by Borch (2 minutes and 45 seconds), until—S: When scene fades to Connie.
- 12—"Theme" (1 minute and 45 seconds), until—T: "The following afternoon."

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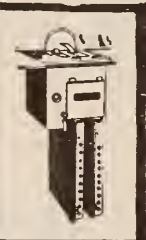
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- 13—"Caprice Joyeux" (Descriptive novelette), by Seeligson (2 minutes and 45 seconds), until—T: "Days of old time."
- 14—"Dramatic Narrative" (Characteristic), by Pement (2 minutes and 45 seconds), until—S: When scene fades to Garrick home.
- 15—"Patrole Orientale" (Allegretto Oriental), by Kiefert (1 minute), until—T: "Garrick has never been known."
- 16—"Popular Shimmy" (2 minutes), until—S: End of dance.
- 17—"A La Patee" (Popular one step), by Verdin (2 minutes and 30 seconds), until—T: "Let me show you my."
- 18—"Reverie" (From Pathetique Suite) (2 minutes and 30 seconds), until—S: When guests leave.
- 19—"Heavy Dramatic" (Descriptive character), by Oehmer (1 minute), until—T: "Please let me go."
- 20—"Elegie" (From Pathetic Suite) (1 minute and 30 seconds), until—T: "The realization he dare."
- 21—"Agitato" (For excitement and fight), by Andino (1 minute), until—S: Shot is fired and police rattling sidewalk.
- 22—"Theme" (2 minutes), until—T: "Days pass in which."
- 23—"Reverie" (Andante sympathetique), by Drumm (4 minutes and 45 seconds), until—S: When scene fades to Dillon behind bars.
- 24—"Appassionato" (From Tschaiakowsky's "Romeo and Juliet") by Berge (2 minutes), until—T: "Some of your pals are."
- 25—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—S: When scene fades to Connie and child.
- 26—"Ein Marchen" (Dramatic descriptive), by Bach (2 minutes and 30 seconds), until—S: When scene fades to Robert.
- 27—"Idilio" (Moderato grazioso), by Lack (1 minute and 30 seconds), until—T: "While the District Attorney."
- 28—"Arabian Nights" (Dramatic interlude), by Mildenburgh (2 minutes and 30 seconds), until—S: When scene fades to Connie.
- 29—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 15 seconds), until—T: "In the days that follow."
- 30—"Theme" (1 minute), until—S: When Robert enters child's bedroom.
- 31—"Agitato Appassionato" (Heavy appassionato), by Borch (2 minutes and 30 seconds), until—T: "I want to see the butterfly."
- 32—"Bleeding Hearts" (Pathetic Andante), by Levy (2 minutes and 15 seconds), until—T: "You Peggy La Marthe."
- 33—"Theme" (1 minute and 30 seconds), until—T: "What did you say, you?"
- 34—"Gruesome Misterioso" (Dramatic agitato), by Borch (1 minute and 45 seconds), until—T: "Throughout the long hours."
- 35—"Silent Sorrow" (Andante pathetic), by Borch (1 minute and 15 seconds), until—T: "Alone and with her soul."
- 36—"My Moorish Rose" (Popular fox trot), by Baron (1 minute and 30 seconds), until—T: "And in the days that" (underworld cabaret).
- 37—"Heavy Dramatic Descriptive" (No. 18 of the A. B. C. Series) (1 minute and 30 seconds), until—T: "The prosecution defending."
- 38—"Heavy Agitato" (No. 18 of the A. B. C. Series) (1 minute and 45 seconds), until—T: "Guilty of murder in the."
- 39—"Heavy Andante" (No. 18 of the A. B. C. Series) (2 minutes), until—T: "Here is a signed."
- 40—"Rustle of Spring" (Agitato Appassionato), by Sinding (3 minutes and 30 seconds), until—T: "For hours we fought."
- 41—"Theme" (1 minute and 15 seconds), until—T: "Take that lady into."

"A KISS IN TIME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Medodious Rubato), Levy

- 1—"Theme" (1 minute and 50 seconds), until—S: At Screening.
- 2—"Birds and Butterflies," by Levy (Intermezzo) (2 minutes and 20 seconds), until—S: "Fight on street."
- 3—"Romance," by Baron (Moderato) (1 minute and 30 seconds), until—T: "In Roberts office."
- 4—"Spring Blossoms," by Castilo (Moderato) (2 minutes and 45 seconds), until—T: "Bertie gets busy on his."
- 5—"Theme" (3 minutes and 25 seconds), until—T: "Four hours" (on manuscript).
- 6—"Adolescence," by Collinge (Allegretto) (4 minutes and 20 seconds), until—T: "Though Shelia has denied."
- 7—"Babillage," by Costello (entr' Act) (5 minutes), until—T: "Have you the time Miss."

NOTE: With grind organ effects.

- 8—"Kiss A Miss," by Baron (Valse Lente) (1 minute and 20 seconds), until—S: "Organ grinder in street."
- 9—"Comedy Allegro," by Berg (3 minutes), until—T: "I gave him a Ten Dollar."
- 10—"Petite Duchess," by Baron (Gavotte) (1 minute and 45 seconds), until—T: "4 o'clock, one hour gone."
- 11—"Theme" (3 minutes and 45 seconds), until—T: "Who are you, I know you."
- 12—"Air De Ballet," by Varley (Characteristic Allegro) (2 minutes and 15 seconds), until—T: "Where did you get it."
- 13—"Gallop No. 7," by Minot (1 minute and 30 seconds), until—S: "Close up of racing cars."
- 14—"Caprice Joyeux," by Seeligson (Melodious Allegretto) (2 minutes and 15 seconds), until—S: Flashback to former scene.
- 15—"Repeat "Galop No. 7," by Minot (45 seconds), until—S: "Brian turning car around."
- 16—"Theme" (1 minute), until—T: "Hustle Inn."
- 17—"Moonlight Shadows," by Baron (Waltz) (2 minutes), until—S: "Couples arise to dance."
- 18—"I Want My Mammy," by Breau (Fox-Trot) (1 minute and 30 seconds), until—S: Close up of couples dancing.
- 19—"Scherzetto," by Berge (Symphonette Suite) (1 minute and 30 seconds), until—S: Dancer appears in cabaret.
- 20—"Hurry," by Minot (3 minutes), until—S: Police arrive at Inn.
- 21—"Sinister Theme," by Vely (1 minute and 40 seconds), until—T: Five minutes left and Brian.

NOTE: Watch explosion.

- 22—"Laughing Beauties," by Berge (Moderato) (2 minutes and 40 seconds), until—S: Close up of watch showing 1 minute to seven.
- 23—"Hurry," by Minot (1 minute and 30 seconds), until—T: "I know you won't believe me."
- 24—"Theme" (1 minute and 30 seconds), until—T: "You have no right to question."

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(Continued)

COMMITTEE OF FIVE:

I accept with pleasure your invitation to to act on the Board of Directors of the Association of Motion Picture Musical Interests.

Sincerely,

NAT FINSTON,
Tivoli Theatre, Chicago, Ill.

COMMITTEE OF FIVE:

In answer to your letter of May 14, I beg to accept your invitation to become a member of the Board of Directors of the Association of Motion Picture Musical Interests.

Truly,

O. G. SONNECK,
G. Schirmer, Inc.

COMMITTEE OF FIVE:

Your favor of the 14th inviting me to become a director of the Association of Motion Picture Musical Interests has come duly to hand. In answer I beg to state that I highly appreciate the honor you confer upon me by this invitation and take pleasure in accepting it.

I trust that I may be able to be of service to the association and shall be glad to render it whenever it may be wanted.

Truly yours,

HERMANN IRION,
Steinway & Sons.

COMMITTEE OF FIVE:

I am in receipt of your favor of the 14th inviting me to become a member of the Board of Directors of the Association of Motion Picture Musical Interests. Would say that I cheerfully accept and if elected will do all in my power to further the cause of music at any and all times.

Sincerely,

CHAS. K. HARRIS,
Harris Pub. Co.

COMMITTEE OF FIVE:

I accept your invitation to become a director of the Association with the greatest pleasure and place my best efforts at the disposal of the Association, in the purposes of which I wholeheartedly believe and for the success of which I will work to the best of my ability.

Sincerely,

E. R. VOIGT,
Boston Music Co.

COMMITTEE OF FIVE:

It is with a sense of genuine pleasure that I learn of my selection as a member of the Board of Directors of the Association of Motion Picture Music Interests. It gives me pleasure, not alone because of the distinguished company in which I find myself, but because I have cooperated and will cooperate with this association in the hope that its propaganda may be spread

Nursey In New Lansing Theatre

(Continued from page 3584)

serving of banquets to as many as 1,000 people at one time. A small but well equipped stage has also been provided for this hall so that it may be used for amateur entertainments, lectures or affairs of similar nature.

The theatre will play vaudeville and pictures and is another strong link in the Butterfield chain of mid-Western playhouses. In Michigan alone, Mr. Butterfield operates more than twenty theatres. These are located in nine of the principal cities of the state and include: Lansing, Flint, Saginaw, Ann Arbor, Battle Creek, Port Huron, Kalamazoo, Jackson and Bay City.

broadcast and its influence felt in every motion picture theatre.

May I add another word: The association is in its infancy. With a godfather like yourself and five other fathers like Rothapfel, Riesenfeld, Lutz, Tremaine and Briel, the babe sure will develop into a healthy, hearty youngster.

Sincerely,

H. S. KRAFT,
N. Y. Concert League.

COMMITTEE OF FIVE:

It will be an honor to have you present my name as candidate as you suggest in your kind letter, for the Executive Committee, and anything I am able to do for the cause will be done to the best of my ability.

Sincerely,

SCOTT BUHRMAN,
"American Organist."

COMMITTEE OF FIVE:

I will be glad to serve as a member of the Board of Directors if the rest of the folks think as you do.

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Music Article

(Continued from page 3544)

headlines. "No expense is entailed by clubs entering the contest and the only requirement is that the programs be submitted to the theatre management at least two weeks before the Sunday on which they will be played.

"The Liberty theatre has devised this method of determining just what type of music the city of Portland actually wants. It also hopes that through interest in the contest Portlanders will become better acquainted with the skill and musical genius of Henri Keates, Liberty master organist."

Such was the information disseminated to the 285,000 inhabitants of the city—by means of newspaper space that comes without charge and cannot be purchased. The information went out in the form of news stories and was accompanied by cuts of the \$500 check, of the Liberty organ and of Mr. Keates and the organist. For by inviting every civic organization of Portland the contest had become a civic proposition and was entitled to news space.

Twenty civic organizations have entered the Liberty theatre contest, many of them in quest of the \$500, and many of them from the purely altruistic reason of which to demonstrate that Portland's musical taste is more classical or more jazzy than theatre men believe. The names of the contestants demonstrate the extent of the undertaking: Press Club, Women's Ad Club, Oregon Civic League, Portland Police Beneficiary Society, Portland Drama League, American Legion, Elks, Canadian Veterans' Association Disabled Veterans, Society of Oregon Composers, Musicians Club, Spanish War Veterans and Community Service.

Membership of these organizations aggregate approximately 10,000 men and women. They represent the best class of people usually seen in the first class motion picture houses. Each of these 10,000 has an active interest in at least one Sunday concert when

their organization is sponsoring a program. Each person will tell and bring his friends to that concert. Therefore each person becomes an advertising medium for the Liberty concerts and for Mr. Keates, Liberty master organist. Publicity in news columns is continuing throughout the entire contest, which will not end until July, because each organization has the same right as others to make demands on city editors. Committees from the organizations are handling their own publicity, so that theatre press agents are not wearing out their welcome in getting write-ups. Last, but not least, Mr. Keates is getting acquainted with the musical tastes of this particular community, is becoming acquainted with the skill and musical genius of Mr. Keates, the Liberty master organist."

The \$500 music contest is bringing to attention unusual talent which it would have been difficult for the theatre to discover by other methods. When the Women's Ad Club took over the program they put on their own octette, a chorus of women's trained voices. So fine was the octette that the theatre employed them as an extra feature for the entire week.

When the Community Service took over the program they chose May 8, Mothers' Day. Whistler's famous painting, "My Mother," was reproduced in tableau form during the singing of Kipling's "Mother o' Mine," by George Hotchkiss Street, a local baritone whose services could not have been purchased at any price by the theatre management. The fact that Mr. Street was to sing for the Community Service attracted in itself great attention. Community Service girls spent the week preceding Mothers' Day in making red carnations. The regular Liberty Sunday ads then carried the assertion that to every person bringing to the concert either their own or some one else's mother, a carnation would be presented. Aged women in charitable institutions of the city were invited as special guests by Community Service girls and brought to the theatre to substitute for their mothers, many of whom were dead and many of whom were not able to attend. A huge bunch of carnations was presented by the Community Service to the oldest mother present.

This cooperation of the Community Service is typical of the attitude being taken by each entrant into the contest. The contest represents an opportunity for each club to give self expression and to obtain advertising for itself at minimum effort and practically no expense. The only paid advertising done by the theatre is that the Sunday ads in printing the noon concert programs tell by which organization the musical selections were made.—LIBERTY THEATRE, PORTLAND, ORE.

New Film Music

A new set of concert orchestral compositions by J. S. Zamecnik is in preparation. Zamecnik's concert numbers show him at his best in the realm of pure musical composition. In his Loose Leaf Collection of Photoplay Music, his talent for the dramatic

is given a free rein. These agitato, furiosos, dramatic tensions and hurries are all veritable musical compositions, not fragments pieced together. As a composer of music for the better class of films, Mr. J. S. Zamecnik stands high. In addition to the large number of compositions issued under his own name there are many others under a half dozen or more noms de plume. But with Zamecnik instead of "a place for everything and everything in its place," it is "a time for everything and everything in its time." Wherever you may wander the tuneful melody of this composer greets your ear.

Mr. Zamecnik is a native of Ohio. He received his musical education in this State and under Anton Dvorak at the Prague Conservatory in Czecho-Slovakia. He was a member of the Pittsburgh Symphony orchestra under Victor Herbert. He later became a theatre orchestra leader. In the latter capacity he soon learned to apply his thorough knowledge of music to the needs of the dramatic stage.

In the orchestral field and within the limits which he has set for himself, Zamecnik is a master. His music is never too difficult nor too easy. It contains an immense wealth of tone color, from the most delicate blending of reed, flute and string to the nobility of the full power of the orchestra. A Zamecnik orchestration is built up, so to speak. In small combinations there is no suspicion of missing parts. With each additional instrument there is a perceptible increase in the richness of counter-melody and obligato. The music for each instrument is always suited to the character of that instrument. There is a virile individuality stamped on all his work.

Mr. Zamecnik's publishers are the Sam Fox Publishing Company of New York and Cleveland.

Matilda Locus to Play at the Capitol

The real artists of national reputation continue to follow the early predictions made concerning their ultimate appearance in the picture theatres. First came Percy Grainger, then Sascha Jacobsen, and after several others, announcement is made of the appearance of little Mathilde Locus, the thirteen year old pianist who was the sensation of the year as soloist with the National Symphony Orchestra.

MUSICAL DIRECTOR (Violinist)

wishes engagement where music is featured and synchronized with the picture. Years of experience handling orchestras in picture theatres and would like to get in touch with managers with progressive ideas who want the latest methods. Address

"Progressive Musical Director"
c/o Motion Picture News
New York City

A RENTED MUSIC SCORE

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MORAL:

WHY WORK FOR
THE LANDLORD?

"OWN YOUR OWN"

BELWIN, Inc. COLUMBIA THEATRE BLDG.
New York, N. Y.

"THE HOUSE THAT JAZZ BUILT"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Jazz Theme: "Hindoo Hop" (Fox Trot Oddity), Levy
Love Theme: "Lovelette" (Allegretto Grazioso), Levy

- 1—"Jazz Theme" (1 minute), until—S: At Screening.
- 2—"Fragrance of Spring" (Melodious moderate reverie), by Saunders (2 minutes and 50 seconds), until—T: "In a small town cottage."
- 3—"Violet Days" (Moderato romance), by Liaurance (4 minutes), until—T: "At the bright end of the."
- 4—"Jazz Theme" (3 minutes and 15 seconds), until—T: "Like an obedient wife."
- 5—"Laughing Beauties" (Allegretto), by Berge (4 minutes and 35 seconds), until—T: "I'm going to take a nap."
- 6—"Twilight Reverie" (Melodious moderato), by Berge (2 minutes and 15 seconds), until—T: "The contrast between the."
- 7—"Love Theme" (1 minute), until—T: "Wrong—I'm wrong, you're."
- 8—"Caprice Joyeux" (Melodious allegretto), by Seeligson (3 minutes and 5 seconds), until—T: "The start of a new regime."
- 9—"L'Adieu" (12/8 dramatic), by Favarger (3 minutes and 30 seconds), until—T: "Where's your backbone?"
- 10—"Paradise Is Mine" (Sentimental ballad), by Baron (1 minute and 30 seconds), until—S: Close-up of Cora on floor.
- 11—"Love Theme" (3 minutes and 25 seconds), until—T: "In the lonely weeks that."
- 12—"Jazz Theme" (3 minutes and 30 seconds), until—T: "Then fate laughed."
- 13—"Drinking Theme," by Roberts (50 seconds), until—T: "Mrs. Rodham has gone."
- 14—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "The morning after."
- 15—"Roses That Die Bloom Again" (Ballad sentimentale), by Levy (4 minutes and 15 seconds), until—T: "Cora reading letter."
- 16—"Chant Erotique" (Dramatic), by Berge (3 minutes and 10 seconds), until—T: "My dear, I just dropped in."
- 17—"Mysterious Nights" (Valse dramatique), by Berg (2 minutes and 50 seconds), until—T: "The arrival of the guests."
- 18—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 25 seconds), until—T: "Breakfast proves a."
- 19—"Capricietta," by Varlay (1 minute and 35 seconds), until—T: "Breakfast for the gentleman."
- 20—"Love Theme" (1 minute and 30 seconds), until—T: "Did you notice how slender?"
- 21—Continue to action (20 seconds), until—T: "Please get the car for me."
- 22—"Jazz Theme" (1 minute and 40 seconds), until—T: "At the house party."
- 23—"Moonlight Shadows" (Moderate caprice), by Baron (2 minutes and 15 seconds), until—T: "Excuse me, I'm going out."
- 24—"Love Theme" ff (3 minutes and 20 seconds), until—T: "The lodge party was a."

THE END

All tax free music on all Realart cues.

Music and the Picture

Music in the Summer

By Chas. D. Isaacson

AMERICA is not inclined to stop her music in the summer. This is something to remember very forcibly.

Theatres of the legitimate rank shut down; vaudeville houses shut down, and even some motion picture houses shut down.

But summer music is the hue and cry.

It would seem that in the summer time, people want music with a hunger and a thirst which is almost pitiful.

Those who are left behind in the cities need the stimulating and refreshing effect of good music. To be sure the open air music is the best kind, but even if it isn't in the open, it's better to have some than none at all.

In the big cities, summer music is engaging the attention of the civic authorities and the public-spirited citizens. In New York City there are the concerts in the public parks, many bands and orchestras participate and a large appropriation is made for the purpose. I myself am giving about fifty public open air concerts in the city. Then in addition there are band concerts by the Edwin Franko Goldman organization. At the great Stadium of the City College a large sum of money has been appropriated and a full symphony orchestra with distinguished soloists under the conductorship of Victor Herbert and Henry Hadley will be heard all summer.

The success of grand opera in the summer time in Ravinia Park (Chicago), Willow Grove (Philadelphia), and elsewhere brings forth additional points which the exhibitor cannot afford to overlook. Now, my feeling is that the desire for summer music can be capitalized by the motion picture theatre. Even if your winter schedule of music had not been as large as you would like to have had it, the way to build up your summer business is to make as much of your music as you possibly can. Let your citizens know that this summer music will not be lacking, due to your foresight and art sense. Plan it of the kind that will make the heat seem less oppressive. They will want as much to come to hear it, as to see the picture.

If you have a fairly large orchestra these are some ideas which might prove good publicity, and would draw attention forcibly to your

summer music. For instance, you might make arrangements with the Mayor or the City Council or Board of Aldermen for you to dedicate one or more concerts in the open air to the people of the city. This could be done in the park or in a public square free to the people of the city. You could arrange to give possibly half an hour of music, the orchestra returning to the theatre in time for the rest of the performance. The purpose of this would, of course, be as I have mentioned, to call attention to your orchestra, which otherwise they might not know about and to give very valuable prestige and publicity to your house and public spiritedness.

Of course, in the open air theatres the advantages you have for genuine summer business with music in an ideal setting makes a double demand for the right intelligence to be exercised in the selection of the kind of music and musicians. An open-air theatre without a fine musical background isn't complete. That's all there is to that.

Preparation for the Fall

The wise manager and musical directors are spending their summer preparing for an ingenious program for the fall. Why not do something unusual this coming season?

An Important Thought

Plan a consecutive unified musical program for the fall and winter. For instance: Lay out a schedule of overtures, operatic medleys, etc., which you will use regularly from week to week.

Even go so far as to announce the full list at the beginning of the season. Even go so far as to send this list to the music teachers and other educators of the community. It is just as easy to write your music this way as haphazardly, and this will get you further. The cumulative effect will assure a certain regularity of patronage.

Sascha Jacobsen Re-engaged

Mr. Rothafel, through co-operation with the New York Concert League, has arranged for

the re-engagement of Sascha Jacobsen, the celebrated American violinist, to appear at the Capitol for the week of June 19th, which will be Mr. Jacobsen's positive farewell appearance in this country for the following week he sails for Europe.

The New York Concert League has added two of the country's foremost exhibitors to its list of clients. S. L. Rothafel at the Capitol and S. Barrett McCormick at the New Allen in Cleveland, have joined its roster of wide-awake showmen, which includes Edward Hyman, of the Brooklyn Strand; Phil Gleichman, of Detroit; Maurice Barr, of New Orleans; Abe Fabian, of Newark; Francis Mangan, of the New Allen in Montreal, and numerous others.

Society of Organists Becomes Fact

The latest clan to report itself among the army engaged in the delectation of the movie-mad New York populace is the Society of Theatre Organists—a title self-descriptive. This association has recently been organized from the considerable number of men who contribute so largely to the successful presentation of the screen program—they may be called indispensable—and numbers among its charter members practically all of the organists who preside at the fine instruments in the principal Broadway houses.

The need for such a society has been felt for some time, for there has been no cohesion and little chance of mutual acquaintance among these scions of the fraternity. As it seems the most natural thing for organists to organize it is gratifying to the founders to feel that the new project has such an excellent start. Its objects are stated to be: the promotion of sociability, the raising of the standard of organ playing in the theatres, the obtaining ultimately of the privilege of having a voice in the planning and specifications of organs to be installed in new theatres, and the bringing the general public to realize, as most music-lovers now do, that the organist is, or should be, the most important member of the musical staff next to the conductor.

The society's membership already numbers over thirty and it is hoped to have fifty by the end of the year. Applicants for membership will be asked to pass an examination—already prepared by a committee of examiners—somewhat on the lines of that given by the American Guild of Organists and requiring a sufficiently high standard of musicianship to meet the demands of the "de luxe performances" of the larger movie palaces.

This will include the playing of a suitable solo number—the organist's chief opportunity to display his skill and "show off" his instrument. Here he can demonstrate to the public his right to be regarded as a concert artist and can present a legitimate number of the highest class, on a par with the overtures played by the orchestras in the largest film theatres, which have been brought to such a pitch of excellence and done so much to acquaint the picture-loving multitudes with the best in operatic and symphonic music.

It is clear that this improvement in taste on the part of the audiences as regards organ music has already gone far when such a classic as a fugue of Bach can draw a big band, as has happened more than once of late.

There will also be tests in improvising, sight reading, and also in playing pictures, his ability being tested by a scenic, news, feature and comedy. This examination will provide a definite standard for motion picture organists. For the church organist who lacks knowledge of screen technique it will point out the need for studying dramatic interpretation. For the organist who has never studied the organ seriously it will show the need for acquiring a solid foundation in legitimate organ playing. For the most successful type of picture playing is that done by those who are real organists. In spite of all the player organs and various imitations of orchestras which are invading the field an organ is an organ even in the theatre and cannot try to reproduce orchestral effects too closely without suffering in the process.

On May 24 the Society celebrated its inauguration with an informal get-together party at Keen's Chop House, when some twenty brother organists foregathered and partook of the Keen bounty, listening afterward to several impromptu speeches, humorous and serious, contributed by various members. Everybody expressed satisfaction at this chance of becoming gen-

(Continued on page 108)

Application for Membership ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters

Suite 402, 729 7th Avenue, New York City

Accepted

I,.....

Address

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES

A—Those of the motion picture industry seeking to broaden their appeal thru music.

B—Those of the music industry and musical profession seeking to widen their scope thru the film.

C—Those seeking to give the public a greater opportunity to hear good music.

Dues are paid in advance.

\$2.00 for individuals

\$10.00 for corporations and companies.

Music Article

(Continued)

erally acquainted and exchanging views on their work. With this fine beginning it is thought likely that affiliated chapters can be started soon in neighboring cities such as Boston or Philadelphia, and thus further stress the fact that this section of the army of entertainment occupies a most important place in the general scheme.

F. S. ABRAMS,
Rialto Theatre,
New York.

Assn. M. P. M. I.:

Enclosed find application and check for \$2.00. Writer is formerly a Pittsburgher, where he was one of the first movie organists and is meeting with some little success specializing more or less in elaborated treatment of old familiar folk songs coordinated with the picture.

Have been constant reader of music matters in MOTION PICTURE NEWS.

Respectfully,
H. C. GERWIG, Organist,
Penn Theatre,
Uniontown, Pa.

Assn. M. P. M. I.:

Enclosed find money order for \$2.00, amount of fee for membership to your association.

Sincerely,
HARVEY A. ROBB,
Toronto Conservatory of Music,
Toronto, Ont., Canada.

Assn. M. P. M. I.:

I am enclosing herewith my application for membership, also check for \$2.00 to cover the annual dues.

Truly,
JOHN E. HILL, Organist,
Crandall's Metropolitan,
Washington, D. C.

Assn. M. P. M. I.:

Enclosed please find my check for \$2.00 for membership in your association and would like to hear more about it.

Truly,
JACQUES BERGH,
Juvenile Photoplay Co.,
310 Sloan Bldg.,
Cleveland, Ohio.

Assn. M. P. M. I.:

Your letter to Mr. Neilan, who is at present out of town, referred to me.

I feel sure that Mr. Neilan believes in your organization and although I have not consulted him on the matter, feel that I have his full authority to have you use his name on the board of directors.

With best wishes, I am,
Cordially,
PETE SMITH,
Director of Pub. & Adver.,
Marshall Neilan, Prod.

Assn. M. P. M. I.:

Your letter of the 14th inst. inviting me to allow you to present my name as candidate for the Board of Directors of this association received and in reply I accept the invitation.

I believe there is much valuable work to be done and whether or not I am elected you may rely upon my efforts for the betterment of this branch of the industry.

Again thanking you for the invitation, I am,
Truly,

SOL LESSER,
Vest Coast Theatres, Inc.
Los Angeles, Cal.

Assn. M. P. M. I.:

Your favor of the 14th has been received and I appreciate the honor you have extended to me in desiring to present my name as candidate for the Board of Directors of the Association of Motion Picture Musical Interests and take pleas-

ure in accepting your invitation.

Sincerely,
J. G. ESTEY,
Estey Organ Co.,
Brattleboro, Vt.

Assn. M. P. M. I.:

Your communication of the 14th has been forwarded to me in Montreal and permit me to state that I am very pleased with the progress the new organization has made, and I desire to compliment you on the selection of the committee.

I also wish to thank you for asking me to act on this Board and I assure you that it affords me the greatest pleasure and I shall do my utmost to cooperate with you in the government of this Board.

Please accept my most sincere wishes for further success in this connection.

Truly,
JOHN ARTHUR,
Director of Music & Prod.
Famous Players Canadian Corp.,
Montreal, Can.

Assn. M. P. M. I.:

This will acknowledge receipt of your favor of the 14th inviting me to allow you to present my name as a candidate for membership on the Board of Directors of the Association of Motion Picture Musical Interests.

With best regards to Mr. Rothapel, Dr. Riesenfeld and the rest of the gang, I am, cordially,

MAURICE BARR,
Supervising Manager,
Saenger New Orleans Theatres.

"WORLDS APART"

By James C. Bradford
A Selznick Attraction

Love Theme: "Moon Flower," Morouf

The timing is based on a speed of 10 minutes per reel of 1,000 ft.

MUSICAL PROGRAMME

- 1—"Petite Suite de Concert," by Taylor (¾ Allegro) (1¼ minutes), until—At Screening.
- 2—"Love Is a Story," by Herbert (6/8 Andantino) (1¼ minutes), until—D: "Phyllis and Hugh."
- 3—"Rouet D'Omphale" (J to K), by Saint-Saens (2/4 Lento) (1¼ minutes), until—T: "Marcia's husband."
- 4—"The Wood Nymph," by Tyers (¾ Tempo di Valse) (1¼ minutes), until—D: "Phyllis and Hugh enter room."
- 5—"Melodie," by Rachmaninoff (4/4 Adagio Sestento) (3¼ minutes), until—T: "Worlds apart."
- 6—"Slumberland," by Winne (¾ Tempo di Valse) (1¼ minutes), until—D: "Iris in—reception hall."
- 7—"Serenade," by Rachmaninoff (¾ Valse Lente) (3 minutes), until—T: "I must speak to you, Hugh."
- 8—"Elegie," by Barmotine (¾ Andante) (3¼ minutes), until—T: "In her utter desperation."
- 9—"Mysterioso Furioso," by Lange (12/8 Agitato) (1¼ minutes), until—D: "Eleanor looks at water below—jumps."
- 10—"Legende," by Wieniawski (¾ Andante) (4¼ minutes), until—D: "Hugh drying hair."
- 11—"Love Theme" (Refrain) (¾ Valse Lente) (1¼ minutes), until—T: "For better for worse."
- 12—"Agitato No. 3," by Langey (4/4 Agitato) (1¼ minutes), until—D: "Hugh attacks Eleanor."
- 13—"Romanza Senza Parole," by Sor (2/4 Andantino) 2¼ minutes), until—T: "The sober light of morning."
- 14—"Love Theme" (¾ Valse Lente) (2¼ minutes), until—D: "Hugh and Eleanor enter home."
- 15—"Hunting Scene," by Boccolosi (6/8 Allegro) (2¼ minutes), until—T: "October brings."
- 16—"Scene D'Amour" (La Source Ballet), by Delibes (¾ Moderato) (1¼ minutes), until—D: "Peter Lester meets Eleanor."
- 17—"Love Theme" (Refrain) (¾ Valse Lente) (1¼ minutes), until—T: "Won't you forgive me?"
- 18—"In the Tavern," by Jensen (¾ Allegretto) (1¼ minutes), until—D: "Friends and guests enter."
- 19—"Allegro Vivace No. 1" (Hunting scene), by Langey (6/8 Allegro Moderato) (2¼ minutes), until—T: "I have just learned."
- 20—"Hunting Scene," by Borch (6/8 Allegro) (2¼ minutes), until—D: "Lester enters presence of Eleanor."
- 21—"Valse Ala Mode," by McClure (¾ Tempo di Valse) (3¼ minutes), until—D: "Hunters enter room."
- 22—"Love Theme" (¾ Valse Lente) (1¼ minutes), until—T: "Hope rises."
- 23—"Misterioso Infernale," by Borch (4/4 Allegro) (1¼ minutes), until—T: "He's getting impossible."
- 24—"Athalia," by Mendelssohn (4/4 Molte Allegro) (4¼ minutes), until—D: "Revolver shots."
- 25—"In the Silence of Night," by Rachmaninoff (4/4 Appassionato) (2¼ minutes), until—T: "I will explain."
- 26—"Somebody" (Refrain), by Little (2/4 Allegro Gusto) (1¼ minutes), until—T: "Several weeks later."
- 27—"Nocturne," by Tchaikowsky (4/4 Andante sentimentale) (3 minutes), until—D: "Hugh and gentleman friend."
- 28—"Happy," by Frey (2/4 Allegro Gusto) (1 minute), until—D: "Hugh leaves Iris in cabaret."
- 29—"Legend," by Baron (¾ Andantino) (2¼ minutes), until—D: "Hartley in Chinese joint."
- 30—"Misterioso Furioso," by Langey (12/8 Agitato) (4¼ minutes), until—D: "Hugh jumps on Chink."
- 31—"I Love You Truly" ("PP"), by Bond (2/4 Moderato) (1¼ minutes), until—T: "I have been all wrong, Marcia."
- 32—"Love Theme" (¾ Valse Lente) (1¼ minutes), until—T: "I real-ize now."

THE END

A RENTED MUSIC SCORE

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MORAL:

WHY WORK FOR
THE LANDLORD?

"OWN YOUR OWN"

BELWIN, Inc. COLUMBIA THEATRE BLDG.
New York, N. Y.

The New Era Organ

THE MARR & COLTON COMPANY, Inc. - - - WARSAW, N. Y.

Also Builders of Famous Marr & Colton Concert Organ

This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)

Music and The Picture

"What Has Been Your Most Successful Musical Experiment"

By Charles D. Isaacson

I WANT to publish the stories of musical motion picture successes, and widen the scope of our relationship. We have been honored in the confidences and co-operation of readers everywhere. Without exaggeration, it may be said that over a thousand exhibitors have been in intimate contact with your music editor at some time or other—on some problem or other.

Tell me what has been the most successful musical stunt you have ever staged. This might be an entire program, a special scoring of a picture or a musical number on a program.

Write down in your own way the story of that particular idea—tell in detail what you did, how you exploited it, and how the public responded. *And why you think it was so much worth while. Just what did it teach, demonstrate or prove?*

A symposium of these stories will be of tremendous value to the rest of the News readers, who have joined hands around this editorial board. What has been done in one city can be duplicated anywhere. And the broadest visioned executive, the man who is glad to open his secret archives for his contemporaries and colleagues will be rewarded in the old biblical manner, "he who casts his bread upon the waters," etc.

The Joy of Sound

We never realize to its fullest values the magic of a possession until it is suddenly removed. Take, for instance, the joy of sound. Suppose we lived in a world of silence!

No more to hear the voice of the mother, the cooing of the baby, the affectionate greeting of the sweetheart, the twitter of birds, the shriek of the engine, the lapping of the waves on the beach, the sighing of the trees, the rattle of the wagon wheels, the thrilling ring of the telephone bell, the patter of the rain on the window or on the lake surface, the thunder of the lightning, the booming of guns, the murmur of distant noises, the giggling of school girls, the crackling of paper as it is handled. It just comes to me that dear Dr. Crane has told somewhere of the sounds he loves best. Perhaps some of you remember his words. You will then understand better than I might tell you.

But such a place—a soundless world!

Now I will call off the sweet dulcet tones that would disappear: the sobbing note of a violin, the robust phrase of a baritone, the tender, high of a tenor, the marvels of grand opera, and the more heavenly harmonies of the symphony and the church organ, the piano's mighty chords, the trumpet's summons, the 'cello's mystic throb.

We think of sound without regard to its mysteries. This is well. And yet it seems to the writer that the series of little talks on sound he will publish here from time to time will serve to bring forward some almost uncanny facts that will delight the musician, student and listener as well!

Photoplaying and the Music Teacher

By Robert N. Watkin

The music teacher perhaps more than anyone else, recognizes that music is a great and growing force in the civic welfare of a community.

The music teacher responds nobly to any effort made to improve the taste for music, and I therefore feel sure of the co-operation of music teachers in any efforts to improve music in the play-houses of Texas. That is my plea here today. You teachers have a wide influence, and when you realize that every year the moving picture houses of this country are bringing to their millions of patrons music in some form or other, you can readily believe that they exert a tremendous influence on the musical development of a community. While those who attend picture shows are unconscious of music's appeal, the appeal is there, and involuntarily the patron is affected.

These facts were largely the important ones that were brought out in the motion picture music conference, held in New York City last January. In calling this conference Charles D. Isaacson, music editor of *MOTION PICTURE NEWS*, said:

"The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music, an alliance which will serve both musician and motion picture interests for the mutual welfare of the industry and arts; an alliance which will further the movement to bring good music into the motion picture theatre as a means for the development of the highest type of picture patronage.

"The time has come for a definite move in this direction. The first national conference will be important not only for what it accomplishes, but for what it sets in motion and for the goal toward which it moves.

"The best way to make musicians understand the theatre needs and to make the theatre men get the most out of a musician is for both interests to know each other intimately and to make their plans in common."

The music-picture convention brought out clearly one idea: That the theatre generally succeeds which has learned that music enables the proprietor to give his theatre a personality, an atmosphere, which makes lasting patrons.

The conference clearly brought out also the idea that music in picture theatres is second only to the picture; every picture show manager therefore becomes an impresario for better music.

Women are recognized as leaders in all educational movements, and women even more than men realize that of all the liberal arts, music has the greatest influence over young people.

It has been truly said, "As is a nation's music, so is that nation in morals." It is important that the right kind of music be heard in our picture shows. Music in this country is

for the masses, but we must not presume that the masses do not want good music. Give them a chance.

The motto of the music department of the federated clubs is: "To make good music popular and popular music good." That would be a splendid motto for the Music Teachers Association. In this way America will come into her own as the leader of the world in music.

Wanted: Students for the Wood Wind

There's ever so much more of a need for flute, clarinet, oboe, bassoon, than for piano violin and 'cello, that the clever entrant into musical circles will think matters over carefully and see what he can do which will make it easier for him to succeed.

The obvious instruments to choose in making a musical career are piano, violin and 'cello, but as the saying goes, the woods are full of those who play them well. The unusual and hence the less popular instruments are in the wood wind section of the orchestra. Would you believe it, when you hear that it is the most difficult thing in the world to find enough artists on the flute, clarinet, oboe and bassoon to go around? When a conductor wants to fulfill his long latent ambitions, to head a genuine symphony orchestra which can compete with the other standard bodies, he finds himself balked. Where can he get a wood wind section!

The moral is plain.

If you want to become popular with the conductors of orchestras, learn to play one of the wood wind instruments and do it so well that all will be competing for your services!

Walter Damrosch, who recently offered scholarships for oboe players brought that matter to a focus. He declared that the condition would be ludicrous if it were not so disastrous in its effect. If an oboe player might only divide himself into a hundred parts he could immediately obtain a hundred engagements! Mr. Damrosch some years ago went to France and actually imported the musicians he needed and made it attractive for them to stay in America. And Mr. Damrosch made his orchestra a success. When he was in France during the war he started a school for army band musicians and would have turned out several excellent artists in all instruments, but the armistice ended activities.

Those who go into music as a profession have in mind the desire to do something artistic or something that pays well—or both. If the reader is seeking an activity requiring expert and specialized knowledge which will be highly interesting and lucrative, this is a field to consider seriously. The opportunities are unlimited; the competition is comparatively nothing. Outside of a few masters of the instruments, America is a deserted plain. With the growth of the orchestra and opera idea in this country, the demand is growing. Every new motion picture theatre which wants to make a showing is installing a full orchestra—and what is an orchestra without its wood wind? Every band needs its wood wind.

Music and Color and the Moving Picture Alcove

Decorating Music With Light and Color

By Mary Hallock-Greenwalt

For decorating music nothing succeeds like succession. For decorating the moving picture alcove nothing "arrives" like color. The picture is brown, no matter how "rosy and violet" be the star, or vivid the plot. The music, too, is likely to seem grey following the light of the world, offered in the lover's kiss on the screen.

What choice for the house manager but to link the color and the color succession

to music. This is not the way the idea was born; but what a cradle for nursing the rainbow in the darkened house.

I am supposed to half way interest the readers of the MOTION PICTURE NEWS. This is hard to do, with the human masterpiece creations of a Goldwyn, a Griffith, a Lasky and all the others, speaking from every page.

Try to describe the colors in the light? Try to find the words with which to wing

the ray to music? Let us at all events be practical and definite.

To begin at the end. We hold now, after fifteen years of thought and labor, the patents for accompanying music with light, and light means also the color rays of which it is composed. We can make light scores without being interfered with, and some other hundred points or so underlying the whole subject are ours alone to use.

The light player table, compact, graceful, keyed to the human body whose individual emotion it is to pass on to others, is manufactured. Daily rehearsals are in progress. Students are in training, and the "now you have it, now you haven't it" of light and music interpretation is better nailed to the ground.

We, too, have a silver screen cage to hold our visions, but it is called an "ellipdomeria" (we had to coin the word), and it is scientifically constructed to safeguard all the rays and their spill.

Our heart thumps like mad when the light artist, while accompanying the music, does the right thing at the right time, and exactly in the right way. This, I imagine, is about as hard to do as getting the aforementioned screen kiss "over." We could murder "green" for all time to come when it makes itself too fresh with the "blue." It takes two husky prize-fighting blue lamp filters, you know, to keep one cocky green one in sufficient subjection to make his appearance modest to the emotion in hand.

After playing with rose creeping into blood red at the height of an "Oh, my love!" phrase, we go with peace and quietness into a lagoon of blue, and so ad infinitum. A few million etceteras, please.

We have decided it is without any shadow of doubt a new fine art, the sixth to come into existence, and that it is a great one. But, like all the fine arts, it depends almost entirely on how the thing is done.

A violin, as every one knows, can sound worse than a cat on the back fence, and I daresay it is also a known fact in studio circles that the prettiest movie stars are likely on occasion to outdo their homely sisters in homeliness. So it goes with the best in the world, and this supremely exquisite art finds no exception to the rule.

There is, however, now in existence, a mechanism that can make possible the

(Continued on page 1132)



Mary Hallock-Greenwalt seated at her invention for playing with light as a means of emotional and abstract expression in time succession. She considers this a sixth fine art to which she has given the Arabic name of Nourather: essence or impress of light—Photo by Ellis. (Insert) Rodney Clarke, the first Nourather player or light playing artist. His accompaniments to the highest music are extremely subtle and fine. Photo by Chandler, Philadelphia

Pipe Organs a Necessary Adjunct to Motion Pictures

King of Musical Instruments Sought by Patrons

By David Marr, Marr & Colton Co., Inc., Warsaw, N. Y.

People go to a moving picture theatre primarily, of course, to see an attractive picture.

But a motion picture theatre may offer excellent pictures week after week and yet, through lack of a Certain Something in the atmosphere of the house, may fall far short of playing to capacity audiences. Every alert house manager has studied the psychology of a moving picture audience as they sit watching the unfolding of a story on the screen.

You, of course, have noticed how for a time there seems to be a little undercurrent of unrest throughout the house. Neighbors talk to one another in undertones—or not in undertones; irrepressible small boys make comments concerning the action in the pictures; little children ask questions in high treble voices.

Then soothing, resonant and restful, come the first clear notes of the music—and in a flash the whole spirit of the audience is changed. They relax and give closer attention to the picture, and an atmosphere of friendliness and comfort pervades the theatre.

Time was when the manager of a motion picture house who felt that he required music to bring the utmost returns from his theatre found himself in somewhat of a quandary. If he hired an orchestra as expensive as his ambition desired, this rather considerable expense would cut deeply into his profits; with only a piano it was doubtful whether the instrumental music alone would draw and hold the extra percentage of patrons that he sought.

Now, however, all that is changed, for in the modern pipe organ one secures an instrument which furnishes music of such splendid quality and volume as to charm the most critical audience, organ music which forms a perfect accompaniment to every picture—be it a simple comedy or a complicated emotional drama. Nor is a large investment required, either is first



David Marr

cost or for the upkeep. These instruments are built in various sizes at reasonable prices and if desired terms can be arranged which extend payments. Some of these organs are no more difficult to play than a piano, and any musician will get really wonderful effects out of these instruments.

Here are five reasons why you should have an organ in your theatre:

First, there is but one instrument which alone will give you thorough satisfaction and that instrument is an organ. The pipe organ is conceded by all musicians to be the "King of musical instruments."

Second, Even if you use an orchestra there are times when the organ is indispensable.

Third, Patrons of the better class of motion picture theatres have reached the point where they expect organ music to be at least part of the regular program.

Fourth, The organ is being used today in many theatres not only alone but also in conjunction with the orchestra. Organ music alone is soothing and restful.

Fifth, In the smaller theatre and neighborhood houses the pipe organ is fast displacing all other forms of music. The installation of an organ in these theatres provides an added attraction that is sure to increase their patronage.

The pipe organ has passed through an evolution during the last ten years. In the large organs the electro-pneumatic action has superseded both the tracker and pneumatic action. There is no question but that the electro-pneumatic action will

soon surpass all other forms of action in the small as well as the large organ. It is well for the would-be purchaser to familiarize himself with the different types of organs and make his choice carefully. The cost of upkeep is an item of importance. It is well to select an instrument of such careful design and workmanship that there is small chance of any of its parts getting out of order or adjustment.

Of course the prime requisite in any musical instrument is its tone, and while many organs sound all right when first hearing them they prove to be a great disappointment after months of service. Be sure when buying an organ that you select one with a tone of which you will never tire. While a great many stops are desirable it is much better to have an instrument with a fewer number of stops of refined tone than one whose many stops are harsh and rough in tonal quality.

It is always well to have a new theatre planned from the start with organ chambers appropriately placed. Installing the organ in an organ chamber places it in a better position for the distribution of tone and also leaves the orchestra pit clear for musicians whenever required. If your architect is not familiar with organ construction it is well to have him obtain the necessary information from an organ builder. If you are installing an organ in a theatre already constructed have it placed in a chamber if possible. We always recommend this to our customers and make a careful study of their conditions.

One mistake many theatre owners make is to install a large and costly instrument and then expect to employ an ordinary musician to play it. It is much better to buy a small organ and place it in the hands of a good player than to buy a large and costly instrument and put it in the hands of an ordinary musician. There are also many cases where small theatres have been provided with too large an organ. One would not think of using a brass band in a small parlor or reception room. A large and loud organ is as much out of place in the smaller theatre.

Break Ground for Detroit's \$500,000 Theatre

Unique ceremonies marked the breaking of ground for Detroit's proposed \$500,000 Cinderella theatre on July 19. Carlyle Blackwell pulled the throttle that started the big steam shovel on the excavating work.

Moving pictures of the ceremonies were taken and will be shown at the opening of the theatre, which is scheduled to take place some time in December. The Cinderella will have a seating capacity of 2,000.

\$432,000 Involved in Stamford Deal

Announcement of completion of plans for a structure and theatre at Main and South Streets, Stamford, Conn., has been made by C. William Wurster, of 243 West End Avenue, New York City. A theatre seating 1,800 will be erected. Eugene De Rosa, of New York, the architect. The contracts for building, land, and equipment involve a total outlay of \$432,000.

Music and The Picture

"Acoustical Advice for Association Members"

By Charles D. Isaacson

GEORGE C. HANNAM is now acoustical adviser to the Association of Motion Picture-Musical Interests, and his services are at the disposal of the members.

Mr. Hannam is acoustical engineer for the Junius H. Stone Corporation, an organization of national prominence, specializing in the installation of sound corrective treatments. His business is to find what's wrong in a theatre and then proceed to make it right. If there's an echo, if certain parts of the house do not receive the full music, if there's a harshness or a dullness in the carrying power of the sound, Mr. Hannam's analysis will probably correct it and change the whole character of the musical entertainment.

Some time ago, in company with the large group of persons who have jointed the association. Mr. Hannam made his application. Shortly thereafter, deeply impressed with the purposes of the new organization, he made this really generous offer, with the result stated above.

If you have an acoustical problem, take advantage of your membership in the Association of Motion Picture-Musical Interests and call upon Mr. Hannam through the temporary headquarters of the organization, 729 Seventh Avenue, fourth floor.

If you are not a member, the time to join is right now. These are the baby days of the association, when the aid and co-operation of all is necessary. To-morrow, next year, the association will be on its feet and working hard for causes affiliated with motion picture-musical progress. It can do big things for picture men and musicians; it can be the means of solving many serious problems and of soothing the way for the affiliated workers.

Send your application in to-day and become one of the splendid membership.

"Introduce me to your friends, and I will tell you who you are," or "show me your music cues and I will tell you where you belong."

I quote the above sentence because a great many musical directors using musical suggestions have condemned my music cues because they are in their estimation nothing but an advertisement for certain publications, in which, as they say, I am financially interested.

I will now attempt to explain my views on the subject, and will also endeavor to answer Mr. Chas. D. Isaacson, editor of this column;

DAVID W. GRIFFITH ON ASSOCIATION BOARD.

The great director of "The Birth of a Nation," "Way Down East," "Dream Street," etc., has accepted a place on the executive board. Mr. Griffith has always stood for music in connection with the screen, the first man to send out a complete score with his productions.

Mr. E. H. Charlton, of the Columbia theatre, at Baton Rouge, La., and Mr. E. H. Shakely, of Washington, Pa., and many others who have openly expressed themselves, and have made suggestions in a spirit that clearly indicates that a better music cue should be made.

One of the paramount issues, in speaking against the practicability of my music cues, is the fact that I have been duplicating on certain compositions, and that my variety is very limited. I do not deny this. I have been using a limited amount of musical numbers.

Years ago, when the music cue sheet was first introduced, we (I say we, meaning myself and other pioneers) encountered a great many difficulties in finding sufficient dramatic and incidental material. Realizing the situation I had Belwin, Inc., publish a series of musical compositions, composed with the purpose in view to musically portray all emotions of the film.

For example, I selected a number like "Elegie" by Massenet for pathetic scenes; "Birds and Butterflies" by Sol P. Levy for light and gay scenes, "Cavatine" by Baron for dramatic scenes, and I had the Belwin Company publish hundreds of incidental numbers such as sinister themes, dramatic tensions, agitated, hurries, love themes, etc.

Mr. Isaacson's theory of giving a synopsis of the picture interjected with the names of various musical compositions, instead of the present cue is very good; but it does not to my mind simplify matters. Such cue for a five-reel feature would necessitate several pages (in printed form), and, after all, will not exactly indicate when certain compositions should be played. Such an idea would serve where one or two rehearsals are possible and enable the musical director to determine the exact spots where a change of music is necessary.

After all these disputes on music cues are of a constructive calibre, and all parties concerned have in mind to distinctly analyze the picture in

musical terms. We all have ideas and are entitled and privileged to express our opinions, and act in accordance with our knowledge and ability.

I have, therefore, selected a method of my own which I thought would suit the situation. In picking my method of compiling cue sheets I realized that music cues cannot be designed for institutions like the Strand of New York, Shay's Hippodrome of Buffalo, the Circle theatre at Indianapolis; in fact, for any institution whose musical destinies are in the hands of men able to do the work themselves, view the picture before the opening performance, and have at their disposal complete libraries and organizations that in every respect aid them to put up a musical program to not only fit the picture, but to parallel with musical intelligence of their audiences.

Eliminating such houses, I realized the music cue must serve the small man in the small town, with a limited library.

I admit that it is impossible to indicate the musical character of a picture exactly, by simply mentioning the musical compositions with their tempos—"moderato" or "allegretto." Knowing this I decided to constantly use certain musical compositions for certain scenes, thereby getting musical directors using such cues, to purchase those numbers, become thoroughly acquainted with them, and be in position to analyze the picture musically and intelligently substitute.

Instead of saying on my cues "so-and-so is dying" or "so-and-so is laughing," I suggest numbers which are known to depict scenes of such a character. In short, when musicians see that I have listed "Bleeding Hearts" by Sol P. Levy for a certain scene, they know that that scene must be of a pathetic character. Under no circumstances do I insist or even suggest that musical directors play the compositions that I mention on my cue sheets. If they are acquainted with the compositions they can substitute what they think is suitable.

Let us for an instance review the consequences if music cues would list different material each time. There is not a doubt that such a cue sheet would be valueless, for the reason that the numbers would be of unknown quantity. Considering that 99 per cent. of the music cues are used by daily changing houses who receive the film and cue sheets only a few hours before the opening performance, my method is the most practical, inasmuch as there has been no better one successfully introduced.

Is there any reason at all why music cues should list such numbers as "Hebrew Song and Dance" by Zimbalist, "Cornelius Overture to Barber of Bagdad," "Phaeton" by Massenet, "Itzyl" by Pierne, "Manuel Mannendez" and "Francesco Di Rimini" by Tschaiowsky. All these numbers are foreign publications at present not obtainable in the United States. Even if the foreign music market should improve, and these numbers be obtainable, how many combinations will be able to digest them. If a funeral march is needed for a certain scene, why mention an extract from the "Eroica Symphony" by Beethoven when the "Funeral March" by Chopin would clearly indicate what is needed. The musical director with higher aspirations can then use the "Eroica Symphony" if he wants to.

(Continued on page 265)

Application for Membership ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters

Suite 402, 729 7th Avenue, New York City

Accepted

I.....
Address.....
berewith desire to apply for membership in this association, Class.....
Dues.....

CLASSES

A—Those of the motion picture industry seeking to broaden their appeal thru music.

B—Those of the music industry and musical profession seeking to widen their scope thru the film.

C—Those seeking to give the public a greater opportunity to hear good music.

Dues are paid in advance.

\$2.00 for individuals

\$10.00 for corporations and companies.

Music and the Picture

Important Music Facts

By E. K. GILLETT

IN a talk with Mr. E. C. Mills of the American Society of Composers and Authors certain facts were brought out which should be stated as supplementary to our article on the Music Tax which appeared in our issue of June 18.

To begin with, Mr. Mills stated that it is possible for any theatre to accompany their pictures without the use of taxable music.

The question, however, is one of degree and the desire to please the public, who, as we all know, are anxious to hear the latest selections and popular tunes.

Another point which was made was that publishers who at the present time are not members of the Society may join at any time and their music immediately becomes taxable. The only safe method of avoiding the tax, Mr. Mills stated, was to use music which has been stamped or labelled definitely on the cover releasing it from any performance tax.

It may be interesting to note that while with Mr. Mills certain publishers made application for a conference in which to talk over and consider the question of their joining the Society. It therefore behooves every theatre man when choosing non-taxable music to use the utmost care and be sure that the selections are tax free, as there is a legal question as to whether, when a new member joins the Society, his music is not retroactively taxable back to 1909.

The Courts say that any author, composer or publisher, no matter what their affiliations, may charge a tax similar to that charged by the Society of Authors and Composers. The question is how they are to collect it.

The Society does not worry about this. They have an organization through which they can collect the tax and are collecting it.

What happens if a theatre does not pay the tax but yet is caught playing taxable music?

Mr. Owner is, or may be, summoned to court and there allowed to tell why he has played the music without paying the tax, it already having been decided by the Supreme Court that the tax is constitutional and must be paid. What happens?

First—assessed damages—a minimum fine of \$250 and a maximum of \$5,000.

Second—he pays a lawyer's fee for advice and defense.

Third—he loses his time away from his business.

Fourth—he loses his own personal expenses.

In all he might expect to spend perhaps, \$500, perhaps somewhat less or a great deal more, and in the end be forced to pay the tax as well.

Now let's see what the tax would amount to:

The average theatre in this country seats 670 people. The music tax amounts to 10 cents per seat per annum—\$67.00. This tax is low when we consider that music is conceded to be 40 per cent of any performance. Figure it yourself with your own house—10 cents per seat per annum. Then consider that there is no limit to the tax which could be charged and also that in the signing at the 10-cent rate, a long term contract can be obtained, thus avoiding the possibility of a raise.

There are other pitfalls:

A theatre man may use the greatest possible care in selecting the sheet music used in his house and give the most implicit instructions to his musicians which they follow with the greatest care, yet in order to fill in during the afternoon—supper hour or at some other time—a roll is slipped into the organ or piano or a score is played and taxable music is used without the theatre man knowing it. Immediately the theatre owner is liable to be pulled into court and fined, for the Society means business and is going to enforce its rights as the courts have ruled they exist.

The following bill was introduced into the Illinois Legislature and defeated because, as Mr. Mills said, it was against the Constitution of the United States and no State wants bills of this kind on their Statute books:

Senate Bill No. 501, Introduced May 24, 1921—"Any persons who exact or attempt to exact money from a purchaser of Music in addition to the purchase price on account of public use of such Music shall be fined not exceeding \$200, or imprisoned in the County jail for not exceeding one year."

The defeating of this bill is of the greatest importance.

In conclusion it is interesting to note

from Mr. Mills' records the number of theatre men who have paid the tax to date:
Up to May 1, 1921.....2587
Since May 1, 1921, approximately... 475

Total3062

Famous Organist Seeks Picture Post

Dorso, d'Autalfy, the Hungarian composer and organist, is desirous of locating an American picture post.

I mention this because Mr. d'Autalfy is one of the greatest musicians in the world. He is one of the professors of the Budapest Academy. His colleagues in the faculty were Hubay in violin, Dohnanyi in piano. He has won innumerable prizes for his compositions for orchestra and organ, and his works have been performed by Europe's leading organizations.

This coming Fall he has been engaged to appear with Bodansky's orchestra in his own concerto for organ and orchestra.

MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture gets together on music.

Mr. I.:

Your notes sent us from Motion Picture News are fine. The work you have done in promoting music, has always been very interesting in every way.

I have found one or two extracts which we could use pertaining to the orchestra in Motion Pictures. More in this line we will be glad to have and credit you and Motion Picture News with the same.

Sincerely,
A. E. TAYLOR, Editor
"The Violinist,"
Chicago, Ill.

Mr. I.:

Dear Mr. I.:

I came up here from New York one year ago as violinist and director of the leading motion picture theatre of this city. I found conditions here in the theatres impossible from a musical standpoint. No attempt was made to properly set the picture and only the most frothy music was being used. Since I came the management has put in an adequate orchestra and we endeavor to fit the picture program with a musical setting of the proper atmosphere.

I am waiting the opportunity to locate in the States again preferably somewhere in the South or Southwest and would deem it a great favor if you would put me in touch with any openings which might arise in that section.

Sincerely,
BAILEY H. ALART,
Empire theatre,
P. O. Box 62,
Quebec, P. D., Canada.

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\$2.00 for individuals
\$10.00 for corporations and companies.

Music and The Picture

Regarding the "Musictionary"

A Practical Orchestra Leader Voices His Opinion On This Interesting Subject

My dear Mr. Isaacson:—

I appreciate very much your running my letter regarding the cue sheet. I thank you.

I read with much interest your article preceding my letter in the same issue. You have covered the subject even more fully and forcibly than I have. There is no question whatsoever as to the absolute necessity of a standardized cue sheet or guide to leader in scoring his pictures.

I take especial interest in the latter part of your article in regard to the Musictionary. I take the liberty of making a suggestion here regarding the publishing of same. First, I assume that this Musictionary will be published by one organization and will include up to the present time all music published, covering all modes, atmospheres and action that one encounters on the screen. Now then, have we gone far enough? Music is constantly being published. We find good music being written daily adapted to screen use, so how are we going to keep this book up to date?

This is my idea. There is published at the present time an encyclopedia of a loose leaf type. This encyclopedia is bought in its complete form and one may subscribe to all editions which are published, I think, monthly or thereabouts. I am not certain as to the frequency of the issues. It is obvious that the loose leaf system is superior to any bound edition, because with each supplement issued it is put in its respective place. There is no limit to its capacity.

The Musictionary, I would suggest, being published in a loose leaf form complete in its first issue and following the plan of this encyclopedia which I mentioned. I have no idea or could not suggest the frequency of new issues. That would depend entirely upon the number of compositions accepted by the company as fit for classification.

I might mention to you at this time that I completed about six months ago a loose leaf index of my library which may interest you. The index which I completed

is first alphabetically arranged. I will try to give you an idea of its general construction.

To illustrate—These alphabetical pages take care of every conceivable need of mine in the selecting of music for my programs. If I want particularly an adagio $2/4$, $3/4$, etc., under A is a page marked Adagio with the respective rhythms and titles of compositions. Each tempo, such as adagio, has pages following it with a separate rhythm to each page, such as one page for adagio $2/4$ and another for adagio $3/4$, etc. I can also find an agitato under its respective heading with each number listed on that page showing its rhythm, such as $3/4$, $12/8$, etc. I may desire a ballet. In the B's is a page for ballets, each number showing its respective rhythm. I may desire a number purely characteristic of comedy. That would be found in the same manner under the C's. Should I need a national number, it would be found on a page to itself under its alphabetical heading.

I have a page "Rural Atmosphere." Now an illustration of the thoroughness with which I have cross-indexed all of the numbers found in my book is this: the number "Howdy" is to be found on this page under the head of "Rural Atmosphere." It is also a one step and therefore it is found under the one step heading.

On the page under the heading of *plaintive* (sentimental) is "The World is Waiting for the Sunrise." This number would be found under the following respective heads in addition to the above—*vocal*, with its key and *Andantino*, $4/4$.

To further illustrate—under the head of descriptive music would be found such numbers as "The Mill of Colette," a sea storm (which is really MacDowell's Scotch Poem), a Dutch Wind Mill, etc. Each of the above mentioned numbers would be found under its respective title and also under a tempo-rhythm classification, as in the case of "The Crafty Spy," which would be found under *Misterioso* $4/4$, also.

I do not know whether I have been as clear as I intended to be. If you are interested and desire any further explanation, I should be pleased to give you what information I can. I want to express my approval of the plan for the publishing of a Musictionary and it is my earnest desire to see the dream materialize, and could I be of any assistance whatsoever, I would be more than glad to co-operate.

E. H. CHARLTON,
Columbia Theatre, Inc.,
Baton Rouge, La.

Edwin H. Lemare World Famous Organist



Edwin H. Lemare, claimed by many as the greatest living organist, seated at the Robert-Morton organ recently installed in Bovard Auditorium at the University of Southern California, Los Angeles. The instrument was dedicated by Mr. Lemare at baccalaureate and dedicatory exercises held Tuesday, June 21st. A difficult and expressive program was rendered

Music and The Picture

Music in Your Theatre

"What Has Been Your Most Successful Musical Experiment"

By Charles D. Isaacson

Author "Face to Face with Great Musicians," Etc. Editor "Our Family Music" Page, N. Y. *Globe*

I want to publish the stories of musical motion picture successes, and widen the scope of our relationship. We have been honored in the confidences and co-operation of readers everywhere. Without exaggeration, it may be said that over a thousand exhibitors have been in intimate contact with your music editor at some time or other—on some problem or other.

Tell me what has been the most successful musical stunt you have ever staged. This might be an entire program, a special scoring of a picture or a musical number on a program.

Write down in your own way the story of that particular idea—tell in detail what you did, how you exploited it, and how the public responded. *And why you think it was so much worth while.* Just what did it *teach, demonstrate or prove?*

A symposium of these stories will be of tremendous value to the rest of the News readers, who have joined hands around this editorial board. What has been done in one city can be duplicated anywhere. And the broadest visioned executive, the man who is glad to open his secret archives for his contemporaries and colleagues will be rewarded in the old biblical manner "he who casts his bread upon the waters," etc.

Photoplaying and the Music Teacher By Robert N. Watkin

THE music teacher perhaps more than anyone else, recognizes that music is a great and growing force in the civic welfare of a community.

The music teacher responds nobly to any effort made to improve the taste for music, and I therefore feel sure of the co-operation of music teachers in any efforts to improve music in the play-houses of Texas. That is my plea here today. You teachers have a wide influence, and when you realize that every year the moving picture houses of this country are bringing to their millions of patrons music in some form or other, you can readily believe that they exert a tremendous influence on the musical development of a community. While those who attend picture shows are unconscious of music's appeal, the appeal is there, and involuntarily the patron is affected.

These facts were largely the important ones that were brought out in the motion picture-music conference, held in New York City last January. In calling this conference Charles D. Isaacson, music editor of *MOTION PICTURE NEWS*, said:

"The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music, an alliance which will serve both musician and motion picture interests for the mutual welfare of the industry and arts; an alliance which will further the movement to bring good music into the motion picture theatre as a means or the development of the

development of the highest type of picture patronage.

"The time has come for a definite move in this direction. The first national conference will be important not only for what it accomplishes, but for what it sets in motion and for the goal toward which it moves.

"The best way to make musicians understand the theatre needs and to make the theatre men get the most out of a musician is for both interests to know each other intimately and to make their plans in common."

The music picture convention brought out already one idea: That the theatre generally succeeds which has learned that music enables the proprietor to give his theatre a personality, an atmosphere, which makes lasting patrons.

The conference clearly brought out also the idea that music in picture theatres is second only to the picture; every picture show manager therefore becomes an impresario for better music.

Women are recognized as leaders in all educational movements, and women even more than men realize that of all the liberal arts, music has the greatest influence over young people.

It has been truly, "As is a nation's music, so is that nation in morals." It is important that the right kind of music be heard in our picture shows. Music in this country is for the masses, but we must not presume that the masses do not want good music. Give them a chance.

The motto of the music department of the federated clubs is: "To make good music popular and popular music good." That would be a splendid motto for the Music Teachers' Association. In this way America will come into her own as the leader of the world in music.

Wanted: Students for the Wood Wind

THERE'S ever so much more of a need for flute, clarinet, oboe, bassoon, than for piano, violin and 'cello, that the clever entrant into musical circles will think matters over carefully and see what he can do which will make it easier for him to succeed.

The obvious instruments to choose in making a musical career are piano, violin and 'cello, but as the saying goes, the words are full of those who play them well. The unusual and hence the less popular instruments are in the wood wind section of the orchestra. Would you believe it, when you hear that it is the most difficult thing in the world to find enough artists on the flute, clarinet, oboe and bassoon to go around? When a conductor wants to fulfill his long latent ambitions, to head a genuine symphony orchestra which can compete with the other standard bodies, he finds himself balked. Where can he get a wood wind section?

The moral is plain.

If you want to become popular with the conductors of orchestras, learn to play one of

the wood wind instruments and do it so well that all will be competing for your services!

Walter Damrosch, who recently offered scholarships for oboe players brought that matter to a focus. He declared that the condition would be ludicrous if it were not so disastrous in its effect. If an oboe player might only divide himself into a hundred parts he could immediately obtain a hundred engagements! Mr. Damrosch some years ago went to France and actually imported the musicians he needed and made it attractive for them to stay in America. And Mr. Damrosch made his orchestra a success. When he was in France during the war he started a school for army band musicians and would have turned out several excellent artists in all instruments, but the armistice ended activities.

Those who go into music as a profession have in mind the desire to do something artistic or something that pays well—or both. If the reader is seeking an activity requiring expert and specialized knowledge which will be highly interesting and lucrative, this is a field to consider seriously. The opportunities are unlimited, the competition is comparatively nothing. Outside of a few masters of the instruments, America is a deserted plain. With the growth of the orchestra and opera idea in this country, the demand is growing. Every new motion picture theatre which wants to make a showing is installing a full orchestra—and what is an orchestra without its wood wind? Every band needs its wood wind.

SUCCESSFUL ARTISTS IN FILM CIRCLES

(Open to All Who Measure Up to the Title)

Amanda Brown, the coloratura soprano, who occupies a foremost position in motion picture theatres, left this week for her home town, Williamsport, Pa., where she intends to remain for the months of July and August.

Miss Brown completed a very successful season in New York, confining her appearances to the New York and Brooklyn Strands exclusively. This remarkable artist appeared under the direction of the New York Concert League at 1664 Broadway, singing at these theatres practically a solid season, finishing last Saturday at the New York Strand, where she appeared in the prologue to "Cabiria."

The long term engagement of Miss Brown at these theatres is unprecedented and both Manager Joseph Plunkett and Edward Hyman are looking forward to re-engaging this remarkable artist for the coming season.

Another New York Concert League artist who has been placed in the Metropolitan district is Leon Zario, the young tenor who appeared at the New York Capitol in the title role of "Pagliacci." Zario recently returned from an extended tour of the leading picture theatres through the Middle West and South, returning East in time to open the New Branford theatre in Newark for the Fabian interests. He begins an indefinite engagement at the Brooklyn Strand theatre for Edward Hyman this week.

WELL KNOWN MUSICIANS AVAILABLE FOR THEATRES

(Inquiries May Be Sent in care of Music Department)

During the visit of the San Carlo Opera Co. here last Fall, the name which was on every one's lips, and which inspired the speculators to raise their prices for his performances, was that of Vincent Ballaster, the young Spanish baritone, who has been engaged by Mary Garden for the Chicago Opera next season.

Born in Valencia, he studied painting up to the age of eighteen, when the Mayor of the city heard him sing, and secured him lessons with the famous Jean de Rezske. After two years in Paris he made his debut in *Pagliacci* (the role of Tonio is one of his greatest interpretations). He made a big name for himself in Italy, whence he toured South America and Mexico along with Rosa Raisa and Stracciari.

He is now singing in the Buenos Ayres Opera, and will return here in the Fall for his work in concert and with the Chicago Co.

Music and the Picture

Some Midsummer Thoughts for the Picture Musician

By Charles D. Isaacson

YOU who have the opportunity during midsummer to get a little closer to nature, who can dip in the sea or the inland lake, who can climb to the summit of heaven-turned mountains, or meander through the quiet of cool, sweet forests—listen to our round-table chat on some midsummer motion picture thoughts.

You who get closer to nature are moving close to the original sources of creation—you are touching the well-springs which inspired the composers of music and the painters of canvases.

You are listening to the music of the woods, of the sea, of the rivers; you are moving into the atmosphere of the mountains and the forest—"Can't you hear the paddles chunkin' from Rangoon to Mandalay?"

Not that I would grow sentimental or poetic, but there is an object lesson to which I would call your attention.

When you are preparing to score a picture—to add to it the proper musical setting, you are wondering always just which is most appropriate in your library of compositions. Now the musician or the manager who is not a technical musician but who *feels* music is better equipped to sense what is just right, if he has himself caught the original voices of nature.

As you wander along the forest road, it seems a shame to drag in your business, but once or twice give a thought to this suggestion.

What are the woods singing? If this were a motion picture instead of the real thing, and you were trying to select your music, what would be in tune with this singing you hear in the sighing boughs and the dancing leaves and the voices of birds and animals? Strain your ears. Listen tightly. Hear the pulse of the silent woods, catch the color of the harmony that is all about you. Now, if your soul has a wee bit of the divine impulse, you are in the same communion with creation that has inspired Mendelssohn, Beethoven, Schubert, and every master composer.

Listen again! What familiar composition seems to fit in with this unseen orchestral performance of the woods. Remember Liszt's "Forest Murmurs" and Sinding's "Murmurs of Spring" and Beethoven's "Pastorale" and Debussy's "Afternoon of a Faun." They are not

out of tune, are they? Oh, no. And now you can hear for yourself why it is that the picture representation of this forest in the theatre calls for a voice which is music to make it more real and atmospheric.

Now think of the ocean. You are at the beach, the waves rolling in, there is a soft splashing on the sands and a swishing as the water retreats. Perhaps a boat digs its nose into the beach as it gains the shore, or perhaps out upon the surf, when the great steamer is rolling and tossing—listen! What do you hear? What are the wild waves saying? What is the keynote of the harmony? Say it! Think now of the music which is supposed to give the atmosphere of the ocean. Remember it now, and say for yourself if it is in tune with the real sounds!

It seems to me always that if our motion picture musicians could occasionally themselves feel the impulse to creation of music that fits the situations they are seeking to color with harmony, they would make fewer blunders, and more than that, be themselves attuned to the spirit of the thing they are seeking to accomplish.

When the original sources of art are visited by our musical interpreters, there is a goodly result all around.

So these wandering midsummer thoughts are passed on to those who have the opportunity during this season to get a little closer to nature and humanity in its more native moments.

MUSIC FORUM.

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture gets together on music.)

Before my association with the theatre I was a concert pianist, organist and instructor. My piano I studied under the tutelage of Mr. Constantin V. Sternberg, and with earlier assistance of my father, a musician of wide-known reputation. Have appeared as soloist in numerous recitals with various orchestras, with marked success, having obtained favorable comments from the press and my many audiences. I studied the organ under the late Mr. David D. Wood, and held positions as organist in several large churches in this city.

When I decided to enter the art of motion picture playing, it was with a sincere desire to do justice to the photo play, organ, audience and my musical reputation.

Music for the photo play is a new and valuable field for music students. To search out and make

available selections which actually stimulate the mood of the scene, harmonizing with the theme of the scenario, deepens the appreciation and increases the value for better music for the film. This is the most interesting work the musician can attempt. An absolute essential factor of the musical score arranged for motion pictures is "Synchronization," i. e., exact timing of the accompaniment to the scene of action. It is something which everyone in the audience senses and recognizes as the feature which eliminates sudden disjointed stops and jarring changes in musical settings.

It has always been my aim to arrange my programs embracing music ranging from the popular selections of the day to movements from the world's greatest symphonies, so all patrons may have an opportunity of hearing the music of which they are the most fond.

Irving N. Cahan,
137 South 56th St., Philadelphia.

Dear Sir:

If you will, tell me where I can get a music book specially for motion pictures, pieces that suit and changes for different scenes.

I am yours very respectfully,

(Signed) D. T. Edwards,
Musical Director.

STILL THE MUSIC TAX

Dear Mr. Isaacson:

The News carried a few weeks ago a very illuminating article on the activities of the American Society of Composers, Authors and Publishers in their relation to the Motion Picture theatres. There are some points, however, which were not cleared up specifically and I am writing you in the hope of obtaining further information. If you cannot give me this information may I ask you to refer me to someone who can?

Do the activities of this society cover such works of its composer-members as are published by persons or companies not members of the society when the copyright is held by the publisher? For instance, the Friml numbers copyrighted by Schirmer.

Can this society or its members prevent the use of an old song by copyrighting a new version? For instance, the copyrighted version of "Nellie Gray" recently put out and included in the press book of the "Testing Block."

For what period of years does a copyright hold good? Can numbers be used without the payment of a tax after the expiration of this period? For instance, some of the old Sousa marches and Herbert musical comedies.

Can the list of members, as published by the society, be considered authentic and complete? The May number of "Melody" looks very much like Walter Jacobs is a member of this society or at least in sympathy with their aims, but his name is not included in their list of publishers in the same issue.

In explanation of the foregoing let me say that the manager of the theatre where I serve as organist has refused to pay any fee to this society. I wish to say further that I am in accord with his decision, not because he is manager of the theatre where I happen to be employed but because this seems to me to be the right and just course. It is possible to have every legal right to do a thing and no moral right whatever.

There can be no question but that the performance of the numbers controlled by this society brings far greater profit to the members of the society than to the persons responsible for the performance. Public performance is recognized as the one great factor in the popularizing of music while the difference in profits to a theatre through using taxed and fee free music is practically negligible, in fact the elimination of a large percentage of the numbers controlled by this society will usually result in better musical programs. The composers of merit who have lent their names and influence to this movement are comparatively few.

The members of this society have long realized the benefit to themselves of the performance of their works as is evidenced by the amount they expend in furnishing professional people with copies and urging their use. Taking into consideration the quality of the stuff produced under the "staff writer" system, it seems like adding insult to injury to follow up a bunch of these professional copies and letters asking performers to use them with a demand that a fee shall be paid for their use.

It is a significant fact that the society went to the managers rather than the musicians to collect their fee. It is much easier for the musician to advise the manager to pay the tax than to go through his library and separate the wolves from the sheep and then procure numbers to fill the gaps. However, if he were asked for the fee the chances are that he would soon find means of presenting creditable programs without standing the "jip."

I ask your pardon, Mr. Isaacson, for the length of this letter.

Permit me to thank you for the good I have gotten from your department in the News. You are doing a considerable service to the industry—musicians and managers.

Yours very truly,

Ralph M. Howell,
1700 Villa Ave.,
Sioux City, Iowa.

Organist, Hipp Theatre.

Application for Membership ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Accepted

Temporary Headquarters

Suite 402, 729 7th Avenue, New York City

I,.....

Address

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES

A—Those of the motion picture industry seeking to broaden their appeal thru music.

B—Those of the music industry and musical profession seeking to widen their scope thru the film.

C—Those seeking to give the public a greater opportunity to hear good music.

Dues are paid in advance.

\$2.00 for individuals

\$10.00 for corporations and companies.

Music and The Theatre

“Fall and Winter Music Questions”

By Charles D. Isaacson

THE main question I could propound is this:

Are you ready for your big year—ready in a musical way?

Just what does this mean? Just what does this cover?

Let me survey the situation with the manager or the musical director.

First of all, in the case of the manager—*Have you the right musical director?*

Do you believe implicitly in him? Do you feel that confidence which permits you to go about your other business with satisfaction?

(If you are not satisfied with your musical director, settle the question at once. Either permit the man to prove his worth, remove your prejudices, perhaps you're wrong, perhaps you're doing him, yourself and your public an injustice. But if you cannot be satisfied, well, get a man you believe to be good. The musical director is the starting point, the pivotal centre of your music. Whether it's a one-man orchestra or a huge organization and ensemble, it's exactly the same principle. In selecting a musical director get a real musician—a man who can play the best music—opera, good solos—a man who knows the finest things of the standards of all time. Don't just pick a jazz-ragtime-vaudeville man. For, while the musical director must be able to perform the popular hits and catch the jazz spirit at times, *nevertheless, it is impossible to succeed with a man whose level of attainment is cheap stuff. Where will he be when it comes to performing what is essential in your show where good art is demanded?* Your musical director, then, must be a good musician who has no false dignity concerning what he must play. He must be quick to see the need for familiar music at the right occasion. He must be adaptable and he must have a sense of humor. Principally, he must be aware of the “alphabet of musical

meanings”—knowing how to pick his own music to a picture by its plain, unmistakable descriptive meanings.)

If you have an orchestra, is it too ambitious in its number of members (size of personnel is a thing so many yearn for, to “put on airs,” and in many that I have seen I have made up my mind that I could clip one-third of the men and be nearer to the number justified by other conditions. On the other hand, have you enough musicians? Are you saving on musicians through losing good will among your customers? That is one of the biggest mistakes I have observed in all this musical discussion. So many managers think it is just as good to have one lonely player, or three or six, when the addition of others to the ensemble would exert a vital change in the whole atmosphere of the show. Please do not imagine that I believe the one-man orchestra doesn't belong! Indeed, there are some houses where one good organist or pianist is better fitted than other places with their five-piece bands. The point is to know whether you're right in having a large or small group and whether you have all good, loyal, intelligent, artistic players, with your interests at heart.

Question: Have you put your organ in good shape? Does it “speak” promptly enough, or is it too slow in answering the keyboard?

Is there anything wrong in the acoustics of your house and can anything be done to improve that without too much expense?

Is your musical library sufficiently stocked? Have you the standard works covering all ideas, moods, stories? Are you fixed for the late popular hits? Is your library well indexed according to its descriptive, emotional mood aspects? Is it easy to get at? Are you acquainted with it so you can pick just the best part

for every scene?

Question: Are you paying the music tax? If not, have you made sure you're not going to fall into the trap of using some of this taxable music and so being heavily fined?

Have you joined the Association of Motion Picture Musical Interests and so added your name to this important force for better picture music and conditions?

Have you looked into local union conditions and prevented in advance any mid-season upsets?

(In case of trouble with arbitrary union chiefs, investigate what happened to the powerful New York City local—which was fired from the national federation because of its high-handed methods. The union cannot be unfair with you, and most of the executives in the musical federation do mean, I honestly believe, to do the right thing.)

Are you looking into the new type of music cue sheets? Have you investigated the synchronized music idea?

What have you done to line up cooperation among your local music teachers, schools, conservatories, etc.? Have you planned any special music events for prestige?

Are you going to use solos, duets, trios, etc.? Have you spoken with the better known agencies now booking and routing this sort of necessity? Have you investigated the folks who are winning popularity in this growing field of usefulness? Isn't there some valuable local talent waiting for the asking?

Can you use some ballet numbers?

What are you doing to satisfy the growing craving for opera selections, very fine, popular classics?

What are you planning in the way of special publicity for the newspaper music critics? Are you getting your share? What are you doing to take advantage of the call for music news in the picture houses.

If I succeed through the questions indicated above in making my readers do some thinking which will put new life into the music of the coming season, I will be well pleased.

Now—if you have any questions to fire at me, do not forget that that is what I am here for—to be of service to you in any musical matter.

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EXHIBITORS'
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NEXT ISSUE

Music and the Picture

"Survey of a Year of Motion Picture Music"

By Charles D. Isaacson

ONE year ago I had the pleasure of joining the MOTION PICTURE NEWS staff as musical editor.

I had certain ambitions in picture music, and I have seen a good many of them fulfilled, and a great many still to be made a reality. A great writer once said "A man's reach should exceed his grasp, or what's a heaven for?" In any event, there has been a great reaching forth, and some things have been plucked.

A survey of the year's activities and musical developments will prove interesting to my publishers and readers.

The most important single improvement in the musical film field to my mind, was the Congress of Motion Picture and Musical Interests at the Hotel Astor last January and the subsequent formation of the Association of Motion-Picture-Musical Interests which has now a membership of several hundred musicians, managers, producers, publishers, instrument makers, etc. The Board of Directors includes some of the biggest figures in both music and pictures, and immediately after the summer lull the Association will begin to show its power and prowess.

The year witnesses the fierce fight on the music tax, and the settlement of one point. The Society of Composers and Authors has the right to impose the tax and the theatre has the privilege of playing non-taxable music.

The Association of Organists formed a service bureau for all theatre managers.

The New York Exhibitors Board of Trade has developed a music exchange, where musicians and managers can meet and settle their problems.

Headed by Percy Grainger, a number of the biggest musicians have made their first appearances in picture houses, clearing the way for all artists to be billed in motion pictures without any loss of dignity!

The musical magazines which up to now have been quite on their heels when motion picture music was mentioned, have during this year opened their own little Motion Picture departments, so that their entire reading constituency may learn how to get into the new and growing field of art.

A number of the most conservative newspapers during the last several months have begun mention of "Motion Picture Music." These same newspapers last year considered their music department above reporting picture music, and picture reporters weren't in a position to criticize music at all, with the result that nobody said anything about any of the fine work of the big picture orchestras and organists.

The Rochester School of Music was the first of several important musical conservatories to announce the opening of a department devoted to motion picture musical theory and practice. This is a field of wide importance,—for so many finely equipped musicians are totally unfamiliar with the picture needs and technique.

Discussion and comment have been started in agitation for a "Musictionary" or in plain language a dictionary of music adaptable for all moods and emotions—a book which will enable the musician to find all the music among the standard works, which might be used in any situation, by just looking in the pages—as easily as you might seek a word in a dictionary.

The most virile discussion has been waged

around the cue-sheet, with the result that innumerable improvements have been begun even among the most conservative "old-timers." New types of cue-sheets have sprung into being. The tendency now is to analyze the picture emotionally and let the musician pick out his own music, rather than list some one composition which might not be available, and which does not explain its intent to the musician.

Many of the oldest conservative musical agencies have joined the special picture musical agencies in the business of providing artists for musical acts within the picture houses.

The oldest publishers of music have opened special motion picture departments.

The conservative piano houses like Steinway have begun activity among the picture managers, to place their instruments in the theatres as "official piano."

The reproducing piano has become an actuality in dozens of big theatres.

The theatre orchestras in the big-type houses are steadily growing and improving and are better than many so-called symphony orchestras.

Acoustical information has become more understood, and is more demanded by theatre associations.

The assistance of women's clubs and music clubs has been encouraged by the theatre associations.

Jazz and ragtime have been rapidly put in the background as musical accompaniment to pictures excepting where the scenes specifically call for that kind of music; in other words there has been a steady betterment of the kind of music used.

Cooperation between touring artists, opera companies and orchestras has been actually a fact in dozens of theatres.

In the conduct of the present department, over two thousand letters have been received from musicians and managers all over the country and the inquiries have included such matters as these:

BUILDING LIBRARIES.
SELECTING ORGANS.
ACQUIRING A KNOWLEDGE OF MUSICAL EMOTIONAL PSYCHOLOGY.
ENGAGING MUSICIANS.
ACOUSTICAL DIFFICULTIES.

Prohibition and Music

Senator Sheppard of Texas (author of the eighteenth amendment) declares that a greater love for music is prohibition's harvest. In an article in *Music Trades*, he writes:

"Since prohibition has come to be a reality

families spend much more time together; the worker finds no occasion to linger at downtown corners, spending his money and time; the front porch and the garden have come up as the corner saloon has gone down.

"Homes that knew not music for lo! these many years, know it again. Children are better cared for. Wives know, some of them for the first time, what it is not to be on the grocer's books. Fathers take notice of the shabby furnishings and help save us to replace them. The whole town is better dressed and happier. Piano and phonograph stores have engaged additional assistants. Home purchases, always popular, flourish even more."

Vassar Head Studies Singing

Dr. H. M. MacCracken, president of Vassar College, is a man's man and a mingler in everyday life as well as academic affairs. He is a doer of unconventional things at Vassar. But all that is beside the present point. I saw him coming down the path from his home on the college campus. He was loaded with bundles and smiling broadly.

"I'm making a raid, you see, upon the clothes treasures, getting my vacation duds in order.

Then we discussed music.

"I am an ardent lover of the art, and I should like to see it enter college life in a much broader way than is generally followed. I want to make our music course very democratic, for that's my whole policy here. More than that, I desire that the whole of the student body participate in musical undertakings, not actively, but passively—listeners, in any event.

"We organized a faculty glee club! We had forty teachers in the group, not all with great voices but nevertheless all harmonizing well. The glee club rehearsed only good music. At the concert, the entire student body turned out in amazement to hear the teachers sing! . . . Well, do you know, the enthusiasm was great. Many other teachers' faculty events were planned. However, what happened immediately was worth anything.

"Glee club members, all who sing, must be pretty good fellows, the teachers must be human. And indeed they were. The music showed it. Oh I know the concert cemented student-faculty good will. I even go so far as to insist that every student received at least half one per cent better grade as a result of that concert! The teachers were in such a good light, that every body worked harder to pass her examination."

President MacCracken laughed genially.

"I believe in good mass singing but I am opposed to the so-called community chorus—it gets us nowhere. It is just an expression of the savage state.

"By the way, I am studying singing! Yes, indeed, I've been taking lessons for two years. It has helped my speaking voice. Formerly in public addresses, I needed to wet my mouth several times and cough and clear my throat. Now, all that is unnecessary. It is easy to talk now for hours. I use my vocal chords correctly, I breathe right. My tone is more pleasant to hear. And in addition I've learned much of music which I was missing before."

Advance Information

of

Film Releases

Pages 1377-78-1402-04-06

Music and The Theatre

New York's Musical Strike and Some Observations

By Charles D. Isaacson

I AM both on the sides of the musicians and the managers, and my sympathies are with both. Oftentimes the good suffer for the bad, the worthy for the unworthy. Such is often the case in the placing of union men; the workers protect the drones, the physically perfect take the invalided under the wing. In the beginning the union grew as a device against oppression, but in many instances the union itself developed into the oppressor.

In the present New York City strike, I can make no general decision on the merits. I have investigated both sides of the controversy, and the intimate close-up view I have had of both attitudes, will no doubt be interesting to all who are watching the struggle.

Sometime ago, I lunched with Arthur Judson, who is the manager of the Philadelphia Symphony Orchestra and was recently elected manager of the Stadium Concerts of New York. I have known Judson for years and have always found him honest, intelligent and fair, said Judson:

"The day before the Fourth of July, a letter went out of the New York-union offices refusing permission for the men to appear in the Stadium Orchestra unless certain payments were made on the National Symphony contracts (another orchestra, of which we had recruited many men). My first rehearsal date was immediately after the holidays, and we opened performances two days later. I was in a terrible state. We were cut off without an orchestra. I tried to make peace, but there was no attitude of compromise. I then saw Mr. Joseph Weber, who is the head of the Federation of Musical Unions, and he admitted that a radical element was in charge of the New York Union and was running wild. He threatened the New York union with expulsion if they did not relent with us, but they would not relent and the result was just that: The Federation expelled the local union, and cut it off from interstate protection, and we thereupon in a terrible dilemma, scoured the country for good men from other cities. We brought them into New York at great expense and even to a certain extent to a loss of artistic values. But we saved the situation; that was most important.

"What will happen" Mr. Judson repeated my question; "Why, I think the conservatives of the Union will oust the radicals and so allow business to be conducted in a plain-dealing, fair-minded way."

Since that time, the Motion Picture Theatres had their grand blow-up with the union, and now for over two weeks, the big theatres have been minus their orchestras, and have been making all kinds of makeshifts, with organists, choruses, etc.

I interviewed the various picture managers, and they agreed with Judson's idea, that the union was in the possession of radicals, and until the conservative element would return, there would be no peace.

On the other hand, I was visited by a delegation of the striking musicians who, seeking publicity and aid in the Lexington Opera House

series of concerts they are giving, explained their side of the case.

"Whenever anybody asks for his rights he's called a radical" declared Mr. Clifford, the spokesman. "We are receiving \$56 a week, and that is as low or lower than any other big city rates. Chicago pays \$75 and Boston pays \$56 but has a shorter week. Now they want us to cut our salaries 20% and we can't do it—we can't live on it. Good heavens, we help to make the show don't we? Why shouldn't we be paid living wages? They say that we demand money for overtime. In the good old days, we had to sit for hours, while the manager tried different colored tights on the chorus, and our whole nights would be gone. In protection we have to charge for overtime, but we don't do it, unless the theatre is regularly during a week running overtime.

"Now as to Mr. Weber" the speaker went on, "he is a strange creature. Always he has held the threat over our heads that he would expel us if we didn't do just as he wished. And his wishes in New York have been antagonistic always to the interests of the men. He has used high-handed methods and he will find that everything will come back to him as a boomerang. We are not radical, nor are we trying to get more than is due us. And we feel that we will win, because we have the MEN. Our men can play—and all the hacks in the world can't replace us."

There are the two sides. There is much merit to each case and I am bold enough to say that I think that both people—in fact all the factions must make compromises. But in the meantime, I have been able to observe some very interesting things. The people in the theatres, who do not care a tinker's dam about the strike, do seem to be worried about the return of the orchestras. They were a little taken off their feet by the excitement of the big choruses, ensembles, etc.—but this soon wore off, and the layman was conscious of something vital being missing. I heard the queerest comments all over the theatres—but it was made very evident that the orchestras could not be forgotten or eliminated.

Of course with such gifted men as William Reddick, Frances Moore, Ralph Brainerd and others at the organs, the organs have taken on a new meaning; they have taken a new hold on audiences.

In fact, I believe that one of the decided effects of the strike has been to make the theatre managers more than ever eager to install organs, mechanical instruments of various orders, so that in such emergencies there can be no loss of force. Besides, for regular musical programs, the installed instruments are looming up with more importance daily. Reports show that the strike has proved an impetus all over the country to the buying of instruments. The musical trade papers report such matters as of organs replacing orchestras.

On this very situation I shall have more to say next week, but in the meantime there is one other observation which I would like to make on this strike.

I believe there will be a reduction in number of men in the orchestras of the houses—the big managers have gone too far their desire for number and quantity. More sense can be exercised—more restraint with good effect musically and financially.

At the same time, I am confident that there will be no deterrent to theatres installing orchestras. There is no common sense to belief that orchestras are doomed in motion picture theatres. Inasmuch as the music is one of the few things which give character to the theatre, it will always be the big weapon. A live house will wield for patronage. And there will always be more and more theatres installing orchestras.

Believes Sales Effected

We were pleased to receive your letter of the giving your impression as to the effect of the musicians' strike upon the sale of organs. Undoubtedly, many organ sales will result from this situation, as it has proven conclusively that a good organ, if skillfully played, is capable of supplying adequate accompaniment, not only for the feature picture but also for comedies, weeklies and numerous novel that are a part of most theatre programs.

This company will not be able to assist the promoters that require a permanent installation on short notice, but we do feel that the position of the organ as a valuable equipment unit has been more firmly established than ever, not only for use in an emergency such as this, but "in times of peace."

We shall be pleased to hear from you further at any time—as your suggestions are always helpful.

ESTEY ORGAN COMPANY
H. L. Godsch

Suggests Roll Instrument

Dear Mr. Isaacson:

Your favor of the 24th addressed to Mr. Gittins been passed along to the writer for attention, and in reply beg to state that we believe that the striking Motion Picture Musicians will naturally have a tendency of many of these houses considering the chase of a pipe-organ.

Although many of the larger houses of this character have already installed organs, and many of which will no doubt decide that the organ will be the answer to their troubles, for the organ which is equipped with a roll can be operated either with or manually and making it necessary to depend on one individual instead of several musicians.

While our corporation manufactures pipe-organs, efforts so far have been along the line for the beautiful but realizing the growing demand in the motion picture houses, we have recently given the matter some thought and possibly will a little later have something on the subject.

WELTE-MIGNON CORPORATION

Selling More Organs Than Ever

Has this strike had any real effect? If so, we have not noticed it as our organ orders for Seeburg-Six Unit Organs have been better in the last 30 days than at any time in our history. Our field workers report plenty of prospects and no particular pessimism among the exhibitors because of this strike.

In the final analysis, we believe that the organ business will show a decided improvement right along, while there might be temporary set-backs, somewhat more than a musicians' strike will be necessary to paralyze the industry.

We know nothing of the merits of the musical case against the exhibitors in this strike nor do we wish to be quoted as siding one way or the other.

J. P. SEEBURG PIANO COMPANY
Lee S. Jont
Sales Manager

Instrument Installations in Picture Theatres

By Charles D. Isaacson

I promised in last week's NEWS, I am anxious to offer my observations upon instrument installations for the movie theatres. At that time, I pointed out that the tendency among the managers, in view of the various musicians' strike, was to make for more attention upon fixed instruments easily operated by one or two men. (By the way, in New York City, the local union has been practically ousted by the film theatres, men being imported from other cities. I said I thought that the theatres would now cut down their orchestras; but I am evidently wrong as regards the Riesenfeld and Rothafel interests, for now they are back to their former quota! But to my mind, this is no criterion. The mass of the theatres using orchestras unquestionably will seek to hold down the size of the ensembles.)

If the theatre manager can afford it—or rather, I should say if he feels he cannot afford to be without it—he ought to have some kind of an organ. A church is no more in need of an organ than a motion picture theatre. Even where there is an orchestra, there are intervals where for contrast, where while the men rest, some kind of substantial music is demanded. Next to the orchestra, in matter of sufficient, complete accompaniments, only the organ can be mentioned. If I were a theatre manager, I would never feel satisfied until I had installed an organ. No matter what else I had, that would have to be part of my equipment. After the projector machine and the screen—then the organ.

As to the type of instrument—that is a matter for discussion. A pipe organ, capable of being played by hand or roll, would be first choice. Then would come the other type of fixed installation, of which there are any number of excellent choices. It is not my business nor my intention to single out one make of instrument over another. Personally, from contact with certain types, I would be rather skeptical about their eventual profit to me; musically some do not measure up—and I will be very quick, on request, to say when a proposed choice is about to be bought—and ought rather to be evaded! In other words, I will not tell you which to buy—because so many are really worth their price—but I'll tell you what not to buy, if you seem to be about to select one of the questionable kind.

There are certain very important points to be kept in mind when buying an organ or organ-type of instrument.

In the first place, have you someone to play it? And if that someone dies or leaves you, will you be in a fix? That is to say—is the field of musicians capable of operating the instrument fairly well populated? To buy an instrument when you later have difficulty in paying reasonable prices for musicians is poor policy. Another point: Is the house the kind of house which suits the instrument? Any architect, especially one acquainted with acoustical problems, will inform you upon the point. A too loud organ, one not loud enough, one which does not lend itself to your formation of architecture, etc., is a bad buy. To show you what I mean, recently I was asked by a picture theatre owner to advise him on his organ. At first, knowing the capacity of his house, his

financial resources, etc., I was anxious for him to get one of the very finest pipe organs. But when we investigated further we found that the theatre was so constructed that all it needed was a much smaller layout than we had figured at first. It cost him \$15,000 less—and his instrument will sound better than the more expensive one would have done. Indeed, we came to the conclusion that the larger instrument, at \$15,000 more, would have been a nuisance and would not have produced as satisfying music.

If you buy an instrument run solely upon a mechanical basis—with rolls only—then you want to make sure that the library of the company is sufficiently large to meet all demands which will arise. It is a sad thing to have an instrument which hasn't available music to fit your pictures. In such an event you are like the family who bought a phonograph because it was cheap, because it seemed to sound all right. But after a few weeks, the family discovered that there were only a few records manufactured by the company, and the records of other people, like Victor, Columbia, Edison, couldn't be played upon their machine.

After the organ, then what? I am one who favors the purchase of a piano, for its use in accompaniment of soloists, and for its all-around use as solo instrument, accompaniment for pictures and use in orchestra, with organ, etc.

A grand piano, if you can afford it, makes a better appearance—the fine, graceful lines spell aristocracy and art.

The new types of reproducing piano, of which the Ampico and DuoArt are specimens, are of value only to the bigger houses, where the occasional appearance of the spirit of "Paderewski" and "Hofmann" and "Grainger" and "Godowsky" means a real feature in box office results.

By the way, speaking of Paderewski and Hofmann, I am in receipt of a letter from my friend, Hofmann, on the subject of "Movies." Mr. Hofmann is not yet ready to play in the theatres, although he and Paderewski are "fans."

Josef Hofmann on Pictures

My Dear Isaacson:

I have given the motion picture "some" consideration since I have spent more quarters on movies than cents on concerts. But Mr. Paderewski—as usually—"leads." He and Madame go every night (in Paso Robles) to spend 2 hours in a movie house. As to my playing in a movie house? Certain people dine only at Delmonico's. I play only in Carnegie Hall.

Very sincerely,

JOSEF HOFMANN.

[EDITOR'S NOTE: Mr Hofmann is very humorous, exceedingly witty and always interesting. I venture to say that Mr Hofmann without leaving his beautifully high standard, will find that motion pictures have come so near it, that we will find him playing in one of the theatres within a couple of years.]

Music Plans for Fall

By HAROLD B. FRANKLIN
Shea's Hippodrome, Buffalo

At the beginning of the fall season of each year we inaugurate at Shea's Hippodrome what we term an Anniversary Week. These Anniversaries are milestones by which we measure our progress, and it is gratifying indeed to compare notes with Anniversaries that have gone. At these times we take "stock" of ourselves and endeavor to polish up on our weak points, and there usually is a great deal of polishing necessary.

Of the various departments that contribute much to the art of presentation, Music is uppermost. It is here that the ultra theatre can distinguish itself. Bearing this in mind we have left nothing undone to make our orchestra as fine as we know how. The writer personally made many trips to the more important cities where large orchestras were maintained and studied the good as well as the weak points in these different organizations. The conclusion I came to as a result of this research was as follows:

First: That the most important requisite for a good orchestra was the musical director. Every man in the orchestra reflects the spirit of the man who swings the baton.

Second: Good music does not necessarily mean the maintenance of a large symphony orchestra. I would much rather have an orchestra of ten good musicians than fifty that are mediocre. With these two points in view, we gradually weeded out those in our orchestra who did not come up to the standard we set, and we procured Creatore as principal conductor. The result has been a very splendid combination, and resulted in the reduction of our orchestra from thirty-seven men to thirty-five.

Trend Toward Organs

Answering your letter of the 24 inst., I believe that the attitude of the musical unions, dominated by the orchestra players, is bringing to pass a condition which the majority of them will not be glad to see. I know that in Chicago last summer the organists, minority members, were against the policy of striking, and that so many of them were drawing salaries above the scale that the proposed increase would not affect their income. A recent film, one of the first of Aesop's Fables, fits the situation very well. The orchestra players have succeeded in putting more than one symphony orchestra out of business and have caused a number of theatres to dispense with orchestras permanently, giving a very good imitation of the man who killed the goose that laid the golden eggs. Some of the radicals among the organists are helping them, but the majority of the organist members have sound ideas.

The trend undoubtedly is towards the installation of organs in theatres, and especially towards high class orchestral organs—those which can satisfactorily fill the place of an orchestra and do more—instruments of really musical character, abounding in quiet effects while having ample power. From my observation the trend is away from slap stick accompaniment to motion pictures.

Mr. John Hammond, president of the Society of Theatre Organists in New York, stated a fundamental truth in his speech before the National Association of Organists at their meeting over the Kimball Unit Organ in the Stanley theatre, Philadelphia, when he said that the organists had the matter of salaries in their own hands, and inferred that it was not by union rules or strikes but by making themselves individually indispensable to the theatre owners through the artistic character of their performances that they were going to continue to enjoy incomes above those paid for inferior work. They are undoubtedly helped in this by the superior type of musical instruments now provided by some few of the leading firms not altogether dominated by the commercial spirit which is akin to that working so much harm within the unions.

R. P. Elliott,
Manager, Organ Department,
W. W. KIMBALL COMPANY.

Music and The Picture

As Viewed by Our Readers

Dear Sir:

I need a couple of first-class organists who can play pictures and play them properly. Can you put me in connection with anyone? Kindly advise at once.

Yours truly,
E. BEATTY,
Bijou Theatrical Ent. Co.,
Battle Creek, Mich.

I notice in a cue sheet for "World's Apart," by J. C. Bradford, it seems to contain some beautiful numbers, but I notice also that it does not give the publisher's names. The addition of the tempo is certainly a splendid item.

Truly,
LESLIE GROSSMITH,
ARMADALE CASTLE,
JAMES BAY,
Victoria, B. C., Canada.

The writer personally believes that the motion picture houses throughout the country can play a very important part in this nation-wide movement, the Advancement of Music, and should be helped in every possible way to that end. The kind of music which they present to the public is indeed important, and the music that accompanies the presentation of pictures will have an influence either for good or bad on the audience.

Now, the possibility of increased sales of pianos to theatres, by reason of any change in their type of music is not so important to the writer as it is for them to be exceedingly careful in the class of music presented, as I have previously stated.

In the case of the theatre that has a large seating capacity, an organ is beyond any question one of their first considerations. They, however, are obliged to have in connection with that a piano and the piano must necessarily, by reason of public demand, be a grand. It will be in size fitting the seating capacity of the theatre. The influence of music for good is beyond any question, so let us study as carefully the quality of the music and its presentation as the manager of a theatre would study the type of picture he is going to present.

With kindest personal regards, I am
MARK P. CAMPBELL,
President Brambach Piano Co.

AGAIN THE CUE SHEET

I have been operating an American Fotoplayer for the past six months in the principal theatre of this city and have been an interested reader of your page in the News, in fact, one of one of my first acts on assuming the post was to dig up all our back numbers and read your page, thereby getting some very valuable pointers and suggestions.

This is the first time I have written to you for help and I trust you will be able to render me some assistance. I have gradually been building up a roll library until I have some four hundred rolls, of these possibly one hundred are the light populars, the remainder classics from the lightest to the very heavy and a conservative selection of the Filmusic Company's special dramatics.

I use the "cue sheets" altogether, inasmuch as under the present regime it is next to impossible to get a preview of a picture in order

to cue the music to it, so I take particular pains to keep advised of all bookings as fast as bought and if the cue sheet fails to accompany the paper I either wire or write for it, consequently do not miss one in two months.

Lately I have noticed that Mr. James C. Bradford is responsible for the majority of the sheets for the pictures we get, with Mr. Winkler a close second. The latter's product is rather exasperating as he adheres evidently to the Belwin library (I understand in passing he is one of the owners of this concern) and there is a constant repetition of "Capricious Annette," "Roses That Die, etc." "Sleeping Rose" and so on. Now, these may be very delightful numbers, I am unable to secure them in rolls, so do not know but I am quite sure that if I used them night after night as the cue sheets direct, I would very shortly be in bad with our patrons.

On the other hand, Mr. Bradford's suggestions are to my mind much more desirable, he uses exceptionally high grade music, yet the most of it is not over the average "movie fan's" head and he is quite sparing in his use of the strictly dramatic numbers, such as tensions, hurrys, furiosos, agitados and the like; these numbers I think you will agree with me are not particularly melodious or harmonious as a rule, but indispensable at times.

Doubtless ere this you have begun to wonder where your assistance is coming in, so here is what I am up against. I have noticed from time to time in the Bradford cue sheets the following numbers called for:

Le Deluge—Saint Saens.
Dear Little Mother of Mine—Burleigh.
Elegiac—Barmontine.
Mysterioso Furioso—Langey.
Love Song—Wright (Ellen?)
Butterfly—Densmore.
Kunihild—Kistler.
Sailing—Old Song.
Hurry No. 33—Minot.
Pierrette—Hadley.
Intermezzo (Atonement of Pan)—Hadley.
Marguerites—Hadley. (Also several other numbers from "Ballet des Fleures," by this composer.)
The Storm—Langey.
Festival March—Borch.
Lament (from Keltic Suite)—Foulds.
Pleading—Wood.
In the Silence of Night—Rachmaninoff.
Slumber Boat—Gaynor.
Nocturne op. 48, No. 1—Chopin.

I could probably name a dozen more but these are the only ones I can recall at present and here is where my troubles begin, I cannot find any of these numbers above listed in my catalogues and I have the QRS, Melodee, Imperial, Connorized, Artempo and Filmusic Company's, and my reason for writing you is to ask if you would mind forwarding this letter to Mr. Bradford and ascertain if possible where these rolls can be produced if they are cut, if not, of course, that precludes their use as far as I am concerned. I would write to Mr. Bradford direct, but haven't the slightest idea where to address him.

In closing I must apologize for this long letter and assure you of my sincere appreciation for any assistance you can render me. I have built up my library so far from my own knowledge of suitable numbers for the screen, to-

gether with numbers selected from the various cue sheets and it is my desire to use nothing the best music consistent with the requirements of the pictures and from remarks that have reached me, I believe I am accomplishing slowly perhaps, but surely, that for which I have been striving among other things, to raise the standard of music in this community, at least in the picture business and if only that far I think effect will be felt outside.

A. M. WIGGINS,
Dreka Theatre Co., De Land, Fla.
Box 753.

The Bardavon Theatres Corporation, owners of the Stratford, Collingwood and Liberty theatres at Poughkeepsie, N. Y., have complete arrangements for a most active winter season. George W. Davids, the corporation's manager, states that a big feature of the coming season is going to be the music in the Stratford and Collingwood theatres where symphony orchestras will render special musical settings of every screen production.

Manager Davids has secured the services of Harry C. Stowell to lead the Stratford orchestra and Mr. Stowell already has outlined a most pretentious winter policy for this theatre. The new Collingwood theatre, which is being built at a cost of \$150,000, will not be ready until the first of the year, but when complete will be one of the most beautiful theatres in the Hudson River Valley. All the biggest screen productions with prologues and special musical settings will be presented at the Collingwood theatre, together with legitimate shows.

"We are going to give patrons the very best that money can buy," says Mr. Davids, "and above all, first class musical settings with pictures. The time has come when patrons demand a one hundred per cent musical program with their silent dramas."

"Your survey of the year of the work done for the benefit of music in the motion picture theatres for the past year to my mind is great."

"I am as yet not a member of your society but trust that I see my way clear to become one."

"I have just a small 600-seat house in a town of 2,500, and with me it is more a matter of pride than profit, as I am retired from active business, but this is my town and my people and I wish to give them the best for the least pay."

"I have a Marr-Colton Organ, second hand, and I have just ordered of them the bass pedals from C to C with the foot pedals."

"I have just made arrangements with Mr. Chandler, a very capable organist and director and my reason for writing you is to ask if you would be so kind as to furnish me with the names of the music composers that ask no tax on the music."

"I was telling Mr. Arnold, secretary of the Marr-Colton Company, what a good advertisement could make for themselves by getting out a pamphlet furnishing the names and addresses of the publishers of non-taxable music, as there are lots of theatre owners that would thank them for it. If you will kindly help me in this matter I will thank you. Kindly remember me to my good friend Mr. Johnston with best wishes."

JOHN W. SCHALL,
"Grand Opera House, Granada, N. Y."

Music and The Picture

Liberty Boosts Sunday Concert Receipts

Portland Civic Organizations Compete in
Local Musical Event

THE Liberty theatre, Portland, Ore., a Jensen and Von Herberg house, managed by Paul Noble, has recently put over a musical event that boosted the attendance at the Sunday concerts held weekly at 12:30 noon to capacity business, helped the Liberty daily attendance, interested the whole city anew in music and brought untold publicity for a period of five months.

The Liberty offered a \$500 prize to the Portland civic organization which should present the best musical program of four numbers at a Sunday concert. Any civic organization was eligible to the competition which required absolutely no financial outlay on the part of the competitors. Attendance formed the basis of the award, the ticket machine being checked a half hour before the concert commenced and again at the close of the musical.

Twenty organizations entered programs so that the contest extended over a period of five months. The number of persons who were affected by the competition approximates at least 15,000 as the memberships were informed to a man by each group when it came time for its respective program to be played.

Some of the largest and most cultured groups in Portland participated under the name of charity. Some of the worthiest and smaller groups entered the contest because they frankly needed the prize of \$500.

Typical of the clubs who entered were the American Legion, Press club, Musicians' club, Society of Oregon Composers, Drama league, Civic league, Newsboys' union, Elks, B'nai Brith, Community Service, Portland Symphony orchestra, Women's Ad club and others.

The local order of B. P. O. E. won the prize and the presentation of the check to the leader of the Elks' band on the Liberty stage was made an event of public interest. When the Elks were promoting their program their band and drum corps paraded business streets for two hours preceding the concert. They had 1,745 persons enter the Liberty between the hours of 12 and 1 p. m. and the Liberty seating capacity is but 2,000. Many persons wishing to hear the concert and not wishing to fight for a seat came earlier as the house opens at 11 a. m.

Second to the Elks was the Community Service, one of the several competing organizations to get Sunday first page publicity for the Liberty and its Sunday noon concert. Their program came at a time when adverse criticism of motion pictures and propaganda for stricter censorship was rampant and undoubtedly it did much to help the screen cause.

The Community Service chose Mothers' day as the Sunday on which to enter their program. A tableau presentation of the painting, "My Mother," by Whistler, was reproduced while one of the most famous singers of the northwest whom money could not have coaxed on the Liberty stage, sang Kipling's "Mother O' Mine." In addition the Community Service announced through the press that a basket of carnations would be given to the oldest mother present and that any mother who wished transportation might call their office and would be



Stage setting for the vocal duet recently staged by Lowell V. Calvert, managing director of the Capitol theatre, St. Paul. The selections were "Sweetheart Mine" and an adaptation of Dvorak's "Humoresque." The singers were Lillian Crossman and Bernard Ferguson

taken in a machine to the theatre as their guest. Tickets for these mothers were furnished by girls of the Community Service.

A score of Portland's richest and best known business and professional men sold papers at a business intersection one Saturday noon to help boost the program entered by the newsboys' union.

Portland police took out the patrol wagon and manned by "coppers" dressed in grotesque style "ran in" men found on the streets the Sunday noon of the Police Beneficiation association program. The prisoners were brought to the Liberty and fined admission to the theatre. One of the police sergeants sang as an extra feature of the program.

These few programs show that the contest ceased to be a commercial affair and developed into a civic proposition. Everyone became interested and the fact dawned on thousands of persons who did not belong to any of the contesting groups that Sunday noon concerts were a regular feature of the Liberty theatre.

Henri Keates, Liberty master organist, who played the concerts was boosted immeasurably. His name was brought before the attention of the public constantly. Music lovers came to



Exploitation for "The White Horseman" and "Reputation" used recently by the Amador theatre, Cristobal, Republic of Panama

know that he was equal to playing on two notices, any organ selection submitted to them. They were forced to recognize his skill as a genius not only as a motion picture accompanist but as a musician.

The entire expenditure occasioned by the stunt was the \$500 prize. Just one prize was offered with the thought that if it were really worth while it would amount to far more than several smaller awards.

C. S. Jensen, senior partner of Jensen and Von Herberg, who operate the Liberty theatre, several score other first class theatres in the northwest, was the originator of the idea. The details were handled by L. H. Allen, partner in the firm, with the cooperation of E. Noble, manager of the theatre.

Evansville Pleased at Return of Organist Robbins

Evansville, Ind., picture fans and music enthusiasts are elated over the return of their favorite organist, Percy G. Robbins, to a permanent place at the Victory theatre organ. Robbins officiated during the opening of the Victory and made a most favorable impression.

Mr. Robbins is a native of London. He began the study of music at the age of five and studied first at the Society of Arts and then at Charles Long, graduating from that institution when nine years old.

Later he studied under Dr. Hoffman, Dubois; The Guilmand School, Paris, and finally under Sir George Martin at the Royal College of Organists, graduating in the A. B. degree at 13 years. The same year he received the diploma of Associate of College of Organists for musical theory, harmony and composition.

He has been connected with A. F. Bretz, manager of the Consolidated Realty and Trust Corporation, of which organization the Victory theatre in this city is a part, since 1916.

He has exhaustively studied the application of the organ to motion pictures and repertoire of approximately 1,150 orchestral pieces memorized, is able to accurately accompany any picture.

San Diego Sunday Concerts Find Favor

Manager Jack Wall of the Rialto theatre, San Diego, in cooperation with the San Diego Sun is showing "Creation," the biblical story in connection with his Sunday afternoon concerts.

An elaborate musical program is prepared for these events. A recent program included selections by the Lykins brothers, altar boy Ann Sharp Bunting, soprano soloist, and the music furnished by the Rialto's new Morton organ, with Robert C. Bruxton at the console.

Music and the Picture

"Sweet Kitchen Sentiments" in the Picture Theatre

GILBERT W. GABRIEL writing in the *New York Sun*, severely condemns the practise of placing popular numbers on the program as the final group at American recitals. "Pianists have their Liszt, violinists their trifling transcriptions but singers must go down into deepest balladry," wails Mr. Gabriel.

"Gleaming basses muffle their thunder in sweet kitchen sentiments," is another scathing line.

And then follows some musical history as follows: "In London such pieces are consigned to ballad concerts, honestly and openly arranged by song publishers for the sake of trying out and popularizing their new merchandise. They are interminable affairs, singer succeeding singer, the audience wandering in and out, with no stricter desire than to come away with a touched heart and a couple of tunes to hum. But worthy young recitals are far different matters with them, and they never mix wine and water. Several American singers learned this abroad to their sorrow. British and continental audiences wouldn't munch, after Mozart, at Picardy roses from a hothouse of ballads, nor favored following Schumann with something like 'Sweet Kitty Malone.' They were hot against our hybrid programmes."

All of which is quoted not so much to epitomize Mr. Gabriel's musical tastes but to serve as an excuse to editorialize somewhat, on what to serve in the musical programme offered at the motion picture theatre.

Mr. Gabriel probably reflects the opinion of the average high-grade musician whether he be appearing in recital or before, the more varied and probably less high-brow audience of the picture theatre.

Left to himself, the musician will forget that "sweet kitchen sentiments" appeal to many a lover of music—whose education—both musical and otherwise, does not permit him to appreciate that which the artist finds most satisfying.

Mr. Gabriel's complaint will probably find scant sympathy in the mind of the business manager for either recital or picture theatre interests, who has learned that a sop to the layman is advisable when finances alone are to be considered.

"Sweet kitchen sentiments" may be overdone at either the recital or in the theatre but so too can the classics.

It is well to listen to the voice of the showman occasionally, lest music in America become a bore to some, through lack of understanding. It is best to creep before we attempt to walk.

London may condemn its popular ballads to the music hall but the picture theatre cannot as yet afford such a course.

Boston Symphony Begins Season

PIERRE MONTEUX has begun his third season as conductor of the Boston Symphony Orchestra.

Among the scores presented in the early concerts at Boston are Mendelssohn's "Italian" symphony, Rimsky-Kersakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fetes" and Strauss's "Don Juan."

Philharmonic Has Many Novelties in Repertoire

JOSEF STRANSKY, conductor of the Philharmonic Orchestra has announced some of the novelties that have been selected for the first part of the season of the Philharmonic concerts. One of them finds a place in the first program of the season—a Prelude and Fugue for piano and orchestra by an American composer, Daniel Gregory Mason. Among the other works new to Philharmonic audiences scheduled by Stransky are Enesco's Symphony in E flat major, opus 13; Henry Hadley's tone poem, "The Ocean"; Charles S. Skilton's Suite Primeval; a symphonic picture by Whithorn entitled "In the Courts of Pomegranate"; Ravel's Rhapsodie Espagnol; Five orchestra pieces by Schoenberg, opus 16, and "Le Mort de Tintagilles," a symphonic poem by Charles E. Loefler. More novelties will be announced later.

Stage Settings for Overture Numbers Featured by Goldman

DIRECTOR WILLIAM GOLDMAN, of the Missouri theatre, St. Louis, has inaugurated another unique idea in connection with his musical overtures which are rendered by a symphony orchestra of 27 pieces under the direction of Tony Sarli.

The idea consists of illustrating the music with elaborate scenes on the miniature stage which stands to the rear of the major stage at the Missouri theatre. The effect of accompanying the music with tableaux and dancing scenes is the same on the audience as that of playing music to the motion pictures. The local critics on the newspapers have given Goldman considerable notice and praise for his work, especially in view of the comment which it has evoked from the general public.

The accompanying photograph shows a recent musical set. The swan scene is that used in connection with the "Swan Song" from "Lohengrin." The swan moved across the stage, and the rider sang to the music.

The idea has proven popular with the music lovers of the Missouri, and Mr. Goldman is sure that the added expenditures for the settings are more than offset by the added patronage brought in by the presentation.



Stage setting for the rendition of "Lohengrin" at the Missouri theatre, St. Louis, as told in the accompanying article

"Dance Pictures" Latest Brooklyn Music Innovation

"DANCE Pictures" are the latest stage novelties included in the programs of the Brooklyn Mark Strand Theatre. This new conception calls for the translating or interpreting of a classic song through choreography or rhythmic art, and in turn the interpretation of the dance through the words of the song as sung from off stage.

Grieg's "A Dream" was the first experiment in "Dance Pictures."

The set was that of a garden in dim early evening light with the silhouette of blossom laden trees barely visible. The Scrova Dancers, young girls in convention-colored draperies and in sportive mood came singly and in pairs upon the stage, surrounding a wooing pair and dancing happily around them.

Henry Moeller, tenor, off stage, sang the words of the song which the dancers strived to work out in rhythmic motion. Their dancing in turn accentuated the words of Mr. Moeller's song.

As the song started the lights come up gradually as if lifting the fog of a dream. As the trees and dancers became more definite Mr. Moeller's song increased in volume. Toward finale the action of the dancers became less lively, the lights dropped again and the scene closed almost dark, as if curtaining a dream.

Seattle Theatre Installs New Organ

The Pantages theatre in Seattle has just completed the installation of a modern Robert Morton orchestral organ, and Glenn Goff, an organist schooled in his art by the makers of the instrument, has been engaged by the Pantages' management, to play the instrument.

The installation of the instrument is the first step taken by the theatre in their plan to feature motion pictures with organ accompaniments, and possible concerts, in conjunction with their present program of vaudeville bills.

The organ is fully equipped with numerous members of the flute, violin and brass instrument families, and a new touch system enables the organist to use two separate combinations of tones from the same division simultaneously.

Music and the Picture

Victor Herbert Guest Conductor at Brooklyn Strand

AFTER completing week engagements at Tom Moore's Rialto and the New York Mark Strand theatre, Victor Herbert is guest conductor at the Brooklyn Mark Strand for this week.

Mr. Herbert is featured and the orchestra numbers have the main spot on the bill.

The orchestral overture is "Carmen." The "Flower Song" serves as the theme for the stage presentation which had an exterior courtyard set with cut-out balcony and row of Spanish houses at left with a cut tree with tables and chairs underneath at centre front. A set garden wall and sky and foliage drop made the background. It was a typical Spanish picture at sunset with the lights in the houses coming up as the ardor of the song and dance interpretation increased.

Sonia Serova, solo dancer, opened the number with a pantomime or dance which reflected the coquettish spirit of the cigarette girl. Louis Samoloff, the lover, and a tenor, sat beneath the tree enraptured by the dancer. He pressed his courtship through the lines of the song at the conclusion of her dance.

Detroit Theatres Cooperate in Musical Event

DETROIT theatres last week had the opportunity to demonstrate in a timely and effective manner just how much they have accomplished in the musical end of program presentation. Thomas D. Moule, manager of the Adams and Madison theatres, together with more than a score of outlying houses, co-operated in the city and state-wide "music week" campaign which began Sunday, October 16, and continued through to the end of the week.

Every fraternal organization, business houses and individuals were asked to co-operate with the "music week" committees and the theatres were among the first to get in line to make the movement a huge success.

Both the Madison and Adams theatres have the largest orchestras in the Detroit section and special overtures were arranged and played by them, in appropriate settings, throughout the week.

Professor Firmin Swinnin Composes "The Theatre Organist"

FIRMIN SWINNEN, the New York Rivalto organist has composed "The Theatre Organist," an original work for the "movie-player" and dedicated it "To the Society of Theatre Organists." Book I contains five Dramatic Andantes; Book II, Dramatic Agitato; Book III, Love Themes; Book IV, Misteriosos; Book V, Hurries. Anyone can see what is meant by these titles. Not every organist is able to improvise such music on the spur of the moment, so these short works will prove a boon to them! The composer's object is to furnish suitable music for the scenes presented on the screen and they are playable on a two or three keyboard organ. Registration is provided, and explicit directions are given as to the best way to perform certain portions. No less an authority than Hugo Riesenfeld indorsed the pieces and his letter is reprinted on the title page.



Victor Herbert, conducting the Brooklyn Strand orchestra this week

Georgia Law Taxes Grand Opera Performances

ATLANTA is likely to lose her cherished season of grand opera next spring, because of a new law which was passed by the last session of the Georgia Legislature, calling for a tax of \$2,500 on every performance of grand opera in that state. The officers of the Music Festival Association, which has made it possible for Atlanta to have a week of grand opera every year, state that it is hardly likely that they will be able to overcome this handicap. Colonel William Lawson Peel, president of the Music Festival Association, who has been called "the Father of Atlanta's Opera Season," states that never yet has this season made any money for the guarantors. In fact, it is not money-making in any sense of the word. The idea is to give Atlanta something that is enjoyed by no other Southern city and something that is an intellectual achievement.

Every season a certain group of public-spirited men of vision and ideals guarantee that the expense of the opera, provided it does not pay for itself, will be met. Every season these men have put their hands in their pockets and made up a certain deficit. Last season, with a group of entirely new singers with scarcely one familiar face, and only one or two operas well known to Atlanta, was the most successful the city has yet had, and the sum required from each guarantor was very small. The officers of the Music Festival Association were elated. Their plans for next season became even more ambitious, and they were quite optimistic.

But during the last session of the legislature, somebody suggested the opera tax, and despite the most determined fight ever put up by the intellectual body of Georgia—the newspapers, the schools, colleges, music schools and conservatories, and people of education and artistic appreciation—the bill was passed.

Stanley Theatre Inaugurates Musical Festival

WITH the opening of the new Stanley theatre at Philadelphia recently, classical music in the picture houses of the Quaker City received its first big impetus.

In accordance with a carefully planned policy of the Stanley management, special musical programs have been arranged for the entire month of October.

A quartet of sterling artists has been secured to render operatic selections. This quartet gave selections from "Rigoletto," "Lucia" and "Roméo and Juliet" for the first three weeks of the Stanley's Music Festival Month and this week is presenting excerpts from "Martha."

It is very apparent that the Stanley is drawing thousands of patrons during this festival month who are attending the performances just as much to hear the music as to see the feature picture. This policy of presenting high class music in connection with the performance is arousing much genuine interest, and it is receiving the hearty endorsement of many prominent Philadelphians. The first week the operatic selection was well received; the second week there was still more interest shown, while this week genuine enthusiasm is being displayed.

Victor Herbert's Washington Engagement Great Success

TOM MOORE, Washington's pioneer exhibitor and recognized as one of the most progressive showmen of the East, again demonstrated his sagacity and foresight in program arrangement for his Rialto theatre, when he recently brought Victor Herbert, one of America's foremost living composers, to the National Capitol as Guest Conductor of the Famous Rialto Orchestra, the engagement extending over a week.

This was the eminent composer-conductor's premier appearance with the orchestra of any theatre in the country the interests of which are devoted exclusively to the presentation of motion pictures. To say he was a success is stating the fact mildly. Washington turned out en masse to greet him, his appearance resulting in one of the most delightful and profitable engagements the Rialto has ever known.

While the Rialto is known throughout the territory for the extensive scale upon which it advertises its attractions, the unsolicited publicity accorded Mr. Herbert by the newspapers of the city was remarkable, all, without exception, noting his arrival and the precedent he was setting, by lengthy advance stories, special pictures in all Sunday editions and numerous interviews during his stay.

Philadelphia Orchestra Gives Fine Program

THE symphony season in Philadelphia began Friday afternoon, October 7, with the opening concert of the Philadelphia Orchestra. Conductor Leopold Stokowski included in his inaugural program three fine orchestral numbers, the great D minor symphony of Cesar Franck, the entire final scene of Wagner's "Walküre," and Elgar's "Enigma" variations. The orchestra was greeted by the audience with much enthusiasm.

Music and the Picture

Dr. Strauss to Tour States

Famous Composer Arrives in New York; First Visit Since 1904

RICHARD STRAUSS recently arrived in America for his first visit since 1904 and naturally the music critics rushed to his hotel immediately for an interview.

Many of the questions which were flung at him, contained such musical meaning as can be found in an earnest discussion of the quality of German beer and others were so high brow as to incite a discourse on the innermost meaning of Dr. Strauss' tone poems. Besides answering the critic's questions Dr. Strauss also talked at some length about himself, his friend, Hans von Buelow, of his own favorite works, etc.

Of the programmatic material which accompanies his "Death and Transfiguration" Dr. Strauss had this to tell: That he did not, as has been often reported, compose the music and then tack a literary turn upon it. He had himself written a scenario of the music's intentions before all else. Then he had composed according to the scenario. When the music was complete his friend, Alexander Ritter had been inspired to incorporate the scenario in a poem.

"Every work I have written," he declared soberly, curtly, "is out of my own life. I have never composed anything which is not subjective."

The so-called favorite questions were sprinkled into the conversation at every opportunity. Dr. Strauss answered them all without hesitation and in as good spirit as he was hearing them for the first time.

"My favorite composer? Mozart. It is hard to choose—but Mozart. Remember what Rossini said when they asked him the same question: 'Beethoven is the greatest, but Mozart is the only one!'"

"The greatest of my own songs? 'Traum durch die Daemmerung.' I wrote it in five minutes. My wife had asked me to come out for a walk. I was waiting for her to change her dress. I lingered at the piano. The theme came to me 'Traum durch die Daemmerung.'"

"My tone poems? Which is the greatest of these? My favorite? I can only choose those which I consider most characteristic, which I love the most because they have meant the most to me, express my life most dearly. 'Zarathustra,' 'Don Quixote' and the 'Domestica' symphony. These three I would choose."

Asked of his newer works, Dr. Strauss divulged a fact which his own native land has yet to learn. It is that he has just finished sketching a new ballet, "Schlagobers"—which, in good Viennese, means no more nor less than "Whipped Cream." He has written his own libretto to it; has set its two scenes in the kitchen and restaurant of a Viennese pastry shop, where children come to feast and celebrate their first religious confirmation.

He spoke, too, of his new opera, "Intermezzo," one of the two acts of which he has just completed. "It is an opera in a novel style, written for an orchestra of only forty-five pieces, on a tragic-comic episode from my own life. I wrote it this past summer in the Austrian Alps. I tried to express in it what I feel all art should express in these days of omnipresent tragedy—a lighter, a merrier mood."

It must be remembered that Dr. Strauss' other new opera, "Ariadne auf Naxos," which has yet to be heard in America, is scored for an even smaller orchestra of only thirty-five pieces, and for an intimate type of theatre.

Of art abroad, post-war and post-impressionistic, Dr. Strauss could be got to speak only charily.

"There is just as much art being produced as ever in Europe—but I have not been able to detect the direction of it. I fear, in fact, that it has none. No, I have no faith in the so-called national schools. Inevitably, there are national influences in the music of France, Russia and modern Italy. But self-conscious schools? Was there a Beethoven school? There can be no such things as schools in music. Only talents.

"Talent is not necessarily genius. A genius must have talent. One cannot demand the converse to be true. Von Buelow used to say that Schumann began as a genius and ended as a talent."

Dr. Strauss is to be in America for two months, he said. During that time he will conduct forty-two concerts, travelling as far West as Kansas City.

Franklin's Music Predictions Being Realized

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, is making good his promise made a few years ago in a story published in *MOTION PICTURE NEWS* that it would not be long before the best directors and soloists in the land would be appearing in the picture theatres of the country.

For the past several weeks Creatore has been conducting the big symphony orchestra at the Hippodrome with unusual success and enthusiastic reception from audiences. In a few weeks Victor Herbert is coming to Buffalo as guest conductor of the orchestra.

Every week some well known soloist appears on the Hippodrome stage and the musical part of the bill has come to be one of the most entertaining units of the program. In his story a few years ago Mr. Franklin also mentioned the possibility of such soloists as Mischa Elman, Kreisler, McCormack and others appearing in the larger picture theatres. It will be interesting to see how long a period elapses before this prediction comes true. It really was realized several months ago when the late David Bispham appeared at the Capitol theatre, New York.

Mr. Herbert, following his current engagements at the New York and Brooklyn Mark Strand theatres and his recent appearance at the Rialto theatre, Washington, will go to Buffalo for his Hippodrome engagement. Elaborate preparations are being made for his visit.

Creatore is now on a leave of absence from the Hippodrome, taking a short tour with his band. In the interim Harry Wallace, formerly conductor of Shea's Criterion orchestra, is wielding the baton at the Hippodrome.

Goldman Makes Capital of St. Louis Opera Season

WILLIAM Goldman, managing director of the Missouri Theatre, St. Louis, has recently demonstrated how the musical events of a city may be capitalized by the motion picture house.

St. Louis has a municipal open-air amphitheatre which is the cynosure of all musical eyes, because during the summer months the city produces a series of light operas which has attracted favorable comment from critics throughout America. Ask a St. Louisan about his city and the first thing he will mention is the Municipal Opera with its 10,000 seats, its cast of 150 prominent singers and chorus, its stage of 325 feet in width and natural trees, etc.

So anything that smacks or savors of the Municipal Opera is due for success and public favor. Hundreds and hundreds of columns of newspaper criticism and comment has been afforded it, and Goldman perceived a possibility of cashing in on its tremendous advertising values.

Accordingly, with the aid of Stage Director Charles Dahl and Cast Director Grant Kimbel, Goldman planned a general revue of the season of opera which concluded the previous week.

The Mayor of St. Louis, Henry W. Kiel, was invited and responded to the invitation of addressing the opening night audience, large advertisements were used in the four daily newspapers, and the crowds came.

This year the operas last eight weeks, having changed each week. Among those presented were Sari, Chimes of Normandy, Fra Diavolo, Chocolate Soldier, Pirates of Penzance, San Toy, Beggar Student, and The Fortune Tellers. So with a large cast of singers, many of whom had actually participated in the municipal affair, a short revue of the most popular melodies from each opera was offered the Missouri patrons. With each opera revue, scenes were changed, the entire production lasting 45 minutes. The applause which followed each selection was sufficient proof of its success.

The tremendous approval on the part of the audience during the fourth night of the showing was so sincere in its length and staunchness, that Goldman ordered the entire revue to be resung. It went over big.

Twenty-Fifth Maine Musical Festival Held

THE Silver Jubilee (twenty-fifth annual) Maine Music Festival opened in Bangor on October 6 and continued in that city October 7 and 8, and in Portland, October 10, 11 and 12 (five concerts in each city), under William Rogers Chapman, director-in-chief, who this season completed twenty-five years of distinguished service in behalf of the musical and cultural life of Maine. He was assisted by about fifty men from the New York Philharmonic Society and a chorus of 600 voices, in each city. The soloists were Rosa Fonselle, prima donna soprano, Metropolitan Opera Company; Charles Marshall, tenor, Chicago Opera Association; Helen Yorke, soprano; Phoebe Crosby, soprano; Mildred Bryars, contralto; Francesco Bocca-Fusco, tenor; Fernando Guarneri, baritone; Ernest J. Hill, tenor; Raymond Otis Hunter, baritone; Attilio Marchetti, oboe. The concerts were the same in each city.

Music and the Picture



Showing the stage setting and the members of the musical stock company who appeared in a prologue for "Polly With a Past," when this picture played the Palace theatre, Wichita, Kansas, managed by Stanley Chambers

Metropolitan Season Opens

Many Aspire to Caruso Roles; 31 Sopranos Engaged for New York Opera

THE Metropolitan's annual season of opera begins next week, with every prospect bright for another year of success.

The whole music world is especially interested in what promises to be a race among aspiring tenors who would sing the roles of the immortal Caruso. There are three of his countrymen, Crimi, Gigli and Martinelli, who will bid for public favor.

Two are Americans, Chamlee and Harrold. Further, George Meader, Aureliano Pertile and Manuel Salazar are new, and there may be "dark horses" yet among a field of fifteen.

Of thirty-one sopranos, eight are newcomers, and of fourteen contraltos, but one. Besides Galli-Curci and Jeritza, the added foreign prima donnas include Selma Kurz of Vienna, to be heard later, and Angeles Ottein, a Spaniard, who sang with the Scotti company on its recent tour to California. Five American girls win a Metropolitan debut. Yvonne d'Arle, born in France, has lived in this country since her second year; educated in Denver, she sang in light opera in "The Lilac Domino" and was "discovered" for grand opera while engaged on a New York roof garden cabaret. Suzanne Keener, a young coloratura soprano from Pittsburgh, appeared with Sousa's Band and assisted during the war in Liberty Loan drives. Grace Anthony and Viola Philo are New Yorkers who coached for opera respectively with Giulio Setti, the opera chorusmaster, and a former tenor of the house, Carl Jorn. Last of the young Americans is Myrtle Schaaf, mezzo-soprano, another of those recruited for opera by Antonio Scotti.

In a list of fifteen baritones, the newcomers are Titta Ruffo, a star of magnitude, and Louis Rosza of Budapest. Among nine basses there is Fedor Chaliapin.

It has been hinted that Chaliapin will make a

limited number of Metropolitan appearances in "Boris," acting possibly both the drunken monk, Varlaam, and the usurping Czar. Mr. Ruffo is announced with Rosa Ponselle in Verdi's "Ernani," to be revived in the season's fourth week, narrowly preceded by Massenet's "La Navarraise," with Farrar, and followed by "Die Walkure," with Matzenauer. Frances Alda returns late in December in the production of Lalo's "Le Roi d'Ys," Lucrezia Bori in January in Rimsky-Korsakoff's "Snow Maiden," the later novelties being Catalani's "Loreley" in February, and in March a possibly first local production of Mozart's "Cosi Fan Tutte,"

"Chopin Suite" Brooklyn Mark Strand Specialty

THE "Chopin Suite" interpreted in rhythmic motion served as one of the most pleasing numbers on a recent Brooklyn Mark Strand bill.

The dance numbers for the Chopin suite were staged in a Grecian set with cut out pillars and a drop of the early century motif. The prelude, light airy music was interpreted by an appropriate quiet dance of the same type as the musical theme, the girls wearing Grecian robes and wreaths. Four girl dancers were in the next number "Valse" which was more spirited. In the third number "Nocturne," the dancing took on a lively playful spirit with the dancers using veils to good effect with colored lights playing on the filmy veils from the booth. During this dance number Jenö Sevelly, concert master of the Mark Strand Symphony orchestra played the Chopin text in a solo number. The final dancing number of the suite was "Polonaise" with the dancers in drill formations and posings.

Folk Music Compilations Excellent for Theatre Use

THE death by accident of Mrs. Natalie Curtis Burlin recalls to memory the fact that this authoritative and ardent worker in the domain of folk music, especially the music of the American Indian and the negro, has contributed at least three musical compilations that should be in the library of every organist or conductor who is under the necessity of building scores for the motion picture.

Her publication of "The Indians' Book," in 1907, contained a collection of some 200 songs and chants of eighteen different Indian tribes, of her own collection. "Songs of Ancient America" presents Pueblo Indian corn-grinding songs. In 1918 she published a series of "Hampton Negro Folk-Songs" containing notations of "spirituals" and work and play songs for male quartet, harmonized as the negroes sing them without retouching. Her latest publication was a volume entitled "Songs and Tales from the Dark Continent," which appeared last year, in which Mrs. Burlin had recorded and studied the singing and sayings of two native-born Africans who were students of the Hampton Institute and who repeated for her songs and stories they had learned in their native land.

Symphony Recital Given at Grauman's Theatre, Los Angeles

MISCHA GUTERSON, a musical director at Grauman's theatre, Los Angeles, recently accepted a challenge of the severest music critics and presented an "all-symphony program" at a Sunday concert, the quality of which could not be bettered in the schedule of any of the world's greatest orchestra's repertoire.

It was not, as Mr. Guterson explained through various mediums prior to his venture, a symphonic concert—that is, a concert merely partaking the nature of a symphony recital, but rather an authentic recital, the individual numbers of which were standard in the world of great music.

Beethoven's immortal Fifth Symphony was played in its gorgeous, appealing entirety. Every movement given characteristic interpretation. In superb contrast with the purities of Beethoven in his noblest moods was a presentation of Tchaikowsky's "Romeo and Juliet" symphonic composition. This is the creation that the composer himself once asserted was his favorite of all his works. Laidow's piquant and humorous "Musical Snuff Box" was the other orchestral offering.

The soloist of the occasion was Alfred Kastner, harpist, who offered Saint-Saens' "Fantasie."

Buffalo Musician Conductor at New Loew House

Emmet G. Luedeke, well known Buffalo musician, formerly a member of orchestras in the Shea and other houses, has been appointed conductor of the new Loew State Theatre in the Queen City of the Lakes. Mr. Luedeke has a personnel of 15 in the State orchestra. A large Moeller organ is used by the State.

Music and the Picture



A shot at C. A. Barbian's Waldorf, Akron, Ohio, and the singers he used to accentuate the fact that his was the only theatre in his town unaffected by a musicians' strike. The singers are: Top (left)—Mrs. Virginia Choate Pinner, soprano; right—Marie Arend, contralto; Lower left—Clifford Wilson, tenor; right—H. Glan Phillips, bass

Capitol Overture Artistic

Color and Lightings Add Much to Orchestral Number

IN the evolution of motion picture presentation the use of color and lighting has become an integral part of the musical entertainment. The development of this phase of the performance as well as the musical is in no small measure due to the inventive genius of S. L. Rothafel, managing director of various Broadway motion picture theatres and for the past two years in charge of presentation at the Capitol theatre.

The overture at the Capitol last week, Tchaikovsky's "1812" was one of the most pleasing orchestral numbers ever presented at the world's largest theatre, and the success of its appeal was due in a measure to the psychological application of lighting. This "1812" overture is by far the most widely known of the Russian composer's music. Three easily recognized themes form the principal material of the overture, the first being taken from the Russian hymn "God Preserve Thy People," the second the French "Marseillaise" and the third the Russian National Anthem.

At the slow and solemn introduction played by the violas and the cellos in solemn harmony, the stage is illumined by a soft pastel light, blue predominating. Then comes the gradual approach of the French and the ominous sound of drums beating in the distance and the first notes of "Marseillaise" are played by the horns. At the first beat of the drum a faint red light begins to pulsate on the stage, in the footlights, the house lights and in the prescenum arch. As the martial notes grow louder and nearer, the red lights pulsate stronger and stronger; and when at last the apparent victory of the French is announced by the full sounds of the "Marseillaise" rising high and clear

everything is overwhelmed in a mighty blaze of red. Then the original themes emerge again and the brilliant red subsides for a time slowly pulsating. And when the Russian National Anthem is introduced in the bass, growing up to the crashing finale with the bells of Moscow loudly ringing out their announcement of victory, the red fades into a brilliant amber, pulsating greater and greater each moment, closing the overture with an overwhelming flood of gold coming from every direction, electrifying the atmosphere and thrilling the spectator. This is truly painting the overture in color.

Russian Basso Is Soviet Recruit

FEODOR CHALIAPIN, the great Russian basso and this year a member of the Metropolitan Opera Company, has been sovietized by the Russian government, according to Helen Bullitt Lowry of the New York Times.

Chaliapin is one of the few great artists of Russia who have allied themselves with the Soviet. He has been the artistic head of the nationalized theatres, which include the opera, the imperial ballet and the drama—the whole organization being a subcommittee of the Department of Schools for the People. Chaliapin has drawn his salary from the government—a salary which was fixed by the trade union. As far as official connection goes, he is in Bolshevism up to the neck.

But the way he puts it is, "It has been my great privilege to have saved the art of Russia throughout these years of revolution—to have saved this art for Russia and for the world."

"Jazz Opera" Production Is Predicted

IRVING BERLIN'S idea of a "jazz" grand opera, at which most musicians have laughed, seems to be not as far fetched as it did when Mr. Berlin advanced the suggestion a number of years ago.

"Jazzed Blues" are gaining in popularity instead of losing prestige as was predicted for this latest degree of Orientalism when it was first submitted for public consumption. At least this is the theory advanced by those who have watched the continued success of "Shuffle Along," the New York Colored show which has been holding forth on Broadway these many months.

William Thorner, vocal scientist and an authority on many musical subjects, declares after seeing "Shuffle Along" that "If a distinctively and original American opera ever is to be written it will come by way of these negro tunes, rhythms and harmonic colorings." Even the most intolerant lover of educated music must admit the haunting harmonic lure and inescapable rhythmic urge of some of the current "blues," however distasteful the "blues" may be to the educated ear.

Operatic Music Popular in Mexico City

THE Zimmer Quartet of Brussels, returning home by way of New York from an engagement at Mexico City, reports that the interest in classical music in Mexico is surprisingly large, and that the Chamber of Music of Mexico City, at whose invitation the Zimmer players crossed the Atlantic, is an influential organization composed of many cultivated musical amateurs, founded more than a score of years ago by a Russian Secretary of Legation there, who later represented his country at Washington.

The society, while originating among the diplomatic corps, was not limited to Mexico's foreign colony, but included also the leading native families of the capital whose sons and daughters had been educated in New York, Madrid or Paris. The Zimmer Quartet paid its first visit this year, following another Belgian organization, called the Brussels Quartet.

In Mexico, the players said, they had found audiences keenly interested in the highest and most intimate forms of art. Their twenty-five programs in less than a month had covered the widest range of chamber music literature and had been received with appreciation throughout

Cincinnati Conductor Makes Business Change

Theodore Hahn, Jr., one of Cincinnati's foremost musicians, has been appointed musical director of Archer's Capitol Theatre. Although still a young man, Mr. Hahn has held many positions of importance in Cincinnati theatres. Some seasons ago he was musical director of the Orpheum Theatre, and for the past few years conducted the orchestra at the Lyric Theatre. When the new Shubert Theatre was opened recently, Mr. Hahn assumed charge of the orchestra there, a position which he now resigns to accept the offer of Ascher Brother: to head the Capitol unit orchestra, one of the largest theatre musical organizations in the city.

Music and the Picture



Members of the Rivoli theatre, Portland, Ore., orchestra

Reisenfeld Has New Idea

Pauline Frederick's "La Tosca"
Cut to Fit Composer's Score

HUGO REISENFELD, managing director of the Rialto, Rivoli and Criterion theatres, New York, is making Sardou serve the ends of Puccini, this week at the Rialto, by editing a print of Pauline Frederick's "La Tosca" made a few years ago by Famous Players Lasky, to fit the composer's orchestration.

The result is a half hour's presentation of pictures and music that is one of the features of the Rialto bill.

As far as can be ascertained this is the first time that a film drama has been edited with a composer's score in mind, the usual method being to select music to serve the picture.

Mr. Reisenfeld, long an important figure in opera as concert master, conductor and composer, interested Adolph Zukor in his experiment and was granted permission to reedit the film production of "La Tosca" to his purpose. The film play was originally in six reels. This was reedited by Mr. Reisenfeld to a little more than two reels, the great dramatic moments of the film being synchronized with Puccini's operatic setting. The orchestration from the opera is used exclusively, with an aria sung by a voice back stage in the closing scenes.

"This presentation of 'La Tosca,' with music from the Puccini opera matched into the scenes, is frankly an experiment," said Mr. Reisenfeld. "It may lead to the successful realization of the musician's dream of screen grand opera or it may be merely an incident in the development of the motion picture program."

In creating this new form of film entertainment, Mr. Reisenfeld used the musician's attitude in his work. Puccini's orchestral setting is notable for the skill with which the composer reflected the action in the score, interpreting in musical terms the characters and the situations. While Sardou's tragedy was exceptionally sombre, Puccini's music is of such beauty as to relieve its rather dark mood, and with these two mediums—the film and the orchestration—Mr. Reisenfeld has evolved what may be considered a musician's new creation of film drama and opera instrumentation.

The success of the experiment will be watched with interest in film and music circles because it may point the way to a new development of

the two arts. Just as in opera several arts are brought together to form a perfect ensemble, so this short film and music presentation of "La Tosca" may open new fields in bringing together the photoplay director and the composer.

Operatic Solos for Use with Short Subjects

Combination of film short subjects with operatic soloists as practised by the Brooklyn Mark Strand Theatre is an evidence of the usefulness of the short motion picture themes, according to Edward L. Hyman, who endeavors to make the most out of every novelty presented.

Mr. Hyman recently found a striking way to utilize a short flower film in which veritable mountains of roses are shown opening buds and growing before the eyes of the spectators.

Hadyn's well known ballad, "Love's Garden of Roses," served as the foundation for the idea. Estelle Carey, favorite Brooklyn Mark Strand soprano, sang the number and as she reached the chorus in the finale bars the curtains parted and the billows of roses rolled and opened on the screen in artistic confusion.

The simple effort to emphasize the beauty of the song through motion pictures was acceptable and the appreciation was shown in applause. In this way a singer in one had her efforts enhanced and an ordinary solo number went over with a bang.

Tabloid Opera Pleasing Capitol Theatre Patrons

The revival of selections from "The Geisha" at the New York Capitol theatre, were so well received that S. L. Rothafel has decided to continue this type of tabloid operetta.

The current week, Mr. Rothafel is presenting "The Chocolate Soldier," enlisting the services of orchestra, soloists, ensemble and ballet, and including such popular numbers as "My Hero" sung by Maria Samson; "Sympathy," by Erik Bye; "Gira Lala," by Elizabeth Ayres, assisted by Della Aosa, the French violinist, and additional selections by the Capitol Mixed Quartette.

Moor's New Piano Keyboard

Emmanuel Moor, whose versatile compositions in various forms have been not infrequently played in New York, and who years ago was a resident New York musician, has invented a two-manual, octave-coupler piano that has attracted some attention in England. Donald F. Tovey, the English pianist and composer, whose inclinations have always been toward the conservative, has found it interesting to play on, and a correspondent of The London Times gives an enthusiastic account of the new instrument, which he saw at Moor's home in Switzerland. Effects can be produced on it that he calls "simply astounding," and, he declares, without loss of tone or loss of delicacy resulting from coupling the keyboards. There is also an attachment for converting the piano into "a very powerful harpsichord," that is, modifying the tone to imitate a harpsichord.

But some not yet venerable can remember when similar revolutions have been predicted as a result of other keyboards, such as the Janko keyboard. That new principle attracted some interest, but the modern pianoforte has not yet become obsolete. There have been other such inventions, but of course their drop into oblivion does not necessarily prove that Mr. Moor's is not so much better as to supplant them, and even the ancient model of the piano keyboard, if its time has come.

Verdi's Musicians' Home Suffers from War

THE home for disabled and aged musicians founded by the will of Verdi and located on the outskirts of Milan has fallen on evil days since the war.

It was Verdi's dream to give to those in their old age who had enjoyed a passing glory, success, triumph or fame all too fleeting, the sense of ease and comfort in an atmosphere of harmony where dreams should make happy their closing years of life. But the war came and the great composer's guests were compelled to vacate in haste and the home became a temporary hospital for Italy's heroes in whose honor Verdi had composed many of his inspired choruses and his best orchestral pieces. When the war ended and the former guests wished to return, ways of existence had changed. There was lack of money. In 1902 there had been money and much charity. An income of 50,000 lire yearly (about £6,000 at par rates) helped them to live, if not in luxury, in great ease. But now all this is changed and while it is being planned to again reestablish the home, expenses must be cut and new avenues of revenue found.

It is thought that Italians will not suffer these veterans to want and that the royalty on some of Verdi's operas now available for the home will be augmented by private subscriptions.

Dupre Makes Visit to America

Marcel Dupre, organist of Notre Dame, is to make his American debut in New York, Nov. 18th, and will later appear in a joint series of recitals in the metropolis and Philadelphia.

Dupre's "De Profundis," written in memory of the French dead in the war and first given in Paris at the Armistice Day ceremonies in 1919, is to be one of the special events of his visit here.

Music and the Picture

Broadway's Score for "Peter Ibbetson"

Inspired by an Interview With Hugo Riesenfeld

THE musical score to "Peter Ibbetson," which Dr. Hugo Riesenfeld has prepared for his Criterion Theatre program is a standard for film presentation.

The music casts the desired atmosphere and at the same time achieves the goal of all carefully arranged accompaniments—rarity.

According to Dr. Riesenfeld this quality cannot be underestimated. If the film shows a Spanish dancer, it is the orchestra's cue to break out with the Habenera from "Carmen," in a casually prepared score. This is not one hundred per cent effective. The Habanera is familiar to all. It calls up memories of Geraldine Farrar, Calve, and The Victor Talking Machine. A hundred irrelevant ideas obtrude, and the spell of the picture is seriously threatened.

In "Peter Ibbetson," Dolores the Spanish dancer, comes into the hall. What is the musical accompaniment? Not the Habanera. Not a familiar gypsy song that everybody sang in school, but the comparatively unknown Havanaise of Saint-Saens. It does not take a musician or connoisseur to recognize the Spanish suggestiveness of the air. It is unmistakable. Yet not one out of a hundred in the audience will associate it with some past experience.

This policy was carefully and painstakingly maintained in preparing the "Ibbetson" score. To suggest Eighteenth or early Nineteenth Century France, excerpts from the Cours La Reine scene from Massenet's "Manon" were used at the opening of the picture.

The central theme of the story is "dreaming true." There are thousands of songs in every family song-book about dreams. But Mr. Riesenfeld used a Reverie by Claude Achille Debussy, a classic in its way, for creating an atmosphere of ethereal loveliness. This work is unknown to nearly all except the musical cognoscenti, and then not to half of them. Yet the effect of the phrase was as sure as William Tell's shot at the apple. Every human fibre responds to soft flute tones and wide, open, harmonies.

One air that has excited comment, is the motif of the old Colonel Duquenois, played by George Fawcett, Jacques-Dalcroze, originator of a system of bodily culture, found this old Napoleonic air which he calls "La Vosgienne." It has probably never been heard in America before. The theme is played whenever the Colonel appears.

How many Irish airs do the public know? Everybody knows at least a dozen. Yet Percy Grainger's unmistakably Irish "Molly on the Shore" is a novelty outside of the concert halls. This rollicking air accompanied the London prize-fight episode.

When Peter returns meditatively to his room such a forgotten air as the largo from Rossini's "Otello" was revived.

Mid-way between title and finish the love theme is introduced. Peter encounters Mimsi at the opera. The orchestra plays the haunting "Vision Fugitive" from Massenet's "Herodiade." The theme is re-introduced whenever Mimsi and Gogo meet again.

It was necessary to break the sustained action of the last episode with relief scenes in an orphanage. Karl Komzak's "Marschen"—light kindergarten fairy tale stuff—was used.

The string of themes is aided by certain stock pieces of orchestral-writing, such as a specially written agitato to denote excitement, a few bars of rumbling dissonances to indicate suspense, or a few measures of bells to cast a ghostly spell. These are procured from music publishers.

The manipulation of the themes gives "Peter Ibbetson" the effect of a well constructed opera. The use of theme per person or a theme for every mood is sound musicianship. It is the principle upon which that master of operas Richard Wagner worked.

At the end of the picture, when events move in rapid succession certain measures from the phrases are re-heard. This arrangement has the effect of a swift summary. The action ascends rapidly. A dream of Mimsi flashes through

Peter's mind. The orchestra returns to the "Vision Fugitive," only to blend with Shubert's Misterioso, the theme of Peter's exile, and then into the kindergarten music as the picture dissolves into the orphanage. Soon every mood in the picture is brought to a focal point at the peak of the action which culminates in Peter's death.

Leide Renews Contract

Enrico Leide, conductor of the forty-piece concert orchestra of the Howard Theatre, Atlanta, has renewed his contract for the year of 1922, much to the delight of the musically inclined, of the city.

Mr. Leide came South in December, 1920, as Musical Director and Producing Manager at the Howard. In July, 1920, when the theatre did not show the pleasant profit which the owners felt they had a right to expect, Director Leide was advanced to full charge of the entire theatre, on a sort of probationary management. The fact that he has signed a new contract for the coming year is ample proof of his success as Managing Director.

He has inaugurated a number of new ideas which have made a hit, among them three-minute prologues, or, as he calls them "atmospheric preludes." The people of the South are unaccustomed to prologues, and Director Leide feels that more than three minutes gives the audience time to become restive.

Another innovation which has proved successful is that of Grand Opera overtures. Manager Leide believed in them, and has persisted in offering them, until he has won the unqualified support of the civic organization, the Woman's Club, the Atlanta Music Club, and other organizations whose good-will means so much to a theatre like the Howard.

Circle of Indianapolis Organizes Stock Ensemble

During Thanksgiving Week, the newly organized Circle Theatre, Indianapolis, ensemble, a company of fifty voices, presented its first number, a symbolic portrayal of the landing of the Pilgrims, staged under the title of "Landing of the Pilgrims."

W. Hurley Ashby, art director of the Circle, designed an elaborate stage setting for the initial presentation of the Ensemble, with spectacular lighting effects, which resulted in much commendation from the local press as well as from the patrons of the theatre.

Arnold Spencer, choral director of the Indiana College of Music, has been appointed instructor of the Circle Ensemble. The Ensemble will be presented regularly on the Circle program.

Silvers to Specialize on Picture Scores

Louis Silvers who has gained a reputation as a talented composer of musical scores by the orchestrations he has compiled for such pictures as "Way Down East," "Dream Street," "Peacock Alley" and "Silas Marner" has associated himself with the Jesse Smith Enterprises where he will devote himself exclusively to writing scores for motion pictures.



This cut shows the newly organized ensemble, whose first presentation at the Circle theatre, Indianapolis, was titled "Landing of the Pilgrims"

Music and the Picture

Edouarde Dissects His "Fauntleroy" Score

New York Mark Strand Musical Director Lectures on Photoplay Music

"THERE'S a piece of music somewhere to correspond with every possible human emotion, no matter how fine the shading nor how delicately drawn the phase of feeling that is to be portrayed through sound harmony."

This is the assertion of Carl Edouarde, musical director of the Mark Strand Theatre, New York, and it is from this basis that Mr. Edouarde works when he desires to fit a musical score to a motion picture. That it is not always easy to get the particular music for the particular scene, he readily admits, but he stoutly maintains that exactly the right music can and should be found. His task is to find it. He has a marvellous library and a wonderful system; he is an indefatigable and wholly industrious worker. To these things he lays his ability to find the right music for the emotion presented.

Mr. Edouarde's views were sought in an effort to learn just why his score called for certain music with certain scenes in Mary Pickford's film version of "Little Lord Fauntleroy," then showing at the Strand, and why the old ballad "In the Gloaming" was chosen for the musical theme.

"The proper musical setting is to the photoplay what atmosphere is to the great painting, or local color and realism to the work of fiction," said Mr. Edouarde. "It projects, or draws the audience—and I like the word 'draws' the better—into direct and close sympathetic contact with the scene being shown on the screen. As the artist's brush brings the spectator into sympathy with the theme of a painting, so does the orchestra bring the audience into the atmosphere of time and place in the film-play, and a correct musical interpretation creates an instant and understanding sympathy between the pictured scene and those viewing it. That's all there is to making a musical score for a picture; and that's the reason.

"That old song 'In the Gloaming,' was immensely popular in the early Eighties, the time setting for 'Little Lord Fauntleroy,' and it fits the general idea of the picture. Here is a woman, 'Dearest,' bereft of a dearly loved young husband, cast aside by his family with just enough for a scanty living, but who sees in Cedric, the future little Lord Fauntleroy, the image of the man she mourns, thus deriving an incentive to do and live her best. Not at all a tragic situation, this. She has much to live for, much to work and hope for, and always there is the vision of this little son grown into such a man as his father. Tenderly sad, but ambitiously hopeful—that is the situation. 'In the Gloaming' fittingly expresses the emotion. For her 'The lights have been dim and low,' but there is much of brightness in the future.

"Care should be taken, however, not to overwork the main musical theme of any picture. It should not be played too often nor too long. It begins to get on the nerves of the audience if overplayed, and then sympathy is destroyed.

"Music that is foreign to what is before the eyes on the screen detracts from the picture, creates a divided interest in the spectator who doesn't know whether to listen to the music or watch the film. Hence he does neither. He gets peevish instead. The music should uncon-



Jane and Katherine Lee at the consol of a Robert-Morton

sciously blend with the scenes so that the audience will naturally and easily swing into the atmosphere of each.

"Nowhere in 'Little Lord Fauntleroy' is there a demand for highly dramatic or tragic music. Take, for instance, the scene where Dick, the bootblack is introduced. It is true that Dick is unfortunate; that he is in hard luck, and there is a certain degree of the tragic in his circumstances. But he is brought into the picture only as a medium through which the little Lord may show his bigness of heart and generous nature, and to later create a touch of comedy. So there we play 'Sylvan Sketches,' a collection of light, rather fantastic, Italian folk songs.

"Again in the case of Mary, the apple-woman. Poverty and ill-fortune ride on her shoulders like a chip on a wave. At heart she's full of fun and Irish gaiety, rollicking and good-natured. So when she comes into the picture we play 'The Shamrock,' a group of rollicking, shoulder-shaking Irish folk songs. Only we switch it into a waltz tempo, to make it a little gayer.

"Take another case, where the Earl's son falls with his horse and is killed. There is actual tragedy, a dramatic scene. But it is certain that there wasn't any orchestra on the spot to catch the atmosphere. So we simply pause for the scene; the orchestra is silent, and the effect on the audience is far greater than if there were an accompaniment of clashing cymbals and heavy drumbeats.

"In 'Little Lord Fauntleroy' there is that scene where Cedric goes into his mother after he has been in a rough-and-tumble fight in the street with the school bully. Dearest asks if he has been fighting, and Cedric answers, 'He did all the fighting.' During the fight scene and the meeting of Dearest and Cedric we play 'The Busy Bee.' This is just a light, rattling, fantastic air, to be played as fast as the musicians can play it. The scene doesn't call for cymbals and smashing drums; but it does call

for lots of pep and action. There's nothin' tragic or dramatic in 'a school-boy fight. The why make a battle scene of it with martial airs

"The second movement of the Fifth Symphony of Schubert is used when Dearest and Cedric arrive at Dorincourt castle. Here is a opportunity for real music. It should not be lost, especially when the music is in keeping with the almost regal atmosphere of the castle as compared to the scenes of Ninth Avenue, New York City.

"When the little Lord begins his life in the castle we use 'Petite Suite Orchestra No. 1. This is a light, yet stately and dignified march. There is no coronation pomp or anything of the sort, yet there is a distinct change in modes of living, and this light but stately air is in keeping with the castle atmosphere.

"The news from New York that Cedric may not be the real heir to the earldom is serious. It hits aged Earl and all about the castle, a hard blow. It may be true. It must be investigated. It is a tense time, but there is no highly dramatic atmosphere for the Earl and his associates do not seriously believe the story; they are sure in their own hearts that Cedric is the real heir. So there we give a serious, but not dramatic, melody. Fillipucci's 'Adoration' is used when Cedric and the Earl bid good-bye to each other. The reason is found in the title.

"When the real little Fauntleroy beats up the pretender in the castle corridor we cull from 'Novelletten,' by Coleridge Taylor, which gives us light, but slightly dramatic song music. We draw the audience into the real atmosphere when the Earl and the Adventuress are together, and when she is being exposed by taking bits from 'Inspiration,' a temperamental theme more or less fitted to the adventuress type.

"And so it goes through all the scenes, fitting the music so that the atmosphere of time, place and emotion is sent forth to the audience. The theme itself: 'In the Gloaming,' typifies simplicity and sacrifice. Anything in the nature of a grand aria would smother the pathos and sentiment.

"And so it goes. Music can make or mar any picture. For instance, in the case of a light, frothy comedy picture, we play to the audience, and not to the picture; any music that will please and that is light and frivolous. Anything else would detract from the screen views.

Mr. Edouarde went on to say that he liked to have from four to six days in which to work out a score for a film of the magnitude of "Little Lord Fauntleroy." He has a musical library of nearly 50,000 pieces, perfectly indexed so that he can find any piece of music at a moment's notice.

Nikisch Coming Here

Arthur Nikisch, probably the most famous of orchestral conductors of today, has just signed a contract for an American tour. Mr. Nikisch will appear in the United States during the months of March and April, 1923.

Mr. Nikisch was conductor of the Boston Symphony Orchestra for several seasons. Recently he has been leader of the Berlin Philharmonic and of the Leipzig Gewandhaus concerts.

Music and the Picture



The augmented orchestra at the California theatre, Los Angeles, which Managing Director Fred H. Miller has determined shall not be excelled by any organization in the country

Holiday Prologue Suggestion

Holiday Week Number Originated by New York Concert League Decidedly Worth While

THE New York Concert League, Inc., has prepared a Christmas prologue in which appropriate Yuletide music is suggested and a light plot mapped out. It is presented by MOTION PICTURE NEWS for the use of all exhibitors, with acknowledgment and thanks to the author.

UNIT 1

OVERTURE

- Merry Wives of Windsor.....Nicolai
or
Raymond OvertureThomas
or
Dance of the HoursPonchielli
(Light Plot in Christmas Atmosphere)
(a) Early Evening
(b) Drawing Toward Midnight
(c) Midnight
(d) Midnight to Dawn
(e) Dawn
(f) Dawn to full light
(g) Full Light for final gallop.
(Turn on all house and stage lights)

UNIT 2

SCENIC

- Scenes from Holy Land
or
Educational.....Historical Life of Christ, etc.
Music for these pictures: Jerusalem the Golden
(For organ solo, Vox Humana or orchestra).

UNIT 3

VOCAL

- The First NoelOld French
or
Silent Night, Holy Night .(Plus Organ Chimes)
or
While Shepherds Watch
or
Ring Out Wild Bells.....Gounod
(Organ chimes or orchestra bell effect on last strain)
or
Come All Ye Faithful
(These numbers can be sung by soloist, trio, male or mixed quartet)

UNIT 5

DANCE

- Toy Specialty—Toy March from Babes in Toy-landHerbert

UNIT 6

FEATURE PICTURE

UNIT 7

CHRISTMAS DIVERTISSEMENT

- Time—Midnight—clock chimes twelve.
Setting—Nursery—Conventional Christmas settings, clock on mantelpiece.
Decorations—Center Fire Place, hanging stockings, Christmas tree, child's bed.
Action—After twelve chimes, Santa Claus comes out of chimney (LITTLE DANCE OR SONG NOVELTY) and leaves his gifts and hides. Child awakens. Surprised, confused, ecstatic at gifts. (SONG OR DANCE OR PANTOMIME SPECIALTY.) Mother preferable, or father comes in when child awakens. (DUET OR DIALOGUE.)
Finale—Christmas dance—Parent, Child and Santa Claus.

UNIT 8

COMEDY (Children's Comedy)

- Children comedies or Educational comedies or animated models or cartoons.
Music.....Popular One Steps and Fox Trots

UNIT 9

ORGAN PRELUDE

- Hallelujah from Messiah
LargoHandel

Puccini Working On New Opera

Puccini is working on a new opera, called "Turandot." The first act is completed and the work far advanced. Busoni has also composed a musical comedy, a "Turandot," which was performed last spring, a fable called Chinese, which was used by Gozzi, the Italian dramatist, and was introduced to Germany by Schiller. Weber wrote an overture for the play, and there have been many German operas on the subject.

California of Los Angeles Enlarges Orchestra

Managing Director Fred Miller of the California Theatre, Los Angeles, after having given the matter of picture theatre presentation an exhaustive study, decided that people came to the larger houses not only for the picture or pictures but also in a large measure to hear the music, especially the better class of music, presented by artists.

In consequence, Mr. Miller issued instructions to Carli D. Elinor, the talented director of the California orchestra, to augment his organization to fifty pieces and to spare no pains or expense to make it a musical body that would take first place in its field.

Mr. Elinor, whose experience in presenting music in the motion picture theatre is a wide one and whose knowledge of the art of synchronizing the photoplay to music, has been demonstrated if in no other way, by the scores arranged for "The Birth of a Nation," "Ramona," "Hearts of the World," and lately "The Old Nest" scoured the country for instrumental artists.

The result of his search is to be found in the announcement of the engagement at the California of such soloists as Miss Elsa Grosser, concert violinist; Samuel Kalinowsky, violin and cello virtuoso; Jack Genter, trumpeter; Hubert Graf, harpist; Hobart McKenney, clarinet and saxophonist; Vincent de Rubertis, French horn, and Melville Berry, trombone.

How to Get English Opera

In The Saturday Review an argument is made by Francis Toye to the effect that, if English opera is ever to be developed, it must come through the lighter forms of opera. He gives a rapid historical review, from which he concludes that "dramatic music in England, when it has been successful, has always been gay rather than sombre. . . . Any attempt to build up a permanent opera will fail unless we recognize this fact."

He continues with special reference to the Carl Rosa company's performances now given at Covent Garden.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - TECHNICAL EDITOR

Installation and Proper Care of the Theatre Organ

Exhibitor Should Study Needs Before Selection

BY H. J. WERNER

FROM a close observation of the difficulties in properly conducting a motion picture house the ideal exhibitor must possess the qualifications of an extensive education in the liberal arts, finances and diplomacy in addition to considerable executive ability.

Theatre patrons are determined that everything presented to them must be worthy of their consideration including music, photo-drama, decorations, lighting and other necessities essential to their physical comfort.

Unlike Caesar's Gaul the motion picture public are divided into three unequal parts. First there is the plain "fan" who goes to the theatre because he thoroughly enjoys it; second there is the patron whose interest is served by pictures and music and third is a more sophisticated class who take a keener delight in the concert and the musical interpretation of the photo-drama. In view of the fact that the latter classes are assuming greater proportion, it is well for the progressive exhibitor to give greater consideration to the quality of music he is offering his patronage.

Economic conditions throughout the country have affected the motion picture industry to an appreciable extent and theatre overheads have necessarily dropped. However, the fundamentals of rent, light, heat and film expense are being maintained so that the orchestra pit alone bears the brunt of lower overhead. Orchestras have been curtailed or entirely eliminated and the organ has come into its own not alone from its economic and adequate artistic results but because of the disquietude resulting from temperamental and labor difficulties proportionally incidental to the number of musicians employed.

The majority of picture patrons will concede that the organ for picture purposes seems to be the instrument that furnishes the music most of the time in the greater number of medium and high class theatres. It is therefore necessary that the condition in which the organ is maintained should be of vital importance to the management and finally to the public.

Ordinarily when Mr. Exhibitor purchased his organ he did not hesitate to inform the world that it was the "largest and grandest" and probably boosted the price over its actual cost. However, the regular patrons will lack enthusiastic appreciation of the music if an inferior organist is retained at the console or the instrument itself fails to live up to expectations.

The selection of specifications suitable in size and design for the house or the purchase of the instrument from a reputable manufacturer is only a start in the right direction. The continued success of the instrument requires proper chambers for its reception, ex-

Valuable Information for Exhibitors

Ignorance of the proper care necessary to keep a large organ in good condition, has cost many exhibitors large sums. The NEWS has received many inquiries concerning this phase of theatre management. We have made effort to answer the inquiries at various times. We asked Mr. W. J. Werner, president of the American Photo Player Co. to prepare an article on the installation and care of the organ. His article is presented here. The American Photo Player Co. manufacture the Robert-Morton Organ.

pert installation men and an operator properly trained for organ playing.

The instrument itself must be a theatre organ and not a church organ. The church organ has its mechanism and various sets of pipes arranged and voiced so that a composition of pure organ literature can be adequately rendered. The church organ has its various tonal divisions arranged so that each one is complete in itself and measures up to a standard that tradition has imposed upon organ builder and composer alike. The church organ contains the dignified diapasons and sufficient reed tone to make the effect homogeneous; has certain solo voices, a brilliant ensemble and a few extra fancy stops. The

church organ has certain mechanical features for combining stops and "coupling" manuals rendering conditions which make it impossible for the organist to use stops on the different manuals simultaneously.

A theatre organ is designed so that the organist can play anything that has ever been written for the organ and in fact any music that it is physically possible to play. The tonal character of the manuals on the theatre organ are arranged differently. One keyboard should contain all the suitable accompanimental voices and certain rhythmic traps or effects which are used in conjunction with the accompaniment.

The next most important manual should contain all the solo as well as the accompanimental voices so that every possible voice may be blended together by the organist in order that he may vary the tone quality of his melodies as much as possible. By this arrangement the organist's work is greatly simplified as he does not have to continually change the position of his hands from one keyboard to another to blend solo voices which unfortunately are not placed on the same keyboard.

The tone of the church organ is of course dignified and sonorous and of a quality suitable for ecclesiastical use and for polyphonic music. The theatre requires not only certain tones which are fitted for church use but also every shade of tone found in a symphony orchestra that the organ builder can reproduce.

In addition to the proper arrangement of the various stops and pipes to render everything as available and convenient as possible to the organist, we must consider such matters as the speed and rapidity of the organ action; the depth and weight of the manual and pedal touch, the wind pressure used and the resulting tone, scale and diameters of the various pipes, reliability of the action and a thousand and one other details which go to make up a good theatrical instrument.

Space will not permit our going into these very vital points



Note comparison in size of this pipe. Its tone is very deep and is used only in large organs

as exhaustively as they deserve. Very brief thought will show how absolutely essential each and every point is to a successful organ. The question has often been asked, which is the more important in an organ, the action work or the tone. Some say one and some the other, but the fact remains that they are both equally essential. Good tone is useless if the action is so imperfect that the pipes fail to respond properly and a perfect action is of little use if the tone that it presents to the ears of the audience is crude or unpleasant. Thus everything has to be right and working efficiently all the time if Mr. Exhibitor is going to enjoy the best music that his organist can offer to his patrons. The health of the organ is as necessary as is the health to the organist—both must be in the pink of condition to do their best work.

CHAMBERS AND INSTALLATION

Properly designed organ chambers should be built of hollow tile or concrete coated inside with hard, smooth finish plaster, which will properly confine the tone when the swell shades are closed and efficiently reflect it out into the auditorium when the shades are opened. Not

only should the wells, floors and ceiling be strong enough to withstand the very considerable bombardment of sound waves without tone leakage, but the shades or fronts must be instantaneous in operation and of sufficient area to allow the unobstructed egress of the tone. These chambers should be absolutely dry and clean and if the organ is placed in more than one room, the chambers should be of the same height if possible so that the temperature is even, which results in the organ staying in tune much longer and a consequent reduction in maintenance costs.

Organ chambers can generally be planned in one of several locations in a theatre, according to the particular house. The plan most frequently adopted is to use the space usually occupied by the boxes on a level with the first balcony. Frequently one or both sides of the wings are used with the tone either speaking on to the stage itself or being projected through grilles on either side of the proscenium arch. In the former plan the tone usually mixes better and has a chance to blend before reaching the audience, but is sadly dampened if the curtains be lowered. In the latter plan, obviously,

curtains do not interfere and the brilliancy of the tone is not impaired, but the effect would possibly be unpleasant to members of the audience seated close to the sound outlets in the event of the balcony running right up to the sides of the proscenium.

Probably the very best place and the one least frequently used is what is known as a proscenium installation,—the organ being bracketted on either side of and over the arch, a grille being built, which has the effect of making a very massive and handsome proscenium. The organ is entirely screened,—is easy of access and in large theatres can be practically on one level,—and with possibly a small work shop and entrance from one of the upper lobbies.

A word to architects might not be amiss. Consultation with an organ expert *before* the building is actually in construction may be the means of easily obtaining a good installation which will redound to the credit of everyone concerned. An undersized grille or a sound pocket may reduce the organ's efficiency as much as 50%. Most organ builders will be glad to cooperate in the design of the theatre and are really interested in having things right.

A case is quoted wherein the sound opening was placed close to a large ventilator which worked on the exhaust system with the result that a large percent of the tone went not only over the heads of the people but clear out of doors.

MAINTENANCE

The action of the modern organ consists of an enormous multiplication of a few very simple parts, contacts, cables, magnets, primaries, relays, etc. While the component parts are in themselves very simple and not liable to derangement, the fact remains that the simplest mechanism if multiplied a thousand fold is certain to require some adjustment and regulation.

The blower and motors must be regularly oiled and the bearings and commutators attended to. The blower room kept neat and free from dirt and dust, which would blow into the organ and might possibly cause ciphers by lodging on the armatures or valves. In any event the dirt will pass into the pipes themselves and lodge in the nicks and windways or even get beaten into the metal of the rapidly vibrating brass tongues.

In addition to the motors, the low voltage electrical system which controls the action has also to receive attention. A moderate sized modern theatre organ contains probably upwards of ten thousand separate make and break contacts. It is true that great thought and care have been exercised in their design and manufacture but still it is only to be expected that some attention is required.

Again there is the tonal side of the organ. The pipes must be kept in tune and in proper regulation regarding power, promptness of speech and pitch. Dirt from the blower and ordinary dust affect the power and promptness and also indirectly the pitch, and differences of temperature change the pitch of the pipes in varying degrees.

The actual functioning of the different kinds of pipes is a subject worthy of deep study and one which cannot possibly be treated in an even partially comprehensive manner in a brief article such as this.

Suffice it to say that the tone of a given pipe has three attributes, quality, quantity and pitch. These attributes are present as a result of the use of certain scales, i. e., lengths and diameters of the various pipes in a set. The height and width of the mouth, treatment of the windway or, in the case of a reed pipe, the thickness and treatment of the tongues and also the quantity of wind admitted to the pipe all affect the tone. A change in any one of the above quantities

(Continued on page 314)



Typical Robert-Morton five manual console

Have Optimistic Outlook For 1922

Evidence of the fact that the Bell & Howell Company are optimistic of the future is reflected in the large capital outlay which has been made for increased factory facilities, and for new experiments and development work embracing machines and appliances for all branches of the industry. Contrary to the accepted belief that most manufacturing establishments have had to contend with idleness in the recent depression, the Bell & Howell Company have been unusually busy, and have welcomed an opportunity of getting even with production, which has been heretofore retarded, making only long time deliveries possible. In the near future deliveries of major equipment will be made from stock. The slump in business has really been a welcomed period to the Bell & Howell Company, if for nothing more than what it has enabled them to accomplish in the perfection of tooling methods. It has resulted in their being able to manufacture parts cheaper, and with methods which tend to make possible the interchangeability of all parts and with consequent improved precision and accuracy.

The new developments projected for the coming year—models for which are now completed, or in course of construction—include a new super-step Printer, entirely dissimilar from anything heretofore attempted; it is fully automatic, with provision for any number of light changes from one to infinity. A full line for the amateur and semi-professional—including Camera, Projector, Printers, and other laboratory equipment—has also been perfected, and will be well into production in the early part of 1922.

P. M. Abbott Now with News

Starting this week P. M. Abbott assumes the technical editorship of Motion Picture News. Mr. Abbott is a graduate engineer who has devoted a number of years to the study of the projectionists' problems and to the construction and equipment of motion picture theatres.

A. G. Cruikshank will take over the advertising and service end of the Construction and Equipment section.

Installation and Care of the Organ

(Continued from page 303)

always results in a consequent change in the remainder. It must not be supposed for a moment that the action of organ pipes is mysterious and can only be comprehended by a few. Any one who has the necessary musical ear and mechanical brain and hand can quickly learn to make the requisite tonal adjustments which may become necessary. Obviously the chambers should be clean, dry and of an even temperature so as to prevent things going wrong.

A good organ mechanic keeps things right and does not allow things to go wrong and so the organ is always efficient, the organist is enabled to do good work and the public gets its money's worth at a minimum maintenance cost to the owner. A large organ should be inspected at least every two days,—a medium instrument once a week and every theatre organ at least once a month.

Every large city has several independent

organ mechanics who are capable of rendering such services, and usually the cost of making frequent short visits to an organ is little more than would be the case were the visits further apart and each one longer. The former plan keeps the organ right and prevents things going wrong and the latter corrects things after they have gone wrong.

First, purchase a good organ.

Second, install it right.

Third, keep it right.



Voicing 32 foot pipes on the exterior of Robert-Morton factory

Open Oxford at St. Paul Diamond Theatre

The New Oxford, the largest single floor house in the middle west, was recently opened at St. Paul, Minn. Tom Burke, manager of Midland Films, Inc., and George Grandstrom are associated in the ownership of the theatre. Construction work on the Oxford was started last July.

The house is of red pressed brick and harmonizes with the architectural style of the neighborhood. The building is of fireproof construction and has 10 fire exits. All of its 1,200 seats are on the ground floor, which simplifies greatly the handling of the crowds, and also eliminates the necessity of patrons climbing stairs.

The box office is constructed of Tennessee marble and dark wood. Artistic display windows are provided on either side. A handsomely decorated arch extends the entire length of the front of the building above the ticket office.

The beautiful foyer is separated from the auditorium by a partition curtained with silk. The modern Italian decorative style has been followed throughout the entire house. Amber, mauve and peacock relieved by gold are the colors used in the decorative scheme.

Large dome-like spaces filled with filagree work are to be found at the top on either side of the screen. Cherubs, symbolizing music and art adorn the corners with silken curtains at the sides to emphasize the rich beauty of the interior.

A richly decorated ladies' room is situated over the ticket office on the second floor. The men's smoking room is on the first floor. A large orchestra pit is provided. A Barton organ is one of the features of the house. The organ is at the left of the pit. The console is fitted with three manuals finished in mahogany. Two large rooms over the proscenium grill houses the pipes. Special sound shutters have been installed to regulate the volume of the music. This organ is the second of its type in the Twin Cities. The other was installed in the new Tower theatre, which recently opened. WISE.

La Vine's Riviera Simplex Equipped

Every now and then, we hear of someone who does something in an unusual way, and which reflects much credit and causes favorable comment on their ability. This is what happened, when on December first, S. C. La Vine opened the beautiful Riviera theatre, St. Johns Place and Kingston avenue, Brooklyn, N. Y., and gave to the Bedford section of Brooklyn a new and finely appointed theatre. The name Riviera was suggested, Mr. La Vine states in his program, by the garden spot of the world—the Riviera—and as one views the theatre he finds that every effort has been put forth to realize the ideal behind it.

The policy among the modern theatres of today of installing three projectors, to insure an uninterrupted performance at all times, has been adopted by the Riviera management. Three of the latest type "S" Simplex motor driven projectors, two spot lights and a generator are part of the splendid equipment installed in the projection room.

Several organizations of merit—The Famous Players-Lasky Corporation and B. F. Keith Vaudeville Circuit have been selected to provide the entertainment that will be presented at the Riviera Theatre.

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Music and the Picture

Grauman's 100% Program

Managing Director of Los Angeles Picture Palace Explains Reasons for Musical Policy

IN these days of curtailed patronage in many theatres, when managing directors exasperated by continued diminished net profits, look about for possible remedies for an apparently chronic condition and in so doing, allow their thoughts to dwell on the advisability of lessening the overhead by decreasing the size and effectiveness of the theatre orchestra, the following expression of views by Sid Grauman, managing director of Grauman's and Grauman's Rialto Theatre, Los Angeles, written exclusively for the NEWS, will be of timely interest.

Mr. Grauman says:

When any exhibitor engages an orchestra to play every day and every evening in a picture theatre and an orchestra of authentic symphony proportions and quality (65 musicians) to play every Sunday morning, he must have his reasons. When, in addition to this he laboriously works on prologues, engaging talent and genius to participate as prelude entertainment agencies to the presentation of a feature picture he must be convinced that the time, and effort and the money spent, pays.

All of which explains why my theatres devote so much attention to the musical program, not occasionally but week after week and month after month.

The problem of the picture exhibitors is to produce what he calls "one hundred per cent entertainment"—that is entertainment that will give to 100 per cent of his patronage their "money's worth."

The picture hasn't been made to do that; the vaudeville show hasn't been assembled yet that accomplished that goal and the musical program hasn't been presented either that achieves such perfection—but a combination of all three elements, plus others has and does.

Let us say that your taste in pictures does not run to stories of adventure, but that you do like revelations of the elegancies, follies and foibles of society. You go to the cinema and perhaps you pay to see a picture by the greatest of all exponents of the adventurous and heroic in all screenland—Bill Hart. Your neighbors on all sides of you thrill to the well-told story, but you remain unmoved. The entertainment this far has been, let us say, 75 per cent perfect—it has hit the entertainment-requirements of 75 per cent of the audience, but it has missed you.

But on the bill is an act like that we are presenting this week in the engagement of Max Fischer and his "personality band" as an extra touch to a fashion show in which a stage full of feminine beauties display a quarter of a million dollars worth of furs.

You begin to feel that the exhibitor has remembered that every one doesn't care for even Bill Hart.

Then jazz syncopation and social spectacle is succeeded by sublime music from an orchestra capable of playing anything from Beethoven to Victor Herbert or from Brahms and Schubert to Sullivan and Lehar.

You have enjoyed at least half the bill.

The entertainment has been made 100 per cent and nobody remains ungratified. It has all been worthy and on a high artistic plane—the wants of all have been consulted and gratified. Educational elements have not intruded



Sid Grauman

themselves, but have been present; esthetic taste has been excited and satisfied and the imagination has been stimulated in wholesome and healthy manner.

That is the reason why Grauman's theatres will continue to serve every kind of taste except coarse taste by a diversity of entertainment that is aimed week after week at the bullseye of "100 per cent."

A New Stringed Instrument

In Berlin one Waldemar Giese has been giving a concert on a newly invented stringed instrument called the "bass-baritone." It is said to be a cross between a 'cello and a double bass and is tuned a fourth higher than the double bass. The tone is small and without expression and characteristic color, and correctness of intonation is difficult to attain. Harmonics were much used by the player, who presented a dull concerto by the famous double bass player, Kussewitzky.

Lipschultz Returns to Minneapolis

George Lipschultz, Milwaukee's best known photoplay orchestra leader, is back again at the Strand. Mr. Lipschultz left Milwaukee some months ago to go to the Pantheon theatre, Chicago. After he had left Saxe brothers found they had a gap in their organization that somehow they could not fill. Finally arrangements were made with Lubliner and Trinz, Chicago, to release Mr. Lipschultz from his contract and he returned to Milwaukee.

History of First Performance of "Rhinegold"

A writer in the Paris Temps recalls how Paris first heard the music of "Rhinegold," which has just been restored to the stage of the Opera. It was on May 6, 1893. The orchestra pit was covered with a platform. A little table was put there, lighted with a kerosene lamp with a green shade. The curtain rose and showed the setting of the nuptial chamber in "Lohengrin." Then entered, like a wedding procession, Messrs. Renaud, Fournets and Vergnet, and on their arms Mmes. Renée Richard, Bosman and Jane Marcy, who sat down in six chairs placed for them. There were two grand pianos, at which Raoul Pugno and Claude Debussy took their seats. Lecturer came forward, took his seat at the table and read a substantial essay: It was Catulle Mendes. After the lecture some scenes from the music drama were sung and played with great success.

Witmark Song Scores at Rialto

A very interesting musical score, which includes many old time New England favorites, has been arranged for the New York Rialto Theatre feature this week, "Get Rich Quick Wallingford," but the tune that is being used as the special thematic material for the score is a comparatively recent song, "My Home Town Is a One Horse Town," published by M. Witmark and Sons.

Carl Rollins, the featured singer, is using the song also as his vocal number with the Rialto Male Quartette singing the chorus on the second repeat.

Niagara Falls Theatre Has "Music Lovers Week"

D. H. Finke, manager of the new Bellevue theatre, Niagara Falls, N. Y., put on a "Music Lovers' Week," as an added attraction last week, offering to play songs and selections requested by patrons on the big orchestral organ. The patrons of the Bellevue wrote their requests. The numbers receiving the largest number of requests were played. Mr. Finke also staged a prologue showing famous composers in connection with the stunt.

C. Sharpe Minor Will Play at Buffalo

C. Sharpe Minor is coming to Buffalo. The famous organist of the Grauman Theatre on the west coast has been engaged by M. Slotkin, general manager of the new Lafayette Square Theatre, Buffalo, to act as organist on this 4,000 seat house, which opens January 15.

Mr. Slotkin has installed a \$50,000 Wurlitzer Hopes-Jones unit orchestral organ in the Lafayette Square, which is said to be one of finest instruments in the world and which C. Sharpe Minor will play.

The announcement of the coming of this famous musician has created much comment in Buffalo and western New York and is only one of the many surprises which Mr. Slotkin has in store for Buffalo theatregoers when the mammoth house opens next month.

Music and the Picture

Why Do We Need Music with Pictures?

Dr. Hugo Riesenfeld Comments on William D. Taylor's
"Too Much Music" Article

EXPRESSION of disapproval of the overwhelming quantity of music and of the atmospheric prologue on the programs of better class theatres by the Motion Picture Directors' Association recently made public through a trade paper article by William D. Taylor has led *MOTION PICTURE NEWS* to seek the opinion of an authority on the presentation of the photoplay—Dr. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, New York.

Mr. Riesenfeld has been the leading figure in pictures-and-music for the past six years. He has seen motion picture presentation develop and knows its possibilities and its pitfalls from experience. And in pointing out where the exhibitor faces dangers in the elaboration of the music side of the program, he is giving support to Mr. Taylor's protest.

"The whole purpose of music with pictures was originally to satisfy the ear so that the eye could give its attention to the screen," explained Mr. Riesenfeld. "It was a sort of opiate, nothing more. That was the fundamental theory upon which music was originally introduced in motion picture presentation and if the exhibitor will hold to that central idea he cannot go far astray. If he is led to believe that because his patrons like good music he must give them more and still more music, he is doomed to disappointment, because primarily his patrons want pictures.

"Why do we need music with pictures? Because the ear demands it. Every action in life has sound connected with it. And on the stage there is the human voice and color as well as action. When the patron turned to the motion picture for entertainment, it was natural that the human voice should be sought as well as the figures in dramatic action. Without a sound except the whirring of the projection machine or the whispering of the audience, there would be an unnaturalness about the silent drama which would be disconcerting. The players would be seen to speak—their words might even be read upon the screen—but there was no sound. Naturally, it was found necessary to appease the demands of the ear, and music was introduced.

"In time this musical side of the entertainment was given great study and an effort was made to bring together the emotional force of the music with the appropriate action on the screen. And there was, at the same time, a development in the orchestral side, until the piano and primitive organ disappeared and fine symphony orchestras were used. When a special composition was needed for a special film scene and it could not be found among the great music writings, an original piece was written. And so it went on, progress in music setting and in the orchestras.

"Then there was the problem of the entire program. A motion picture entertainment takes about two hours yet it is almost physically impossible to watch pictures for that length of time. That is why pictures were made to alternate with stage numbers, a bit of dance, an orchestral selection or a vocal solo. It was to



Dr. Hugo Riesenfeld

give the eye a rest that these stage and music numbers were introduced. And, of course, the best possible numbers were presented.

"This wonderful development of motion picture presentation continued with remarkable strides—and hidden in that fact lies the danger. The public liked fine music settings with its pictures, it appreciated the symphony orchestras, the vocal selections, the dance numbers, and immediately it was presumed that more and more of that side of the entertainment was desired. The original purpose was being forgotten and music and stage numbers was made a fetish. The servant was placed in the master's chair and obeisance was paid to a usurper.

"After all is said and done, the picture is the thing. We know that the public likes music with its pictures. A good orchestra, a properly prepared score and well selected soloists will give the theatre a steady clientele, provided, of course, that the average of pictures is good. Music will increase the attendance when the photoplays are good, but will not draw patrons if the pictures are uniformly bad.

"Six years of study and work have brought us these salient facts:

"The music in the score to a motion picture must be chosen with just as great care as is the music in an opera—it must be in harmony with the dramatic action. Both are intended to carry the same story, to create atmosphere for a story or stir the emotions in a specific way. If I were inclined to be over-critical, I should be tempted to say that the music for the motion picture has to be more intelligible than that in grand opera.

"The conductor must 'play to the picture.' This is, to my mind, the most important function of conductor and orchestra. It is infinitely

more important than the proper playing of an overture. For the conductor it means that he must unlearn much, must disregard dynamics and metric effects which a composer conceived, and actually improvise a setting fitting the dynamics of the photoplay. The orchestras, too, must understand how to 'play to a picture.' Even the best players from the symphony orchestras need to learn this branch of musicianship.

"These three—the score, the conductor and the orchestra—when expressing the emotions in music harmoniously with the emotions on the screen, result in a brilliant ensemble. If any of these three are lacking—if the score is not prepared with appreciation for the dramatic import of the film, if the conductor cannot direct the score 'to the picture' or the orchestra does not respond perfectly—the results, from a film drama point of view, will be disastrous.

"The great problem is to know where to stop. Music has progressed wonderfully in the past six years and there is the desire to go still further. Instead of making it a purpose to give always better music there is the desire to give merely more. The well balanced program has been found long ago and the pioneer will find that his work lies in perfecting the details of that program, not in throwing it out of balance again."

Avedano Appears at Shea's Hippodrome, Buffalo

One of the most artistic musical numbers ever presented at Shea's Hippodrome, Buffalo, was rendered last week when Mlle. Avedano, costumed for the role, sang "Romanzo" from "Aida" before an atmospheric stage setting, entitled "On the Nile." The canvas showed the Nile river flowing by the pyramids. A camel caravan was seen crossing the desert in the distance. Lights were thrown on the water against which an electric fan was also turned, the breeze thus produced giving a realistic moving water effect. The Verdi number was given with excellent effect, the big symphony orchestra accompanying the soloist.

Dolman, Former Detroit Organist, Goes to Winnipeg

Walter Dolman, formerly of Detroit, Mich., has been appointed organist of the new College Theatre, Winnipeg, Manitoba, where a fine new concert organ was recently completed. Dolman was brought to Winnipeg to be the organist of the Province Theatre, where he remained for two years. He went to the National Theatre, Winnipeg, but has now received the important appointment at the College. Mr. Dolman is credited with having one of the largest music libraries in Canada.

Premiere Presentation of "Sin Flood"

Complete Music Score with Editorial Comment by E. R. Rogers,
Manager, Tivoli Theatre, Chattanooga, Tenn.

"MUSIC hath its charms" in a motion picture theatre only when intelligently adapted to the picture projected on the screen, and not directed to the aesthetic surroundings of the theatre. Interpretation of a motion picture with music calls for not only careful thought but arduous duties on the part of those who have that portion of the entertainment in their care. A photoplay must be expressed as the author and director conceived it, or it dies aborning in a celluloid mausoleum so far as the public is concerned.

There are many fine productions which fairly scream for expression, but yet some theatre directors permit the temperaments of their orchestra leaders to dominate, and as a result the musical programs are in the nature of concerts, and ingenuity of author and director are lost in meaningless sound and flickering screen lights.

Visualization of a picture before any attempt is made to lay out the score is the essential thing, as the writer sees it. Then the various situations can be intelligently expressed. Many a picture has been made morbid with musical renditions when the idea of the author and director was to the contrary. If the music is directed to appeal to the emotions of the spectator and at the same time harmonize with the dramatic situations of the play, then it has been successfully handled. But—how many exhibitors get this result from their orchestras?

"The Sin Flood" is a picture that makes a high bid for proper music motifs. The Tivoli theatre, so far as the writer knows, is the first theatre in the states to play this unusual production. (Correct me if I am wrong.) The picture was booked for January 4th, 5th, 6th and 7th. Arrangements were made for the first screening—the initial step in our process of visualization—both orchestra director and organist were called into the screen room. The picture was viewed, but no notes taken. Then a general discussion ensued—a policy to which we always adhere. Screenings being conducted at night, the next day was employed in searching out themes that would cover the general idea of the story. Here are our first notations:

Poppy's Theme—"Poppy Blossom Dreams"—Pascal.
Minister O'Neill's theme—"Grail Motif" from "Parsifal" and "Palms."
Fraser's theme—"Kundry Motif" from "Parsifal."
Billy Bear's Theme—"A Young Man's Fancy" from "The Music Box."
Nordling's theme—"Norwegian Serenade."
Higgins' theme—"He May Have Seen Better Days."
Levee Joe's theme—"The Arkansas Traveler."
Charlie's theme—"On the Mississippi."
Flood theme—"Flying Dutchman."
General themes for group situations: "The Land of Beginning Again Where Broken Dreams Come True."
"Friends" from "The Rollicking Girl." "Blessed Be the Tie That Binds."

Now for the musical interpretation of "The Sin Flood." The picture opens with a view of the Mississippi River. What is more appropriate than "On the Mississippi"? The town of "Cottonia" is shown. Here "Waiting for the Robert E. Lee" is interposed. Our next direct cue is the demonstration of the water tight doors in the Stratton Cafe. The flood theme is suggested. The scene then shifts to the Cotton Exchange exterior. Billy Bear, the young clerk, appears. An atmosphere of liveliness precedes the tremendous action that is to follow. "The Missouri Waltz" lends to the happiness. Then "Poppy of the Chorus" is introduced, which is a signal for "Poppy Blossoms." A flash back to the saloon and "On

IN publishing this special article on the musical score prepared by Managing Director E. R. Rogers, Prof. I. R. Summers, conductor and Miss Jeanne Wilson organist of the Tivoli theatre for "The Sin Flood" Chattanooga, Motion Picture News expresses appreciation to Mr. Rogers as author and his co-workers. The article was prepared at our request as a service to the exhibitors who will play "The Sin Flood" later and is the first of what we shall attempt to secure from the orchestra leaders and managing directors who play premieres on pictures that may be expected to secure more than an average number of bookings.

Advance notice of premieres will be appreciated.

the Mississippi" is taken up again. Poppy and Billy appear. "Poppy Blossoms" is used again. Then comes Levee Joe into the story. The director's idea was not only to put over a clever bit in the wreck's inability to sense what is happening around him, but to inject humor to break the tense situations. "The Arkansas Traveler" must be appropriate, for are not Arkansas and Louisiana closely located? We then flash back to the cafe. Billy, Poppy and the girls are here. "Poppy Blossoms" is a tuneful and suggestive air. Into the story walks Fraser, an abrupt, ominous character, which bids for something heavy like the Kundry Motif from Parsifal. Immediately follows the appearance of Levee Joe, and "The Arkansas Traveler" is a decided contrast to the Kundry Motif. Brandy Swift is next on. He meets Fraser. They have been enemies for ten years. Fraser's theme again. The scene then shifts to the luncheon party. The cue is "Poppy Blossoms." Billy Bear gives a toast, and here we use "Absinthe Frappe." A flash back to the bar. Fraser's theme. Levee Joe walks in and turns around and walks out again. "He Walked Right In and Turned Around" is immediately suggested for comedy relief. Scene shifts to luncheon party. Billy Bear is gay. He kisses Poppy—"A Young Man's Fancy" is appropriate here. Poppy asks, "Do You Love Me?" "Poppy Blossoms." The title—"Monday in Offices" is expressed by "Al Fresco." Fraser enters—Fraser theme. Billy Bear's siesta is interrupted. In next scene he is shown at desk. Telephone operator becomes ill. "There Little Girl Don't Cry" is the cue. Fraser and cotton brokers in conference. Billy takes phone and listens in. Fraser's theme is used to make situation ominous. Billy leaves office. Billy shown in conference with Swift—Agitato. Title flashes—"The Next Spring"—"In the Spring a Young Man's Fancy" seems just the thing. Title flashes: "Poppy has no place in the new life"—a cue for "Forgotten." Swift's daughter appears in limousine. The selection is "Beautiful Lady" from "The Pink Lady." Billy drives off with her. The theme "Forgotten" is used again. Here the light atmosphere is arrested. O'Neill, the itinerant preacher, appears. The roll of timpanis forebodes the ominous speech of O'Neill. A close-up of some darkies is shown. Four measures of "Old Black Joe" are used here. During the harangue of the preacher, the minister's theme is employed with much stress upon the timpanis. Poppy is shown approaching Stratton's Cafe. The title is "The Road to I Don't Care" followed by "The Morning of

Billy's Wedding." We revert to "A Young Man's Fancy." The saloon interior again calls for "Waiting for the Robert E. Lee." Close-up of group reading newspaper. Flood theme. The question is asked—"How about the levee?" The selection—"I've been working on the Levee." Preacher, actor and Norwegian appear on the street. Minister theme and "Better Days." The telegraph station above the city is shown. The storm is on. The orchestra starts at this point for a fifty-five minute session. The storm and rushing waters is expressed with "Il Guarany" by Gomez. From here on the action is intense.

I list the cues as we worked them out. You will notice that we did not fail to take advantage of the humorous situations; nevertheless, we keep the timpanis in a sullen roar most of the while. When the itinerant preacher and other principals start singing "Rock of Ages," the orchestra pauses while the organ takes up the selection. This is very impressive. Later "Lead Kindly Light" is sung and the organ is again used. When the climax is reached the organ joins in with the orchestra and a chord from "Pagliacci" is held for half a minute, crashing off as the door is thrown open to the supposed lurking waters. What better selection could one make than "Pagliacci?" The words are: "So you will see love shown as human beings do love each other. You will see too of hatred, the direful ending. Witness woe's sharp agony. Howlings of rage will reach you, and scornful laughter."

The cues and musical selections for the dramatic moments from the point the storm breaks until the prisoners are released:

The telegraph station—6/8 allo. tempestuoso—Scotch Poem—McDowell.
The flood starts—4/4 allo.—Il Guarany Overture—Gomez—at letter K.
Poppy enters saloon—4/4 allo. agitato—Erl King—Schubert.
The levee's gone—6/4 allo.—Overture—"Flying Dutchman"—Wagner—at 7.
Bartender closes door—4/4 allo. storm—Furioso No. 1—Langey.
They'll keep the air out—4/4 adagio—Selections from Faust arr. by Serdy-Fischer—1st movement.
Robert Sharpe—4/4 agitato—Fourteen Fathoms Deep—Lake.
Billy looks at Poppy—4/4 modto.—"In the Land of Beginning Again."
Hour after hour—3/4 cendte—Waltz Pathetique—Bason—Very slow.
Start singing—"Rock of Ages"—organ alone.
There is one long path—Largo—Largo from New World's Symphony—Dvorak.
They join hands—"Abide with Me."
Close-up of Poppy—"Lead Kindly Light"—organ alone
Suffocation is slow death—4/4 modto.—"Land of Beginning Again."
Now Poppy—4/4 modto.—"Poppy Blossoms"—PP.
At second close-up—Pause—until—"Lay On MacDuff"—Tympni for awakening.
Champagne cork hits tramp—"Arkansas Traveler."
Fade to minister—Prelude Deluge.
Tramp with bottle—"Arkansas Traveler."
It has come—Selections—"Pagliacci"—Schirmer. Long chord at end of Piu Mosso for opening of doors—Pause.—6 seconds.

The organ takes up the remainder of the action, as relief for audience. The selection "The Land of Beginning Again." This is very colorful. Close-ups follow. Poppy awakens. "Poppy Blossoms." Close-up Bartender. "On the Mississippi," Fraser—his theme. Title—"Brothers in Love"—Fraser theme. Norwegian and old actor move up to counter for another hand-out. . . . "Auld Lang Syne" is just the thing. "Should auld acquaintance be forgot, etc.," lends a touching element to the action at this point. Billy Bear is called on the telephone by Priscilla. The selection: "Beautiful Lady." Poppy leaves. Here we use "Forgotten" theme. Title: "You robbed me, eh?" As a bit of sarcasm we interposed "Friends" from "The Rollicking Girl," the words of which start as follows: "Friends that are good and true, etc." Levee Joe is waked from his sleep. "The Arkansas Traveler" here. Poppy is seen on the street. Poppy's theme. Billy arrives on the scene—his theme is used. Continue action, closing with scene on steps of public building.

Music and the Picture

McCormick Declares Music of First Importance

"It is more important to provide good music for motion picture audiences than any other," declares S. Barret McCormick, managing director of the Allen Theatre, Cleveland, who has grappled with various exhibitor problems which have raised their heads from the time he came to the Allen last May, with foresight and resourcefulness and whose attention to the musical programs, in collaboration with his orchestra conductor, Philip Spitalny has set new presentation standards for the motion picture theatres of the Forest City.

Manager McCormick has presented at his theatre such standard compositions as Tschai-kovsky's "1812 March," the costumed performers on the stage carrying out the composers story of battered Moscow, whose citizenry fired their own buildings rather than let them fall into the hands of the approaching French under Napoleon.

The set showed the Kremlin, the symbol of the heart of Russia, and the splendid orchestra played the stirring March until the audience was one with the musicians.

Cowled figures accompanied "Les Preludes;" two scenes from "Cleopatra" showed the arrival on her barge of the Egyptian queen with Mark Antony awaiting her to demand tribute to Rome and instead falling victim to her beauty and charms, and later on her throne after Antony's self-inflicted death.

Colorful costume vivified "The Two Grenadiers," which has for its theme the never-dying spirit of France. "The New World Symphony" and Rimsky-Korsakoff's brilliant "Scherzade" with tableau and bacchanale, have also been elaborately presented and other bigger things are planned.

Stock Rescores Symphony

Noted Conductor of Chicago Orchestra Writes New Orchestration for "Rhenish"

FREDERICK STOCK, conductor of the Chicago Orchestra, has rescored Schumann's "Rhenish" symphony in E flat, and in so doing probably will have the approval of every musician familiar with the original.

A number of noted conductors have threatened or promised to rescore not only this symphony but others. Among those who have expressed dissatisfaction with "Rhenish" was Theodore Thomas, and Felix Weingartner in his book on "The Symphony Since Beethoven," speaks thus of Schumann's weakness in orchestral technique:

"Almost always he is working with all his resources; he does not bother to work out the parts in accordance with the nature of the individual instruments. With a naïveté almost childlike he thinks to attain fullness and power by doubling the instruments. For this reason the sound is thick and clumsy, the color gray on gray; the most important voices, if you play them exactly according to his directions, sometimes cannot be brought out so they shall be heard; and a real forte is generally quite as impossible as a real piano."

Schumann himself had an uneasy consciousness that all was not well with his instrumentation, as is shown by his withdrawal of his D minor symphony after its first performance in 1841, his keeping it for ten years and revising it and changing its scoring. But his deficiency of early training and his lack of experience taught him neither what was wrong nor how to remedy it. We went to work by

doubling many of the instruments, thinking thereby to gain sonority and power, and in the opinion of some the new version is not in many respects an improvement upon the old.

Perhaps Schumann's revision of this one symphony may have implanted in the minds of some of his admirers an idea of the possibility of doing the same service, in a better way, for the others.

But reorchestrating a symphony is a much more serious and daring undertaking and means a much more drastic surgical operation. Whether it is proper at all might well be the subject of discussion. How far is it proper, necessary or allowable to go in changing or tampering with the works of a master, to make them "practicable," to bring them back to life when they are in danger of death? At any rate Mr. Stock has been brave in making an attempt and according to all reports he has been successful—so far.

Seattle Theatre Conducting Musical Contest

Manager Von Herberg of the Jensen and Von Herberg circuit, Seattle, has hooked up with a movement for better music now in vogue in the city with a contest in which a prize of \$500 is offered to the civic, musical or fraternal organization which presents the best musical program, of four numbers for rendition by the Coliseum theatre orchestra.

All programs offered in the contest will be played at one of the regular Sunday concerts which have been one of the features at the Coliseum for several months.

There will be no expense attached to the entrance into the concert. All that is necessary is that the society wishing to enter communicate with Manager Frank Steffy of the Coliseum theatre, so that official entry may be made and a date for the suggested program fixed. The only condition is that the four numbers suggested be of such a character as will be satisfactory to the musical requirements of the orchestra. Conductor Kay is to be judge of this phase of the contest.

Because of the high class music now offered at the Coliseum, the theatre has become known as "Seattle's symphony centre." It is hoped by Manager Von Herberg to create larger musical interest in Seattle by this contest. Organizations such as the Seattle Civic orchestra have already joined the contest, and offered their program to be presented, and interest throughout the city is already attracted by the offer.

Rothafel Acts as Judge in Band Contest

S. L. Rothafel, in charge of presentation at the New York Capitol Theatre, acted as one of the judges in a musical contest between the Band of the Philadelphia Wanamaker Store and that of the 15th Infantry of the New York Guard, held recently at the 22nd Regiment Armory, New York. Mr. Rothafel was assisted by Lieut. Santleman of the U. S. Marine Band and Patrick Conway, conductor of Conway's Band.

One Straus and Some Others

Personalities About Various Composers Whose Names Are Similar

THE *New York Times* recently gave space to the following musical history concerning the Strauses and the Strausses. The article is reprinted principally because of its adaptability for use in theatre programs and in connection with newspaper copy in which the theatre musical bill may be tied up by a small amount of ingenuity in re-writing.

Even those musically versed have been known to confuse the various composers named Straus (or Strauss). Probably there is none so base as to mix Richard Strauss, at present conducting the Philadelphia Symphony here, with Oscar Straus, composer of the lately revived "Chocolate Soldier." But now comes Artur Schnabel, a Viennese pianist who made his American debut in Carnegie Hall the other day, to tell a little about the Strauses and the Strausses, and to help in a measure to straighten them out.

"There are," declares Mr. Schnabel, "three famous Straus (or Strauss) families—composers of Vienna. Oscar Straus, composer of 'The Chocolate Soldier,' is musically and racially distinguished from the others. He is a Jew, while the other Strausses are not.

"Oscar Straus, at the present moment, is living in comparative luxury in Vienna. His

time he spends in the famous coffee houses of that city. He is commonly to be found there from 2 till 5 in the afternoon, and from 11 o'clock at night until some early hour in the morning. He is in receipt of royalties from practically every European city, and, of course, from America. He sits surrounded by musicians of lesser note and wealth, whom, to a degree, he supports. With him, also, much of the time, are the leading composers, librettists, actors, actresses and singers of Vienna.

"Richard Strauss, at present in this country, is of another house of Strauss, and himself and his works need no introduction to Americans.

"The third dynasty has the most members. It is that of the Waltz King and the famous conductors of the Imperial Court Orchestra of Vienna, playing actually for the Emperors of Austria. The founder of this dynasty was Johann Strauss, Sr., the famous first Waltz King. He, like all of the elder sons of this family, was the Imperial Court conductor. Johann, Sr., had three sons—Johann, Jr., Joseph and Edward. Johann, Jr., became Court conductor. He was the most famous of the three sons, having composed a series of waltzes—among them 'The Blue Danube.'"

Music and the Picture

'21 Barren of Musical Events Says the London Times

Last year was barren of great musical events, thinks The London Times. It seems nowhere to have discovered a masterpiece or a genius likely to enlarge the general experience in music. "Future generations will not look back on 1921 as we look back on 1882, the 'Parsifal' year, for instance, or, to take a more local view, 1908, the year of Elgar's first symphony, or 1913, when Chaliapin and the Russians first introduced us to 'Boris Godounov.' We hardly expect events on that scale now, though even since the war we have had more memorable dates than this one; 1919, for example, when 'The Planets' first whirled their way into the field of vision. Besides these things the vagaries of the Parisian 'Six' and the divertimenti of Messrs. Bliss and Goossens seem slight. No, 1921, will hardly gain remembrance for any new music it has brought us."

Chicago Opera Company Season Shows Huge Deficit

The information that the Chicago Opera Company's season shows a loss of \$800,000 seems not to have affected the opinion of its admirers in the least.

Chicagoan's still boast of its hustling energy, of its enterprise—even of the magnificence of its deficits.

But these admirers are willing to explain why an artistically successful season was not a successful season financially.

The chief cause of the deficit was the paying of expensive artists who did not sing and of big productions staged for a limited number of performances.

However, if those who pay are satisfied there seems to be small cause for the rest of the world to object.

"School Days" Music Score

Leo Edwards Explains What Tunes Have Been Used for Barry Feature

THE trade showing of "School Days" at the Hotel Astor recently disclosed a musical score that expressed the tempo of the picture in a most unusual style, and registered with the audience as well away from the time worn and stereotyped musical synopsis that accompanies the release of many pictures.

Because the "School Days" score as played was unusual and most attractive, MOTION PICTURE NEWS has interviewed its composer, Leo Edwards, brother of Gus Edwards, whose name is synonymous with the vaudeville classic from which the picture was adapted, for the material contained therein and the reasons for their selection.

Following is Mr. Edwards' explanations and his suggestions, reduced to text:

I have taken all the famous songs that my brother, Gus, has written for years, and I have interwoven them all through the picture.

"For the scenes where Wesley Barry is with the dog, I have used the theme of 'He's Me Pal,' which fits admirably for this scene. I have taken the 'School Days' melody and paraphrased 'Ma Cherie' and the 'Marseillaise.' I used this paraphrase in the city school room

Franklin Engages Two Conductors

Shea's Hippodrome, Buffalo, Inaugurates Innovation in Connection with Music Scores

HAROLD B. FRANKLIN has started an innovation at Shea's Hippodrome, Buffalo. He has installed two conductors of the big symphony orchestra. One is Harry Wallace, the other Julian Caster. The conductors work in the pit every other week. Mr. Wallace spends seven days screening, laying out and synchronizing the score for the next week, while Mr. Caster conducts the orchestra. The next week Mr. Caster relinquishes the baton to Mr. Wallace and in turn devotes his time to preparing the music for the next production. Through this plan one conductor is with the orchestra while the other is preparing the musical setting for the coming attraction, conducting the score he prepared instead of turning it over to the assistant director. This scheme, according to Mr. Franklin will insure a smooth performance and the very finest synchronization possible. There is now time for research work—time to look for the best possible composition to express a certain emotion—time to dig up the unusual.

"The greatest difficulty in music synchronization at this time is the fact that in most instances the man who selects the music for the picture does not conduct the orchestra," said Mr. Franklin in commenting upon his new plan. "The result is that the fine points of interpretation are entirely lost. Under this new plan each conductor will have a full week in which to prepare a perfectly synchronized score and will have more than usual time for research work. He will have an opportunity to look for the little fine points that make a score human.

"It is too much to ask a musical director to prepare a score and at the same time conduct

a performance. In instances where an assistant conductor is relied upon to play the performance the most valuable man in the orchestra is usually lost.

"The assistant conductor does not have any idea of what is coming next. All he can do is play the music before him. He takes chances. A distinguished feature of a fine orchestra or conductor is the interpretation given the music. It is a well known fact among music people that no two conductors have the same interpretation. A pause, an expression mark, the color is what gives an accompaniment its distinguishing quality.

"Our new system should give each score individually. It will eliminate the laborious feature of the score preparation.

"As a rule the members of the orchestra do not take their work seriously when the assistant conductor is in charge. He does not command the same respect as that given the regular director. Under the new plan we will have a regular conductor in charge at all times. The members will be on the job at all times.

"At the first performance of each picture under our new system, the conductor who is "off" will sit in the audience with me. Together we will criticize and try to improve the score. The conductor will supply the technical knowledge of music which I lack.

"The new system will cultivate a friendly rivalry between the two conductors with the result that each will try to outdo the other in the music setting. It will bring competition and results. It gives each conductor plenty of time to get a point of view and saves him the monotony of being on the job continuously which eventually turns him into an automaton."

Mr. Wallace comes to the Hippodrome from Shea's Criterion which has now passed into new hands. Mr. Caster has been conductor at Shea's North Park, where Leonard Blandon, first violinist of the Shea Court street theatre, is now conductor.

Pictures to Fit Music Not Vice Versa

As motion pictures become more and more independent of the speaking stage and the written novel their kinship with music is being increasingly emphasized, it seems. For instance the presentation of a specially edited print of "La Tosca" to fit the music score, by Hugo Riesenfeld last November, has been followed by a similar presentation of "Carmen," also the work of Dr. Riesenfeld and also presented on the program of the New York Rialto theatre.

And this is not all. It is reported Philip Van Loan is in Italy at work on what is called a "film opera" entitled "The Soul of the Violin," and that Dudley Murphy, who produced "The Soul of the Cypress," which was shown at the Rivoli last year, has become President of the Visual Symphony Productions, Inc., and is now preparing a motion picture in which Adolph Bolm of the Metropolitan Opera House is to appear. Richard Strauss has been engaged to write a score for the Van Loan production, it is said, and Mr. Murphy's plan includes the pictorial interpretation of such work as the "Marche Slav" and the "Danse Macabre."

Music and the Picture

How to Sing and Pronounce "Snegourotchka"

How is the name of the Russian opera, "Snegourotchka" lately introduced to the patrons of the Metropolitan pronounced?

It offers, undoubtedly, some difficulty to the accustomed Anglo-Saxon. One of the peculiarities in pronouncing Russian words is the ringing of the accent. Fortunately, the vocal director of the opera will set right on this point who have no more immediate sources of information available. Open the score, for instance, at page 93 and read this:



*Sné-gou-rotchka,
Sne-gou-roch-ka,*

It says that the accent is put on the second syllable, the "gou." It is also to be noted that the Russian "n," has the sound of the Spanish "ñ" that is, "n" with a slight "y" sound following. So the pronunciation of the new opera's name might be represented thus: Sné-gourotchka.

Movie Music Praised by Editor

Philadelphia Ledger Boosts Quaker City Picture House Musical Programs

THE musical programs being presented in the better class motion picture theatres are beginning to merit comment from the editorial writers. Following is a reprint of the leading editorial in the Jan. 5th issue of the Philadelphia Ledger:

The moving-picture fan is well aware that the music he hears with his pictures makes a difference. In the primeval era of the motion picture, anything that would keep the piano going sufficed. Now audiences expect either organ-playing as good as that which is heard in church or the performance of a full-fledged symphony orchestra. Music follows the permutations and combinations of the screen. The nimble executant at the instrument is the one who most nimbly fits the musical accompaniment to the action; and the swift change of scene from episode to episode makes the possibilities almost limitless.

Since the place of music played concurrently with the picture is firmly established, it is of interest to ask how far it is desirable to introduce music between photoplays. In at least one of the finest of our Philadelphia theatres devoted to the silent drama, it is the liberate and the commendable policy to give Philadelphia musicians of merit a chance to be heard. It is not charity, it is good business. The standard maintained is uniformly high. The audiences are well pleased with what they hear and manifest a most cordial disposition toward the performers. They do not regard the piano or the voice or the violin as an annoyance.

To the aspiring and struggling artists these opportunities mean everything. The musician's is a more arduous road to travel than most. We note the fortune of the few, and we do

New Plan on Synchronized Music

Merit Film Corp. Will Distribute Scores in Metropolitan District

M. J. MINTZ, Director of Sales of the Synchronized Scenario Music Company, announces that negotiations have just been concluded whereby the Merit Film Corporation, New York City, has acquired the exclusive distribution rights of Synchronized Scenario Music Service in the territory comprising New York State up to and including the City of Albany, also the northern part of New Jersey.

The exhibitor who has come to understand that Music is a moral law, and that when it is properly synchronized with the action on the screen it will develop into a source of great entertainment for his patrons, is beginning to reap the reward in the box office. While there can be no denying the fact that the high standard of artistic achievements of film plays is based on the great development of photography, due credit should also be given Music for the part it has played in making the motion picture the popular institution it is to-day. Unless an exhibitor offers properly synchronized music he might better offer none at all. Many

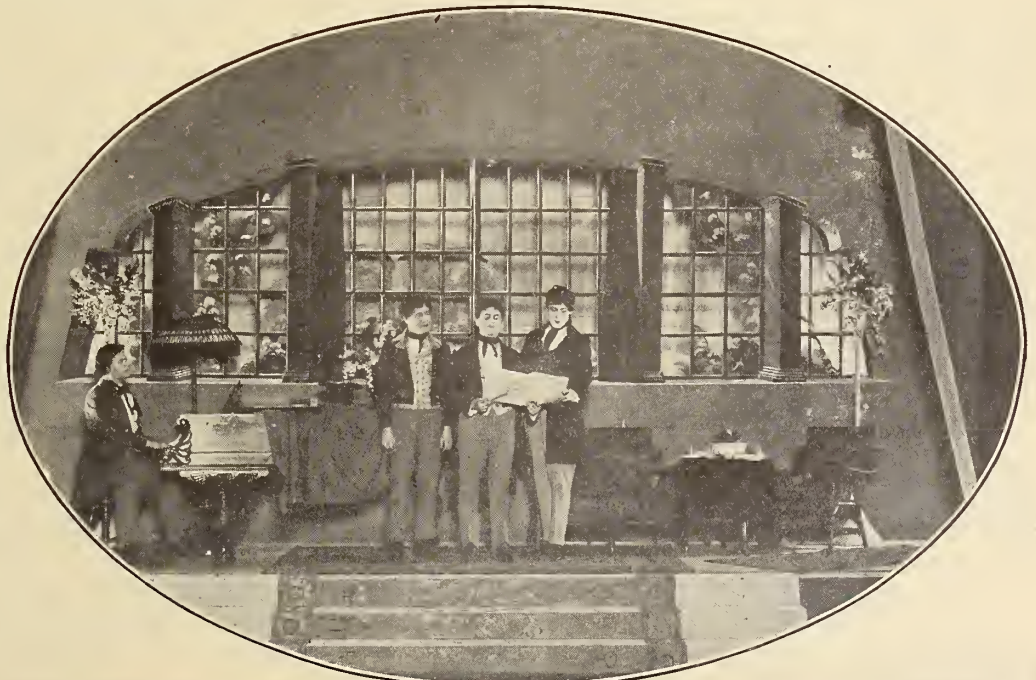
potential patrons of the films are kept out of the smaller houses because of the inferior brand of music played. Million dollar productions are screened to the accompaniment of a crudely played, old piano. Exhibitors permitting this condition to exist in their houses are demoralizing their own business. In many instances, however, this condition prevailed or does still prevail because the exhibitor was without the proper means of supply. With that idea in mind Synchronized Music Scores were conceived.

"Synchronized Music" is music written by expert musicians long connected with the Picture Business. States Mr. Mintz, "Each score individually written and timed to the actual picture for which it was composed. The music is correctly cued to each and every action appearing upon the screen. Whatever rate the film may be run at, compensation is arranged for in the score, so that music and picture blend together. Instead of having tediously to work out from a cue sheet a more or less rough idea of the part he will play in the coming presentation, the musician has merely to read off the score."

With the Merit Film Corporation now handling the distribution, the exhibitors and musician throughout the territory are assured of the most efficient service, and courteous treatment.

Honegger Publishes Score of Dramatic Psalm

Arthur Honegger has just published in Paris the score of a dramatic psalm, "King David," comprising twenty-eight numbers for chorus, solos and orchestra without strings. Emile Vuillermoz, in reviewing the score for the Temps of Paris, finds that there is sometimes a comforting abyss between the words of a reformer and his music.



Bendix male quartette appearing recently as a musical feature of the program presented at the Capitol theatre, St. Paul

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Application of Colored Light in Connection with Music

Modified Illumination Permits One to "Feel" the Atmosphere

One of the most interesting phases of the application of colored light is in connection with music. It is the part of our subject on which there is the least definite information available, less real work and investigation has been carried on and the general principles are but little understood. It is therefore a fascinating subject to the experimenter be he scientist, decorator or musician. To all intents and purposes, it offers a virgin field for constructive effort and the Motion Picture Theatres constitute a huge laboratory extending from coast to coast.

To obtain results, one must have apparatus with which to conduct experiments and fortunately we have them. Huge symphony orchestras under the direction of capable, sincere, progressive conductors, adequate capacity in electric current to supply the necessary light, flexible control or switching apparatus, electrical men with ingenuity in the handling of light, audiences, varied in character, as subjects. Surely one could not ask for a better set of conditions.

It is not strange that the co-ordination or joining of light and music has not been developed to a greater degree. Broadly speaking, appreciation of music itself is comparatively modern and it was only in the last few years that adequate means of controlling and changing or modifying the light have been available. The future looks very bright. Within the last decade several very creditable attempts have been made to combine light and music and more and more investigators are interesting themselves in the subject. Individually, one can accomplish very little, but as pointed out above, when the Motion Picture Theatres with their trained organizations take up the matter actively, the art should advance by leaps and bounds.

There are several fundamental features which work for the success or failure of the endeavor and these must be borne in mind. It is well, therefore, to stop and study the question before attempting to enter into the details. The first question which comes up is, "How will the light affect our emotions?" In one of the earlier articles, we pointed out that light af-

By A. L. POWELL, Edison Lamp Works

Securing An Atmosphere

IT has been only recently that much study has been placed on the subject of the connection of light and music and up to the present time very limited practical application of this subject has been used. However, a rapidly increasing number of Motion Picture theatres are adopting, in some form or another, the use of modified illumination to produce an atmosphere which is in harmony with the music. The study is only in its infancy and in the near future we may expect to see great strides in the advancement of this art.

The progressive exhibitor is constantly on the alert for suggestions permitting an original and effective touch to his house. Mr. Powell has endeavored to point out the importance of the subject to the Motion Picture theatre, the wonderful opportunity for experimentation which it possesses, the fundamental points of similarity and difference between light and sound. Mr. Powell has also tried to show by practical examples, how we associated light with certain emotional qualities and the difficulties likely to be encountered in combining light and sound.

affected us through association. It might be well to repeat this: We associate green, for example, with the quiet restful wood or meadow, yellow with the warm sun, red with fire, danger, war and carnage, blue with the calm sea and sky." Bear this point in mind and let us digress for a minute.

Light is similar to sound (music) in more ways than most of us realize. One is received by the eye, and the other by the ear and then conveyed by nerves to our brain where we get the impression. Both light and sound are produced by vibrations. A deep tone is produced by a slowly moving wave or vibration, a high pitch by a much quicker movement. We have a so-called octave of sound c, d e, f, g, a, b, c, and what might be termed an octave of light, red, orange, yellow, green, blue, indigo and violet—the red vibrating much less rapidly than the violet. Due to this similarity, some experimenters have made the mistake, the writer believes, of attempting to assign tonal values to the

colors of the spectrum, just as though they were to play a scale in colors, or write a score for colors as they would for sound.

As a somewhat exaggerated illustration of the point we are trying to bring out, an experimenter might try to write a color score for "America" (My Country, 'Tis of Thee). His music would read—c, c, d b, c, d, e, e, etc., his light score might read, yellow, yellow, green, orange, yellow, green, blue, etc.

It is obvious that attempting to follow any such practice as this would lead us nowhere and that we would have a meaningless, unintelligible result. We must have our tie-in between the two senses—hearing and sight—based on the association element. We must study how both light and sound affect our feelings. Realizing this, we will see that rather than an individual note having a corresponding light to accompany it, a group of notes, that is a mood or theme of the composition, or even a whole section, will have a much more definitely associated color. For example, one would naturally associate green with a pastoral bit, red with martial music, vivid yellow with the bright sprightly dance, blue with the moonlight, blue-green with the barcarolle and so on.

The next point to be kept in mind is the method of applying color. The first extensive attempt made in America along this line was at Carnegie Hall, four or five years ago. The Russian composer Scriabine had prepared the score of a number with color accompaniment (Poem of Fire, Prometheus). One instrument of his orchestra was what he termed "tastiera per luce" (Light keyboard). This was a box about five feet square with a white background on which colored light could be thrown and varied in intensity and tone (color). He wrote a score for this device and introduced it at will, as he would a part for the woodwinds or brass. Sometimes one color would be visible for quite a period, then there would be a rapid variation of tint. The box which he used was so small that the effect was lost at the rear of the hall. The effect of the color was

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(Continued from page 1277)

lost in competition with the huge orchestra.

We pointed out in a previous article that we see things by reflected light, but that to get a maximum impression of color, we must have a relatively large light colored area on which the tinted light can be thrown. One way of accomplishing the desired end would be to flood the entire auditorium with tinted light, so that one "feels" the atmosphere. This can be accomplished by the use of concealed lamps in inverted reflectors placed in a cornice for indirect lighting. Again the curtain and draperies at the front of the house might be of a light neutral tint and colored light from concealed sources thrown on this or, as mentioned in one of the previous articles, the orchestra itself, could be clothed in white suits and beams of colored light projected on this area. Suitable connections of circuits of the three primary colors red green and blue with dimming devices will permit the use of any combination or mixture desired.

Having the means at hand to get color effects on a large scale, it will be up to the musician to co-operate with the man who has observed the effect of color on our emotions (the psychologist) and with the man who knows how to produce the lighting effects (the electrician or engineer). The musician will outline to the psychologist the impression which the music is supposed to create. The latter will determine what color is most likely to be associated with this emotion and the

engineer will see that the right color is available at the proper time.

One can visualize the time when sufficient information has been obtained from experiments to lay down certain definite fundamental rules and then still further to the time when these effects will be appreciated by the general public. This will not be a difficult matter, for most of us are affected by music.

We are stirred at the sound of the military band, the soft soothing strains of the Humoresque or Kamemnoi-Ostrow rest us and quiet the nerves, while the modern jazz tune has still another effect. Some of us experience the whole gamut of human emotions, listening to the wonderfully descriptive music of Massenet, Puccini or Wagner. Particular phrases promote sorrow or joy, depress or exuberate us. Light has a similar effect, the colorings of nature as expressed in sunrise or sunset give one a thrill, the cool, restful green of the wood has its effect, while the changing blues and white caps of the sea also promote an impression. Certainly these can be combined.

In many of the larger Motion Picture houses it is a regular practice to vary the lighting while the orchestra plays the prelude or special numbers. Observations indicate that while some of the effects obtained are excellent, at times there is apparently little connection between the music and the lighting. Even though the lighting is most artistic, it should most certainly be in harmony with the music. Careful forethought along the lines sug-

gested should produce the desired result.

It is going somewhat out of the province of this article to lay down detailed programs for various selections. There are certain descriptive numbers which are particularly susceptible to color treatment, for example, Wagner's "Ride of the Valkyries," "Siegfried's Funeral March," "Good Friday Spell," Tschaiakowsky's "Marche Slav," "Overture 1812," Rimsky-Korsakow's "Scheherazade," "Sadko," "Ballet Music from M'lads," Rachmaninoff's "Island of the Dead," Rossini's Overture "William Tell," Von Suppe's Overtures, and so on.

The numerous themes offer great possibilities for changing colors. Flashes of one color can be superimposed on another. A shrill, piercing note can be accentuated by a brilliant, momentarily exposed light. At times, the change from one color to another will take place gradually, at other parts abruptly.

We can all look hopefully to the future for great advances in combining the arts of music and light.

Plans for New Theatre

Plans for the construction of a new moving picture theatre at 608 Main street, Houston, Texas, are being drawn up by local architects for H. Silverberg and S. Abrams, present managers of the Crown theatre here. The plans call for the expenditure of approximately \$30,000 on the building, which will have a seating capacity of 450. A name has not been chosen for the theatre and a contest may be held to select one.

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Music and the Picture

Synchronized Music Company Reorganized

Walter Engels Becomes President and Headquarters
Established in New York

THERE has been a complete reorganization of the Synchronized Scenario Music Company personnel, which had headquarters in Chicago, with the result that the executive personnel has been changed and the head office moved to 350 Madison Avenue, New York City. The following executives are now in charge of the company: Walter Engels, President; Charles Greinert, Vice President; W. Rodman Fay, Treasurer; George M. Waugh, Secretary; M. J. Mintz, Director of Sales.

Walter Engels, President of the company, made the following statement in regard to conditions surrounding the organization and its future policy:

The Synchronized Scenario Music Company was organized to meet the demand for proper music scores to fit feature play pictures.

Heretofore Musical Directors, Pianists and Organists in Motion Picture Houses have been sorely tried to choose and adapt suitable music for their feature pictures—not only were they compelled to do this over-night, and sometimes even between performances, but frequently they had even to accompany pictures without any preparation whatever.

Another consideration was that many musicians, particularly in the smaller communities, had been laboring under serious difficulties, because they lacked experience with musical dramatic presentations, such as operas and music dramas, and thus were forced to invest pictures in a manner that would not interpret satisfactorily the moods and sequences; even when given cue-sheets, they were at a loss to know where to begin and how to end the selections chosen. Doubtless, many such musicians recall with chagrin many fruitless hours of labor which they spent thus to produce what proved to be utter disappointments or failures.

This is absolutely obviated by the method of the Synchronized. Each selection is properly cued, to fit the picture, and the director or

player has merely to watch the picture about the time each next cue is due, and then proceed without further worry.

The staff of Adapters engaged by the Synchronized is without question the ablest in the world; each man has distinguished himself in the music world in general, and in picture music particularly, they are all the foremost men of the day.

A picture is reviewed by either one of them and his secretary. The titles and actions are properly cued and the time for each cue is registered from a stop-watch. The selections are then made (this work sometimes requiring days of research), after which it is properly marked and adapted. Then it gets into the hands of an expert proof-reader, who allows no slip-ups of any sort to escape him, after which it goes to the music copyists who prepare it for the press. From them it is returned to the proof-reader, who sees to it that no errors or inconsistencies have entered. Then, it goes to the press, after which the score is bound and sent out to the theatres.

The music in "Synchronized" scores is chosen from the best music available in catalogues familiar to all theatre and picture musicians. A large proportion of the selections can readily be found in every general theatre library, and when the director finds something in a "Synchronized" score that he does not possess in his library, he may accept it as a valuable suggestion, that it is something worth while to have.

Each score is arranged so that it can be played by solo pianists or organists and is supplied with a complete index of the selections used, also giving the composer's and publisher's names, and the proper successions. Thus such theatres as have orchestras, no matter how large or small, can also use the service. It saves the director the time and labor of adapting, for all he has to do is to pick off-hand from his

library the suggested music or its equivalent in substitution, and he can do so with the comfortable assurance that the music is exactly the proper music through every minute of his picture.

An additional factor in this is that the "Synchronized" warning arrows and cues make it impossible for any director to misinterpret any scene or action in the picture.

Plainly, "Synchronized" scores make of every picture an opera, wherein the actors do all but the singing, while the accompanying music supplants the missing word.

A striking part of the "Synchronized" scheme is that it is in full keeping with the widespread demand for "Better music for our films." "Synchronized" brings the best music to even the smallest communities and everywhere tends to improve popular musical tastes, thereby becoming an important factor in the musical development of our country.

The sales problem of the company was taken up with M. J. Mintz, who made the following interesting observations:

The progressive exhibitor today is giving the application of music to his picture the same consideration and serious attention he does to the ventilation of his theatre. He has learned that it is one thing to bring people into his house; another, and more important thing though, to bring them in again and keep them coming.

The time has passed when the picture alone could be depended upon to draw big audiences regularly, and build up a consistent business; the correct music to fit every action, scene and mood is demanded by all audiences, not only the critical.

The exhibitor who does not believe this, has only to canvass his audience after any performance and he will learn things from the very people he caters to, that will not only astound him, but make him wonder how he lasted this long.



"The Discovery of Handel," the second of a series of twelve musical interpretations staged at the Kinema theatre, Los Angeles

New Musical Instrument Proving Big Asset To Exhibitor

Installation in Blackstone Theatre, Indiana, Proving Successful

A new design of a very popular musical instrument, the phonograph, is now being installed in motion picture theatres with indications of a very promising success. This instrument is the Seabrook Concert Grande Phonograph, built by the Dodge Manufacturing Company, Mishawaka, Ind., and is a modified model of the phonograph with which we are commonly acquainted, reproducing the music records in volume sufficient to fill houses with a very large seating capacity.

This instrument is not intended to replace the orchestral organ but is used as a supplementary unit adding variety and a most pleasing feature to the musical program. However, it is claimed that this instrument will tend to eliminate the necessity of an orchestra which, in these days of economy, should prove a most welcome feature to every exhibitor.

The phonograph illustrated on this page has been installed in the Blackstone theatre, South Bend, Ind. Possibly a description of the method and results of using this phonograph in this theatre will convey to the exhibitor the possibilities of adapting such a unit in his own house.

"Mutual music was given its first try-out at South Bend, Ind., on January 24th. Briefly, here's what happened when a co-

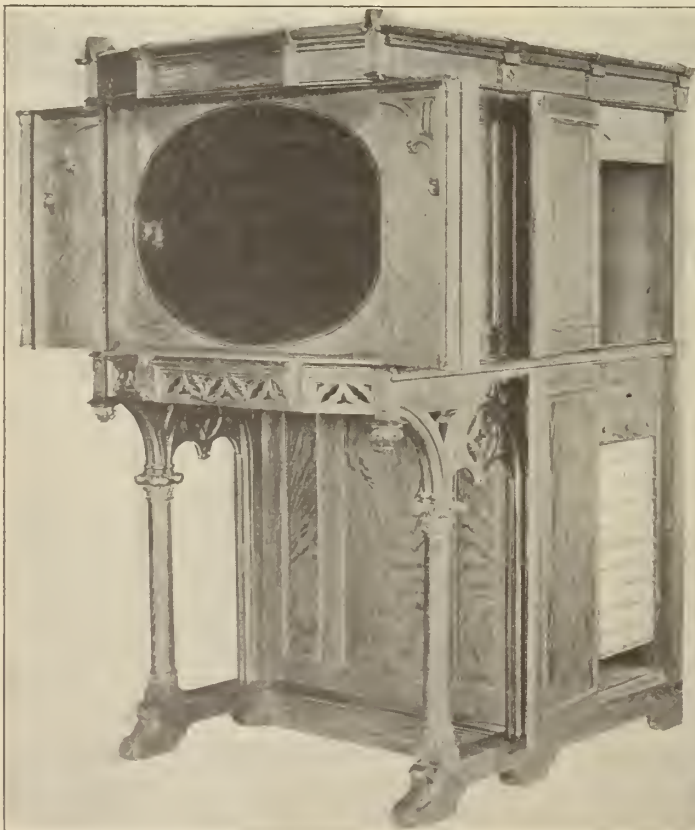
operative plan was formed between the Blackstone theatre, seating 2000 people and the Victor, Edison, Brunswick and Okeh record dealers whereby the current record releases are given a theatre presentation to the people in South Bend each month. The medium of reproduction is the Seabrook Concert Grande Phonograph, an instrument of enormous power and fully capable of filling the larger motion picture houses with exactly the same volume and tonal qualities that attend the original recording of the record. Hence the matter of reproducing the famous Isham Jones or Paul Whiteman dance orchestras in local houses is no more difficult than showing on the screen a picture taken in California.

"As each selection is played, an illuminated board on the instrument announces the name, number and make of the record, for example, "Gypsy Blues," "Victor, 18839." The playing occurs during the regular rest period of the orchestra or organist and fills an unpleasant void in the program that would otherwise exist, Manager G. E. Berkson of the Blackstone theatre expresses the belief that Mutual Music constitutes a new theatre service which will be enthusiastically received by picture house managers generally. He says, 'Up

to a few months ago our music program consisted of a large orchestra and an orchestral organ. Upon discontinuance of the orchestra we experienced an unpleasant void during the organist's rest period which is now satisfactorily filled by the big phonograph. Our audiences have received the idea of playing all make or current dance, orchestral and vocal records in the light of an added service to them and one which they cannot obtain elsewhere in the city.'

The records issued by Victor, Edison, Brunswick and Okeh are played upon their release and continued for the greater part of a week, during which period the theatre announces in their newspaper advertising that these records are being played as an additional feature to the regular program. The record dealer advertises simultaneously with the theatre saying, Go to the _____ theatre. See a good picture; Hear _____ March records. During the first month's tryout the Blackstone theatre received over nine hundred inches of newspaper space using the Blackstone logotype or which they paid nothing. It was not necessary to increase their own newspaper appropriation inasmuch as mention of the records was made in their regular space.

(Continued on page 1868)



The monster Seabrook Concert Grande Phonograph used in conjunction with the orchestral organ at the Blackstone theatre (on right), South Bend, Ind. This musical unit, it is claimed, tends to eliminate the necessity for an orchestra

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New Musical Instrument

(Continued from page 1854)

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Much Interest Centers on New Model of Barton Organ

Right now while exhibitors everywhere are figuring on plans for greater profits, longer seasons and better filled houses, music is occupying

a front row position. All of the leading exhibitors acknowledge that music is one of the most important factors in their success and

point out that the enthusiasm for even the most difficult of every exhibitor in all but the largest theatres has been to adequate music on the expense budget he could afford. For many of these have found solution in the use of the orchestral organ. Because of this, keen interest has been shown in the announcement of the new Barton Musical Instrument Company's new Barton Orchestral Organ. It comes at a time when its need is particularly felt and many features find enthusiastic approval. On the whole, the new Barton is, at first sight, no different than hundreds of other Barton organs that are giving efficient service in theatres throughout the central west. It is in the details of its construction, its ease of playing out of so many refinements in the appearance, operation and installation of the instrument that the new model excites more than passing interest.

The following description has been received of this organ:

"The manner of installing has been perfected first so as to insure good efficiency of the organ. Special sound devices and the preparation of organ lofts have been designed. Details of construction have been arranged as to eliminate the possible trouble of dampness and the damage caused by rats. Special precautions to prevent anyone unfamiliar with the organ structure from tampering with it has been taken.

"The main structure of the instrument which has proved so satisfactory, has not been changed, but numerous details, refinement and improvements have been added. Each individual stop has been worked on to improve the tonal purity and sweetness. The solo stops which have been famous for a mellow, sweet quality, have been made even more beautiful.

(Continued on page 1868)



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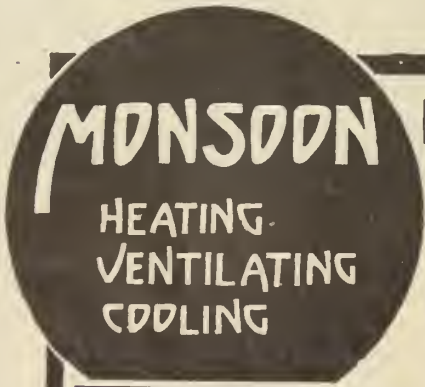
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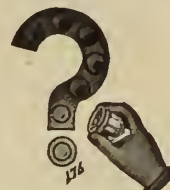
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Music and the Picture

Viennese Opera Merely Superficial

Interesting Information Concerning Europe's Most Influential Musical Center

A CORRESPONDENT of *The Musical Times* from Vienna says that the Staatsoper, formerly the Imperial Opera, now under the direction of Richard Strauss and Franz Schalk, is gradually assuming the character of a place of merely superficial amusement for the wealthy, and for those "nouveaux riches" whose taste is all too often heeded by the management. The once perfect ensemble of the opera is disorganized, owing to a strong preference by the directors for "guest singers" whose mission is sensationalism, while some of the finest artists of the theatre are enjoying involuntary leisure. The consequent enormous outlay constantly increases the deficit, which now amounts to over 100,000,000 kroners annually. This deficit is covered by the state and has to be made up by taxation. Thus is witnessed the grotesque spectacle of a bankrupt government that, unable to supply its population with necessary food, is lavishly supporting what purports to be a national institution, but is in fact a luxurious resort for a privileged class or casual visitors from abroad. The expense of maintenance falls upon a majority of the state's

best citizens, whose lot it is to be excluded from the performances on account of the exorbitant prices of admission, which are increased from time to time, as the deficit grows.

Practically all of Germany's great conductors, players and singers are frequent visitors to Vienna. Concerts are so numerous as to have required the opening of three new concert halls this season, two of which are in the beautiful old interior of what was once the "Burg." Managers have had to start morning musicals, noon concerts, afternoon recitals besides the usual evening ones. These concerts are attended by a public that has very little in common with the old Viennese audiences of highly cultured taste. It is composed mostly of profiteers during the war and post-war periods. Their eagerness for musical education is considered praiseworthy, but all too frequently artists and managers cater to their tastes instead of insisting on a higher standard. These people alone are able to afford the high prices for tickets. The impoverished intellectual classes that built up the city's culture are barred from the concert halls as well as from the opera houses.



Roy Thompson, organist of the Quilna theatre, Lima, O.

Dubuque Organist Invents New Chair

E. R. Howard, organist at the Strand theatre, Dubuque, Iowa, is not only a very capable musician, but an inventor as well. Playing is a tiresome occupation at times, so Mr. Howard has invented a chair that has won him the approbation of organists all over the state.

The first chair was made last May and its success was so great that Mr. Howard told a few of his friends about it. Now, he is receiving orders from all over the country, among them being one from the Kimball Organ Company and the Wurlitzer Organ Company, both of Chicago. His latest order is from Mr. Jesse J. Crawford, the organist at the New Chicago theatre, which was recently opened. Mr. Crawford's chair is being done in red and gold upholstery, to harmonize with the decorations of the theatre.

The most remarkable thing about the chair is the adjustable back rest which can be raised or lowered to the extent of six inches, thus adapting itself to any player. A pair of feet extend under the pedals of the organ. A curved standard, mounted perpendicularly on the feet, extends upward and overhangs the pedals, near the center of the pedal board. A divided seat mounted upon the standard rotates every way.

Madrigal Period Compilation Published in England

Canon E. H. Fellowes, the editor of the complete edition of the English madrigal composers' works and of the lutenist song writers' songs that are now appearing in England, has published a book on "The English Madrigal Composers," at the Clarendon Press, Oxford. Here is contained the summing up of his researches into the music of the madrigal period in England, which contains not a little hitherto unknown information about some of the composers.

Breil Wrote First Picture Score

Famous Players "Queen Elizabeth" Initial Picture for Which Music Was Synchronized

THE celebration of the tenth anniversary of the birth of the modern feature picture and of the founding of Famous Players, the keystone of the present Paramount organization, has brought to light another interesting anniversary. The first Famous Players picture, at its premiere, was shown to the accompaniment of the first original synchronized musical score, the work of Joseph Carl Breil.

According to Mr. Breil, Adolph Zukor was the first film man to realize the full value of proper musical interpretation of screen productions. "I first saw 'Queen Elizabeth' in a tiny projection room—I cannot remember where—but I think it was either in Twenty-third Street, or Fourteenth Street, in company with Mr. Zukor, Mr. Lichtman and Mr. Schulberg," said the composer.

"It was a very small place, scarcely more than twelve or fifteen feet long. The screen was a miniature one, perhaps 3 x 5, and this being the first time I was ever in a projection room, I made all my notes in my own devised shorthand, looking at my watch now and then for time. There was no light for me to work with except the reflection from the screen, and you may rest assured I had a difficult time next morning trying to figure out what I had written.

"When I finally drafted the music according to my notes, I got another showing of the picture to confirm my timing. This time I had the advantage of a little electric bulb at my side, so that I could at least read my own notes. By this showing I confirmed the synchrony of the score, went home and worked it out, finished the job for an orchestra of sixteen men, handed it to a printer and two weeks later it had its first presentation at the Powers theatre in Chicago—the first original and

perfectly synchronized score for any movie."

Mr. Breil followed his work on "Queen Elizabeth" with scores for ten succeeding Famous Players productions, starting with "The Prisoner of Zenda." He then wrote the score for "Cabiria" and "The Birth of a Nation," the prestige of which later landed his grand opera, "The Legend," in the repertoire of the Metropolitan Opera House.

Organist Arranges Unique Score for "The Sheik"

An interesting change in movie circles is the engagement of Roy Thompson, organist, by the Quilna theatre, Lima, Ohio. Mr. Thompson has been accompanying pictures for the last ten years and has carefully developed the musical score.

Most of the time he has presided over an American Photoplayer, first using Style 40 and later changing to Style 50. His manipulation of the latter instrument has been the constant amazement of the patrons.

During the recent run of "The Sheik," Mr. Thompson arranged a convenient score with the following exotic selections:

- "The Garden of Allah"..... Keiser
- "Reverie from Suite Algerienne"..... Saint Saens
- "Stars of the Orient"..... Zamecnik
- "Boadil Ballet"..... Moszkowski
- Robbers' March ("Chu Chin Chow")..... Morton
- Dance Orientale..... Cady
- "Caravan"..... Crist
- "At Sunrise" (Desert Suite)..... Grunn
- Indian Love Song..... Grunn
- "Queen of Sheba," Act 1..... Goldmark
- Orientele..... Cul
- Bedouin Love Song..... Pinsuti
- "An Arabian Episode"..... Kay
- Overture—"L'Africane"..... Myerbeer
- Indian Love Lyrics..... Finden
- "An Arabian Night"..... Mildenberg
- Pas Des Cymbales..... Chaminad
- "Algeria"..... Herbert

Music and the Picture

New Metropolitan Baritone Is Noted Screen Player

The recent announcement that Michael Bohnen has signed a contract with the Metropolitan Opera Company to sing leading baritone roles at the Metropolitan next season is of special interest to exhibitors who will play "The Mistress of the World" productions.

Mr. Bohnen plays "Benson" in "The Mistress of the World," which calls upon him to perform all sorts of daring and dangerous exploits.

A Russian by birth, Bohnen has sung in all the leading capitals of Europe. He possesses a rich, powerful voice, distinguished by the deep, gnarled quality that is a characteristic of Russian singers everywhere. One of his most successful roles is that of Scarpia in "Tosca," and at the Berlin Opera he was cast in the leading role in "The City of the Dead," which recently caused a sensation in Europe and has since been presented at the Metropolitan in New York, serving as the vehicle for the American debut of Mme. Jeritz, the Viennese soprano.

Audiences Must Learn Technique Says London Times

An audience has its technique to learn quite as much as the artist, says The London Times. Technique is only a convenient word for "what you may take for granted," and it comes from practice. When all the crimes of this unmusical nation are reckoned up and cast in the balance, this, the fact that for a generation at least they did practice seriously, should be thrown into the opposite scale. Any one who despairs of the republic of music might take a glance at the "Diary of Viscount Percival," where the interest centres in and stops at anecdotes of Handel and Bononcini, without a pulse beating any the quicker for anything they write—at least not audibly.

Coliseum Orchestra Seattle's Pride

Sunday Concerts Big Feature in the Musical Life of the City

ONE of the largest organizations of its kind on the Pacific Coast, and an important factor in the musical life and progress of the city of Seattle is Manager Frank Steffy's Coliseum Theatre Symphony Orchestra, under the direction of Conductor Arthur Kay.

The orchestra is composed of over forty pieces, including practically every instrument used in the largest symphony orchestras in the country.

A great part of Mr. Steffy's time and interest has been devoted to the musical part of the Coliseum's programs since his affiliation with the house over four years ago. Since that time he has attracted music lovers to the theatre by his exceptional orchestras, and the Coliseum is widely known and recognized as "Seattle's Symphony Center."

Mr. Kay has been directing the present organization for over a year.

Aside from furnishing an accompaniment for the feature pictures and specialties, the orchestra renders a concert selection at each afternoon and evening performance. Mr. Kay often arranges his concert numbers to correspond to the type of picture being shown.

Music Weeks Meet with Public Favor

Eighty Cities in United States Have Held City-Wide Demonstrations

NEARLY eighty cities distributed throughout the United States have already held Music Week and scores of others are planning them for the near future. New York was the first city to inaugurate the movement on a large scale, as it has many other things musical, but the great city-wide musical demonstration has spread with such rapidity and has taken root in so many places that it already might be called a national institution. San Francisco, Los Angeles, Dallas, Denver, Detroit, Washington, D. C., St. Louis, Peoria, Portland, Ore., Seattle Little Rock, Sacramento and Youngtown have already held Music Weeks and other cities including Philadelphia, Pittsburgh, Toledo and many smaller places are planning them for the near future.

Music Week is apparently as well adapted to the small cities as the large ones, for the interest aroused is as great in cities of all sizes. The participation includes so many elements in the city's life that the enthusiasm generated is so spontaneous that we must be convinced that it has very decidedly struck a popular chord.

While there are many spectacular features connected with Music Week, it is not spectacular in its essence. It is sort of an awakening of the musical consciousness of the people and an opportunity of self expression.

The growth of the Music Week movement has resembled the progress of those things destined to become the customs and institution of a country advancing with measured gait but firm and steady step from city to city, taking root as an annual event wherever it has once been adopted and accompanied by that interchange of ideas and cumulative development which char-

acterize those voluntary activities which really serve the public and which the public takes to its heart.

Just what a Music Week is has been variously defined. In some cities it is referred to as "a community effort to emphasize the value of music." In others it is described as "a widely scattered, widely varied but well organized and simultaneous demonstration in honor of music," or more briefly, "a tribute to music in which everybody has a part." The exact wording matters little. It may appear on official programs and in the mayors' proclamations that often announce the observance, and its main purpose is to remind the town of the aim underlying what is going on. That aim is similar practically everywhere, and the success with which it is carried out depends upon the public-spirited efforts of those in charge of the organization work. The object is always to get as much co-operation and participation as possible not only from the musical elements but also from those not directly connected with music—civic, religious, educational, industrial, etc., etc.—to the end that Music Week may be a real city-wide demonstration bringing the message of music to every man, woman and child and impressing upon the consciousness of the public the benefits to be derived from music and the need for its greater utilization in every phase of life.

Otto H. Kahn is honorary chairman of New York's Third Music Week Committee, as he has been of the two preceding. C. M. Tremaine, director of the National Bureau for the Advancement of Music is the active chairman and Miss Isabel Lowden is director. The membership of the general committee includes many of the most distinguished men in the city and there are thirty-five special committees representing the important musical organizations and a wide variety of interests outside musical circles. The Special Committee for the Motion Picture Theatres is headed by Hugo Risinfeld and the other members are Frank Stewart Adams, V. C. Cooper, Carl Edouarde, Michael P. Kruger, Joseph Littau, Ernst Luz, Erno Rapee, Olois Reiser, Frederick Stahlberg and Victor Wagner.

Judging from the responses which have thus far been received by the committee and from the participation during the two previous years more than 2,000 different organizations and groups will take part in this year's demonstration. They will include churches, public and private schools, colleges, women's clubs, musical societies, stores and factories, libraries, hotels, theatres and motion picture houses.

A movement which is so completely meeting the popular approval and arousing such widespread public interest must naturally interest the motion picture theatre owners and we strongly recommend that they take a conspicuous part in the participation in those cities in which Music Weeks are being held. There is strong indication that the movement may be national and the same week observed simultaneously throughout the country. Full information can be obtained from the National Bureau for the Advancement of Music, 105 West 40th Street, New York.

Music and the Picture

Why All Popular Music Sounds Alike

William Frederick Peters Explains How World's Greatest Symphonies Are Evolved from Eight Fundamental Tones

“ON the same basis that there are but ten fundamental numerals, yet we count into the millions and billions; but twenty-six letters in the alphabet, yet thousands of words in the English language; only three primary colors out of which are born the world's great paintings, so there are only eight musical tones to the octave, but from these eight tones are created the world's most appealing symphonies.”

Thus spoke William Frederick Peters, composer, director and creator of scores, and the man who arranged the musical setting for the New York presentation of D. W. Griffith's "Orphans of the Storm." He made the statement by way of explanation of the announcement at the beginning of each showing of this latest Griffith photoplay at the Apollo theatre that the melodies played by the orchestra, while familiar to almost every person in the house, were, nevertheless true to the French Revolutionary period, and were equally familiar to every one in Paris at the time of the fall of the Bastille and the mad revelries of the Dance of the Carmagnole. In other words, the musical setting for the picture was as historically correct and accurate as were the scenes and costumes themselves.

"Music is a good deal the same as language," Mr. Peters went on to say. "During a recent visit to this country a very popular English novelist and story writer, and one noted for his prolific writings, told a group of fellow writers and their publishers, how he was able to turn out so many stories in so short a time. There are only just so many story plots in existence, he told his audience; there never were any more, and probably never will be any more, and full recognition of this fact enabled him to concentrate not on new plots but on There are variations now and there will be other variations to come, but the same air will be caught, and for the same reason that the same words will be used for generations to come, even though the sentences they make will be different."

Reverting to music and orchestration as applied to the motion picture, Mr. Peters declared new forms and new phases of old plots.

"Much the same conditions obtain in the musical world. Let me repeat that music is a good deal the same as language. Musical composition properly may be compared to the plot of the fiction story, while it may be said that the melodies compare with sentences—constituting



Here is a picture of one of the numerous 24-sheet stands used by the Kinema theatre, Los Angeles, to advertise the big Robert-Morton organ and the theatre's soloist Eddie Horton

finished groupings of tones, smooth, harmonious, just as sentences comprise the groupings of words into well-rounded, perfectly modulated expressions of thought. Again, we might say that melodies are to composition what phraseology is to writing.

"And that is why all popular music sounds alike; why the popular airs of a hundred, two hundred or even two hundred and fifty years ago ring in harmoniously with the airs that are popular to-day, just as they did with the tunes that were popular nearly fifty years ago when 'The Two Orphans' was first created on the American stage by Kate Claxton, and just as they will fifty or a hundred years from now. he felt convinced that the photoplay furnishes the composer his greatest field for genuine and sincere artistic endeavor.

"There is not a moment in the course of the screening of our really first class motion pictures," said Mr. Peters, "but there is depicted some emotion, slight though it may be, that the composer should convey through tone melody to the audience, in order that those watching the screen may feel and be made to appreciate the full effect of the emotion the picture seeks to arouse.

"The composer must feel all that the film depicts, must catch the emotion quickly enough to transmit it direct to the audience in time for them to 'get it' while the scene is still before their eyes. If he cannot do this he fails. Sometimes it must be done so quickly that there may be only three or four notes, yet these notes will interpret to the spectator, and draw him into immediate sympathy with the emotion presented.

"Orchestration for a motion picture is a form of music in which the composer cannot 'pad.' By that I mean there never comes a time when

he can inject a few bars with the feeling that 'it will do.' He must express in tone harmony every motion, and if he cannot feel and express and connect, then those in the theatre know it at once. This knowledge may come to them quite subconsciously, it is true, but they know, nevertheless.

"Music, of course, has a strong psychological effect, and in this connection it is not going too far, perhaps, to say that the orchestra is the mouthpiece of the motion picture artist. And it is my belief that D. W. Griffith has a keener appreciation of this fact, a keener realization of the value of proper orchestration, than many of the leading photoplay producers of the day.

"That is why, doubtless, he kept me in the orchestra pit almost night and day for nearly a week while I was arranging the score for 'Orphans of the Storm.'

"It is my contention that dramatic music should never be much above the speaking voice, and should convey to the spectator of a motion picture the atmosphere of the time and place as well as express the emotion. Take for instance in 'Orphans of the Storm' the scene where Henriette and Blind Louise set out for Paris. Henriette naturally is joyous in that she is going to help her sister. So there is introduced just a few notes of a simple little melody, light and sentimental, that conveys to the audience Henriette's joyousness, and at the same time does not in any way detract from the simplicity of the two girls and their surroundings.

"Again when they have arrived in Paris there is a splendid exemplification of what we may call the drama of silence. Those who have seen 'Orphans of the Storm' will recall that the sisters were to have been met by an elderly uncle, who has fallen into the hands of hirelings who have instructions to kidnap Henriette. The uncle is taken into a wine shop by the conspirators and drinks with them. Theoretically from an orchestration standpoint the audience begins to feel his grogginess even before he takes his first sip of the drugged wine; the spectators know subconsciously what is going to happen. The music drops into a minor key of the Paris melody, just for four measures, and then as the uncle's head falls forward onto the table, there comes a pause, brief but sharp, and long enough for the spectators to ask themselves, intuitively, 'What is going to become of the orphan sisters?' That is the drama of silence.



Showing the orchestra of the Coliseum theatre, Seattle, managed by Frank Steffy, in the pit.

Music and the Picture

Fusion of Music and Films Predicted

New York Globe Music Supplement Publishes
Interesting Article on Scoring Pictures

THE New York Globe and Commercial Advertiser under date of May 1st, in its music supplement carried an article under the title of "New Music Movement to Better the Movies." A portion of this article is herewith reprinted in the belief that it will be interesting to MOTION PICTURE NEWS readers:

"There is a prospect that music may raise the motion picture to an artistic level not within its own reach, and of a distinctly musical nature. So let the musical purists take heart. A movement has already started in England and France, with musicians of high standing in the lead, which aims at a perfect fusion of a specially composed musical score and the screened story.

"This movement marks a new step and a distinct advance in the relations of music and the motion picture. Perfect synchronization between a film and its musical accompaniment has long since been achieved, and, it must be admitted, with not altogether happy results, either musically or as an ideal auxiliary expression of the film's story or emotions. Much more in an artistic way is to be hoped of this new movement by which original films are to be built up on original opera scores, and on the scores of some of the existing operas.

"In England those interested in this scheme are Augustus John, Josef Holbrooke, S. H. Sime, and Colonel Netterville Barron, who has devised a new system of musical notation to facilitate the work. In France much the same thing is being worked out by M. Canudo, but specific information in regard to his efforts is lacking. It is likely that among the first films made by the Britishers will be of two operas by Mr. Holbrooke, 'The Children of Don' and 'Dylan,' both of which deal with Celtic legends; and they also hope later to produce films to original music composed on incidents from the legends of King Arthur.

"Colonel Barron has been quoted in regard to his scheme in recent issues of the London Times as follows: 'There are difficulties operating against a real music of the films, notably those associated with the rate—feet per minute—at which the film is run. But if the music to be used is actually played while training and producing it should be possible to realize a great advance. My own side of the work will be training in dramatic movement and co-ordinating as far as possible the movement with the art of the artist and the music of the composer, I hold it an error to suppose that acting is a natural process, and acting for the film is, or should be, even more a specialized art than is acting for the stage. The film actor, deprived of his voice, has to express himself in pure gesture.'

"Another in this direction, but not so radical, is the proposal of Eugene Goossens, the eminent English composer and conductor, and M. Diaghileff, of Russian ballet fame, to make a film of the ballet 'The Sleeping Princess,' with the action of the story adapted to Tchaikovsky's exact score, not vice-versa, as is the practice at present. In this connection, it is interesting



William Frederick Peters, who compiled the score for "Orphans of the Storm," and whose interesting article concerning the music contained in same appeared in a recent issue of MOTION PICTURE NEWS

to recall that Anna Pavlova, greatest of the dancers, declared recently in an interview that it is her desire and intent to 'go into the movies.' As she will surely not compromise her artistic conscience with any unworthy productions, and as music is inseparable from her terpsichorean art, it is fervently and devoutly to be hoped, in the interests of music and motion pictures as well as for the delightful prospect of seeing her perform again in person, that she returns in good estate from her two years' invasion of the Orient.

"The idea of a musically worthy picturization of a ballet, again, according to the London Times, 'was brought to M. Diaghileff's notice by Mr. Goossens, who has been conducting the orchestra both at the Alhambra for 'The Sleeping Princess' and for 'The Three Musketeers' at Covent Garden. He induced M. Diaghileff to visit the film, and the latter was so impressed by the manner in which Mr. Goossens's symphony orchestra assisted the showing of the film that he came to the conclusion that the same method might be applied to bring about the more general appreciation of the classical ballet. He thinks that the best way to bring music to the masses is with the help of films, and, therefore, that the musical part of a film performance should be made as satisfying as possible.

"Mr. Goossens has a high opinion of the possibilities of films, and he has for some time entertained the idea of writing original music on which they could be built up. The present proposal is a kind of halfway house between

the existing condition, under which the music often has little to do with the film which it accompanies, and the ideas of Mr. Goossens.

"There is no gainsaying the educational and artistic value of the fine symphony orchestras found in the more elaborate of the motion picture theatres when they function as such, playing, as they ordinarily do, from the best symphonic music. Occasionally artists of unquestioned standing as serious musicians also perform at these houses. But in the artistic blending of music with the film there is a very great deal to be done. Little can probably be expected in this country, however, until thoroughly trained and gifted musicians turn their earnest attention to the problem, as they are doing in England and France."

Eddie Horton Appointed Organist of Kinema Theatre in Los Angeles

Eddie Horton, who has achieved the reputation of being the premiere cinema musician in San Francisco, is now presiding over the keyboard of the monster organ in the Kinema theatre, the largest house in Los Angeles. He made his initial appearance there on Saturday, March 25th, his accomplishments having been responsible for his engagement by the Kinema management.

Mr. Horton began "playing with pictures" in New York City, but moved several years ago to San Francisco, where he soon became regarded as the foremost musician of his class.

The acquisition of Mr. Horton is in line with the newly adopted policy of the Kinema to specialize on pictures and music, and to abandon vaudeville, prologues and other extraneous entertainment features, using as its slogan: "It's the picture the people pay to see." But it realized the importance of supplying the best of music accompaniment, and therefore engaged Mr. Horton.

Music Week Matinee at New York Capitol Theatre

In honor of Music Week the New York Capitol theatre provided an elaborate entertainment for 5,500 school children at a Saturday morning matinee (May 6) and in addition presented prizes to the winning high schools in the various contests held in connection with Music Week, earlier in the week.

Otto H. Kahn presented the prizes to the winning school children. The high school essay competition was won by a boy, Elmer Kleefeld of Bryant High School, Long Island City, and the second essay prize was taken by Celia Antolpolski of Girls' Commercial High School, Brooklyn. The winning high school orchestras, who received prizes, were as follows: Best boys' orchestra, Boys' High School of Brooklyn, represented by Murray Geller; best girls' orchestra, Washington Irving High School, represented by Helen Lux; best mixed orchestra, Erasmus Hall High School, represented by Louis Brightsteen.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - TECHNICAL EDITOR

Proper Way to Build Chamber for Reception of Organ

Walls of Swell Boxes Must Be Perfectly Smooth and Free from Moisture

THE Technical Expert of the American Photo Player Company discusses the proper way for building a chamber for the reception of a theatre organ:

Due to different architectural conceptions and also due to limited or unfavorable space in theatres already built it is not always possible to place an instrument of the size desired in the space allotted or available. These conditions are met by building the organ as a divided instrument, arrangements of the different parts being so designed to give the most harmonious results both from an acoustical as well as mechanical viewpoint.

The installation should be arranged so that the acoustic qualities of the theatre are best served. To this end special thought should be given in preparing the correct scales and wind pressures best adapted to the requirements of each individual installation, the final tone regulation and voicing being done in the theatre or auditorium itself.

Organs are built in enclosures called swell boxes which allow (through the means of expression shutters which are controlled by the organist), the increasing and decreasing of the volume of sound. More frequently, however, organ chambers are built in some suitable location in the theatre. These chambers are so constructed that an opening of proper size is provided to which the expression shutters are fastened.

These chambers in a new theatre should be built of concrete or brick or tile and when complete the walls of these chambers should be perfectly smooth, in fact as smooth as the walls of a living room and must be perfectly dry at the time the organ is installed and must always be free from moisture or any great changes in temperature.

In a building already existing it is customary to provide organ chambers which are constructed of 2 ft. 4 in. or 2 ft. 6 in. studding to which fire proof lath is fastened and a heavy coat of plaster applied, both on the inside and outside of the chamber. These plaster walls are then

The Exhibitor Should Know

The Editor of this department feels there is a lack of authentic information on organs for motion picture theatres. Upon request, the American Photoplayer Company gave their hearty cooperation in submitting the article herewith presented dealing with the construction of the organ chamber. In submitting this article, H. J. Werner, President, adds:

"We are enclosing herewith our Technical Expert's opinion as to what is the proper way for building a chamber for the reception of an instrument. In this connection, too much publicity cannot be given to the importance of proper chambers, which have so much to do with the tonal results of the instrument, and we are elaborating on this, as it is of the utmost importance that the theatre owner cooperate with the organ builder to the fullest extent, as in this manner the best results are obtained."

The organ has a big two-fold purpose.—it is not intended (excepting in the smaller theatres) to replace the orchestra of a big theatre, or the theatre that uses a reasonable number of musicians. It is supposed to augment, assist and cooperate with the musicians to give a better class of music to the public at an economical cost to the theatre, but it rests in the theatre as a bulwark of protection against every contingency, and it makes it possible for the theatre man should conditions in his particular locality be such that he must dispense with his orchestra, that he sits in the position to do so and to cooperate with absolute efficiency.

given another coat of fine, hard, finish whiting so that they are perfectly smooth and clean and dry.

The opening in these chambers to which the expression shutters are fastened are made to measurements furnished by the organ builder. In the front of these openings there is usually a grille work of some kind designed by the architect to conform with the general architectural requirements of the building and these grilles at the same time conceal the operation of the expression shutters which are placed in the rear of the grille. The openings of these grilles should be ample to allow the full volume of the organ to go into the

auditorium without any of it being lost or retained within the organ chambers.

It is also of great value that the theatre provide a proper amount of light in the chamber so that the tuner can do his work properly. If an organ is designed in one unit the floor measurements that are required for an organ built as per the specifications tabulated on page 1662 would be 10 ft. 3 in. wide, 10 ft. 3 in. high and 7 ft. 6 in. deep. If the instrument is built divided with a section on each side of the building or otherwise distributed it will require approximately 6 ft. 6 in. in depth and the same width and height as quoted above, for that section containing the pipes, and width as given above for the section which contains the traps and percussions.

However there is no fixed method in vogue, it always being the aim to make the division so that the best tonal results will be obtained. The purchaser gets the best results as a rule when he has his architect cooperate with the organ builder and through this cooperation both the builder and owner are able to expect the best results.

If the specification herewith presented were intended to be placed as a divided instrument a very good division would be as follows:

On one side of the theatre would be placed the flutes, violin, vox humana and on the opposite side the trumpet, baritone and the pedal bass Flute 16'.

If traps and percussions are added to this instrument the division would be on these lines. The flute, violin, vox humana, chrysoglott, the drums with cymbal and small traps on one side and on the opposite side the baritone, trumpet, pedal bass flute 16', chimes, xylophone and orchestral bells would be placed.

In a further discussion concerning the organ for the Motion Picture Theatre, H. J. Werner, president of the American Photo Player Company explained:

"It is my opinion that a great many theatre men count the number of pipes in an organ and base their opinion as to the
(Continued on page 1662)

Proper Way to Build Organ Chamber

(Continued from page 1655)

value, on the amount of stops in the organ. They do not go into the detail end as to whether they are complete stops; whether they are small scale; what functions they are called upon to perform, with the result that many theatre men have apparently large organs, at least judging from the number of pipes that are contained in the instrument, and find themselves finally limited as to the usage of these pipes. Whereas, other theatre men, more far-seeing, have taken the position that they have to have flexibility in their instrument as they are playing it year in and year out to practically the same people; that they require a greater variety of combination effects even if they have less actual pipes.

As a helpful example of organ specifications the following No. 1 specifications for a Robert Morton organ are given:

SPECIFICATION NO. 1—ROBERT MORTON ORGAN

Without Percussions and Traps.

This organ is operated from a detached console which can be placed in any position, and is connected by means of a 60 foot electric cable.

The different orchestral instruments for ease of manipulation are apportioned to three divisions. Those on Division I are played from the radiating and concave pedalboard. Those on Division II are played from the lower double touch keyboard, while those on Division III are played from the upper keyboard. The different instruments are introduced or silenced

(cancelled) by means of finger keys placed in elliptical form over and around the keyboards.

The instruments are enclosed in a sound-proof expression chamber, under the control of the performer, permitting him to obtain almost unlimited tonal flexibility.

The pitch of the organ is Philharmonic, 440-A, as adopted by the majority of the symphony orchestras of the world. No difficulty should be experienced by any orchestra player in tuning his instrument, whether of American or European make.

DIVISION I (Pedal)

1. Bass Flute	16'
2. Flute	8'
3. Horn	8'
4. Bass Violin	8'
5. Vox Humana	8'
6. Orchestral Diapason	4'

DIVISION II (Accompaniment)

7. Bourdon T. C.	16'
8. Violoncello T. C.	16'
9. Baritone	8'
10. Concert Flute	8'
11. Viola	8'
12. Vox Humana	8'
13. Trumpet T. C.	8'
14. Orchestral Flute	4'
15. Principal	4'
16. Violin	4'
17. Piccolo	2'
18. Vibrato	

Second Touch (Accompaniment)

19. Baritone	8'
20. Cornet T. C.	8'
21. Concert Flute	8'
22. Viola	8'

DIVISION III (Solo)

23. Contra Bass T. C.	16'
24. Contra Viol T. C.	16'
25. Vox Humana T. C.	16'
26. Principal	8'
27. Concert Flute	8'
28. Violin	8'
29. Vox Humana	8'
30. Trumpet T. C.	8'
31. Orchestral Oboe (Synthetic)	8'
32. Octave	4'
33. Orchestral Flute	4'
34. Violina	4'
35. Vox Humana	4'
36. Clarion	4'
37. Twelfth	2 2/3'
38. Flageolet	2'
39. Vibrato	

ACCESSORIES

40. Adjustable Crescendo-Decrescendo Control affecting the entire organ.
41. Balanced Expression Control, affecting the entire instrument.
42. Crescendo Indicator.
43. Wind Compressor.
44. Detached Console.
45. Electric Motor.
46. Electric Generator.
47. Organ Bench.

Great Demands on School for Theatre Organists

The Bartola Musical Instrument Company, in order to meet the increasing demand for competent organists, has reorganized its player department and appointed Phoebe Jane Harvey, well known theatre organist, as its head.

Miss Harvey is known as one of the best organists in the central west and has had wide experience in "playing the pictures," having presided at the organ in New York and coast theatres, as well as in some of the important houses in Chicago territory.

She will give individual attention to all organists availing themselves of the opportunities offered by the Bartola Company's Chicago training school.

The player department of the Bartola Musical Instrument Company, of which many of the best musicians now playing moving picture theatre organs are graduates, has been a great value to exhibitors.

According to Miss Harvey, the quality of the organists supplied by the school is even higher than in the past and this should be good news to exhibitors, who are demanding more of their musicians than ever before.

When you desire information or advice consult the NEWS.

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P. M. ABBOTT

TECHNICAL EDITOR

Special Course Inaugurated for Motion Picture Organists

Great Need of Industry Fulfilled by the Eastman School of Music

THE importance of the organ in the motion picture theatre has brought recognition by George Eastman through the incorporation of a special course at the Eastman theatre devoted to training motion picture theatre organists. In a letter to William A. Johnston, editor of the NEWS, Mr. Eastman discusses this latest project:

Mr. William A. Johnston, Editor,
MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

Dear Sir:—

Your attention is invited to the enclosed circular giving full information about the course in Organ Accompanying of Motion Pictures offered by the Eastman School of Music. The course itself, the equipment provided to make it of practical value to the student and the teachers who will conduct the course, make this enterprise one to interest the entire motion picture industry.

Importance of Organ

Recognition of the importance of good musical accompaniment for motion pictures needs no argument; the demand of the public for good and constantly better music is an established fact. The organ is already installed in almost all motion picture theatres of size and permanence; it is pre-eminently the single instrument upon which motion picture accompaniment relies as its stable means. Organ builders are constantly enlarging the capacity of their product for equivalence to orchestral effects. The modern organ furnishes the means for varied musical interpretation of motion pictures that is a proven asset to their success.

There is a present and growing demand for a type of organist prepared to use the modern organ of the motion picture theatre to full advantage. Such an organist must be more than a skilled performer on the organ; more than a master of modern organ mechanisms. He must be prepared both by lively music memory and by ready and intelligent improvisation to follow with his accompaniment the kaleidoscope of scenes and moods of the picture to which his music must be adapted intimately, if the proper result is secured. The organist accompanying motion pictures cannot serve properly by performance of compositions by rote; he must himself be prepared to select from appropriate music such material as will be suitable to the needs of the picture; he must in a way become a composer.

THE organ for use in the motion picture theatre has become a most important element and offers an excellent medium through which a picture can be presented to the public in the most effective manner. The quality of the instrument used is of utmost importance yet no instrument of the most excellent design can be expected to secure the desired results unless the artist operating this instrument is likewise expert. It therefore should prove of great interest to the industry to know that the Eastman School of Music has incorporated a course for the training of motion picture organists. The effects of this school should have a very beneficial result for the motion picture industry.

Recognizing the needs of this comparatively new profession, the Eastman School of Music has made preparations of full adequacy to furnish the training called for. Mechanically its equipment is unrivalled. The organs of the Eastman theatre and of Kilbourn Hall are two of the most important instruments built thus far; they represent the latest and most comprehensive thought of modern organ engineering and musical development. The studio for the course in motion picture accompanying is located in the Eastman theatre and is equipped with an orchestral organ with all modern instrumental equivalents; the regular organ department of the School has for its use two three-manual teaching organs and nine two-manual practice organs. The motion picture organ studio has complete facilities for screening pictures; lessons given there put the student in the environment of the theatre itself; properly prepared by technical and theoretical training, he there accompanies motion pictures under supervision of the teacher.

Teachers Are Past Masters

The teachers of this course in the Eastman School of Music are the organists of the Eastman theatre. They are past masters of the art they teach. The student has constant opportunity to profit by example as well as by precept. In the working routine of this theatre there is constant preparation of musical material for use, continual scoring of a comprehensive weekly program of motion pictures. On occasion the student is given opportunity to witness this scoring.

In a music school furnishing complete education in music, of university standard, special opportunity is herein provided for an

intensive training preparatory to the demand of motion picture theatres for skilled organists.

This letter and circular are sent you in the thought that the enterprise will appeal to you as worth the notice of your publication.

Very truly yours,



Excerpts from the circular referred to in the above letter read:

The Special Course

This is a special course, offered to a class limited to twelve students, whose preparation is adequate to make intensive study of organ accompanying of motion pictures immediately possible. It should be considered as a post-graduate course if considered in relation to the regular organ course of the school. In addition to proficiency as a player of the organ, the candidate for this course is required to have a fundamental knowledge of harmony, modulation, transposition, and some knowledge of counterpoint.

A studio fitted with facilities for screening motion pictures, and in which is installed a Wurlitzer organ having all modern orchestral equivalents has been provided in the Eastman theatre for use by this department. This insures to the student the advantage of an equipment that makes instruction under practical working conditions possible.

The course consists of two one-hour lessons per week for a term of twelve weeks. In addition to the lesson periods each student will be given opportunity for two hours of practice each week on the studio organ. Students of the course will on stated occasions be allowed to witness the scoring of the music for the accompaniment to the motion picture programs of the Eastman theatre.

Students who are qualified will be permitted to play occasionally on the great organ of the Eastman theatre at regular performances in the afternoon.

Additional hours of practice may be arranged for by students in the organ practice studios of the school. (See last page.)

Preference will be given to organists who

(Continued on page 2468)

Business Offerings

LADY ORGANIST, A1 picture player, wishes position in or out of Chicago. Box E. M., Motion Picture News, Chicago, Ill.

FOR SALE—Three-Manual Austin Organ, three years old, in perfect condition. Formerly used Criterion Theatre, Atlanta. Present value, \$13,000. Can be bought cheap. Also two motor generators, 75 amperes D. C. to D. C., 220 volts. Write Sig Samuels, Metropolitan Theatre, Atlanta, Ga.

FOR SALE—Theatre chairs new and used; lowest prices. Also seats and backs. J. Bunce, 4239 Park Avenue, Chicago, Ill.

3,500 OPERA CHAIRS for sale at a bargain. Used only a few months. 2,100 Heavy Veneer Chairs, 1,400 Leather Upholstered. Price depends on the amount you can use. Box 332, Excelsior Springs, Mo.

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If brainy and full of energy, pep, you will never go back to drudgery, and you will answer in person or write to O. H. Olson, 750 McCormick Bldg. Chicago, Illinois.

Special Course for Motion Picture Organists

(Continued on page 2455)

have already had some experience in accompanying motion pictures.

Students may enter at any time.

Fees for term of twelve weeks, including two one-hour lessons each week, two hours of practice each week on the orchestral organ, \$150.

Fees are payable in advance.

For use of practice organs the charge is 25 cents per hour.

A certificate will be awarded the student on successful completion of this course.

Theoretic Work:—Transposition of piano and orchestra music for the organ; sight harmonization of given melodies; improvisations in varied rhythms, keys and styles of given motifs, following characteristic music forms such as the march, the valse, the polonaise, the gavotte, the elegie, etc. Composition of organ transcription (home work).

Selection of descriptive music for scenics and travelogues. Determining the mood of the picture; examination of its scenic details and selection of suitable music for sub-divisions, such as dawn, twilight, moonlight, pastoral scenes, western episodes, etc. Orientalism in music; characterization musically of wild and savage life, various dramatic situations; appropriate musical accompaniment to moods of love, hate, jealousy, grief resignation, heroism, etc.

Performance Work:—Applying theoretic studies of material to pictures shown in projection room.

Improvisation of scenic pictures.

Improvisation of short dramatic situations picturing elemental moods.

Improvisation of scenes of character involving suggestion of mystery, suffering, villainy, etc.

Improvisation of scenes of pursuit, flights, agitated and hurry episodes in varied styles.

The comic effects of the organ. Use of folk tunes and popular music as accompaniment to comedy pictures. The folk dances of various nations. Diverse acoustic effects of the organ; imitation of sounds. Wind and storm; thunder, explosions, aeroplane, laughing and talking imitations, different animal and bird sounds.

Application of long silence as effective in tense dramatic situations.

Arrangement and composition of a score for a film style, musical unity. Selection of basic and leading themes for characters and situations; methods of use for returning moods and reflections.

The arranging of music for weeklies, news reels, scenics, with particular stress laid on folk-music of various nations. The scoring of music for Biblical scenes.

Selection and arrangement of music for Educational films.



Hal Mohr, who is doing some exceptional work for Arthur Trimble

Walker Building New House

Announcement is made that C. E. Walker of the Princess and Lyric theatres, Santa Ana, Cal., will commence construction of a \$100,000 motion picture house with a seating capacity of 12000.

New Theatre Opens

"The Garden" is the latest venture into the theatrical and moving picture field in Rockingham, N. C. Some weeks ago, Mr. M. H. French leased from T. C. Leak and H. C. Wall the opera house, and with Wm. G. Atkinson as manager the place has literally been turned upside down. The interior, the decorations, fixtures, scenery and general tone to the place must be seen to be appreciated. Summed up, it is said by many to be the prettiest picture house in Piedmont, Carolina.

LOUISIANA

Baton Rouge—Mr. Moorman, proprietor of Grand Theatre, reports that he will erect a \$20,000 theatre, modern in every respect, to have a seating capacity for 550.

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